



**An exploratory case study of a regional screen production business  
developing fiscal sustainability, commercial responsibility, and  
competitive advantage in the market**

Thesis submitted by

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# Table of Contents

<b>Table of Contents</b>	<b>ii</b>
<b>List of tables</b>	<b>iv</b>
<b>List of figures</b>	<b>v</b>
<b>Statement of originality</b>	<b>viii</b>
<b>List of recent activity</b>	<b>ix</b>
<b>Acknowledgements</b>	<b>x</b>
<b>List of abbreviations</b>	<b>xi</b>
<b>Abstract</b>	<b>xiii</b>

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<b>Introduction</b>	<b>2</b>
1.1 Context and rationale for the study	2
1.1.1 <i>On location in Adelaide, SA</i>	
1.1.2 <i>The nature of the problem</i>	
1.2 Conceptual framework and method	18
1.2.1 <i>Experiencing the parabolic scramble: The filmmaker as entrepreneur</i>	
1.2.2 <i>Method: Using Remo Media/Reed Films to conduct action research</i>	
1.3 Limitations of the study	32
1.4 The significance of the study	33
1.5 Organisation of the thesis	33
<i>Chapter 1: Introduction</i>	
<i>Chapter 2: Methodology and methods</i>	
<i>Chapter 3: Literature as data</i>	
<i>Chapter 4: Research activity and results</i>	
<i>Chapter 5: Conclusion</i>	

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<b>Methodology and methods</b>	<b>37</b>
2.1 Subjectivism in research about entrepreneurship	38
2.2 Background for the exploratory company's operations in relation to action research	40
2.3 Action research	41
2.3.1 <i>Action learning vs action research</i>	
2.3.2 <i>Grounded theory and action research</i>	
2.3.3 <i>Path dependency vs path exploration</i>	
2.4 Remo Media/Reed Films' regional perspective	47
2.5 Constructivism and action research informing Remo Media/Reed Films	49
2.6 The positional perspective adopted for the research study	51
2.7 The positional context of the research and researcher	54
2.8 Paths	65
2.8.1 <i>Dependency</i>	
2.8.2 <i>Exploration</i>	
2.8.3 <i>Divergence and rerouting</i>	
2.8.4 <i>Pathfinder enterprises</i>	
2.9 The role of the scramble crossing	72
2.9.1 <i>Scramble crossings</i>	
2.9.2 <i>The metaphor of the parabolic scramble</i>	
2.9.3 <i>Chaos theory</i>	
2.9.4 <i>Game theory</i>	
2.9.5 <i>The Mandelbrot set</i>	
2.10 Chapter summary	85

<hr/>		
<b>Literature as data</b>		<b>88</b>
3.1	Delving into the literature	88
3.2	Trying out hunches	92
	3.2.1 <i>Regionalism</i>	
	3.2.2 <i>Regional innovation</i>	
	3.2.3 <i>Economic history</i>	
	3.2.4 <i>Technology in history</i>	
	3.2.5 <i>Economic geography</i>	
	3.2.6 <i>Thomas Kuhn</i>	
3.3	Knowledge systems and new endeavours	104
	3.3.1 <i>Ethics and morality</i>	
	3.3.2 <i>Culture</i>	
	3.3.3 <i>Globalisation</i>	
	3.3.4 <i>The alternative framework of the parabolic scramble</i>	
3.4	Examples of transformation for the exploratory company	115
3.5	The transformation of the exploratory company	123
3.6	Chapter summary	124
<hr/>		
<b>Research activity and results</b>		<b>127</b>
4.1	Manifesto	127
	4.1.1 <i>Creating a manifesto for the exploratory company</i>	
4.2	A brief example of the research cycles for this study	128
	4.2.1 <i>The action research journal</i>	
	4.2.2 <i>An example of one of the key action research cycles</i>	
	4.2.3 <i>The parabolic scramble and the Barnes Dance Principle</i>	
4.3	Addressing the research questions	141
	1 <i>The global marketplace and commercialising self-generated material</i>	
	2 <i>Model of finance that can consistently support screen production</i>	
	3 <i>Commercial creative relationship with investors</i>	
	4 <i>Input from public and private sectors and bureaucracy</i>	
4.4	Chapter summary	158
<hr/>		
<b>Conclusion</b>		<b>160</b>
5.1	Research results	160
5.2	Transformations of the exploratory company	166
5.3	Further research directions	171
5.4	Research limitations and contributions to knowledge	172
5.5	Conclusion	174
	5.5.1 <i>No final conclusion</i>	
	5.5.2 <i>Lessons from the journey</i>	
5.6	Chapter summary	178
<hr/>		
<b>References</b>		<b>184</b>
<hr/>		
<b>Bibliography</b>		<b>204</b>
<hr/>		
<b>Appendix A</b>		<b>211</b>

## List of tables

<b>Table 1.1</b>	Hours of first-release Australian documentaries on TV, 1998-2007	9
<b>Table 1.2</b>	Twenty most successfully rating documentaries for television in 2008	10
<b>Table 1.3</b>	Hours of first-release Australian documentaries on TV, 1998-2014	13
<b>Table 1.4</b>	Documentaries produced in Australia between 1997/98 and 2005/06	15
<b>Table 1.5</b>	Documentaries produced per year in Australia between 1997/98 to 2013/14	17
<b>Table 1.6</b>	Percentage of Australian population for each state and territory	18

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### Table boxes

<b>Innovation – Rising Sun Pictures</b>	117
<b>Innovation – WETA</b>	120
<b>Innovation – Lucasfilm Ltd</b>	122

## List of figures

<b>Figure 1.1</b>	Hours of first-release Australian documentaries on TV, 1998–2014 ( <a href="http://www.screenaustralia.gov.au/research/statistics/releasesdocumentariestv.aspx">http://www.screenaustralia.gov.au/research/statistics/releasesdocumentariestv.aspx</a> )	13
<b>Figure 1.2</b>	Documentaries produced in Australia between 1996/97 to 2005/06 (Australian Film Commission, 2007)	16
<b>Figure 1.3</b>	In the 17 years between 1997/98 and 2013/14, most documentaries (excluding in-house productions by broadcasters) were made by production companies based in NSW (63 per cent of hours), followed by Victoria, Western Australia and Queensland. ( <a href="http://www.screenaustralia.gov.au/research/statistics/documentarycompanylocation.aspx">http://www.screenaustralia.gov.au/research/statistics/documentarycompanylocation.aspx</a> )	16
<b>Figure 1.4</b>	The action research cycle ( <a href="http://cei.ust.hk/teaching-resources/action-research">http://cei.ust.hk/teaching-resources/action-research</a> ) is also typical of the experience of action learning. Action learning is, however, much more associated with groups of learners or a program of action learning within an organisation. (Dick, 1997)	20
<b>Figure 1.5</b>	Image of a basic scramble crossing, X-crossing or Barnes Dance (Photograph by Gerard Reed.)	21
<b>Figure 1.6</b>	Time-lapse delay of pedestrians using a scramble crossing (Barnes Dance). Following the time-lapse movement of the actor in the rounded yellow rectangle, we can see how a parabola can emerge as he or she selects an alternate route when encountering the person in orange. The actor in the blue rectangle ‘dances’ among the people he or she passes. The Barnes Dance Principle says that entrepreneurs will be faced with obstacles when attempting to reach their goals (eg, funding), just as pedestrians face obstructions in a scramble crossing. They must react flexibly in order to avoid being blocked. They must be willing to change direction without losing sight of their goals when faced with challenges. (Prepared by Gerard Reed from a time-lapse photograph of a scramble crossing at Toronto, Canada sourced from <a href="http://wvs.topleftpixel.com/photos/2008/08/yongedundas_scramble_milestones_max_01.jpg">http://wvs.topleftpixel.com/photos/2008/08/yongedundas_scramble_milestones_max_01.jpg</a> )	22
<b>Figure 1.7</b>	The parabolic scramble framework as part of the Barnes Dance Principle is illustrated here by the combination of circles and lines, including the wide, mauve dashed line in the shape of a parabola. The parabolic shape emerges when an individual agent decides to move differently from everyone else. Since the concept is temporal as well as physical, changes in direction or unusual movements must be compensated for in the temporal plane. (Concept and preparation by Gerard Reed.)	23
<hr/>		
<b>Figure 2.1</b>	Epistemological constructivist positions as established by Kanuka and Anderson, 1999 (Prepared by Gerard Reed from the original figure by Kanuka & Anderson.)	53
<b>Figure 2.2</b>	Triton as recorded by the Voyager 2 Probe (NASA Jet Propulsion Laboratory, 1998)	59

<b>Figure 2.3</b>	Triton’s geyser-like plume venting nitrogen gas and dust particles (NASA Jet Propulsion Laboratory, 1997)	59
<b>Figure 2.4</b>	Volcanic eruption on Io taken by the Voyager Probe (NASA Jet Propulsion Laboratory, 1999)	60
<b>Figure 2.5</b>	Obverse of the Golden Record (NASA Jet Propulsion Laboratory, 1977a)	61
<b>Figure 2.6</b>	Reverse of the Golden Record (NASA Jet Propulsion Laboratory, 1977b)	62
<b>Figure 2.7</b>	Scramble crossing sign (Photograph by Gerard Reed.)	73
<b>Figure 2.8</b>	Scramble crossing (Photograph by Gerard Reed.)	74
<b>Figure 2.9</b>	Illustrating the scramble crossing being parabolically interacted by the actor represented by the mauve line (Concept and preparation by Gerard Reed.)	75
<b>Figure 2.10</b>	Notebook entries documenting the parabolic scramble and its potential utility (Photograph by Gerard Reed.)	77
<b>Figure 2.11</b>	Scramble crossing, King William Street intersecting Waymouth and Pirie Streets in the city of Adelaide (Photograph by Gerard Reed.)	78
<b>Figure 2.12</b>	Rough draft of the idea of the parabolic curve on left accompanied with a more refined version of a parabola in projective space. Representative of the author’s first interaction with an alternative pathway through a scramble crossing (from Openclipart at <a href="https://commons.wikimedia.org/wiki/File:Parabola_in_projective_space.svg">commons.wikimedia.org/wiki/File:Parabola_in_projective_space.svg</a> )	78
<b>Figure 2.13</b>	Mandelbrot set as depicted by physicist Dr Wolfgang Beyer (2006)	84
<hr/>		
<b>Figure 3.1</b>	The Kuhn Cycle (Kuhn, 1970, 1996, 2011; Pajares, 2013; <i>The Kuhn Cycle</i> , 2012) (Prepared by Gerard Reed.)	103
<hr/>		
<b>Figure 4.1</b>	Notes taken on the 11 October 2007 during a meeting with Dr Dennis List (Photograph by Gerard Reed.)	129
<b>Figure 4.2</b>	Notebook entries documenting the parabolic scramble and its potential utility created on the 28 August 2010 (Photograph by Gerard Reed.)	129
<b>Figure 4.3</b>	Different shaped parabolic curve illustrating an alternative set of paths that could be followed (from Openclipart at <a href="https://commons.wikimedia.org/wiki/File:Parabola_in_projective_space.svg">commons.wikimedia.org/wiki/File:Parabola_in_projective_space.svg</a> )	140
<b>Figure 4.4</b>	Timeline for the exploratory company (Prepared by Gerard Reed.)	158
<hr/>		
<b>Figure 5.1</b>	Apple Stores are intended to provide customers with experience of Apple Products. An Apple Store in Adelaide in its package (Photograph by Gerard Reed.)	168
<b>Figure 5.2</b>	Mission Specialist Bruce McCandless II, is seen further away from the confines and safety of his ship than any previous astronaut has ever been. This space first was made possible by the Manned Manoeuvring Unit or MMU, a nitrogen jet propelled backpack. After a series of test manoeuvres inside and above Challenger’s payload bay, McCandless went ‘free-flying’ to a distance of 320 feet	

away from the Orbiter on 2 December 1984'. (NASA Johnson Space Center, 1984) 182

**Figure 5.3** Customers waiting in line to enter an Apple Store in Adelaide on the release day of a new product (Photograph by Gerard Reed.) 183

## Statement of originality

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name, for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint-award of this degree.

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## List of recent activity

### Presentation of thesis

Reed, G A 2015, 'An exploratory case study of a regional screen production business developing fiscal sustainability, commercial responsibility, and competitive advantage in the market', PhD Thesis, The University of Adelaide, Innovation Live Dialogues, South Australia Department of State Development, Government of South Australia, Adelaide, 24 April.

### Presentation of research

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O'Connor, A Reed, G A 2015, 'South Australia's Entrepreneurial Ecosystem: Voice of the Customer Research Report', The University of Adelaide, Adelaide, 13 August.

### Collaborative research environment (The University of Adelaide)

Research Associate, 2015 - 2016, Research Project: - *Effectiveness of Collaboration for Innovation*, Project Leader - Dr Graciela Corral de Zubielqui, Associate Head (Research) Project Management/Innovation.

Research Associate, 2014 - 2015, Research Project: - *South Australia Entrepreneurial Ecosystem Research*, Project Leader - Dr Allan O'Connor, Academic Director Innovation and Entrepreneurship.

### Book chapter

Reed, G A (in press), 'An Entrepreneur in a Scramble Crossing: An Exploratory Case Study', in S Griffith, K Carruthers & M Bliemel (eds), *Visual tools for developing cross-disciplinary collaboration, innovation and entrepreneurship capacity*, Common Ground Publishing LLC, Illinois, accepted 29 April 2016.

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The research for this study came from many areas and there is no greater area for a researcher than what is encountered on a daily basis and is deemed to be familiar. The experience of the past years has been rich in its lessons and taught me to appreciate greatly the everyday experiences that life presents; and which, if we are unaware, can pass by without acknowledgement or true understanding of their inherent meaning and value.

## List of abbreviations

ABC 1	Australian Broadcasting Corporation Channel 1
ABC 2	Australian Broadcasting Corporation Channel 2
ABC TV	Australian Broadcasting Corporation Television
ABS	Australian Bureau of Statistics
ACC	Adelaide City Council
ACERE	Australian Centre for Entrepreneurship Research Exchange
ACMA	Australian Communications and Media Authority
AEDT	Australian Eastern Daylight Time
AEE	Adelaide Entrepreneurial Ecosystem
AEST	Australian Eastern Standard Time
AFC	Australian Film Commission
AFI	Australian Film Institute
AFTRS	Australian Film, Television and Radio School
AIDC	Australian International Documentary Conference
AIIA	Australian Information Industry Association
ANZAC	Australia and New Zealand Army Corps
ATO	Australian Taxation Office
ATOM	Australian Teachers of Media
AUD	Australian dollar
AWM	Australian War Memorial
BBC	British Broadcasting Corporation
BCE	<i>before the common era</i>
CAD	Canadian Dollar
CEO	Chief Executive Officer
CGI	computer generated imagery
CIRCA	approximately or around
CSB	Centre for Screen Business
DNA	deoxyribonucleic acid
DVD	digital versatile disc
ECIC	Entrepreneurship, Commercialisation and Innovation Centre
ETSA	Electricity Trust of South Australia
EURO	European currency
FDR	Franklin Delano Roosevelt
FFC	Film Finance Corporation
GE	General Electric
GFC	Global Financial Crisis
GPS	Global Positioning System
HBO	Home Box Office
IBM	International Business Machines
IDFA	International Documentary Film Festival Amsterdam
IE	<i>(Id Est ) that is to say</i>
IES	interlocking experiential systems
IHS	interlocking historical systems
IMS	interlocking market systems
IOS	interlocking operational systems
IP	intellectual property

LC	Legal Counsel
LCP	London College of Printing
MCC	Mission Control Center
MNC	multinational corporation or company
NASA	National Aeronautics and Space Administration
NATO	North Atlantic Treaty Organisation
NBC	National Broadcasting Corporation
NHNZ	Natural History New Zealand
NHU	Natural History Unit
NICL	New International Division of Cultural Labour
NIDL	New International Division of Labour
NSW	New South Wales
NTA	National Telefilm Associates
NTSC	National Television System Committee
NZFC	New Zealand Film Commission
NZST	New Zealand Standard Time
OzTAM	Television Audience Measurement (TAM) in Australia
PBS	Public Broadcasting Service
PDF	portable document format
PES	producer equity scheme
PhD	( <i>Philosophiae Doctor</i> ) Doctor of Philosophy
PIA	production investment agreement
PLA	production licence agreement
PR	Public Relations
QAPE	qualifying Australian production expenditure
RAH	Royal Adelaide Hospital
RBV	resource based view
R&D	research and development
ROI	return on investment
RSP	Rising Sun Pictures
RSR	Rising Sun Research
SAFC	South Australian Film Corporation
SAPOL	South Australia Police
SBS	Special Broadcasting Service
SME	small to medium enterprise
SMS	short message service
SPV	special purpose vehicle
STS	science, technology and society
TARP	target audience rating point
THC	The History Channel (later known as History)
TNC	transnational corporation or company
TVNZ	Television New Zealand
UNSW	The University of New South Wales
USA	United States of America
USD	United States dollar
WCC	Wellington City Council
WIN TV	Wollongong Illawarra New South Wales Television
WWW	World Wide Web

## Abstract

The objective of this research was to create, and then use for increasing knowledge in the field of entrepreneurship, an exploratory case study to examine a regional screen production business interacting with local, national and global markets to develop fiscal sustainability, commercial responsibility, and competitive advantage. By documenting a dynamic period of technological growth and diversification in the sector through the case study, the research developed a framework and theoretical understanding informed by interactions with markets for visual products and programs that are created for public exhibition and dissemination.

Positioned in the context of a value chain for independent film and documentary production, the research used an exploratory case study to address a gap in the literature that exists between the producer of visual products and programs and the consumer. The exploratory company was established in the Australian independent screen production sector and it is anticipated that the outcomes will provide an example of transformative benefit to entrepreneurs and researchers wishing to establish or investigate enterprises in this industry, with the potential to assist other industries if it were to become the subject of future research in those other areas.

The research consisted of a series of iterations that evolved a long-term perspective for the case study company through which a wiser company emerged.

Commencing in the position of the author as filmmaker, proactively operating as an entrepreneur, the research took the form of an intellectual and practical investigation that identified a need for further examination and a reinterpretation of the marketplace. I took a regional perspective and entry position by forming Reed Films Pty Ltd to use as a vehicle for the research activity. By operating and monitoring the firm's interactions with regional, national, and international organisations, institutions, and individuals, as the company principle, I began my emergence as a producer of programs for dissemination to local, national, and international markets. A different value chain for independent film and documentary production was established, and the research provided an alternative operational and strategic method for securing funding.

The research successfully demonstrates that the exploratory company examined, and discovered through action research, a new mode of interacting with local, national, and global markets for a screen production business from a regional entry position. This has resulted from an interpretative journey, equipped and assisted by the development of the 'parabolic scramble'<sup>1</sup> framework that became a consistent narrative metaphor throughout the thesis. The research revealed, through developmental stages resulting from action learning/research, a new interpretation of the screen production industry for the exploratory company and others interacting with markets.

The resultant thesis describes an eclectic journey where a cluster of ideas led to a new approach that drove discovery to inform and fulfil the objectives of the research. This has facilitated a regional screen production business in developing fiscal sustainability and competitive advantage in the market with an ethically robust structure. Based upon a foundation of the resource based view of the firm, learning action research effectively helped me derive a new approach to the value supply chain involved in film production.

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<sup>1</sup> Takes its inspiration from a 'scramble crossing' originated by Henry A. Barnes (1906-1968) (1965), who further developed the concept, whilst Traffic Commissioner of New York in the late 1940s in America, of a diagonal crossing after watching his daughter and her friends avoiding vehicles as they crossed the street in front of their school (1965, pp. 103 – 117).

**An exploratory case study of a regional screen production business  
developing fiscal sustainability, commercial responsibility, and  
competitive advantage in the market**

## Introduction

The research reported in this thesis took the form of a participatory (Shank, 2006, pp. 68-69) case study of a regional screen production business seeking to develop fiscal sustainability, commercial responsibility, and competitive advantage in the market. It grew out of the need to discover and develop alternative modes and methods of operation for independent screen production start-ups. In this instance, Remo Media, an emergent company's documentary production arm, served as the vehicle through which to conduct a study into alternative funding arrangements and operations for regional screen production.

There were four questions that were critical to the current research, especially at the commencement of the study, as they were formulated at a crucial period for the emergent start-up:

- 1 How do regional SME film and digital producers develop in the global marketplace when commercialising self-generated material?
- 2 Is it possible to create an SME model of finance that can consistently support screen production for the producer of original material?
- 3 Is it possible to have a commercial creative relationship that is harmonious with investors from the public or private sectors?
- 4 Is it possible to have an input from public and private sectors that enables expedience, equality, and autonomy? Or does bureaucracy exist in the public and private sectors?

These questions guided the direction of the research and reflected the integration of both the literature review and the methodology with the research plan. Action research was selected to provide a vehicle to *self-discovery* (Shank, 2006, p. 72). The tools to construct a solution in the form of a framework emerged, true to the tenets of the methodology with the assistance of a grounded approach (Glaser & Strauss, 1967) that could provide a means of answering the questions.

### 1.1 Context and rationale for the study

Government assisted filmmaking, whether state or Federal in Australia leads to several restrictions with regard to sustainable screen enterprises especially in regional areas and cities for small to

medium size enterprises (SME) specialising in documentary or factual television programming. The location of Federal funding agencies does not favour regional producers in Australia and statistically the majority of filmmaking takes place in the larger cities where the major agencies are situated [Office for the Arts, Department of the Prime Minister and Cabinet (DPMC), 2011; Screen Australia, 2010, 2012a].

In a competitive environment, such as screen production, larger commercial centres are attractive to the institutional and informal networks of producers and filmmakers who cluster in better-serviced geographical areas (Jones, Barlow, Finlay, & Savage, 2003) to seek film and digital subsidies from Federal and state government institutions supporting screen production (Office for the Arts, DPMC, 2011; Screen Australia, 2010).

### **1.1.1 On location in Adelaide, SA**

The current study was conducted in Adelaide, South Australia which, in terms of screen production, is positioned regionally in an industry that is predominantly centred in other states of Australia that have greater concentrations of screen businesses and companies (Screen Australia, 2012a) and the structures that support them both from private enterprise and the public sector.

At the time of the study, government support of the screen production sector was undergoing significant structural changes that influenced both research activities and findings (Office for the Arts, DPMC, 2011; Screen Australia, 2010). The study follows the creation of Reed Films Pty Ltd, which was built upon the market experience and operations of an earlier media production business known in the market as Remo Media. Reed Films Pty Ltd was formed on the 19 May 2008, subsuming Remo Media, although the name continued as the trading name of the company. Remo Media/Reed Films, an entrepreneurial, emergent company, provided an essential structure needed in order to conduct the reported investigation.

At the time of the study Remo Media/Reed Films was included in a quantitative survey conducted by Screen Australia, which produced data that resulted in seminal documents consulted for this research, and cited throughout. The documents are the 2010 Review of the Australian Independent Screen Production Sector (Office for the Arts, DPMC, 2011) and the Submission to the Australian Government's 2010 Review of the Independent Screen Production Sector (Screen Australia, 2010).



During the course of the study, the South Australian Film Corporation (SAFC), on behalf of the South Australia government, in partnership with the Australian Broadcasting Corporation (ABC), developed an initiative entitled The FACTory for factual entertainment (South Australian Film Corporation (SAFC, 2010). The FACTory initiative aimed at getting more media production in South Australia, resulted in a Senate inquiry [Australian Broadcasting Corporation (ABC), 2011; Harris, 2011; Senate Environment and Communications References Committee (SECRC), 2011, 2012] and highlighted the issue of direct support as opposed to indirect support for the media arts which had been raised prior to the earlier reforms [Australian Film Commission (AFC), 2006, p. 4] to the screen production sector (Office for the Arts, DPMC, 2011; Screen Australia, 2010).

Although the quantitative evidence offered by national and state screen agencies responsible for the screen production sector attempts always to focus on the positive (Screen Australia, 2012a), any filmmaker who operates from a regional city or regional area is in reality disadvantaged with regard to documentary production opportunities. It is important to remember, however, that the independent screen production sector in Australia is reliant upon government assistance provided by agencies whose existence is justified on the basis of statistical evidence in support of initiatives and programs (Office for the Arts, DPMC, 2011; Screen Australia, 2010). For the producer of documentary programs, and in terms of this research, the reality behind any statistics is the reason an investigation is required into new strategies for independent producers from South Australia (and elsewhere) attempting to access funding for production. New strategies would have implications for national and international funding bodies or agencies and how direct and indirect funding affects the market and its constituents.

### **1.1.2 The nature of the problem**

A total of 343 hours of first-release Australian documentaries (including co-productions) were broadcast on Australian free-to-air TV in 2007, including 137 hours by the ABC and 88 hours by SBS (Special Broadcasting Service). This is the highest level in the ten-year period back to 1998 and significantly higher than the average (283 hours).

Preparatory research indicated, however, that there was a disjunction between public and private investors in Australian documentaries. The documentary's impact and success, and clearly

quantity, did not equal the *perceived* quality (as far as the audience was indicating) that was implicitly required by government sector supported screen products. Through the agency of the participatory company, it became clear that the accepted pathway of public funded documentary production was dysfunctional, and a movement towards an approach that represents a revolutionary transition in terms of conceptual understanding of procuring funding for film projects was required.

Firstly, the initial research indicated that the selection of film topics by Australian producers, operating in the commercial market, was motivated by the necessity to attract an audience to secure income from advertising, and commercial stations regard the value of ratings success highly (Barry, 2009; Stone, 2007). Secondly, the producers do not pursue awards and the film festival circuit domestically or internationally as the benefit for commercial return from this activity is limited; unless a component of the production is financed from government sources. When looked at holistically, it appeared that a new perspective of the market was required when production companies planned and attempted to finance their products.

Commercial stations prefer to achieve market exposure elsewhere and do so by interacting with their audience. This leaves open the question of what the difference is between public and private broadcasters in terms of documentary production and why there is such delineation in the marketplace. What is the market for simple documentary products and programs?

The pursuit of profit rather than policy is generally the defining motivation for the actors within the screen production sector; and knowledge to inform dealings with the sectors of broadcasting (Office for the Arts, DPMC, 2011; Screen Australia, 2010) is key for an independent producer to successfully transact for the production and broadcast of programs and products. There are advantages conferred by knowledge and experience for dealing with both public (Verhoeven, 2010) and private funders (Jackson & Court, 2010; Sibley, 2006).

At the commencement of this enquiry, information regarding documentary production, as well as other formats, was instrumental to the direction that the research took and informed the creation of Remo Media/Reed Films to be the real world organisation through which participatory action research could be conducted in the documentary film industry. The combination of a general purpose company and a documentary specialist company was critical to the research into the funding and experiences of documentary filmmakers in Australia.

*The public government sector was initially regarded as essential for access to seed monies and industry support [and would be transformed by the research endeavour and its methodology (Glaser & Strauss, 1967, pp. 28-31; Reason & Bradbury, 2008)]. However, dependence on this form of screen production is unsustainable and flawed as a perpetuating model for production when it becomes path dependent. The 'subsidy model' of film and digital production (Verhoeven, 2010, pp. 133-154) can entrap the producer who believes in it and surrenders to its containment. Failure to look outside the path dependence of the producer's reliance on the 'subsidy model' is a result of insufficient examination of structural processes (Liebowitz & Mergolis, 1995a, 1995b; Welch, 2001).*

Seeking to path diverge and re-route (Chandrashekar, Duan, Klansky & Zhang, 2005) is desirable because divergence and flexibility are required to avoid dependence and ultimately disempowerment (Mannix, 2013; South Australian Film Corporation Strategic Plan, 2012; South Australian Film Corporation Strategic Review Phase 2, 2013; *Screen Production Investment*, 2013 ).

The importance of this insight into funding paths was that it enabled a reflection upon a system that constantly presented statistics and evidence of an industry that seemed to be thriving however was not. An unadulterated appraisal of the documentary program market in Australia was therefore pursued as part of identifying new funding paths.

For the thesis and its research the identification of path dependency (Puffert, 2000, 2002, 2004), as had initially been posited by Dr Dennis List at an early stage of the study, was an essential breakthrough and became central to the study and how strategies could be identified across the independent screen production sector and other industries. Throughout the cycles of action research the participatory company was required, through its iterations, to reflect upon path dependency and how this impacted upon the psyche, process and operations of an entity in this marketplace of 'subsidised' and 'bureaucratized' visual content delivery. When reviewing the cycles of action research, as recorded in this study, it is evident that path dependency, and the researcher's awareness of this, was central to the processes as a crucial element of discovery throughout the research study and for the development of the participatory company.

In 2008, documentaries reached a peak of 445 hours in Australia, a figure that has not been achieved since, despite substantial reforms to the screen production sector and international

increases in documentary production and distribution (Rampell, 2013; Screen Australia, 2015a, 2015b).

Current screen production sector funding in Australia to support projects and business development requires written applications adhering to the guidelines, policies and goals of the funding institution, often being a state or Federal government that is encouraging the development and growth of film or screen culture and its industry (Screen Australia, 2012).

A film producer may accept government funds as an interest bearing investment, which is repayable. Alternatively the funds may be a grant, which does not require repayment (Screen Australia, 2010).

The Australian Bureau of Statistics (ABS) and Screen Australia provide statistical information regarding national screen production, which in the area of documentary productions, demonstrates that producers outside major commercial centres in Australia are less likely to be prolific in this genre (Screen Australia, 2012a). Government financially assisted programming in documentary production (Film Australia, 2006) adheres to a bureaucratic framework that may inhibit and stifle the growth of businesses, including regional areas, with long delays and complicated funding requirements (Connolly, 2008; Jackson & Court, 2010; Verhoeven, 2010; Weir, 2013).

Both in Australia (Screen Australia, 2012b) and internationally (Jackson & Court, 2010; Olsberg, 2012), support for producers of programming for broad and narrowcast outlets (Boreham, Long, & McElvogue, 2010) and theatrical distribution is growing. However, Screen Australia and the Australian Taxation Office (ATO) implemented the Producer Offset (2009) and Qualifying Australian Production Expenditure (QAPE) in 2008 (Calder, 2011; Screen Australia, 2008, 2010, 2012b) to assist the development, through fiscal sustainability, of the screen production sector in Australia.

The established pathway that was examined during the current study is bureaucratic by nature and instituted by government policy. It is therefore inherently political (Matthews, 1988), without necessarily giving consideration to economic and social objectives that would be addressed by supporting and developing screen production in Australia (Office for the Arts, DPMC, 2011), New Zealand (Jackson & Court, 2010) and elsewhere in the world (Olsberg, 2012).

This bureaucratic model is marked by inefficiencies due to a range of inherent elements, especially in relation to the independent screen production sector and its culture of fiscal support in Australia

(Mannix, 2013; Sayer-Jones, 2014, p. 62; Verhoeven, 2010, pp. 137-139), which is limited by its administrative processes. When bureaucracy is viewed in relation to government support of the sector, it can be seen as an essentially positivist (Horkheimer, 1974) structure, especially when it is used in the most politically expedient way (Matthews, 1988).

If the objective of government seed money, whether project based or as an enterprise initiative, is to launch screen businesses, then this must always be a focal point of support (Office for the Arts, DPMC, 2011; Screen Australia, 2010). The government institution, in such circumstances, is ostensibly the mentor or parent body that is guiding the fledgling infant company or business towards independence and self-sustaining autonomy (Jackson & Court, 2010).

The fiscal planning of a business venture is essential to an independent production model in the screen production sector (Office for the Arts, DPMC, 2011; Screen Australia, 2010). It is neither advisable nor fiscally sustainable to focus on creative work alone. The work must be, however, an essential part of a package of product and production that provides return-on-investment (ROI) and can launch successful businesses and producers of film and digital works (Jackson & Court, 2010, p.17).

It should be noted that debate regarding artistic endeavour in relation to commercial consideration has continued for decades among government funding agencies and the screen production sector, as well as in the broader community (Verhoeven, 2010, pp. 139-142). Whilst such a discussion (Jacka & Dermody, 1987, 1988, 1998; Verhoeven, 2010) was able to inform the research for this thesis, it was not the focus of the study.

**Empirical positivism.** There is established practice and data to support the empirical positivist (Horkheimer, 1974) structure of the existing bureaucratic model in relation to the screen production sector. In Australia and other countries, (Jackson & Court, 2010, p.17; Olsberg, 2012; Verhoeven, 2010, pp. 137-139), and when combined with a social science perspective, there emerges an entity that is defined and understood through research and scholarly discourse, which can be validated quantitatively, with results available through government agencies (Office for the Arts, DPMC, 2011; Screen Australia, 2010), such as the Australian Bureau of Statistics (ABS) and Screen Australia (Screen Australia, 2013c).

Such figures and their presentations were used for reference in the current study, and provide a benchmark of assessment of the screen production sector by Screen Australia and associates, such as the ABS. One of the reasons for collecting these statistics, it is suggested, is to demonstrate that tax revenue receipts are being spent wisely and to good purpose, validating the government institution and its associated organisation (Jackson & Court, 2010; Screen Australia, 2013c).

At the commencement of the current research, information regarding documentary production, for example, as well as other formats, was instrumental to the direction that the research took and informed the creation of what would later be the very important development of a manifesto or creed (a written statement that describes the policies, goals, and opinions of a person or group) which emerged from the study and became integral to the activities of the participatory company in the context of this study and was adhered to by Remo Media/Reed Films.

The exploratory company of which I was the secretary, co-director and co-principal acted independently without considering other entities or companies in the marketplace, except for the transformative examples of loosely termed ‘creative entrepreneurs’, trends or government programs. The manifesto for Remo Media/Reed Films was inspired in part by Shank (2006) who referred to action research as a potentially ‘revolutionary act’ (p. 69), given the method of research and the possibility of acquiring radical (and socially transformational) knowledge.

The snapshot of the market included here was also instrumental in forming and informing strategy for the participatory company and provided a foundational structure for this research.

Among statistics considered were the hours of first-release Australian documentaries on television in Australia between 1998-2007 (Table 1.1).

**Table 1.1 Hours of first-release Australian documentaries on TV, 1998-2007**

	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	10-year av'ge
<b>Free-to-air networks<sup>1</sup></b>											
ABC	143	114	119	125	137	113	141	132	127	137	129
SBS	56	69	62	61	61	62	82	79	71	88	69
Nine	39	44	30	21	22	21	20	20	20	45	28
Seven	21	30	43	24	25	23	40	51	60	45	36
Ten	12	16	22	20	22	20	21	20	22	29	20
<b>Total</b>	<b>271</b>	<b>273</b>	<b>276</b>	<b>251</b>	<b>267</b>	<b>239</b>	<b>304</b>	<b>301</b>	<b>300</b>	<b>343</b>	<b>283</b>

Source: Australian Communications & Media Authority (ACMA) Compliance Reports, Screen Australia databases. (Australian Film Commission, 2007) (<http://www.screenaustralia.gov.au/research/statistics/releasesdocumentariestv.aspx>)

Notes:

Includes Australian productions and productions with overseas partners. Figures may not total exactly due to rounding. Hours are broadcast hours rather than actual running time of program in minutes.

1. Commercial free-to-air networks hours calculated using five-city average for the relevant year.

The statistics from Screen Australia based upon ABS and OzTAM ratings indicated that the majority of documentary production in Australia was by ABC TV and SBS TV which is of note when evaluating the 20 most successfully rating documentaries for television in the year 2008 (Table 1.2). Neither of those broadcasters' productions is listed, with only the commercial channels 7, 9 and 10 represented in the table.

**Table 1.2 Twenty most successfully rating documentaries for television in 2008**

Rank	Title	Network	Total people ('000)	Rating <sup>1</sup>
1	<i>Find My Family</i>	7	1,803	12.7
2	<i>The Zoo (Tuesday)</i>	7	1,688	11.9
3	<i>Border Security: Australia's Front Line</i>	7	1,610	11.3
4	<i>The Force: Behind the Line</i>	7	1,598	11.2
5	<i>Schappelle Corby: The Hidden Truth</i>	9	1,589	11.2
6	<i>Border Security: Australia's Front Line (repeat)</i>	7	1,580	11.1
7	<i>RSPCA Animal Rescue</i>	7	1,578	11.1
8	<i>RSPCA Animal Rescue (repeat)</i>	7	1,561	11.0
9	<i>Find My Family-Reunions</i>	7	1,519	10.7
10	<i>The Force: Behind the Line (repeat)</i>	7	1,469	10.3
11	<i>The Farmer Wants a Wife</i>	9	1,403	9.9
12	<i>Bondi Rescue</i>	10	1,390	9.8
13	<i>Bondi Rescue (repeat)</i>	10	1,364	9.6
14	<i>Surf Patrol</i>	7	1,363	9.6
15	<i>Schappelle Corby: The Hidden Truth (Part 2)</i>	9	1,280	9.0

Source: OzTAM; compiled by Screen Australia.

Notes:

All people, five-city metro average, 1 January to 31 December 2008, program average.

Although not identified as such, the screening listed may be a repeat screening of the program. Repeats are indicated when known.

Any comparison of ratings data should take into account that different methodology was used to compile top-program lists before January 2005 and that a different audience measurement system applied before January 2001, including definitions of terms.

1. Rating is equal to TARP (Target Audience Rating Point).

(Screen Australia, 2012a) (<http://www.screenaustralia.gov.au/research/statistics/mpdocoscompany.aspx>)

To a producer involved in the broadcast market of Australia this was a revelation as the two factors seemed incongruous and importantly for the research it was the beginning of an awareness that would *ultimately deliver a complete revision of my understanding of the independent screen production sector as it relates to public and private markets, and direct and indirect funding.*

Documentary programs (that is, the public screen sector and funded through government budgets) were not successfully rating in a broadcast market where commercially produced programs with no government subsidies were achieving positive outcomes. *The realisation aroused my curiosity and I also realised that these observations warranted an investigation into the funding and outcomes of publically funded versus commercially funded productions. Remo Media/Reed Films refocussed upon the commercial market for documentary, and ultimately factual, programming moving away from the path dependent (Puffert 2000, 2002, 2003) 'subsidy' model of independent screen production that producers in the Australian market were introduced to by screen agencies as the only way to participate in the screen production sector in Australia.*

The manifesto or creed, which replaced any notion of a mission statement for Remo Media/Reed Films, positioned where the company saw itself in the marketplace nationally and internationally, determined the company's focus, and the ways the company would produce its intellectual property (IP) and sell the products. The act of research in an action learning/research framework that involved the development of products as they met opposition or could not continue because of factors outside of Remo Media/Reed Films control, produced an array of results that were both instructional and informative. Multiple informational exchanges ultimately transformed any perceived obstacle into a new pathway through path exploration and path divergence re-routing (Chandrashekar, Duan, Klansky & Zhang, 2005).

For the participatory company this was significant and crucial to the change that was occurring, with such awareness, as the commercial market was at first tentatively engaged with to an endpoint where this emersion by the entity with the commercial market was ingrained into all aspects of the processes and operations of the participatory company. This involvement moved importantly away from a 'subsidy' or 'patronage' model that was purported by public screen agencies (not of course ever being directly stated as so) and an ever seeping mentality of dependency on the part of the independent screen producer which was and continues to be ingrained across the independent



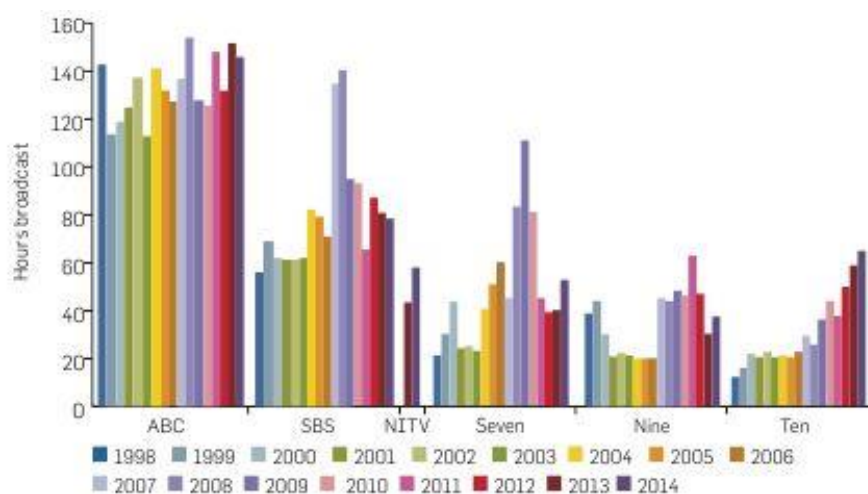
screen production sector. The casting off of a mentality of dependency was crucial for the researcher as a producer, and for the participatory company, and required a complete revision of all aspects of the contemporary 'model' of financing a documentary project in the Australian independent screen sector.

The 'subsidy model' of film and digital production (Verhoeven, 2010, pp. 133-154) is only so when it entraps the producer who believes in it and surrenders to its containment. Failure to look outside the path dependence of the producer's reliance on the 'subsidy model' is not the failing of the instituted systems necessarily, as constant re-evaluation for all parties must be part of structural processes (Liebowitz & Mergolis, 1995a, 1995b; Welch, 2001). The participatory company looks to the public government sector assisted screen production industry as essential for seed monies and industry support, and through the experiences of action learning/research (Glaser & Strauss, 1967, pp. 28-31; Reason & Bradbury, 2008; Revans, 1980, 1983) reviews dependence on this form of screen production as unsustainable and flawed as a perpetuating model for production when it becomes path dependent. Seeking to path diverge and re-route (Chandrashekar, Duan, Klansky & Zhang, 2005) is desirable and expected, however not if it leads to further dependence and ultimately disempowerment (South Australian Film Corporation Strategic Plan, 2012; South Australian Film Corporation Strategic Review Phase 2, 2013).

The statistics from Screen Australia (2015) as depicted in Figure 1.1 builds upon the outline presented in Table 1.1 and Table 1.2. These were foundational at the commencement of the research in 2007 and therefore have a permanent place of importance with regard to the formation of the study. It is important to note that since the introduction of screen industry programs and reforms (Screen Australia, 2013a), the hours of documentary production have increased from 390 hours of first release documentaries in 2007 to 441 hours in 2014, with the 17 year average being 334 hours. It is of interest that in the year that *Missing: Presumed Dead* screened in 2008, and the exploratory company was formed, documentaries reached their peak of 445 hours that has not been achieved since, despite substantial reforms to the screen production sector and international increases in documentary production and distribution (Rampell, 2013; Screen Australia, 2015b).

A total of 441 hours of first-release Australian documentaries (including productions with overseas partners) was broadcast on Australian free-to-air TV in 2014 (Table 1.3), down for the sixth

consecutive year after a reaching a peak of 445 hours in 2008, but remaining higher than the annual average for the 17 years back to 1998 (334 hours).



**Figure 1.1** Hours of first-release Australian documentaries on TV, 1998–2014 (<http://www.screenaustralia.gov.au/research/statistics/releasesdocumentarystv.aspx>)

**Table 1.3** Hours of first-release Australian documentaries on TV, 1998-2014

	Free-to-air networks <sup>1</sup>						Total
	ABC	SBS	NITV	Seven	Nine	Ten	
1998	143	56	n.a.	21	39	12	271
1999	114	69	n.a.	30	44	16	273
2000	119	62	n.a.	43	30	22	276
2001	125	61	n.a.	24	21	20	251
2002	137	61	n.a.	25	22	22	267
2003	113	62	n.a.	23	21	20	239
2004	141	82	n.a.	40	20	21	304
2005	132	79	n.a.	51	20	20	301
2006	127	71	n.a.	60	20	22	300
2007	137	135	n.a.	45	45	29	390
2008	154	140	n.a.	83	44	25	445
2009	128	95	n.a.	111	48	36	418
2010	126	93	n.a.	81	46	44	390
2011	148	65	n.a.	45	63	37	357
2012	132	87	n.a.	39	47	50	354
2013	152	81	43	40	30	59	405
2014	147	79	58	53	38	66	441
<b>17-year average</b>	<b>134</b>	<b>81</b>	<b>51</b>	<b>48</b>	<b>35</b>	<b>31</b>	<b>334</b>

Source: For commercial broadcasters, Australian Communications & Media Authority (ACMA) Compliance Reports to 2008; Seven, Nine and Ten networks for 2009 and 2010; Seven and Ten networks for 2011, Seven, Nine and Ten networks for 2012 to 2014 and Screen Australia databases. For public broadcasters, Screen Australia databases, ABC and SBS.

Notes:

Includes Australian productions, official co-productions and other productions with overseas partners where creative control is shared (i.e. with a mix of Australians in key creative positions).

Figures may not total exactly due to rounding and, for ABC and SBS, may not match previously published data due to subsequent adjustments by the broadcasters.

Hours are broadcast hours rather than actual running time of program in minutes.

Includes first release documentaries released on both the main channels and their digital multi-channels for 2012 to 2014 (except NITV for SBS, which is reported separately from 2013). Total hours broadcast on multi-channels in 2012 were 27. Total hours broadcast on multi-channels in 2013 were 75. Total hours broadcast on multi-channels in 2014 were 67.

1. Commercial free-to-air networks' hours calculated using five-city average for the relevant year.

(Screen Australia, 2015b) (<http://www.screenaustralia.gov.au/research/statistics/releasesdocumentariestv.aspx>)

**A constructivist viewpoint.** I adopted a constructivist (Berger & Luckmann, 1967) perspective for the study in order to be open to discovery and build upon the derived revelations with the belief that the representation of a government screen agency or institution cannot be fully understood from the positivist perspective, and that for the purposes of the current study could never be understood unless you were an individual involved in the culture of its organisation (Office for the Arts, DPMC, 2011; Screen Australia, 2010) and its institutional application. Even in this first hand mode, the participating individual will be prevented from a full understanding of the complexity of the bureaucratic organisational entity (Jackson & Court, 2010) but merely be its functionary and operator, without full appreciation or information to gauge inherent path dependency (David, 1986, 1987, 1997, 1999, 2000).

**The bureaucracy of film production.** The use of quantitative data by Screen Australia (and its former agency the Australian Film Commission) demonstrates bureaucracy's limited appreciation of the screen production sector with regard to documentary production in South Australia, and it is important to note that Screen Australia's use of statistics is for an application external to the purpose of this thesis and its investigation (Office for the Arts, DPMC, 2011; Screen Australia, 2010). Yet the statistics are incredibly pertinent and revealing when seen over the several years encapsulated by this research study. Additionally, the limitation of any quantitative findings is predicated by its sourcing, its application, and the nature of its perspective through the eyes of its originator (Webster, Phalen & Lichty, 2006). I would argue that all research is intent specific and, although research may present unexpected outcomes, data are derived and the result of a narrow focus and exploration of a predetermined and often predictable pathway (Weerakkody, 2008).

The measures of bureaucracy, especially in the film and digital industry, have been attempted in various forms and formats without a consistently successful model (Jackson & Court, 2010) for financing and production (Verhoeven, 2010, pp. 137-138). The pathway of exploration for

government agencies with relation to screen-supported production is path dependent (David, 1986, 1987, 1997, 1999, 2000) and ultimately inefficient and of marginal consistency and success (Verhoeven, 2010, pp. 137-138). The use of quantitative statistical evaluation as represented by the national screen agency, Screen Australia, clearly demonstrates that the lack of opportunity for producers outside selected urban centres in Australia, however is not indicative of the fiscal development of the population (Screen Australia, 2012a; Screen Australia, 2015a).

When the current study began, statistics and reports were sourced from the Australian Film Commission (later to be renamed Screen Australia) relevant to documentary and its production (Australian Film Commission, 2003, 2006) in Australia.

It was necessary for the research to review documentary production in South Australia as represented in Table 1.4 and by Figure 1.2 comparing it with other states (Australian Film Commission, 2007) in Australia and at the conclusion of the research review it again, as seen in Table 1.5 and Figure 1.3.

*Ten year average.* In the ten years between 1996/97 and 2005/06, most documentaries (excluding in-house) were made by production companies based in New South Wales (NSW) with 61% of hours, followed by Victoria, Queensland and Western Australia.

**Table 1.4 Documentaries produced in Australia between 1997/98 and 2005/06**

	Documentaries produced per year <sup>1</sup>			
	No. titles	Share of titles <sup>3</sup>	No. hours <sup>2</sup>	Share of hours <sup>3</sup>
<b>Companies based in:</b>				
NSW	78	55%	120	61%
Queensland	13	9%	17	9%
SA	3	2%	3	1%
Victoria	28	20%	30	15%
WA	11	8%	17	9%
ACT, NT, Tasmania	7	5%	9	4%

Source: Compiled by the Australian Film Commission (AFC).

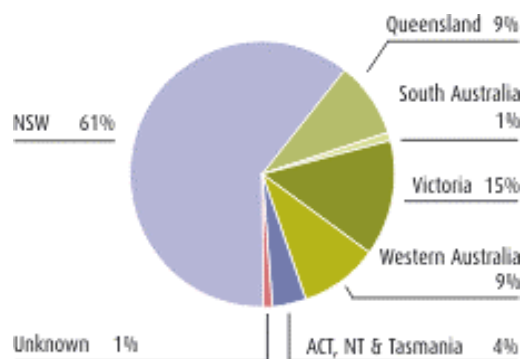
Notes:

Documentaries may have two or more production companies; where the production companies are located in different states, each state is counted. Co-productions with foreign companies are allocated to the Australian production company's state of residence.

1. Calculated as a ten-year average, 1996/97–2005/06.

2. Hours are calculated on actual running time of programs in minutes.

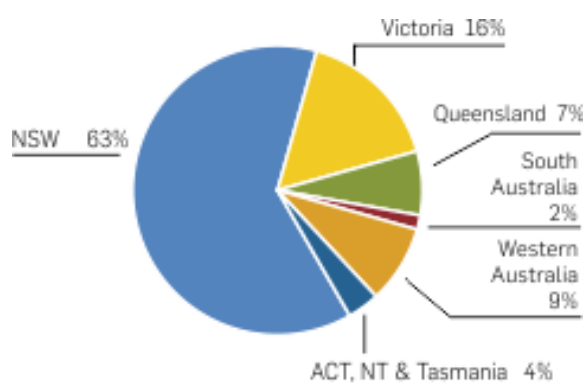
3. Overall total may be less than 100% due to a small number of titles of unknown origin. (Australian Film Commission, 2007)



**Figure 1.2 Documentaries produced in Australia between 1996/97 to 2005/06 (Australian Film Commission, 2007)**

As the research for this thesis concluded, it was important to review the statistics again to see the changes that had taken place after several years of institutional reforms in the screen production sector. This includes the documentary production sector (Screen Australia, 2012b; Screen Australia, 2013a, 2013b) and initiatives and programs of support for the screen production sector by the South Australian Film Corporation (SAFC, 2012).

*Seventeen-year average.* In the 17 years between 1997/98 and 2013/14, most documentaries (excluding in-house productions by broadcasters) were made by production companies based in NSW with 63% of the hours, followed by Victoria, Western Australia and Queensland.



**Figure 1.3 In the 17 years between 1997/98 and 2013/14, most documentaries (excluding in-house productions by broadcasters) were made by production companies based in NSW (63 per cent of hours), followed by Victoria, Western Australia and Queensland. (<http://www.screenaustralia.gov.au/research/statistics/documentarycompanylocation.aspx>)**

Data from Screen Australia, as shown in Table 1.5, demonstrate that NSW, with 32.1% of the population of Australia as shown in Table 1.6, made on average 63% of the nation's documentaries, while South Australia, with 7.3% of the nation's population, made 2%. Although it is logical that a more populous state would produce more documentaries, the figures show that NSW makes a disproportionate number of documentary productions at almost twice its percentage of population when viewed against the figures of a less populous state, such as South Australia (Table 1.6).

**Table 1.5 Documentaries produced per year in Australia between 1997/98 to 2013/14**

No. hours <sup>1</sup>						
	NSW	Vic	Qld	SA	WA	ACT, NT, Tas
<b>Annual av. 1997/98–2013/14</b>	<b>158</b>	<b>41</b>	<b>18</b>	<b>4</b>	<b>22</b>	<b>9</b>
<b>1997/98–2001/02</b>						
1997/98	81	43	23	2	6	10
1998/99	102	27	25	0	13	17
1999/00	144	31	25	6	22	5
2000/01	118	26	9	2	18	7
2001/02	71	19	32	5	16	6
<b>Annual average</b>	<b>103</b>	<b>29</b>	<b>23</b>	<b>3</b>	<b>15</b>	<b>9</b>
<b>2002/03–2006/07</b>						
2002/03	116	17	12	1	25	20
2003/04	138	39	22	3	33	3
2004/05	172	29	8	0	16	6
2005/06	147	30	6	4	4	2
2006/07	159	41	28	4	19	11
<b>Annual average</b>	<b>146</b>	<b>31</b>	<b>15</b>	<b>3</b>	<b>19</b>	<b>9</b>
<b>2007/08–2011/12</b>						
2007/08	269	45	10	9	23	8
2008/09	195	57	12	3	26	6
2009/10	186	55	4	5	16	10
2010/11	208	67	13	2	19	3
2011/12	184	41	21	10	32	8
<b>Annual average</b>	<b>208</b>	<b>53</b>	<b>12</b>	<b>6</b>	<b>23</b>	<b>7</b>
<b>2012/13–2013/14</b>						
2012/13	200	58	31	12	45	17
2013/14	204	71	18	6	34	14

Source: Compiled by Screen Australia.

(<http://www.screenaustralia.gov.au/research/statistics/documentarycompanylocation.aspx>)

Notes:

Documentaries may have two or more production companies; where the production companies are located in different states, each state is counted. Productions with foreign partners are allocated to the Australian production company's state of residence.

1. Hours are calculated on actual running time of programs in minutes.

**Table 1.6 Percentage of Australian population for each state and territory**

State/Territory	State/Territory population	% Aust. pop.	Capital city	Capital city pop. <sup>3</sup>	% of State/Territory pop.
<b>New South Wales</b>	<b>7,301,134</b>	<b>32.1</b>	<b>Sydney</b>	<b>4,672,619</b>	<b>64.0</b>
Victoria	5,629,122	<b>24.8</b>	Melbourne	4,248,344	<b>75.5</b>
Queensland	4,565,529	<b>20.1</b>	Brisbane	2,192,065	<b>48.0</b>
Western Australia	2,432,706	<b>10.7</b>	Perth	1,899,999	<b>78.1</b>
South Australia	1,656,299	<b>7.3</b>	Adelaide	1,278,432	<b>77.2</b>
Tasmania	512,333	<b>2.3</b>	Hobart	216,981	<b>42.4</b>
Australian Capital Territory	374,912	<b>1.7</b>	Canberra	374,912	<b>100.0</b>
Northern Territory	235,182	<b>1.0</b>	Darwin	131,938	<b>56.1</b>
<b>Australia<sup>4</sup></b>	<b>22,710,352</b>	<b>100.0</b>	<b>Total</b>	<b>15,015,290</b>	<b>66.1</b>

Footnotes:

- 1 Estimates of resident population are based on Census counts by place of usual residence adjusted for Census undercount, to which are added the number of Australian residents estimated to have been temporarily overseas at the time of the Census. Overseas visitors are excluded. Estimates are then backdated from Census night to the 30th June by adjusting for births, deaths and migration (both internal and overseas) during this period.
- 2 Revised estimates, as at June 2012
- 3 Based on the ABS' Greater Capital City Statistical Areas structure of the 2011 ASGS classification
- 4 Includes Other Territories, i.e. Christmas Island, Cocos (Keeling) Islands and Jervis Bay

Source: ABS Cat. No. 3218.0, Regional Population Growth, Australia, 2012 (NSW Government, 2015)

This context and history were the impetus for the research questions and the research, as indicated at the beginning of this chapter.

- 1 How do regional SME film and digital producers develop in the global marketplace when commercialising self-generated material?
- 2 Is it possible to create an SME model of finance that can consistently support screen production for the producer of original material?
- 3 Is it possible to have a commercial creative relationship that is harmonious with investors from the public or private sectors?
- 4 Is it possible to have an input from public and private sectors that enables expedience, equality, and autonomy? Or does bureaucracy exist in the public and private sectors?

## **1.2 Conceptual framework and method**

The current study took the form of an unfolding journey that expanded and contracted, twisted and turned as the research delivered unexpected findings and continued throughout a course of discovery that was rich in data. The shifts of focus, the planning, acting, observing and reflecting to

then plan, act, observe and reflect again generated an extremely flexible framework to work within (Galilei, 1914).

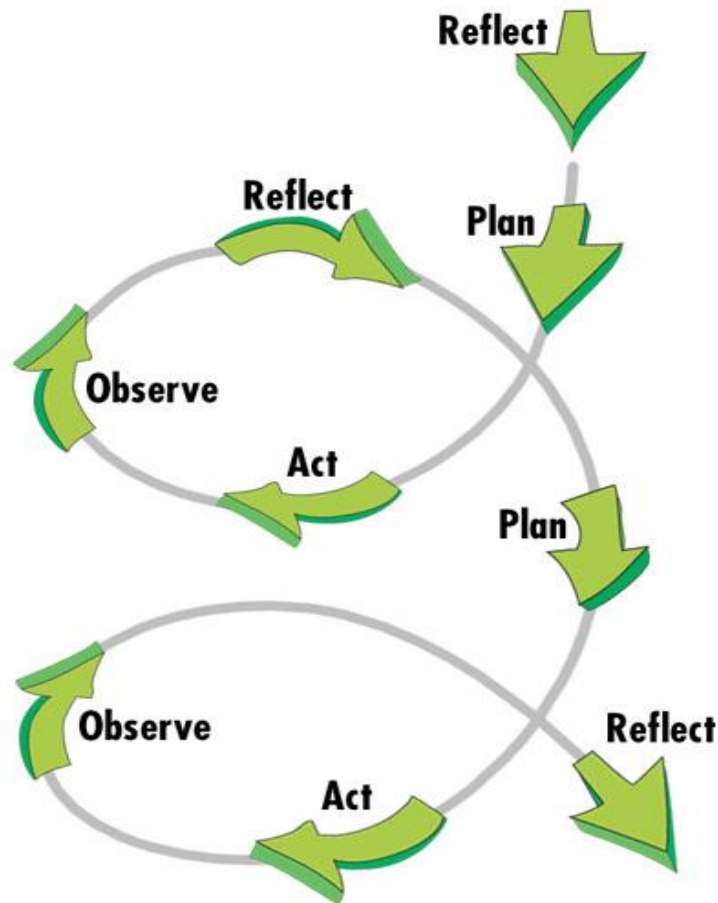
Utilising the vehicle of an emergent company in tandem with a potent methodology facilitated an intimate examination of an industry that is cloaked in complex layers of bureaucracy and political legacy (Verhoeven, 2010).

Faced with a problem, the action researcher goes through a series of phases (plan, act, observe, reflect) referred to as the action research cycle (as it is experiential for the co-founder and not constructed in terms of a team experience) to systematically tackle the problem (Dick, 1997). It is important to state the qualities and appropriateness of action research and its context to action learning which in essence overlap considerably (Bradbury, 2015; Dick, 1997). A clear statement regarding the latter is provided by Mike Pedler and John Burgoyne (2015) “[a]ction learning is perhaps best understood as a working philosophy rather than a set of techniques or standard practices. A distinction can be made between action learning as a specific method and its wider influence as an ‘ethos’ or general way of thinking” (p. 180). In practice, things rarely go according to plan first time round, and the plan is improved in light of experience and feedback. One cycle of planning, acting, observing and reflecting, therefore usually leads to another, in which you incorporate improvements suggested by the initial cycle. Projects often do not fit neatly into a cycle of planning, action, observation and reflection. It is perfectly legitimate to follow a somewhat disjointed process if circumstances dictate, and for this reason I have used the term of action learning/research in this thesis and its journal, where there was a conjoining of the two. Despite the fact that action learning and action research are distinct and separate from one another, at times they served the study, and its research, in a symbiotic format, or unison of purpose and application.

As has been seen with quantum mechanics and its theory, there is a basis for an understanding and appreciation of ‘uncertainty’ which is at the core of the universe and as Albert Einstein (1879-1955) would ultimately acknowledge is in our consciousness as human beings (Hawking, 1988; Penrose, 2011). Elements of ‘uncertainty’ became evident in the research as the process transmuted from action learning/research with its dynamic qualities to incorporate a grounded theoretical approach which was assistant with the volatility that began to be encountered through the experiences of Remo Media/Reed Films.



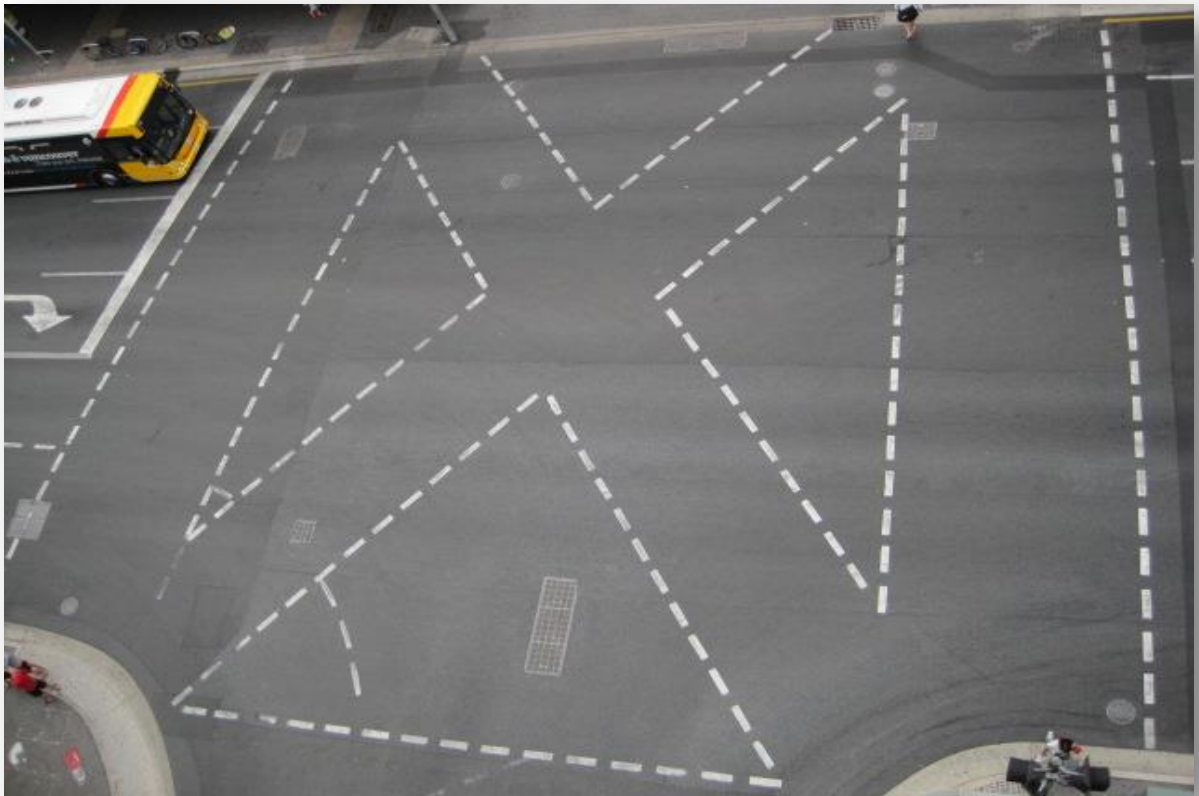
A grounded approach was applied in the way Glaser and Strauss (1967) had established it – as a theoretical endeavour that was built from the ground up, and in the case of this thesis it became an adjunct to action research because it provided the latitude and opportunity to create a framework from the data that would prove to be an essential component of the research, as well as an integral element of the participatory company’s development. A grounded approach is particularly compatible with action research since the acquisition of data; development of theory and action all reflect the action research spiral (see Figure 1.4).



**Figure 1.4** The action research cycle (<http://cei.ust.hk/teaching-resources/action-research>) is also typical of the experience of action learning. Action learning is, however, much more associated with groups of learners or a program of action learning within an organisation. (Dick, 1997)

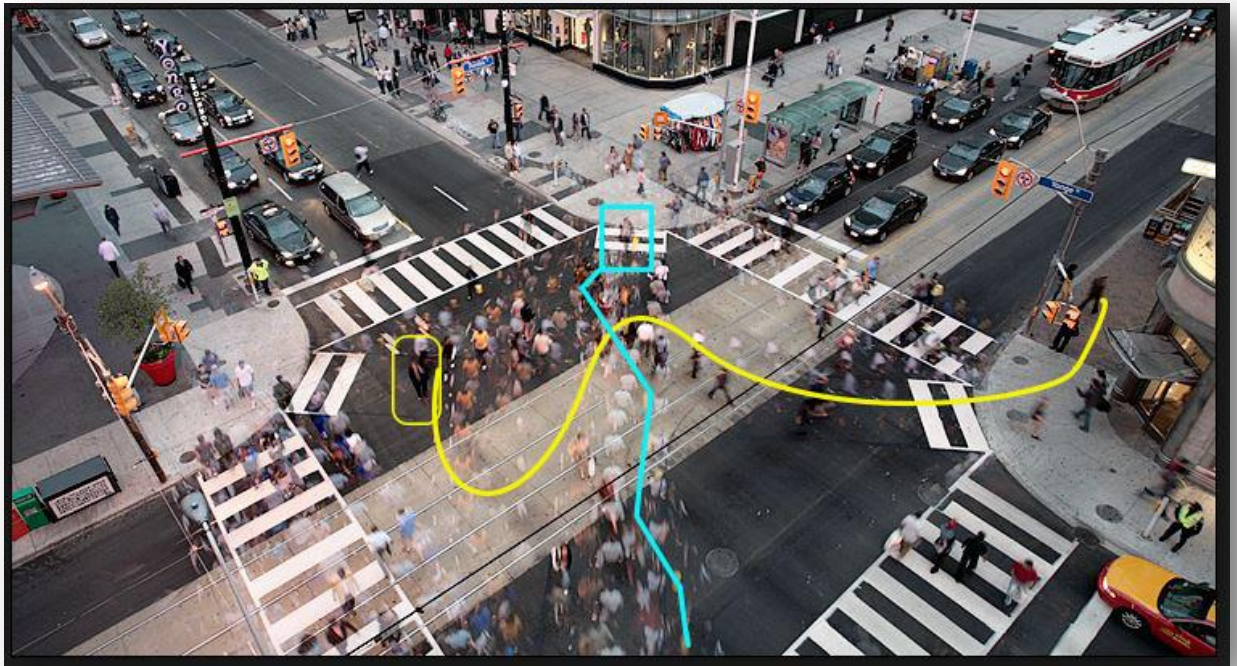
The research took on an organic quality that consistently adjusted its approach as the dataset increased in knowledge, understanding and experience, and a phenomenon emerged that I christened the *parabolic scramble* which fed into the Barnes Dance Principle (Figures 1.5-1.7) (James, 1997, pp. 182-206; Rosen, 1985; von Bertalanffy, 1968).

**Parabolic scramble and the Barnes Dance Principle.** The parabolic scramble was conceived when the current research was just beginning, and proved to be a useful metaphor for my experience of participatory action research. Participatory action research is immersive and provides an ‘in-depth’ perspective (Shank 2006, p. 68), being equated to a ‘revolutionary act’ (p. 69) as previously outlined. The concept of the *parabolic scramble* depicts the experience of action research as it was conducted in the current study as highly volatile and fluid. The term was conceived when I was crossing a major intersection at a pedestrian ‘scramble crossing’ (Figure 1.5). While crossing, I could not proceed in a straight line because of the many other pedestrians, even cyclists, and people with bags, stacked boxes on trolleys and prams whose movement had to be observed and avoided.



**Figure 1.5** Image of a scramble crossing, X-crossing or Barnes Dance (Photograph by Gerard Reed.)

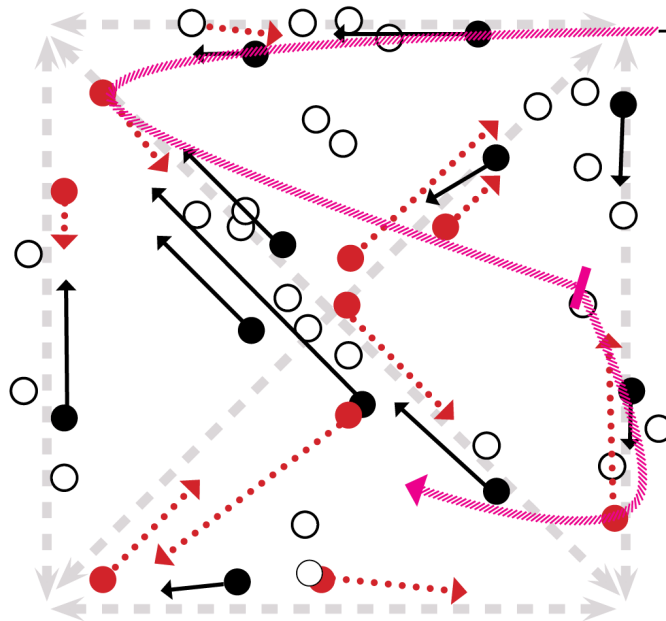
The situation was, indeed, a ‘scramble’ that, when analysed, tended to ultimately take the form of a series of parabolas (Figures 1.6 & 1.7) and, virtually, ‘dance’ steps.



**Figure 1.6** Time-lapse delay of pedestrians using a scramble crossing (Barnes Dance). Following the time-lapse movement of the actor in the rounded yellow rectangle, we can see how a parabola can emerge as he or she selects an alternate route when encountering the person in orange. The actor in the blue rectangle ‘dances’ among the people he or she passes. The Barnes Dance Principle says that entrepreneurs will be faced with obstacles when attempting to reach their goals (eg, funding), just as pedestrians face obstructions in a scramble crossing. They must react flexibly in order to avoid being blocked. They must be willing to change direction without losing sight of their goals when faced with challenges. (Prepared by Gerard Reed from a time-lapse photograph of a scramble crossing at Toronto, Canada sourced from [http://wvs.topleftpixel.com/photos/2008/08/yonge-dundas\\_scramble\\_milestones\\_max\\_01.jpg](http://wvs.topleftpixel.com/photos/2008/08/yonge-dundas_scramble_milestones_max_01.jpg))

While I could skirt the clot of people occupying the greatest area of the scramble in a parabolic fashion, there could still be approaches and retreats, stops and turns in order to move toward my goal. The situation was very dynamic. This put me in mind of an alternate name applied to these types of crossing – Barnes Dance – associated with the traffic engineer, Henry Barnes (1906-1968), who further developed the concept in the United States of America (USA). The concept of a dance amidst a parabolic movement soon became integrated into the study as the Barnes Dance Principle and became a bridge between action research as depicted in the literature and the way the emergent company experienced action research as the market was interpreted and interaction with the market was understood, whether in the context of private enterprise or the public sector. The parabolic scramble cum dance became a versatile way of interpreting and describing a range of interactions

for the emergent company, inspired by a fortuitous interaction with a scramble crossing in the centre of the city of Adelaide at an early stage of the study.



**Figure 1.7** The parabolic scramble framework as part of the Barnes Dance Principle is illustrated here by the combination of circles and lines, including the wide, mauve dashed line in the shape of a parabola. The parabolic shape emerges when an individual agent decides to move differently from everyone else. Since the concept is temporal as well as physical, changes in direction or unusual movements must be compensated for in the temporal plane. (Concept and preparation by Gerard Reed.)

As a researcher I realised that I did not have to follow the guidelines for the scramble crossing when I became aware that I could skirt the variables within its boundaries represented by pedestrians within the parameters of its formalised structure (Barnes, 1965, pp. 103-117). This was not the only way to interpret a scramble crossing as a pedestrian. However, it became another way to deal with the construct of action research, and develop an independent understanding of it and its functionality.

Such behaviour is not only consistent with PhD research on the whole, but highly reflective of research within an action research derived framework, such as was employed for the current study especially since an interpretation of volatility became necessary. The outcome was not, nor could it be, predetermined, thus flexibility was the key to successful research in this context.

It must be emphasised that action learning and action research are both dynamic processes and were highly suited to the study described in this thesis. However, the *planning, acting, observing* and *reflecting* happened with such rapidity that rather than a dynamic process, the research activity acquired a level of volatility that could not be described within the normal boundaries associated with action learning/research. One of the outstanding features of the current research was the shortening of the time available for all the accepted activities of the action research cycle. The phenomenon was both psychological and actual which subsequently affected the research significantly.

Furthermore, action research is an aspect of research activity, while being an entrepreneur is not research, but reality. You are pursuing a specific goal other than insight and knowledge.

### **1.2.1 Experiencing the parabolic scramble: The filmmaker as entrepreneur**

I am a filmmaker, an entrepreneur and a researcher. The parabolic scramble was the name I gave to the action learning/research framework through which I interpreted the actions of the emergent company while we sought to develop IP and support for its future sustainability.

Michael Peters and Tina Besley (2008) cite an important point, pertinent to this research and the development of the parabolic scramble framework when discussing a notion of creativity as put forward by John Howkins, the then deputy chairman of the British Screen Advisory Council and a Governor of the London Film School. Howkins suggests that

*everyone can be creative as it ... is personal and subjective...innovation is group led, ... and objective. Creativity can lead to innovation. Innovation seldom leads to creativity. (p. 88)*

This observation is analogous to experiencing the parabolic scramble while developing a media product.

The parabolic scramble as a model of action learning/research could be used to shine a lens on a range of issues facing the filmmaker as an entrepreneur and provide the means of interpreting diverse scenarios, theoretically and philosophically, as well as in practical applications of mode and method, for Remo Media/Reed Films (James, 1997, pp. 182-206; Rosen, 1985; von Bertalanffy, 1968). Once the scramble had been recognised, it was realised that it was a means of conducting research with Remo Media/Reed Films to determine how funding could be secured (David, 1986, 1987, 1997, 1999, 2000; Puffert, 2000, 2002, 2004) and path dependent lock-in avoided (Liebowitz

& Mergolis, 1995a, 1995b). Lessons learned would inform the future progression of Remo Media/Reed Films, perhaps serving as a predictive device for future planning and strategy.

Ultimately, the emergent company (operating in the initial stages as Remo Media by retaining the former business name until the establishment of Reed Films Pty Ltd in the marketplace) adopted the concept of the parabolic scramble, absorbing it as part of its DNA (Deoxyribonucleic Acid). The capacity to adjust to circumstances when moving from point A to point B meant that Remo Media/Reed Films had in its repertoire a device that an entrepreneur could use broadly across its planning and funding stages. During the course of the study, the concept proved to be of immense commercial and practical value and continues to hold its currency during recent activities (Barney, 1999, 2001; Penrose & Pitelis, 2009) of Remo Media/Reed Films as the company has gained traction in the market.

Illustrated by the scramble crossing, the parabolic scramble is an aspect of the intersection of the public and private sectors as funding sources (Barnes, 1965, pp. 103-117; Verhoeven, 2010; Weir, 2013). Remo Media/Reed Films had to navigate the public and private sectors in order to fund its activities. Although the company entered the market on a predetermined line, 'scrambling' would clearly be required to make the most of funding alternatives in the marketplace. In this way, the framework enabled the company to deal with action in real time with an anticipatory element that is nimble due to the framework's inherently flexible space. Because of this flexibility, the emergent company was able to explore real time examples utilising the following scenarios placed in the context of the parabolic scramble framework:

- be the content provider to the audience
- path dependency

The audience and content provider in the framework of the 'scramble crossing' intersect with the broadcaster. The relationship is direct and expressed utilising the parabolic scramble framework as an extension of action learning/research and the way the researcher has adapted the methodology to the specifics of this research study.

- measure itself against the axes of enterprise and ethics in terms of both local and global activity
- measure itself against the axes of technology and virtue ethics, the latter being a philosophy representing benevolence and a charitable intent on the part of the initiator (*Stanford Encyclopedia of Philosophy*, 2012a)

- public sector funding or private enterprise financing?  
can also be interpreted by the parabolic scramble framework.

Reflective notes recorded during the study (Appendix A), critical to action learning/research, represent the exploration of the complex negotiations of Remo Media/Reed Films when dealing with the market alternatives to the current market conventions. The emergent company experienced *more* than action learning/research, and the parabolic scramble concept was adopted to describe the range of funding possibilities, combined with production uncertainties, possible for a regionally-sited screen production company and the rapidity with which negotiations and choices must be made and the rapidity of the consequences of those choices.

Government seed money is often integral to the success of a media entrepreneur in Australia specialising in documentary screen production. Remo Media's first broadcast documentary *Missing: Presumed Dead*, for example, was marred by long development periods and delays due to a funding model that was dependent upon government-assisted production pathways. Valuable time and opportunity can be lost due to the arbitrary nature of decisions made by persons following an agenda that is bureaucratic (Verhoeven, 2010, pp. 137-141) or limited by personal worldview, experience or preference (Matthews, 1988, pp. 13-14). The gatekeeper may be one or two persons or several and the process is often not transparent (Jackson & Court, 2010, pp. 7-17; SAFC, 2012, p. 17; Thom, 2007, p. 16), although increasingly attempts to empower screen producers are occurring (Screen Australia, 2012b, 2013a; Screen Australia Strategic Plan 2012-2015, 2012).

The gatekeepers may be other filmmakers, although they may not necessarily be the most appropriate person to sit in judgement of a potential rival filmmaker's project or pitch (Swift, 2009, pp. 8 & 38). There are exceptions to the rule. However, the very nature of such a dynamic represents a conflict of interest of an obvious and potentially counter-productive nature (Crook, 2012; *Screen Australia Conflict of Interest Policy*, 2010; Screen Australia, 2010; *South Australian Film Corporation Act 1972*, 2011; Thom, 2007, p. 16).

Probity in government institutions is not the central issue for the film and digital producer (Jackson & Court, 2010), although it has been an ongoing issue that has been addressed previously (Thom, 2007). The gatekeepers are so numerous in multi-level financed projects that both private and public funding become complicated by process and a disjunction between the institutional outlook

and the actual experience of conducting business in the free marketplace (Screen Hub, 2013; Verhoeven, 2010, pp. 137-141; Weir, 2013).

Data to inform the activities, reflections and plans of the emergent company were gathered from a range of sources, including published materials specific to independent screen production, especially the 2010 Review of the Australian Independent Screen Production Sector (2011) and the Submission to the Australian Government's 2010 Review of the Independent Screen Production Sector (Screen Australia, 2010) to which Remo Media/Reed Films had contributed through participating in a survey. Importantly for action research, the record of experience of Remo Media/Reed Films was also documented in a journal that accompanies this thesis as an appendix. While attempting to secure support for Remo Media/Reed Films' delivery of documentaries to free-to-air and subscription television, I kept the action research (the foundational methodology of the study) journal to record events, objectives and outcomes related to every plan, activity and result, with the ultimate goal of providing an example of a screen production company with a tested and redefined pathway towards financial autonomy.

In documenting the process of finding funding for the emergent business and studying other relevant sources, I was able to operate in real time and became conscious of path dependency (David, 1986, 1987, 1997, 1999, 2000; Puffert, 2000, 2001, 2002, 2004, 2009) in relation to the support of independent screen production in Australia that had become heavily invested economically and politically systemically in the financial subsidy of that sector. The ingrained culture was so dependent upon subsidy and to such an extent that path dependency had to be understood in order for Remo Media/Reed Films to comprehend the dynamic of screen production which I found was difficult to review unless path dependency was applied as a filter to the existing financing structure.

Indeed, I became conscious of the path dependency influencing my own approach to screen production financing, as subsidy had become an accepted culture within a screen production industry relying upon government largesse for its survival. To this end, the framework of the parabolic scramble helped me understand that I would need to change things by degrees to realise their potential; this was the value of an experiment in real time markets.



### 1.2.2 Method: Using Remo Media/Reed Films to conduct action research

The current study was grounded in qualitative action research with a particular emphasis on participation (Shank, 2006) by establishing a real-world company and adopting a constructivist (Berger & Luckmann, 1967) position.

**A company was created.** On 19 May 2008 Remo Media was subsumed by Reed Films Pty Ltd, which retained Remo Media as a trading name with the intention that it would become the documentary (Film Australia, 2006; *Screen Australia Act 2008*, 2013) specialist for Reed Films. Together the two entities continued formed as a film (screen) company for the purposes of the current study. It has been referred to as Remo Media/Reed Films.

**Remo Media/Reed Films produced documentaries.** A *documentary* in the context of the study was considered to be the ‘... creative treatment of reality, other than as news, current affairs, sports coverage, magazine, infotainment or light entertainment ...’ (Australian Broadcasting Authority, 2004, p. 3). As modified for the *Tax and Superannuation Laws Amendment Bill 2013*, a documentary is further defined as

*.. having regard to the extent and purpose of any contrived situation featured in the [documentary] and ... the extent to which the [documentary] explores an idea or a theme; and ... the extent to which the [documentary] has an overall narrative structure and any other relevant matters. (House of Representatives, 2013, p. 10)*

As can be seen in the cycles of action research (as documented later in this thesis) for the study there were crucially important steps that the participatory company needed to embark upon in order to transform its position in the South Australian screen market which was deemed by it as untenable.

The first stage was to remove the participatory company from the local screen sector in order to reflect upon practice and potential inhibitors and also learn insights from other industries. As it transpired, this was a core developmental position to adopt for the participatory company and although it was difficult in the initial stages this was an essential starting point.

The next stage was to reconstitute the participatory company in a constructivist mode to re-strategise and re-engage with existent products and this led to negotiations with national broadcasters, which were successfully achieved using the documentary *Missing: Presumed Dead*

as the test case documentary program that essentially launched Remo Media/Reed Films and has provided the basis upon which current engagement with the national and international screen markets has been built.

There were to be many transformative events for the participatory company however the epicentre must be evaluated as the formation of this research study and its constructivist processes, and the successful engagement with the market through *Missing: Presumed Dead*. Further crucial transformations would include the identification of path dependency, and through action research assisted by a grounded theory approach the development of the parabolic scramble.

### 1     *Straight-talk*

Remo Media, prior to the establishment of Reed Films Pty Ltd, had as its first assignment a documentary about the criminal justice system of the South Australian city of Adelaide and its environs, including Northfield Women's Prison, Yatala Labour Prison, and Mobilong Prison with serving detainees, on internal and external programs providing the production of visually delivered required components.

Remo Media/Reed Films was the only film business, at that time, to record visual and audio material at Yatala Labour Prison's high security G-Division. The subsequent documentary, *Straight-talk*, has since been viewed throughout South Australia and at international conventions on crime prevention. The documentary was funded privately within the framework of the criminal justice and correctional systems.

The Criminal Justice and Correctional departments operated formally, as would be expected of a government bureaucracy, and also presented challenges due to the ever-changing political landscape of government administration and policy. All members of the program, from serving detainees to the Chief Executive Officer (CEO) and Parliamentary Ministers, were supportive and contributory to the processes and procedural requirements of Remo Media.

Nevertheless, subsequent involvement with government bureaucracy and film production would never be straightforward. The experience of dealing with and managing relationships through government bureaucracy and its agents can be seen as a part of the expected reflective learning process characteristic of an action research method.

As part of reviewing the funding experience, Remo Media/Reed Films sought to determine the nature and the value of its enterprise (Drucker, 2004, pp. 231-234) and position the company commercially. A desire to circumvent bureaucracy led to the pursuit of alternative pathways in which Remo Media/Reed Films developed IP in ways that supported its independence in the marketplace; and avoided complicated and often ineffective avenues of financing and production support offered by government screen agencies. These attempts illustrated the parabolic scramble in action while action learning/research remained the crux of the methodological framework.

All elements of the search for viability and a lengthy discourse with bureaucracy in its many forms were incorporated as an adjunct to the creative work necessary to supply screen products to the market. In this way the action learning/research cycle could be generated repeatedly to refine the activities and insights to be had from the research.

The Department of Correctional Services eventually withdrew permission for the detainees from the prison system to participate directly in the production of *Straight-talk* because they felt that their agreement with specific screen content providers and media outlets, prior to Remo Media's involvement, had portrayed the criminal justice system inaccurately.

This change in plans led Remo Media to enlarge its creative parameters and explore new ways to tell their story, which enhanced the product. This flexibility and ability to shift ground is an example of the parabolic scramble framework. Out of perceived chaos (Burns, 2002, pp. 42-44; Field & Golubitsky, 1992; Gleick, 1987; Levy, 1994, pp. 167-178) grew new modes of creation at all levels of endeavour. The reality was that the required changes marked the development of the project and were key to its success among serving detainees in representing their specific and individual stories of incarceration and its life impact.

The parabolic scramble, on reflection, demonstrated clearly the way in which path dependency (David, 1986, 1987, 1997, 1999, 2000; Puffert, 2000, 2001, 2002, 2004, 2009) was evident in many forms in relation to the emergent company's engagement with the market and its actors, because it offered a different pathway through a different approach. This parabolic scramble by its very configuration enabled a questioning of the norm and allowed its reinterpretation to find an alternative pathway. And, to my mind, while it mimicked the action learning/research cycle, the

scramble more accurately reflected my actual lived experience of conducting the research reported in this thesis because of the inherent dynamism and irregularity it represented.

## 2     *Missing: Presumed Dead*

*Missing: Presumed Dead* was a documentary for television that has been screened repeatedly since 2008 in Australia, on The History Channel (later changed to just History), as seen on FOXTEL.

The project was financially assisted with development investment from the South Australian Film Corporation (SAFC), the Australian Film Commission (AFC), now known as Screen Australia and the Australian Broadcasting Corporation (ABC TV) and was used as a test case for the current research as it provided the engagement necessary with broadcasters, both in the public and private markets for documentary programming. In much the same way as the documentaries produced in the Criminal Justice System of South Australia (*Nine women of Northfield: Tales from within* and *Straight-talk*) had been foundationally important to Remo Media's early commercial experience so too *Missing: Presumed Dead* would provide another point of transformative benefit for the developing participatory company and as reflection through the research and its methodology.

*Missing: Presumed Dead* was, therefore, the pathfinder (Shackleton, 1995, p. 4; Soanes & Stevenson, 2004, p. 1049) enterprise for a slate of projects ready for development when Remo Media/Reed Films was organised. For the current study, the production was a model of a documentary that found an audience and was well received, but which did not offer a sustainable fiscal model of screen creation for the producer of film and digital works to use in the future. This observation was consistent with a range of other works and companies and I became interested in determining the tipping point or transformational moment (Cranton, 1994, 1996; Mezirow, 1991, 1995, 1996, 2000, pp. 3-31) of sustainability, and ultimately a viable method of financing for film and digital production.

The history of the financing for *Missing: Presumed Dead* produced a range of benefits for the researcher. Although the project was ultimately realised with a reduced budget, and not the original pathway of financing, the outcome was an independently produced documentary with greater editorial input from the originator because the limitations forced more creativity, although at the expense of a longer development process.

When the research began, I developed a 12-month plan to launch Remo Media/Reed Films. A three-year projection was prepared with the goal of securing cash flow and becoming self-sufficient to ultimately achieve growth. Niche screen business portals for distribution to the broadest market were sought to become part of the strategic planning and procedures undertaken as the business was developed.

Remo Media as part of Reed Films had (and continues to have) a range of market developed projects that have been presented to screen markets, in both public and commercial contexts, that represent a substantial investment by the participatory company in IP for commercial endeavours and market explorations. The unknown element has always been the distribution of these works, by a variety of systems to consumers, which might not at the time of undertaking the research exist (James, 1997, pp. 182-206; Rosen, 1985; von Bertalanffy, 1968). I was aware that systems of delivery might become redundant, or incorporated into technological advances that rendered the propositions and investigations outmoded, and lacking currency in marketplace dialogue (Frith, 2012; Mason, 2008) during the course of the research study. This was one reason action learning/research was so applicable to this study.

The nature of action learning/research is that it is unique in its search for an answer to such complex questions, as those posed by a film and digital company seeking commercial sustainability and growth; regarding the global marketplace especially in the context of a company that has regional environs as an entry point.

### **1.3 Limitations of the study**

The reported study was an exploration in real time with an emergent company that continues to function in the market after the conclusion of this research. However, much like the parabolic scramble, Remo Media/Reed Films has continued beyond this research. Revelations and discoveries continue for the emergent company that could be expanded upon through further research.

This research, to date therefore, forms the basis for future research directions and the potential to generate hypotheses and testable models related to the screen production industry and its funding.

## **1.4 The significance of the study**

The parabolic scramble as a concept of the dynamism and multi-directional nature of the screen production industry emerged from action research and offers a non-research oriented method of interpreting enterprise, market, and stakeholder relationships, as well as providing an organic device to instruct the positional context of participatory companies in any sphere, outlining current and future interactions, both fiscal and organisational.

The ability to reflect and evaluate the public sector and private enterprise in relation to entrepreneurial and intrapreneurial endeavour has emerged as an area that requires further examination across industry (Zolin & Kropp, 2008, 2009, 2010) and could provide remarkable benefits for the screen production sector in Australia and overseas.

## **1.5 Organisation of the thesis**

### **Chapter 1: Introduction**

This introductory chapter documents a journey that required the researcher to become a participant through the methodology of action research and the method of action learning (Reason & Bradbury, 2008; Revans, 1980, 1983; Shank, 2006), and the development of an emergent company was assisted by a grounded approach (Glaser & Strauss, 1967, p. 40) to derive a framework referred to as the parabolic scramble. This device acknowledged the versatility to the emergent company and provided the researcher with the means to ultimately arrive at a re-interpretation of the market for screen products with an emphasis on documentary and factual television production. The chapter begins by describing the background to the research and explaining why it was conducted in relation to the screen production sector in Australia with reference to markets in the global context.

### **Chapter 2: Methodology and methods**

Chapter 2 outlines the design and methods of the research, and documents the cycles of action research undertaken by the participatory company. Participatory action research-action learning led to the development of the concept of the parabolic scramble which was used as a metaphor to explain how the outcomes of the research were achieved.

### **Chapter 3: Literature as data**

Early research directions indicated a gap in knowledge that was not accommodated for in the literature whether within the film and digital industry or academia (Barney, 1986a, 1986b, 1991,

2001; Penrose & Pitalis, 2009) that led on from an investigation of value chain and value systems (Bloore, 2009; Finney, 2010; Porter, 2001; Porter & Millar, 1985). Over the course of this research, screen business studies emerged to provide additional information, but not enough to fulfil the objectives of the study.

Chapter 3 explains the literature reviewed, as well as the use of literature as data (McGee, Marland & Atkinson, 2007; Pine, 2009), which, when conducting action research, is important to inform the research but not to overly influence it or direct the study (Glaser, 1999). The progression through select bodies of knowledge, beginning with the theoretical foundations of the resource based view (RBV) of the firm (Barney, 1986a, 1986b, 1991, 2001; Penrose & Pitalis, 2009) was important as it built upon investigations into the value chain and value systems with an emphasis on documentary screen production (Bloore, 2009; Finney, 2010; Porter, 2001; Porter & Millar, 1985).

The concept of regionalism assisted the research as it resulted into investigations into regional innovation, economic history highlighting economics in the real world, technology in history, economic geography, science technology and society, as well as path dependency. Participatory companies such as IKEA and News Corporation were also examined to understand their transformational qualities (Cranton, 1994, 1996; Mezirow, 1991, 1995, 1996, 2000, pp. 3-31).

#### **Chapter 4: Research activity and results**

Chapter 4 couches the data set in an operational context and gives the participatory company a series of philosophical and practical tools with which to develop its culture, structure, and modes of interacting with markets locally, nationally and globally.

It was essential to place the participatory company in a context of operation that armed it with the means of utilising the knowledge acquired through the cycles of action research it experienced via the research for its further development and that of the study.

The cycles of action research progressed to build upon the previous experiences as the emergent company, assisted by the researcher, made a plan, acted on it, and then observed it towards a reflective period of re-assessment. This process was documented through a journal as the emergent company set real goals in the market and responded to the data through the cycles of action research.

The emergent company, whilst operating as Remo Media, was assisted to make the documentary *Missing: Presumed Dead* utilising this process, to re-strategise and effect new pathways and approaches that ultimately led to a completed documentary that was broadcast nationally and internationally. This experience was by no means a simple one and the lessons learned through action research during this period were inspirational to the seeking of an alternative pathway, and a move away from the welfare or subsidy model of screen production, that predominated in the Australian screen production sector at that time (AFC, 2003, 2006, 2007).

The parabolic scramble as the manifestation of action research, as I would later reflect on it being, became so incorporated into the processes of the emergent company that it continues to perpetuate the cycles of action research in an organic and unconscious way, the research has very effectively become integrated within the structure of the emergent company in all respects.

Notably Remo Media/Reed Films was born into a period of incredible change in the screen production sector, both in terms of government policy in Australia and internationally, during an historically important technological era of exponential growth (Briggs & Burke, 2002; Bruns, 2008; Currah, 2006; Mason, 2008; Olsberg, 2012; Wood, 2009, 2010).

Action learning/research produced results beyond expectations as subsequent projects tested the marketplace in Australia and internationally for the emergent company and the government models it became bound to seek alternatives to (Screen Australia, 2012b; Screen Australia, 2013a; SAFC, 2012) as path dependency (David, 1986, 1987, 1997, 1999, 2000; Puffert, 2000, 2001, 2002, 2004, 2009) emerged from the action research and required the emergent company to plan, act, observe and reflect to effect a new pathway of engagement with the market, itself as an entity, regarding operational modes, processes, and the foundational elements of its culture.

This chapter provides a discussion of the data in relation to documentary screen production principally by the emergent company within the context of the entrepreneurship required to be instituted by the screen practitioner or entity in relation to the market in Australia and internationally.

Whilst working through the action research cycles the discipline of planning, acting, observing and reflecting enabled a level of analysis of the actions and processes of the emergent company, and its



interactions with the market and third parties, that lent itself to an almost intuitive understanding with the advent of the framework of the parabolic scramble.

The parabolic scramble became a metaphor for action research, which enhanced the emergent company's ability to address the research propositions and questions to address their enquiry in the most appropriate way possible for its operational and cultural processes.

## **Chapter 5: Conclusion**

The model for screen production that I discovered through the research, and this thesis enquiry, is that at the conclusion of this stage of the investigation there is no model (List, 2005), none that can define the parameters that action research and by extension the parabolic scramble has explored. This is a framework of interpretation for the purpose of understanding enterprise, market, and stakeholder relationships, as well as providing an organic device to instruct the positional context of the participatory company to outline current and future interaction whether fiscal or organisational.

This research, to date therefore, provides the basis for future research directions and given a model was not forthcoming from the research, as I was to discover over the course of the study, I remain open and prepared to assume that there is always the potential to generate hypotheses that could be expanded to a model. Provided that the model it is able to be tested appropriately and engender an elasticity and flexibility needed for an intuitive and adaptive device, as has been furnished during the course of this research in the form of the parabolic scramble.

## **Methodology and methods**

To understand the content of this thesis, it is important to appreciate the viewpoint of the researcher. I am therefore changing the common positions of Chapters 2 and 3 in order to emphasise the importance of the research methodology in generating data. For the current study, the literature review not only provided a background to the research while identifying a gap, it also mined the literature for data that then critically influenced the direction of the study and the action research cycles.

It must be noted that this thesis records an intensely personal research journey that involved the researcher in the exploration of many unfamiliar ideas that were critical to the action learning/research process, and which the researcher assimilated into his worldview; and a few that were abandoned. Even knowledge that might appear tangential to the main thrust of this research was given attention when stumbled upon and tucked away for future use, should it be required. And even the most obscure and arcane information often helped interpret my experiences as a filmmaker/researcher.

I undertook this research to find out if it were possible to do things differently in the regional film industry (also termed the screen production sector). I embarked upon a deliberate course of study utilising a range of tools across qualitative methodologies as I wanted to discover a new way to look at the screen production sector in a regional area, namely the city of Adelaide in South Australia where I am based. In order to do this I followed very distinct steps beginning with removing myself from the established film making or screen production pathways, that existed at that commencement of the study, in order to have a new perspective and gain enlightenment that I saw was possible if I undertook a study in this way.

I was very conscious of my own subjective position influencing subconsciously or unconsciously my discoveries and it became increasingly apparent, as I contemplated the research proposition that I would have to create an investigation from within, which required going to the very core of the research itself, which ultimately was the researcher. I had to acknowledge fully my limitations and seek a way forward that was self-aware and reflective in the most revealing way possible. This would not require one methodological tool but would need to range across a few methodologies,

starting with action research, which would allow me to incrementally test data as it emerged through planning, action, observation and reflection (of the data) and act on it again over several iterations or more.

I needed to be open to change and ready to respond accordingly. I documented the cycles of action research utilising a journal to provide a mechanism to track my journey. The journal and then the thesis provided the tools with which to interpret the data and tell my story of entrepreneurship. The study progressed also through a grounded approach, which delivered the framework of the parabolic scramble.

## **2.1 Subjectivism in research about entrepreneurship**

The subjectivity of the researcher is paramount in any qualitative methodology, and plays a part in many quantitative studies as well, from the choice of the research topic, to selecting methodologies, designing the research and interpreting the data. As Carl Ratner (2002) proposes when discussing ‘Subjectivity and objectivity in qualitative methodology’

*Qualitative methodology recognizes that the subjectivity of the researcher is intimately involved in scientific research. Subjectivity guides everything from the choice of topic that one studies, to formulating hypotheses, to selecting methodologies, and interpreting data. In qualitative methodology, the researcher is encouraged to reflect on the values and objectives he brings to his research and how these affect the research project. Other researchers are also encouraged to reflect on the values that any particular investigator utilizes. ... One's Erlebnis is not necessarily fully known to oneself. It may be unconscious. (online)*

Wilhem Dilthey (Stanford Encyclopedia of Philosophy, 2012b) employed the term *Besserverstehen* to denote the process whereby an observer can know a subject's *Erlebnis* more accurately than the subject him/herself knows it. This is similar to a physician knowing what is bothering the patient better than the patient knowing what is wrong with him/herself.

A key issue that arises with the recognition of subjectivity is how it affects objectivity. Two positions have been articulated. Many qualitative researchers counterpoise subjectivity and objectivity. Objectivity is said to negate subjectivity since it renders the observer a passive recipient of external information, devoid of agency. And the researcher's subjectivity is said to negate the possibility of objectively knowing a social psychological world. The investigator's values are said to define the world that is studied.

One never really sees or talks about the world, per se. One only sees and talks about one's perceptions of the world, dictated by one's personal experiences and values. According to postmodernists, we can't know what effects our values really have on culture because that would be an old-fashioned modernist attempt at trying to understand social reality. We can only *talk* about the effects our values have as we construe them through linguistic conventions. But talk, like perception, does not refer to any reality beyond linguistic conventions.

Subjectivism with relation to entrepreneurship, the firm (Foss, Klein, Kor & Mahoney, 2006) and a *research based view* (RBV) of the competitive advantage of the firm is beginning to be examined and developed with strong links to the research of Edith Penrose (1914-1996) a formative approach that would later be developed into RBV (Barney, 1986a, 1986b, 1991, 2001; Penrose, 1959; Penrose & Pitalis, 2009), which, as Foss, Klein, Kor and Mahoney (2006) note is rare in strategic management literature (p. 2). Peters and Besley (2008), examining the creative economy and building upon the work of Joseph Schumpeter (1883-1950) (1934, 1954, 1961, 1976) in relation to routinised entrepreneurship, argue that subjectivity is personal (Metcalf & Shimamura, 1994) with creativity (Banks, Clavey, Owen & Russell, 2002; Hickey-Moody & Wood, 2010; Timmons & Spinelli, 2004, pp. 86-88) and innovation a result of the group dynamic, which is essentially objective (Metcalf & Shimamura, 1994, p. 89).

I adopted a subjective position (Foss, Klein, Kor, & Mahoney, 2006, p. 2) by way of establishing Remo Media/Reed Films and reflected upon this with a consciousness (Penrose & Pitalis, 2009, p. 30) to explore the very core constructs of the business of funding, organising and running a film/documentary business or firm (Penrose, 1959).

I wished to place Remo Media/Reed Films as the centrepiece of the research without any preconceived information or modes of operation, external to the screen production industry and start anew from the inside out, adopting constructivism (Berger & Luckmann, 1967) to really appreciate the growth of a business in a way not previously covered by the literature. The firm was to be constructed, in essence, by the study and Remo Media/Reed Films' interaction with external factors, actors, and influences, including, importantly the market. The metaphor of the parabolic scramble therefore became ingrained in the DNA of Remo Media/Reed Films. Every stage of the firm's journey, beginning with the literature review itself, provided data for application and

analysis in relation to funding a media company because of the action research framework at its foundation. Ultimately, a unique case study involving my own business developed in real time, with me as participant and observer.

In the end, when I reflected upon the whole experience of research for this thesis, the analogy came to mind of the flight of the spaceships, Voyager Probes 1 & 2, travelling for more than four decades across the unknown expanse of the Solar System. Akin to the entrepreneur bridging the oft visited Valley of Death (Barr, Baker, Markham, & Kingon, 2009; O'Connor & Reed, 2014b, 2015b), the dramatic term which is accurate in both name and the experience that entrepreneurs must endure to survive their journeys, between the significant moments in their trajectory to success, which in my context is film/screen production.

## **2.2 Background for the exploratory company's operations in relation to action research**

I conducted action research through Remo Media and Reed Films Pty Ltd. Remo Media is an established business name in documentary production with its genesis in 1996, operational in Australia and internationally (to a limited extent) during the period prior to the establishment of Reed Films Pty Ltd as the exploratory company for the purposes of this research.

The exploratory company was established on 19 May 2008 and has become the proprietor of Remo Media. As a director and operator of the exploratory company I instituted a range of actions that provided the basis for the company's research and its objectives. The action research and participatory action research conducted through the exploratory company is operational as well as process driven, and structurally related to the development of material and content for screen products/programs.

The objective of this thesis was to demonstrate how an SME film and digital company can thrive in the global marketplace. Action research was the most effective methodology for the purposes of this research and provided the core of the study. It was assisted by grounded, chaos and game theory, as well as an appreciation of path dependency and its potential limitations, which, conversely, also provided opportunities for redefinition of path ways.

The cycles of action research for the exploratory company were informed by data gathered over several years and form part of the investigation into a thesis statement that has accompanied the

data gathering with its own developments. It was through the processing of this data and its implementation that the exploratory company was assisted by the methodology to the extent that it enabled the development of theoretical propositions and ultimately an independent theoretical framework.

### **2.3 Action research**

Action research was the foundation upon which this research endeavour was based, and is a seminal methodology that underpins all aspects of the thesis and its investigation. Action research, much like the study, would develop in ways that were unexpected, and would lead to the incorporation of other methodological approaches, akin to action research (Shank, 2006). A great influence upon this work, apart from my supervisor, Dr Dennis List, who advised the early action research direction, was Kurt Lewin's (1946) derived theoretical placement of the methodology in the context of a useful and practical tool with which researchers could embark upon an immersive investigation. To detail specifically, I chose action research as the framework for my study because it is a methodology appropriate to real situations and its primary focus is on solving real problems. It is particularly useful when a situation is highly ambiguous or fluid, and research questions are difficult to frame or may need to be reflected upon during the course of the research. It is a methodology chosen when circumstances demand flexibility and when 'change must take place quickly or holistically' (O'Brien, 1998). I was particularly focussed upon a practical tool and was really seeking one that could be flexible and instructive through reflection, and the incorporation of data; therefore action research was a natural and suitable position from which to begin, and it did not disappoint.

It is often the case that practitioners use an action research approach in order to improve their understanding of their practice (O'Brien, 1998). It turned out to be a fortuitous choice of methodologies for me since my research soon demonstrated that I would have to be flexible, marked by quick and holistic change.

#### **2.3.1 Action learning vs action research**

Action research is known by many names, including experiential research and participatory research. It can also be referred to as action learning in some literature. However, the founder of this closely related process to action research, Reg Revans (1980, 1983), regarded action learning

as dependent on the experiences of a group of learners who, with the help of a facilitator, seek to reorganise or reinterpret something already known. As a group, the participants seek to find out what is preventing them from using knowledge to which they already have access to achieve greater success or new ways of doing familiar tasks.

Action learning is characterised by a cycle of activities that begin with planning to solve a problem, taking action and reflecting on the outcome before going through the same cycle again until a satisfactory conclusion is reached. It is widely used in educational and organisational settings to implement change.

Action research, on the other hand, involves a similar cycle of planning and reflection, but is seeking new knowledge. Kurt Lewin coined the term in 1946 in his paper ‘Action research and minority problems’. The two concepts are often confused and conjoined, when, in fact, they are cousins, not siblings.

**Action research.** Action research, however, goes beyond the problem solving offered by action learning because

*Action research...aims to contribute both to the practical concerns of people in an immediate problematic situation and to further the goals of social science simultaneously. Thus, there is a dual commitment in action research to study a system and concurrently to collaborate with members of the system in changing it in what is together regarded as a desirable direction. Accomplishing this twin goal requires the active collaboration of researcher and client, and thus it stresses the importance of co-learning as a primary aspect of the research process. (Gilmore, Krantz & Ramirez, 1986)*

Much of the action researcher’s time is spent collecting and analysing data through a variety of theoretical lenses, testing theories, trying plans and interventions, solving problems as they appear during the course of the data collection, then solving the problems the solutions initiate.

Importantly, the researcher is not objective, but usually intimately involved with the problems, the research and the solutions.

### **2.3.2 Grounded theory and action research**

While action research is action oriented and participatory, grounded theory is a more ‘standard’ form of research in which the researcher collects data, categorises and codes it, not as a participant,

but an observer. However, just as through the activities and reflections of the action researcher, ideas, theories or propositions/hypotheses emerge from the analysis of the grounded theorist's data.

The formative theoretical treatise by authors Barney Glaser and Anselm Strauss in 1967, *The discovery of grounded theory*, is foundational to a grounded approach. Glaser and Strauss make pertinent remarks when generating theory (pp. 28-31) and suggest that the researcher who is immersed in the process of a grounded approach should look at the data and verification where appropriate but not as an over-riding principle, as is common with other theoretical and research enquiry.

The authors suggest resisting demands for verification (pp. 28-31) and allowing the new theory to emerge, which may pose issues for the demands of academia however is very much a freedom that must be exercised to be faithful to the complete development of a grounded approach. As Glaser and Strauss (1967) importantly outline in their seminal text

*students and professors alike, ... when generating [theory] is not clearly recognised as the main goal ... it can be killed off by the twin critiques of accurate evidence and verified hypotheses ... [a] theory's only replacement is a better theory. (p. 28)*

**Capturing reality.** It is essential to be based in the literature in order to be informed. However, as Glaser (1978, 1982, 1998b) notes, the grounded approach is seeking the same goal by different methods and means, an idea which fitted with the nature of the current enquiry and its exploratory case study. As the guiding text book *Qualitative research-a personal skills approach* outlines, action research, specifically participatory action research, leads the researcher, if prepared to be unencumbered and let go of the outcome, ultimately to a journey of 'self-discovery' (Shank, 2006, p. 72).

A grounded approach is often initiated by 'experienced practitioners' (Holton, 2010) who are seeking to understand '... social patterns that underpin behaviour ...' (p. ii) to ascertain the most effective usage of materials to meet challenges and effect market advantages (Glaser & Strauss, 1967).

I discovered that a grounded approach was to be an effective tool to adopt for this research endeavour, as



*... grounded theory offers [an] ... alternative for the experienced practitioner with an intuitive sense that the preconceived, ... theories simply do not capture the reality they experience.*

However I was not fully aware of just how effective a grounded approach would become as

*... [t]he 'draw and grab' (Glaser, 1998, p. 62) of classic grounded theory is highly motivating. (Holton, 2010, p. iii)*

What I ultimately discovered was true to the origins of a grounded approach (Glaser, 1967, pp. 28-31 & p. 40) and could appreciate fully the methodology as its originators had intended it to be used, observing that

*Glaser often [stated that] ... grounded theory is asymptotic; [as] its propositional nature allows for its modification with additional data and with further skill development on the part of the theorist. What one 'misses' in the first grounded theory study can be realised and 'corrected' in subsequent studies. (Holton, 2010, p. iv)*

The adoption of a grounded approach for the purposes of this research has followed the path of developing theory as outlined by Glaser and Strauss (1967). They propose that

*... [g]enerating theory carries ... benefit as ... [a] grounded theory can be used as a fuller test of logico-deductive theory pertaining to the same area by comparison of both theories than an accurate description used to verify a few propositions would provide.... (p. 29)*

**Grounded theory and action research.** The use of a grounded approach as defined by Dr Barney Glaser in *Remodelling grounded theory* (2004) is pertinent to the collection of data through process-documented action research for Remo Media/Reed Films moving toward the creation of a new theory of entrepreneurial funding when located outside a major population zone (Glaser & Strauss, 1967, p. 40). This new framework has been facilitated by action research incorporating elements of a grounded approach to derive a reflective and appropriate application suitable for engaging with entrepreneurship and innovation. In this instance, as a researcher I discerned what I termed the parabolic scramble, the form of the action research cycle that appeared unique to Remo Media/Reed Films (James, 1997, pp. 182-206; Rosen, 1985; von Bertalanffy, 1968).

The unprejudiced and unbridled nature of a grounded approach combined with action research and a constructivist (Berger & Luckmann, 1967) paradigm proved to be an appropriate methodological path for the theoretical study of Remo Media/Reed Films because it allowed the incorporation of all elements of learning and reflection which inform action research and its established framework,

namely to plan, act, observe, reflect and implement (Reason & Bradbury, 2008; Shank, 2006). Constructivism is discussed in more detail in Chapter 2 in relation to its relevance to the methodology, in particular action research, and also the way in which it has informed Remo Media/Reed Films.

The keeping of a journal to document the activity of Remo Media/Reed Films during the research proved essential because it provided an opportunity to record thoughts and insights, frustrations and plans as they occurred. A grounded approach is therefore an accompanying and logical adjunct to action research and provides a rationale with the current study following the Glaserian interpretation of a grounded approach (1978, 1982, 1998b, 1999), which is broad in its scope and ability to encompass all that it encounters to derive data.

The grounded approach can be used as a tool (Glaser & Strauss, 1967), with the benefit of it being custom-made for the purpose at hand. Literature is utilised to orientate the research endeavour without defining it. The freedom to explore is given to the researcher and results in propositions/hypotheses (Glaser & Strauss, 1967, p. 40), the development of a framework, leading to the possibility of a model or theory. Glaser (2010) states that

*[p]articularly in the world of business ...[g]rounded theory tells us what is going on, ... and reveals access variables that allow for incremental change. [g]rounded theory is what is, not what should, could, or ought to be. (p. 6)*

and, as Glaser instructionally outlines

*[g]rounded theory refers to a specific methodology on how to ... produc[e] a multivariate conceptual theory. It is a total methodological package. It provides a series of systematic, exact methods that start with collecting data and take the researcher to a theoretical piece that is publishable ... (p. 1)*

**Action research.** A grounded approach is a natural companion of the method of action research, and in the current research, as would be expected, action research provided a means of interpreting the emergence of the parabolic scramble, which was a conceptual milestone for this research; and crucial to its successful development. The very nature of the parabolic scramble seemed to be so clearly derived from a grounded approach that directly informed my action

research journal to illustrate key points where I experienced enlightenment. In this context the Glaserian (2010) approach was instructional as it was clearly expressed that

*[g]rounded theory is a sure thing for success because what is going on always is there, and preconceptions are not. ... it is only through discovery that they can find out what is going on. ... in many preconceiving, verificational methods, it is the data that are poor, not the theory. (p. 8)*

Within the Glaserian strategy, the use of data is far reaching and all inclusive, exceeding parameters that may be associated with qualitative research (Glaser & Strauss, 1967), diverging from Strauss and Corbin (1990, 1998)'s approach to grounded theory and inclusive of its accompanying constructivist position (Shank, 2006, pp. 129-131), which was inherently important to my research journey using action research (Andrews, 2012).

### **2.3.3 Path dependency vs path exploration**

Path dependency occurs when a system or process becomes redundant and the investment in its continuation is such that it is not easily restructured to a more effective and efficient mode. In other words, decisions one makes in the past often constrain decisions in the present and future. The most widely known example of path dependency is the QWERTY (David, 1985, 1986; Prytherch, 1990, p. 512) or AZERTY (Prytherch, 1990, p. 48) keyboard that was developed in an era when the key stroke and key strike were important considerations for their positioning which in current usage has become redundant.

We can be set on a pathway that was inherited from the past. Only if made aware by some interruption to the course of the pathway can an alternative route be sought, if we are willing to explore new paths. During the course of my research, I came to appreciate the idea of path exploration and how breaking away from the old path could benefit the outcome of new decision making (Chandrashekar, Duan, Klansky, & Zhang, 2005).

This did not mean that I ignored the old path, but that I was able to move away from it. Earlier knowledge and decisions informed my action research reflections, but I sought to prevent them from constraining my decisions. The notion of building upon the foundations of the past day-by-day, historic moment upon historic moment to arrive at the current moment was intriguing (David, 1994; Puffert, 2000, 2001). Perhaps the past is so contemporary for those who live within its boundaries that they cannot see their inheritance and its burden to progress.

Out of my reflections around this issue emerged the concept of the parabolic scramble, and ways by which the experiences and the path dependency present in the modes and methods of Remo Media/Reed Films, and also in the market, could be identified, interpreted and dealt with.

#### **2.4 Remo Media/Reed Films' regional perspective**

As the research progressed, there developed a need to understand more about the region of South Australia in the context of Remo Media/Reed Films' base of operations (Prest, Round & Fort, 2001). The research propelled the investigation into many different scenarios/places as leads were followed and new paths to the answers of the research questions and objectives recognised.

Remo Media/Reed Films was built upon a foundation and tradition of intrapreneurial and entrepreneurial innovation from its region and the city (Manwaring, 2008) it operates within and from – Adelaide and South Australia. To understand what was happening to Remo Media/Reed Films, of which I was an integral part, I found that I needed to know more about other entrepreneurs who had journeyed along their own distinctive paths of discovery. While their names were familiar, often their stories were not, and it was felt that the stories would be instructive when reflecting on my journey.

Influential examples, such as Sir Thomas Playford (1896-1981) and Rupert Murdoch, hold an important place in the history of Adelaide and South Australia. Each possessed a unique flair for creativity and innovation (Banks, Clavey, Owen & Russell, 2002, pp. 255-264; Frederick, O'Connor & Kuratko, 2013, p. 43 & pp. 161-169; Timmons & Spinelli, 2004, pp. 86-88) whilst conducting their enterprises.

*... [t]he process of South Australian industrialisation was dramatic, ... Playford was extraordinarily visionary and creative in the ways in which he took the idea of an industrialisation strategy ... (O'Neil, Raftery & Round, 1996, p. 111)*

When expanding his media interests and reflecting upon his entrepreneurial origins in Adelaide

*... Rupert Murdoch [stated that] ... keeping the Adelaide paper was ... a good choice, ... He accepted with relish the David and Goliath situation bequeathed to him... (Munster, 1987, p. 40)*

Pertinent to the examples above is uniformly the creativity that the entrepreneurs exhibited in their spheres of operation (Howell, 2012; Munster, 1987). Creativity is broadly exercised and for the purposes of this study broadly defined and observed (Banks, Clavey, Owen & Russell, 2002, pp.

255-264; Frederick, O'Connor & Kuratko, 2013, p. 43 & pp. 161-169; Timmons & Spinelli, 2004, pp. 86-88) due to the requirements of the research as it was important to have the latitude to interpret and incorporate new elements during the study.

In order to appreciate Remo Media/Reed Films' context and future planning, in relation to the region of South Australia and the city and metropolitan areas of Adelaide where it operates, I delved into the history (Telfer, 1999) of entrepreneurship in the city and state. Two of the most famous figures in this area for South Australia are Thomas Playford and Rupert Murdoch, so I sought to know more about these giants of innovation in their fields in order to consider their achievements with an entrepreneur's eye.

Playford and Murdoch were leading historic figures who appeared throughout my search for key transformations. Each had an impact upon their local environment with implications for South Australians. I learnt to appreciate an historic era of South Australia's economic and social development through the historical reflections of Playford (O'Neil, Raftery & Round, 1996) and Murdoch (Munster, 1987) that demonstrated that we must interpret the present in order to plan for the future.

When Playford and Murdoch were effecting change, they were reacting to the present in order to plan for the future. Both were firmly based in the action and were inspirational through their industry and vision. They were essentially the embodiment of the parabolic scramble. When I studied them, I saw their present and learnt a great deal from them, and their embrace of the unknown and quick-witted, flexible approach to creating their enterprises.

Without the innovation of Thomas Playford, the transformational era heralded by Donald Allan Dunstan's (1926-1999) premiership (1967-1968, 1970-1979) of South Australia (Blewett & Jaensch, 1971) could not have flourished (Howell, 2012). The development of South Australia under Playford's 26 year term as premier may have left a now contentious legacy because his extremely conservative social policies and the reliance on manufacturing and government subsidy, but it was Playford who instigated the building of 9650km of piping that took water from the River Murray to 90% of the state, making it possible for industries, such as the Whyalla steelworks, to start. And he was the driving force behind the creation of the Electricity Trust of South Australia (ETSA). Now South Australians live with the legacy of one of the best distribution systems of electricity and water of any state in Australia (McGuire, 2011).

The history of financial subsidy for industry was firmly based in the historical era of Playford and developed subsequently on a state and Federal basis (Milliken, 2013). Financial support for industry through subsidies and tariffs ultimately artificially supported many Australian industries and left them and the economy vulnerable to policy alteration or funding decline as historical circumstances change, shielding a business in the short term from the economic realities of the market in the long run.

Through the lens of the era, it was illuminating to see how Don Dunstan's transformational reforms and modernisation aligned with the interests of Rupert Murdoch, leaving Thomas Playford and an era of conservatism to be viewed as 'controlled by an established elite' (Prest, Round & Fort, 2001, p. 406). Rupert Murdoch and Rohan Rivett at *The News*

*... looked beyond the South Australian borders ... the two men were at one in their ambivalence towards Tom Playford, ... Murdoch, Rivett, and Dunstan spoke the same language ... Dunstan was called to [T]he News office. (Munster, 1987, pp. 42-43)*

Rupert Murdoch, who has pursued media ownership with innovative acquisitions and relationships, has proved that he can align himself with the established conservative elite or the reforming socially innovative alternative, depending on his perception of how this can be beneficial to his interests. He was an entrepreneur never bound by convention, capable of being radical as required (Murdoch, 2013). For the research, Thomas Playford, Don Dunstan, and Rupert Murdoch were foundationally connected to my endeavour and through their creativity and innovation an inspiration regarding the establishment of the exploratory company, as well as the drive to not settle, but try and do things differently, it can be said that they were each in their own right a creative entrepreneur/intrapreneur. It was for this reason that, Playford, Dunstan and Murdoch, featured so prominently in the research as their entrepreneurial/intrapreneurial creativity was at its very basis in the thesis study.

## **2.5 Constructivism and action research informing Remo Media/Reed Films**

I adopted a constructivist (Berger & Luckmann, 1967, 1991) position as the epistemological basis for my research and as a guiding philosophy with regard to action learning/research (Glaser & Strauss, 1967; Reason & Bradbury, 2008; Revans, 1980, 1983; Shank, 2006). It was evident from the position that I was taking with regard to my research that I needed to build anew, from the ground up, assuming nothing had been constructed previously, in order to create a different understanding of the screen production sector rather than be influenced by or reinterpret the

existing screen industry models in Australia, globally or specifically in the region of South Australia, and the city of Adelaide in particular. Importantly, the parameters of constructivism were perfectly suited for establishing the background and criteria of action research for this thesis by examining an emerging company from a regional perspective. I adopted the constructivist position because I found that I did not have what I needed, in terms of an academic investigation and its resultant scholarship that I required in the current or contemporaneous screen production sector to achieve my research objectives, and so I had to construct my own.

At the commencement of this study I incorporated action research into the structure of Remo Media/Reed Films as an important part of its genesis and to establish it as a tool of assessment and re-assessment according to the methodology's tenets (Shank, 2006). I also found an important application of action research as a means to manage path dependency (David, 1986, 1987, 1997, 1999, 2000; Puffert, 2000, 2001, 2002, 2004, 2009) and create a unique set of skills to incorporate innovation into a changing environment, and as a mode of comprehending the variables of market position and materials. I intended that the incorporation of action research from a constructivist basis, and the methods of its application, were to be the foundations upon which Remo Media/Reed Films would be established to achieve longevity in the market.

By incorporating the data from the research and building upon it as a mode of intellectual and physical operation, Remo Media/Reed Films was able to develop and utilise the framework of the parabolic scramble. The approach and methodology will now exist for Remo Media/Reed Films' structure into the future and to form the basis of its culture towards a model of continued innovation and development.

The formation of a path of practice by constructivist exploration informs a path of dependency that must be representative of a structure of operation and encapsulate the beliefs of the business, modes of operation, its ethics, values and behaviours. Ultimately this approach informed Remo Media/Reed Films and its way of interacting with the world (Andrews, 2012) of business through market communication; and advanced to an almost esoteric process that will be its lifelong influence and standard (Hubbard, Samuel, Cocks & Heap, 2007).

Examination of successful long term businesses suggests longevity is based upon a high ethical consideration, married with a focus on the product or service, its suitability and excellence for the

marketplace's consumers, resulting in the creation of an entity that will last beyond the life span of its founders. This is an important adjunct for the successful global enterprise and its sustainability

*[w]hat is clear is that future winning Australian organisations will need ... international operations ... this is a hard path and a path travelled by only a few Australian organisations. What is less clear is what the path-or paths-will look like for future global success. (p. 324)*

The research reported in this thesis was directed at discovering the path for future global success and aligns itself with a range of modes and methods to discover a way forward. Hubbard, Samuel, Cocks and Heap are astute in their analysis of successful organisations and companies and provide a range of diverse examples and studies to illuminate elements and cultural exactitudes necessary to achieve a mature enterprise with defined processes and structures.

The approach taken by the authors of *The First XI* (2007) was instructional and inspirational for Remo Media/Reed Films as their evaluation of a broad range of industry presents insightful elements of innovation and success. Hubbard, Samuel, Cocks and Heap inform aspects of the progression of action research for Remo Media/Reed Films through their study which has contributed to the grounded approach of this thesis (pp. 323-326).

One of the objectives of this research was to utilise this constructed basis to establish a foundationally stable and robust business structure, with a developed and mature processor, to become an experienced and subsequently integral market participant – ultimately operationally integrated to its market environment.

## **2.6 The positional perspective adopted for the research study**

This section on positional perspectives is included to establish the subjective (Howkins, 2001; Metcalfe & Shimamura, 1994) position of the research and the researcher.

In order to understand the research data and exercise the methodology of action research (Shank, 2006), it became apparent that I had to challenge my own positional perspectives, largely formed by many years of exposure to a particular model of government assisted screen production funding in Australia as historically outlined by Verhoeven (2010) and Weir (2013), in order to be as open to the research as possible. I determined to review and understand these perspectives, as well as my own, in order to be accurate in my findings with a keen awareness of subjectivity (Atalay, 2007; Mansfield, 2000; Metzinger, 2003) and objectivity (Fuchs, 1997; Kuhn, 1977) and how individuals,



and the self (Shank, 2006, pp. 83-84), can be influenced by what we already know or how we may perceive things to be (Jung, 1999).

In order to understand my own subjective interpretation of the research experience, I sought formative examples from broad ranging experts that I soon realised had to include the areas of psychiatry and psychotherapy, as well as authorship, philosophy, and history of the space program developed by NASA (National Aeronautics and Space Administration).

The first of the range of these guiding examples began with Carl Gustav Jung (1875-1961) who led the way into an examination of the self (1958, 1983; Jung & von Franz, 1978) for this thesis, and provided an historical launching point that seemed to segue effortlessly into the writings of Virginia Woolf (1977) accompanied by the inspiration of NASA's Voyager Program (2007, 2012). Collectively these guiding luminaries enabled an exploration through instructional examples that assisted me on my journey of subjective discovery with additional interpretation from Bertrand Russell (1872-1970) (1976, 1985, 1987) and Professor Edward Hallett Carr (1892-1982) (1964).

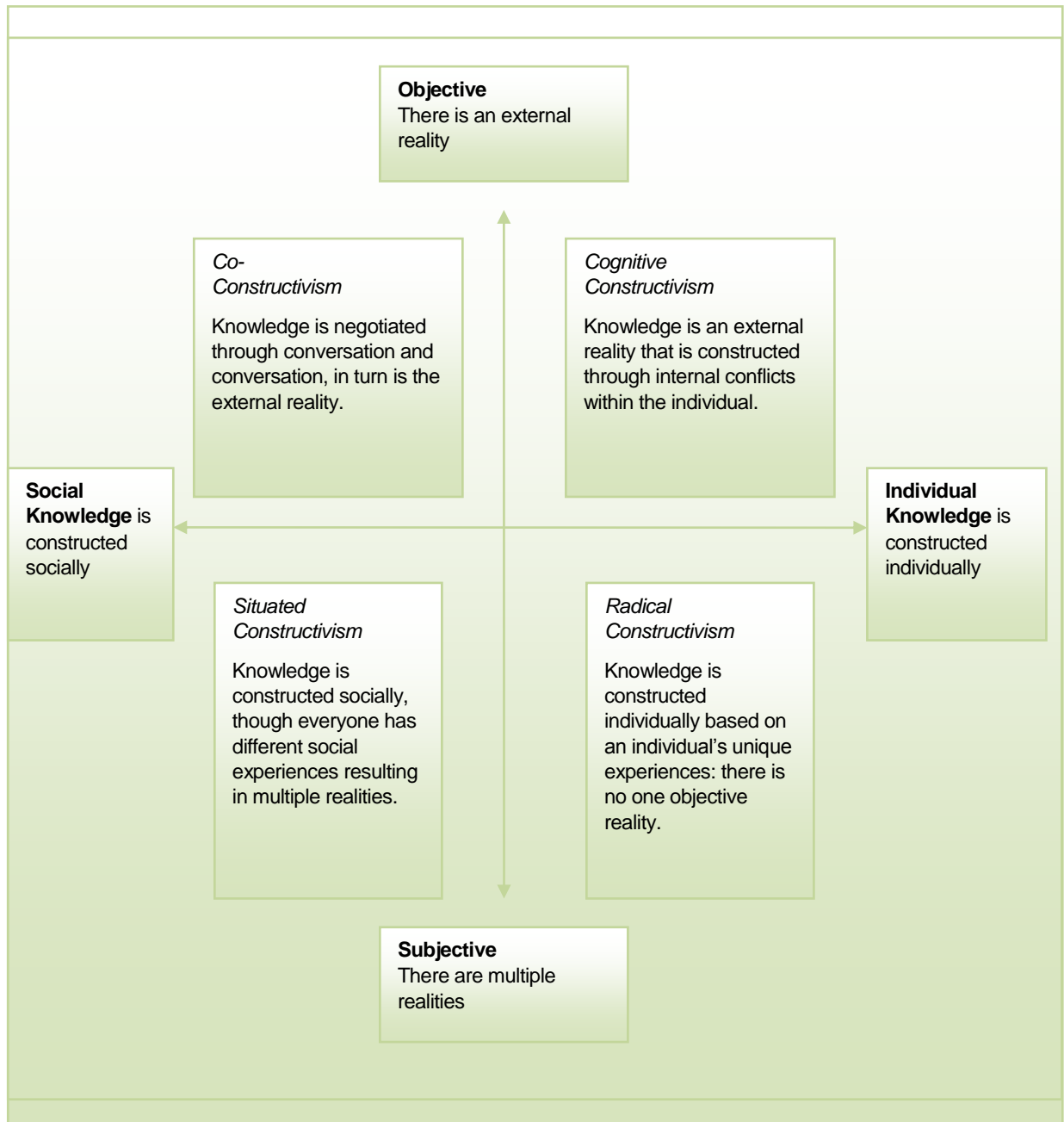
As the research would document events and experiences that Remo Media/Reed Films was encountering, I wished to understand the objective position as my goal, however found it absolutely essential to appreciate the subjective, my own, and others, in order to gauge motivation and place it within a greater arena, whether it be social, industrial, academic, or other (Atalay, 2007; Mansfield, 2000; Metzinger, 2003; O'Brien & Opie, 2003).

Every individual experiences the world uniquely, depending on a combination of personality, education, social and historical context, prejudice, lack of prejudice, perception, honesty, denial, experience, lack of experience, intuition, or lack of intuition, skill, adaptability or resilience. The psychiatrist and analytical psychologist Carl Jung (1990) expressed a similar opinion in the prologue to his autobiography which he had resisted writing due to his belief in its improbability as objective truth

*... [e]verything in the unconscious seeks outward manifestation ... [w]e do not know how life is going to turn out. Therefore the story has no beginning, and the end can only be vaguely hinted at ... (pp. 17-18)*

As can be seen in Figure (2.1) the subjective position can be a very strong place to commence an in-depth assessment if it is understood that it is always a personal and particular position, rather

than the objective and general position. The subjective position must be calibrated against the objective and these are the polarised positions within experience and reality and exist at the extremes of constructivist evaluation and philosophy (Kanuka & Anderson, 1999).



**Figure 2.1** Epistemological constructivist positions as established by Kanuka and Anderson, 1999 (Prepared by Gerard Reed from the original figure by Kanuka & Anderson.)

Cutting across the axis between the subjective and objective position in Figure (2.1) is the parameter of the individual and the group of individuals. An individual has a learning trajectory

whereby the knowledge that he or she acquires is in its most extreme form when accessed individually. The knowledge obtained by the group is manifest through social interaction and experimentation.

The group can represent a wealth of experiences and through its dynamic may or may not derive exponential growth. The individual is not necessarily a lesser contributor, but can be seen as alternative (Jung, 1958) and therefore valid as an experiential (Kolb, 1984) contributor who will ultimately add value to the collective experience if viewed objectively.

## **2.7 The positional context of the research and researcher**

Individuals throughout human history have made outstanding original contributions to knowledge, such as Galileo Galilei (1564-1642), Pythagoras of Samos (570-495 BCE), Nicolaus Copernicus (1473-1543), Michelangelo di Lodovico Buonarroti Simoni (1475-1564), William Shakespeare (1564-1616). However, they existed in the context of their time (Hampton, 1968; Russell, 1987), and were exceptional individuals whose memory has survived because of human society.

However, they were not limited by the conventions or constraints of their era, which is remarkable, and makes their achievements of particular note.

These men were also privileged in the context of their societies. The fact they could read placed them in the minority of their regional societal groupings and also possessed revolutionary insight with, in many instances, limited means, is a feat in itself. However, it is notable that there are very few women recorded in the same or similar context of the respective era. It is interesting to ponder the international and global reach of these individuals from a regional (Henkel, 2010) perspective.

A female in the historic period of these above mentioned individuals with exceptional ability, intelligence and insight was not in the majority of cases equipped with the attributes to read or write, and lacking numeracy skills would not be able to contribute to knowledge along these lines and as an equal to these selected examples of historic figures. The female peer's achievements could be outstanding in her context or society, but would not be translated via written communication materials or largely subjective, unrepresentative, social minority reportage that is documented as 'history' in the context of human societies.

This is a notion that Virginia Woolf (1882-1941) raises and queries in *A room of one's own* (1977) and comments with regard to history and science, as well as the social position of the female writer, as a contributory individual to human societal development and philosophy. Virginia Woolf writes

*... what would have happened had Shakespeare had a wonderfully gifted sister, called Judith[?], she would have] remained at home ... not [been] sent to school ... And undoubtedly, [she] thought, ... her work would have gone unsigned. (pp. 52-56)*

Recorded history is diminutive and inconclusive, rarely objective and always filtered through the personal experience no matter how objective the originator/s is/are attempting to be. This is evidenced by the individual who writes the text or treatise who will have specific education and experience to help form their perspectives. Through the fictional character of Judith Shakespeare, Virginia Woolf

*... was ... driven to construct a violent plot that ends with her ... heroine's burial beneath what was to become a bus-stop near the Elephant and Castle. ... Woolf suggests ... the mythic woman poet lies dead. (Gilbert & Gubar, 2000, p. 544)*

There is almost a tangible tension that Virginia Woolf (1977) expresses through her creation of Judith Shakespeare (pp. 52-56); a tension that seemed to pre-occupy the notion of a creative female for the author of *A room of one's own* and which tragically became an expression 'in March 1941 [when] Virginia Woolf took her life' (p. 1).

The symbioses of written historical pieces are uniquely flawed creations that, despite inherent limitation, are of immense value to a cultural societal human understanding of self and group. Within the context of subjective understanding, the narrative experience can translate a mode of engagement and operation unequalled in any other format. This becomes the learning tool for those who access the data and understand its translation through the personal exploration of experience and its reportage.

As outlined by Sandra Gilbert and Susan Gubar in *The madwoman in the attic: The woman writer and the nineteenth century literary imagination* (2000) related to Virginia Woolf and Judith Shakespeare

*... [r]eading metaphors in this experiential way, we have inevitably ended up reading our lives as well as the texts we study, so that the process of writing this book has been*

*as transformative for us as the process of 'attempting the pen' was for so many of the women we discuss.... (pp. xii-xiii)*

As Edward Hallett Carr stated in his publication *What is history?* written in 1961 following his delivery of the Trevelyan Lectures at Cambridge University in England

*[t]he facts of history cannot be purely objective ... the concept of absolute truth is not appropriate to the world of history-or ... to the world of science. It is only the simplest kind of historical statement that can be adjudged absolutely true or absolutely false. (p. 120)*

Carl Gustav Jung refers to mythology (1990, pp. 17-19) as the only subjective truth, and this was an important position that I needed to understand and adopt to appreciate that objective truth exists in relation to mythology in many ways dispelling mythology with counter arguments, research and studies, all resultant of human interpretation and as such potentially presenting an imperfect or flawed interpretation of the data, or datum. The revelation of this understanding of positional context was that the more we understand our subjective prejudice the greater our ability to be objective without prejudice. The advantage of action research, in a constructivist sense, is to start again and interpret the world through an independent constructed reality that is documented and studied and is at all times an interpreted reality (Berger, 1986; Berger & Luckmann, 1967, 1991).

As Carl Gustav Jung (1990) comments about the psyche of self-evaluation, all we can hope to achieve in reflecting upon our own experience is a mythology (pp. 17-19). To accept that there is no definable truth is to start at a position of advantage through realistic appraisal.

Importantly for this research and its subjective (Atalay, 2007; Mansfield, 2000; Metzinger, 2003) and objective (Fuchs, 1997; Kuhn, 1977) understanding, Edward Hallett Carr (1961) provided an essential element of historical evaluation, making the point that human history commenced with Herodotus (circa 484-421/415 BCE) and his approach to *The Histories*. Herodotus wrote the work in the 5<sup>th</sup> Century BCE concerning the Greco-Persian Wars, which was possibly influenced, in some parts, by his experiences of the Peloponnesian War (431-404 BCE) as he had

*... lived through the first part of the Peloponnesian War (known as the Archidamian War) and died during the Peace of Nicias, which would put his death somewhere between 421 and 415 BCE. (2003, p. XIII)*

Herodotus created his famous interpretation of history to preserve the memory of the war by writing in a narrative style with a subjective approach. However, it is of note that The Father of History (Carr, 1961) did not write directly about the war that he had experience with.

Thucydides (460-395 BCE) wrote *The Peloponnesian War*, which built upon Herodotus' documentation, and added chronology, date setting by year, and is the beginning of a tradition of scientific history reportage. Herodotus (2003) relied upon the parable instruction of history by presenting the facts as he knew them, at first hand or of them, which allowed the reader to decide by not conclusively determining a perspective or point of view (p. XIII). Herodotus allowed the mythology of the lesson to be its instruction to humanity, and thereby its fundamental purpose as an undertaking, which presented its true value. It is of interest and importance to note this approach by Herodotus for the purposes of this thesis investigation as it was unlike

*[t]he Positivists, anxious to stake out their claim for history as a science, contribut[ing] the weight of their influence to [the] cult of facts. ... [t]he belief in a hard core of historical facts existing objectively and independently of the interpretation of the historian is a preposterous fallacy, but one which is very hard to eradicate. (Carr, 1961, pp. 11-12)*

Scientific, factual investigation based upon evidence defined as 'science' (Newton, 1846) has become the predominant tool that human society in this era has developed to determine truth. However, it is only one mode or discipline despite its predominance and multiple facets as is termed an 'exact science' (Fowler & Fowler, 1982, p. 939).

The definition of 'science' is vast and its origins (Newton, 1846) broader than present everyday usage permits. Science is defined as '... knowledge.... [s]ystematic and formulated ... moral, political, natural ...' (Fowler & Fowler, 1982, p. 939) and as diverse as pure science to social science, it is the latter that this thesis enquiry focuses upon. It is important to realise, however, that for the appreciation of this study, science is recognised broadly by other institutions and researchers; and in the case of scientific exploration beyond the realm of earthbound experience, this has proven to be necessary (NASA, 2007, 2012).

Bertrand Russell (1987) in his introduction to *A history of western philosophy* wrote

*[t]he conceptions of life and the world which we call 'philosophical' are a product of two factors: one, inherited religious and ethical conceptions; the other, the sort of investigation*

*which may be called 'scientific' ... it is the presence of both, in some degree, that characterizes philosophy. (p. 13)*

As the Voyager Program conducted by the NASA demonstrated, what we determine as truth on our planet and use to define other planets does not translate as an accurate representation (2007, 2012) because there exists great variation in an undefinable expanse of the universe, which possesses as yet unknown phenomena.

Science, whether pure or social, is only one tool to predict outcomes (Carr, 1961; Fowler & Fowler, 1982; Russell, 1987) and is not exclusive in its determinants. Action learning/research seeks to place the variables of experience into a context for study and present valuable data for evaluation (Glaser & Strauss, 1967, pp. 28-31 & p. 40; Reason & Bradbury, 2008; Revans, 1980, 1983; Shank, 2006). As an actor in the live exploration of experiential truth, Remo Media/Reed Films can be seen metaphorically as the Voyager Probe going forth into a galaxy or solar system that is defined by established interpretations (NASA, 2007, 2012) which are not necessarily applicable or accurate. Some may be, but many may not be, for this is yet to be discovered, although we can hypothesise based upon alternative criteria and data.

The Voyager Probes didn't study each new discovery comprehensively but continued on their journey. What Voyager didn't discover was for another journey at another time. In the experience of this NASA expedition into the unknown, with the technology of its time and the resources available to it, the information collected was in the context of its exploration. For NASA the points of discovery from the Voyager Program were relevant and contributory to a revelatory enlightenment unique in our earthbound historical appreciation (2007, 2012).

In essence and summation, the Voyager Program (NASA, 2007, 2012) discovered galactic elements and phenomena that defied earthbound experience and logic. The greatest lesson that can be derived from the Voyager Program for the purposes of this thesis is that assumptions, based upon what amounted to a supposed objective provable scientific factual understanding, of the Solar System and the Milky Way Galaxy were entirely subjective, being Earth-based and determined.

A remarkable discovery made by the Voyager Program and a perplexing phenomenon was that

*Triton, the largest of the moons of Neptune, was shown ... [by] Voyager 2 images ... [to have] active geyser-like eruptions spewing invisible nitrogen gas and dark dust particles several kilometers into the tenuous atmosphere. (NASA, 2007, p. 4)*

This was unexpected and not able to be evaluated from an earthbound observation until the phenomenon was actually encountered (NASA, 2007, 2012), as illustrated in Figures (2.2-2.4).



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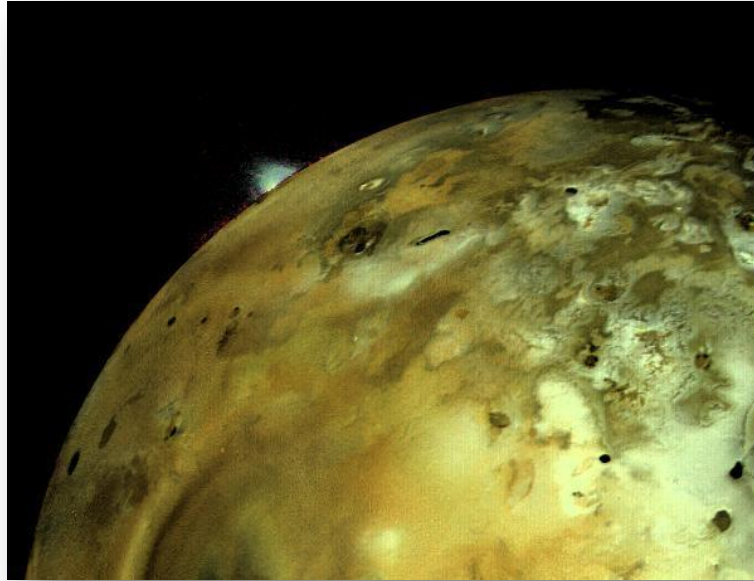
**Figure 2.2** Triton as recorded by the Voyager 2 Probe  
(NASA Jet Propulsion Laboratory, 1998)



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**Figure 2.3** Triton's geyser-like plume venting nitrogen gas and dust particles  
(NASA Jet Propulsion Laboratory, 1997)





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**Figure 2.4** Volcanic eruption on Io taken by the Voyager Probe  
(NASA Jet Propulsion Laboratory, 1999)

The Voyager Probes produced intergalactic experiential data that defied earthbound measures and understanding but didn't conclusively evaluate and determine everything that they encountered. The Voyager Program was just as the name suggests, a voyage which was experiential and revelatory (NASA, 2007, 2012).

It is of interest to note that NASA, as a foremost scientific government agency in the USA, seeks to give primary historic importance to oral history testimony to capture valuable information and ensure against the loss of vital records due to technology system migration; and system failure to carry over digital computer located materials. NASA places value on the information garnered from the memory and recollections of its scientists and personnel, as it has had to rely solely upon this in the past as

*... [they] couldn't read magnetic tapes from [the] 1976 Viking landing on mars. ... [a]ll the programmers had died or left NASA, ... [i]t was hopeless to try to go back to the original tapes.  
(Cosgrove-Mather, 2003)*

By relying upon oral testimony from its scientists and personnel, NASA places high value on the perspective of the subjective endeavours of individuals to recount their experiences, which is solely reliant upon personal positional perspectives and analysis. NASA commenced

*... in 2001, [to] ... gather ... information and knowledge from individuals who [had] served in major administrative roles for the Agency. The oral histories document organizational culture, program management, decision-making rationales, and details of events that occurred during that person's tenure. (NASA, 2007)*

Of importance and note is the Golden Record as shown in Figure 2.5 of images, sounds, and greetings in 54 human languages from planet Earth that was devised for the Voyager Probe spacecraft when it was launched in September 1977.



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**Figure 2.5**      **Obverse of the Golden Record**  
**(NASA Jet Propulsion Laboratory, 1977a)**

This record is representative of an earthbound human species and its environment as illustrated in Figure 2.6, and is experiential in the anticipation that extra-terrestrial life will interact with the probe and decipher the selection of symbols and representations of life forms and devices on this planet, and with supplied stylus play the record (NASA Jet Propulsion Laboratory, 2013c).



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**Figure 2.6**      **Reverse of the Golden Record**  
**(NASA Jet Propulsion Laboratory, 1977b)**

It was expected that the extra-terrestrial entity would be able to appreciate an earthbound positional perspective from elements such as the audio sound of a humpback whale and a mother kissing a child (NASA, 2007, 2012).

However, to really give consideration to this notion that an extra-terrestrial entity will understand the Golden Record is to void the positional subjective context of the device and its earthbound origins. The Golden Record exists solely as a by-product of planet Earth and a selective sub-group of its elements. There are many embedded assumptions that non earthbound entities will be able to interact with the Golden Record and its information.

The extra-terrestrial entity may not possess hearing, sight, or touch. It may, for instance, be a vapour, without reproduction and offspring as we know it. Therefore, if the extra-terrestrial entity is able to access the Golden Record will it understand its message? Perhaps the Golden Record and the Voyager Probe have already encountered extra-terrestrial forms. It is highly likely in a galaxy

and universe of such divergent and vast elements. However, it is also highly likely that any interaction with the Golden Record by alternative forms in the Solar System and beyond (Spinks, 2013) would not be as we would perceive or conceive it to be (NASA, 2007, 2012).

We are of this planet and our experience is earthbound. We can empathise with other entities; however, we must understand our own context and interpretations based upon our collected knowledge, which is not restricted to cognitive cerebral understanding. We exist as part of the organic nature of this planet and are made from its elements. As humans, we may not consider ourselves to be predominantly existent of water, and yet we do not communicate easily with water bound entities on our planet of origin due to, or in spite of, this physiology. We have great similarities to land based animals and especially mammals. In the majority of cases, we share two eyes, a head, a torso, four limbs, have a digestive tract, a brain, possess cell structures that are similar, and nourished by blood. And yet we as humans are unable to communicate with the majority of species on our planet.

We take a subjective view of ourselves and a largely objective view of the species that live on this planet. When we do empathise with the life forms of our planet Earth, we do so from a subjective positional context. Animals are alien and exist as entities that we either farm or view as curiosities in diminishing habitats that we voraciously degrade and destroy (WWF Global, 2013). When driven to an extinction of a species, humans resign the remnant survivors to laboratories or artificial enclosures.

For the Voyager Probes, their history and the preconceptions of their creators (NASA, 2007, 2012) provide great insight for the purposes of the philosophy of the current research. Remo Media/Reed Films is voyaging out into an unknown area and future, with preconceptions based upon the experiences of its founders and information gleaned from those individuals, groups or entities who have ventured on a similar path before. However, this journey is unique, though it is not designed to be conclusive. The author and the business entity must understand itself and its limitations in order to achieve balanced subjective and objective positions as there are a range of elements to be appreciated for

*... [p]eople in winning organisations are committed and proud. ... entrepreneurial and conservative, stable and changing, loose and tight, clear and fuzzy, objective and subjective. All balanced together.... (Hubbard, Samuel, Cocks & Heap, 2007, pp. 276-277)*

The Voyager Probe informs discovery (NASA, 2007, 2012) as a forward positional exploration, which is not relying upon past experience, however seeking new information and new pathways. Remo Media/Reed Films was on its own pathway of exploration to discover its potential niche market, and relied upon the information it carried with it to interpret the vastness of global enterprise, seeking to be unhindered from its past limitations, perceptions, and pre-conceptions (David, 1986, 1987, 1997, 1999, 2000; Puffert, 2000, 2002, 2004).

An analysis of Figure 2.1 in relation to Remo Media/Reed Films and its action learning/research experiences is warranted as it adopts the individual subjective position in its extreme and as experience is gained will move to occupy a position akin to its growth and development.

For the purposes of the current research, Remo Media/Reed Films is a unique entity embarking upon a quest of discovery through a trajectory of growth building upon a pathway of exploration. The dependent element is its building block of progress or setback, success or near success or ultimate success in its goal achievement/s or failure to do so. As the path is explored, a method or process is developed through the machinations of trial and error; information is gathered and filtered back to drive its trajectory.

This is pure action research for the purposes of this research, and ultimately can become a pathway of dependency (David, 1986, 1987, 1997, 1999, 2000; Puffert, 2000, 2002, 2004) if not reviewed and consistently re-evaluated. The constructivist position enables an entity to begin to construct a pathway that is personal and unique and remain free to explore and develop it in the environment of its operation (Berger & Luckmann, 1967). The philosophy of constructivism assumes that we are constructing reality as an apparatus to begin to look at existing structures with a new perspective and fresh outlook, unhindered by the assumptions of pre-established and determined conventions and processes (Berger & Luckmann, 1991).

Constructivism (Bendar, Cunningham, Duffy & Perry, 1992) therefore as a process in its own right is perfectly suited to action research and its building experience, which should be an on-going tool to inform this pathway of exploration and avoid lock-in (Liebowitz & Mergolis, 1995a, 1995b) to a

path of dependency (David, 1986, 1987, 1997, 1999, 2000; Puffert, 2000, 2002, 2004). If, however, a pathway of dependency is developed and is successful, it should then be able to be elastic enough to be refined and perhaps redefined as the case may be. And in this way, the entity is able to negotiate change in its area of operation and environment. This is a valuable tool to embrace change and incorporate innovation.

For Remo Media/Reed Films, process was a key focus for the dual purposes of the current research and its informed operation in the marketplace, from regional producer to global market entrant and entity. This thesis is the documentation of that journey and has been informed through business practice as documented by journal recording of major events, founder's insights, philosophical approach and, most importantly, the implementation of the theory of path dependency and path exploration through a constructivist framework.

The utilisation of the developing theory of path dependency (Sydow, Schreyogg & Koch, 2005) was a mainly technological appreciation (David, 1985, 1986) and observational tool for business practices and other applications that may represent an involuntary lock-in (Liebowitz & Mergolis, 1995a, 1995b) to past processes and procedures that remain in operation long after their historical necessity is surpassed. However, the investment in a fiscal sense and for operational considerations outweighs the necessity to update.

Remo Media/Reed Films was the test case to determine path dependency in the digital content marketplace and is a live project for the counter to path dependency being path explorative.

## **2.8 Paths**

### **2.8.1 Dependency**

Path dependency as a theory is relatively recent as advanced by Paul David (1985, 1986), and its applications are varied and have a strong basis in technology systems that have become integrated into new and refined models or versions despite the fact that there are elements of obsolescence that remain due to the capital investment in the former system or systems (1994, 1997, 1999, 2000).

Path dependency arises, ultimately, because there are increasing returns to the adoption of an institutionalised technique or practice and because there are costs in changing from an established

practice to a different one. As a result, many current features of the economy are based on what appeared optimal or profit-maximising at some point in the past, rather than on what might be preferred on the basis of current general conditions.

*The theory of path dependence assumes, generally, that people optimize ... the sequence of economic outcomes along one possible path rather than another [leading] to the establishment, and lock-in, of particular techniques, institutions, and other features.... (Puffert, 2010)*

The QWERTY/AZERTY typing keyboard is an example and a popular tool used to explain the theory. The QWERTY/AZERTY system is based upon the mechanical key strike of the nineteenth century typewriter and the frequency of letter usage in the English speaking world of commerce (David, 1997, 1999). Its redundancy was guaranteed when the keyboard became electronic and no longer relied upon mechanical operations. Nevertheless, since the commercial investment in the QWERTY/AZERTY keyboard was already significant and there was a workforce trained to use it already in place, more ergonomic and efficient designs and versions have been rendered inaccessible – a lock-in to an antiquated process (David, 1997, 1999).

When the space shuttle was launched on its inner space missions, it was taken to the launch pad by a mobile launch crawler (Puffert, 2000) operated on a fixed track that traces its lineage back to the nineteenth century Cobb and Co. stagecoach, and is an example of path dependency that is the result of standardised railway gauges and track width. The use of a wider wheel gauge for the mobile launch crawler might have weight displacement and hence greater efficiency for carrying large payload space shuttles. There is a metaphoric link between an inner planet craft not dependent on wheels for its mobility after launch and the nineteenth century stagecoach, which prior to the establishment of steam railways was the mode of transport and communication throughout the North American states and a link to the interior of a developing country.

The case of the mobile launch crawler therefore appears to be an example of pure path dependency. However, as an industry standard applied to the railway networks track width and train carriage compatibility are vital to facilitate ease of transition from one jurisdiction to the next. When gauge compliance is not standardised, which took place between the states of Australia, the result is wastage of time and effort, increased costs due to load rehandling and disruption to a continuous service with the loss of time, money and resources. The Space Shuttle mobile launcher does not

hold the historic importance of a national railway system. An interesting point to note is that, ‘once these patterns of diversity had been established by a path-dependent process, they were partly rationalized ...’ (Puffert, 2010).

Path dependency is a launcher for the theoretical examination of this thesis as it links to path exploration, and is extended by pathfinder (Shackleton, 1995, p. 4; Soanes & Stevenson, 2004, p. 1049) enterprises accompanied by an examination of the parabolic scramble framework. Based on the theory of path dependency, the pathway I was examining, as is evident in the screen production sector in South Australia specifically and Australia generally, is out-of-date and cannot move outside the system context in which it exists because it has already become established as a pathway (David, 1986, 1987, 1997, 1999, 2000; Puffert, 2000, 2002, 2004).

Government funding for filmmaking can be viewed as path dependent in South Australia and Australia as well as in other countries, especially for documentary filmmaking, as filmmakers and producers negotiate bureaucratic criteria and other elements (Matthews, 1988, pp. 13-14) to establish and complete their projects. Such considerations draw parallels for Remo Media/Reed Films with the generational obsolescence and dependence (SAFC, 2012; Swift, 2012a; Willis, 2013) born out of path dependent lock-in (Office for the Arts, DPMC, 2011; Screen Australia, 2010).

### **2.8.2 Exploration**

Building upon a computer science term for an alternate operational pathway after a system failure or breakdown (Chandrashekar, Duan, Klansky & Zhang, 2005), I propose that path exploration is a necessary tool for the refinement of path dependency (David, 1986, 1987, 1997, 1999, 2000; Puffert, 2000, 2002, 2004). When evaluating any pathway or process, successful assessment and potential improvements are achieved through path exploration, either conducted deliberately or unintentionally. This is an underexplored area of research and one which I built upon as a means of interacting with a pathway of dependence.

Path exploration in the context of Remo Media/Reed Films was already an incorporated philosophy and strategy, as must be the case with a great many enterprises. However, path exploration has a greater meaning to the processes of Remo Media/Reed Films in that it is the mode by which a



pathway of discovering sustainable and on-going production can be achieved with consistency and determination of purpose (Chandrashekar, Duan, Klansky & Zhang, 2005).

The action learning/research undertaken for Remo Media/Reed Films is also a mode of path exploration in that an action is decided upon, enacted and then a result is achieved, one that is obviously positive, indirectly assisting an outcome, neutral or negative.

Each element and phase of the pathway of exploration proved instructive, and was informed by other experiences, knowledge, and existent processes. Path exploration is not only an antidote to path dependency, but is also a mode of redefining the path to make a necessarily path dependent process much more efficient, and cohesive, as a mode of delivering the product or result that is desired or achievable (Chandrashekar, Duan, Klansky & Zhang, 2005, pp. 2337-2348).

Path dependency may become an ally that an enterprise possesses and the pathway of dependency is by its very nature a form of action research in that it is reliant upon a great many inputs, characteristically over an extended period of time, years, decades, and in some cases centuries (David, 1986, 1987, 1997, 1999, 2000; Puffert, 2000, 2002, 2004). The pathway has developed because of the exploration and success of processes. However, as time and developments in the area are incorporated into ally, competitive or alternative systems, the pathway may become outdated, or limited by its own history, as in the case of the steam engine.

*The gauge now used on over half the world's railways ... comes from the primitive mining tramway where George Stephenson gained his early experience. (Puffert, 2010)*

### **2.8.3 Divergence and rerouting**

The path of divergence is a point of departure from the path of dependency and marks an incorporation of new and improved processes. The path of divergence is liberation from dependency and represents a successful outcome for the path of exploration. The path of divergence renders the pathway of dependency redundant at the moment the divergent path seeks an alternative direction (Chandrashekar, Duan, Klansky, & Zhang, 2005, pp. 2337-2348).

Path dependency is informed by path exploration to either improve a path of dependency or render it redundant. As most enterprises rely upon pathways as part of their processes, the redundancy or redefinition of a pathway moves the enterprise to an alternative and possibly improved pathway. This may enact a path of dependency that exists for an extended duration until it is either re-

evaluated or discarded (David, 1986, 1987, 1997, 1999, 2000; Chandrashekar, Duan, Klansky & Zhang, 2005, pp. 2337-2348).

Of note is the notion that began my interest into path dependency when reading in the 1990s about the restrictions placed upon the television series *Blue murder* (Gibbs, 2001) which was not to be shown in NSW in Australia. This was due to court actions pending against characters depicted in the program (Lalor & Peterson, 2001), as it was based upon real life events and the prejudicial potential for jurors who might view the program (Gibbs, 2001; Lalor & Peterson, 2001).

When reading about these restrictions, I thought about the corruption in the NSW Police Department (Woods, 1997), which could have had its genesis in the New South Wales Corp, otherwise known as the Rum Corps (Evatt, 1955, pp. 17-18; Hughes, 1988, p. 91). The notion took me that we inherit the day before and build upon it. If we do so unquestioningly, then we institute redundant and inefficient behaviours that are adopted throughout the culture and passed on by actors in the structure of organisations (Wittenberg, 2010). For the NSW Police Department, corruption and institutional abuse of power and privileges were to be purged by a Royal Commission which addressed this pathway of dependency on unethical and unlawful behaviours of the past (Woods, 1997).

An analysis of this point by Humphrey McQueen (1997) offers one interpretation of the nature in history that leans towards inheritance of the past to the point of path dependency. Humphrey McQueen states that

*... [k]nowledge about the past indicates ... the complexity of outcomes and points up the inevitability of unanticipated consequences. To secure these insights, we need to reject foregone conclusions that ... nothing happens by accident. (pp. 7-8)*

A startling example of the impact upon society of path dependency emerged from an unexpected source that gave me cause to think about how we might reflect upon our behaviour. The Commander of Easy (or E) Company, 506<sup>th</sup> Parachute Infantry Regiment, Major Dick Winters (2006) made an observation of his adoption of a path dependency that has affected him upon reflection and demonstrates the extremes to which dependency can lead

*... I ... deploy[ed]... 1<sup>st</sup> Platoon on the left, 2d Platoon on the right, and 3d Platoon in reserve. ... sixty years after the war, the survivors of 3d Platoon far outnumber their sister platoons. This bothers me a lot, I should have ... altered the tactical formations. (p. 152)*

It is important to review personal behaviour in order to be cognoscent of patterns that may emerge, potentially providing the opportunity for allowing this awareness to develop and implement improvements. This has been an important basis of the current research and the journal that accompanies it, assisting with analysing all aspects of behaviour that can influence business endeavours. If we are unaware of our own behaviours, it may not be possible to implement the changes necessary to make improvements. The parabolic scramble was developed as a tool to identify path dependency amongst other applications.

#### **2.8.4 Pathfinder enterprises**

Pathfinder (Shackleton, 1995, p. 4; Soanes & Stevenson, 2004, p. 1049) enterprises venture into the unknown and create their own pathway with little support, historical limitation or expectation of security. Modelled upon the pathfinders of Norse mythology and historical exploration (Forte, Oram & Pederson, 2005, p. 3), this idea came to me when visiting an IKEA (IKEA, 2013; IKEA Case studies in *The Times* 100, 2013) store in Adelaide, South Australia and reading about the Norse pathfinders venturing out into the great ocean of the Atlantic without any support structures, or knowledge of their destination (Forte, Oram & Pederson, 2005, p. 3). They were on a path of discovery and the Norse people of Scandinavia, or Vikings as they were to be known much later (pp. 3-4), successfully established the first settlement by Europeans of the Americas, in particular North America (Kunz & Sigurdsson, 2008). This was a phenomenal feat given the nature of the Viking longship's shallow hull design and its low draw, well suited and appropriate for fjord or river exploration. However, as evidenced throughout history, the longship also possessed deep sea faring capabilities (Heath, 2005, pp. 26-27; Forte, Oram & Pederson, 2005, p. 3; Jones, 1984; Wells, 1971, pp. 542-543).

**IKEA.** It is noteworthy that IKEA Pty Ltd (IKEA Case studies in *The Times* 100, 2013) would seek to embrace this example of the pathfinder (Soanes & Stevenson, 2004, p. 1049) in a seemingly unrelated historic panel in its Adelaide store (IKEA, 2013) providing some interest to customers as they moved around its cafeteria. The real story is much deeper, given that IKEA was started by a 17 year old, Ingvar Kamprad, in Sweden in the 1940s, beginning with the founder selling matches from home (IKEA, 2013). The name IKEA was an acronym beginning with the first initial of the founder's forename, **I**ngvar, surname, **K**amprad, and the first initial of the name of his family farm **E**lmtaryd and home village **A**gannaryd (IKEA, 2013; Lasserre, 2007, pp. 4-5).

The transition from a provincial SME (IKEA, 2013) to global conglomerate (*IKEA Group Sustainability Report FY12, 2012a; IKEA Group Yearly Summary FY12, 2012b*) is purely pathfinder in the true tradition of Norse explorers and their history of exploration

*... Viking crews lived roughly at sea with little protection from the elements ... they ... greatly expanded European knowledge ... while ... very uncomfortable on long voyages in the North Atlantic, the seaworthiness of their ships has never been disputed. (Heath, 2005, p. 27)*

The Norse took their lives in their hands when they navigated and negotiated the unknown seas to discover continents a treacherous ocean away (Jones, 1984; Kunz & Sigurdsson, 2008; Wells, 1971, pp. 542-543). IKEA, much like those Norse explorers, has in its global development maintained a cultural basis regarding products which defines it in the marketplace and has proven to be a cost effective strategy (Lasserre, 2007, pp. 4-5). The Norse explorer in a boat designed for river or fjord travel was cast adrift in the great oceans of the North Atlantic

*The ... navigation aids available to the Vikings enabled them to calculate their latitude with sufficient accuracy to avoid disaster, and they may have released ravens that would instinctively head toward the nearest land and show their navigators the direction in which they should steer. (Heath, 2005, p. 27)*

Ingvar Kamprad as a 17 year old began an epic journey of discovery from very humble beginnings to take a provincial product and concept and launch it into the world, much like the longships of the Norse (Heath, 2005, pp. 26-27; Forte, Oram & Pederson, 2005, p. 3; Wells, 1971, pp. 542-543) pathfinders to ultimately offer conceptual innovation of product, production and distribution that was recognised as a very different approach in the marketplace (IKEA, 2013; Lasserre, 2007, pp. 4-5).

The belief needed to embrace the monumental is at the heart, and is the essence, of what it is to be a pathfinder (Soanes & Stevenson, 2004, p. 1049) in the true sense and spirit of the words (IKEA Case studies in *The Times* 100, 2013). The cultural and historical legacy of the Norse people of the Viking Age (Kunz & Sigurdsson, 2008; Wells, 1971, pp. 542-543) are appropriate to compare with IKEA as an internationally successful company that maintains its cultural perspective and utilises it as a point of difference in the market, resulting in transformational and historical achievements in

its own right (Anderson, 2004, 2006; Lasserre, 2007, pp. 4-5; Mezirow, 2000) finding a path through discovery where none has existed previously.

**News Corporation.** Rupert Murdoch is the quintessential entrepreneur (Frederick, O'Connor & Kuratko, 2013; Golis, 1998) and his business is a pathfinder (Shackleton, 1995, p. 4; Soanes & Stevenson, 2004, p. 1049) enterprise without parallel in the city of Adelaide as the place where it was launched (Page & Potter, 2003).

For the purposes of the current research, the history of *The News* and Rupert Murdoch's business acumen is instructional in the context of a regional city of Australia and an example of the explorative elements with which the current investigation dealt. Rupert Murdoch created and discovered his own pathway as

*[f]or many Australian entrepreneurs in the post-war world, the way to survival was to find a discreet path between government assistance and market opportunity. This Australian way of doing business-as well as his occasional attempts to break out of it-is central to an understanding of Murdoch. (Munster, 1987, p. 2)*

Rupert Murdoch successfully navigated the national and international markets with skill and adaptive tenacity to reinforce time and again that

*.... News Corporation's major asset has always been Rupert Murdoch himself. It is a highly intangible asset but it is the one asset which News Corporation's bankers and shareholders are prepared to pay a premium. ... (Munster, 1987, p. 282)*

It is interesting to note that when considering the RBV of the firm and its *Penrosian* origins (Penrose, 1955, 1959; Penrose & Pitalis, 2009), Rupert Murdoch is an essential asset of News Corporation. Even though he may be considered to be on the intangible side of the evaluation, his value is realised repeatedly.

## **2.9 The role of the scramble crossing**

### **2.9.1 Scramble crossings**

A scramble crossing as illustrated in Figures 2.7 to Figure 2.11 is a diagonal pedestrian crossing that exists in several countries with variations on these descriptive terms. In the USA the scramble crossing is referred to as a diagonal crossing, in the United Kingdom an x-crossing, and a scramble

intersection in Canada and formatively as the ‘Barnes Dance’ (Barnes, 1965, p. 252; Greenwood, 2016; Jaffe, 2012).

Scramble crossings have also been adopted in countries such as Japan, Canada, (Greenwood, 2016) New Zealand, and in a number of cities in Australia, including Adelaide, where the images were captured and the framework of the parabolic scramble originated.



**Figure 2.7** Scramble crossing sign (Photograph by Gerard Reed.)

Henry Barnes who wrote an autobiography when Traffic Commissioner of New York, entitled *The man with the red and green eyes* (1965) developed the concept of what would become the diagonal crossing in the late 1940s in America whilst watching his daughter and her friends crossing the street.

*... the kids would dash between the parked cars-some of which might be starting or backing up ... there was nothing else to do but eliminate the parking ... [w]hile ... other[s] looked at traffic flow ... I took up ... the ... human ... (pp. 103-117)*

Scramble crossings have recently been analysed in terms of safety, but little other research has been carried out in relation to their operation or the crowd interaction associated with them (Bechtel, McLeod & Ragland, 2003, p. 4).



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**Figure 2.8** Scramble crossing (Photograph by Gerard Reed.)

The scramble crossing (Barnes, 1965, pp. 103-117; Greenwood, 2016; Jaffe, 2012) presented itself during research with great potential as a framework (or interpretive tool) to interpret the methodological findings and construct alternative readings of the data.

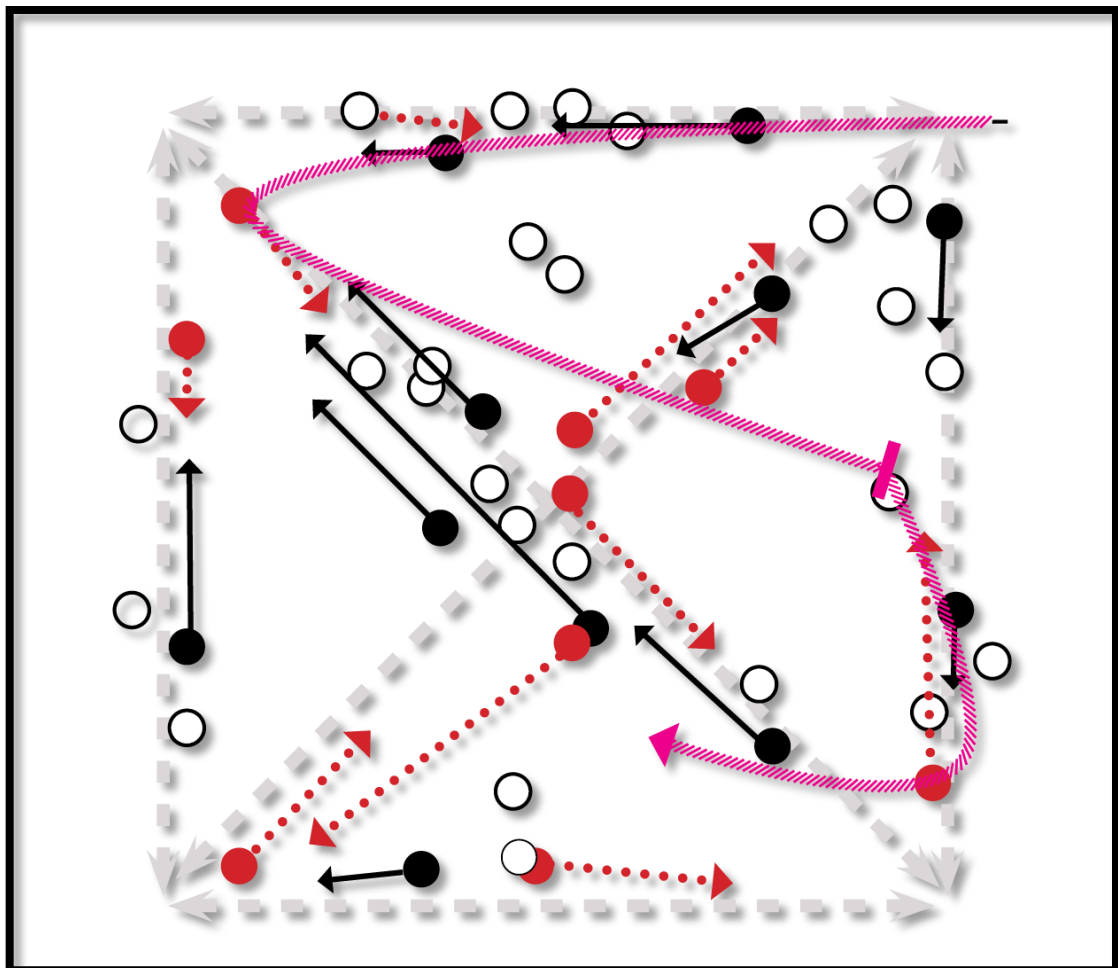
### **2.9.2 The metaphor of the parabolic scramble**

The concept of the parabolic scramble developed from and reinforced the methodology and methods of the research. The square of the crossing provides variation where the actors follow guidelines within a contained environment. The crossings differ, depending upon their application and environment. However, they were for the purpose of this research representative of the free market, independent and dependent actor interaction, and as metaphor and framework for future interpretations and conclusions of the research.

The parabolic scramble framework is set in the context of a metaphor as discussed by Flood and Jackson in *Creating problem solving; Total systems intervention* (1991) because

*.. metaphors ... can be used as a vehicle for creative and organised thought about problem situations....as a means of viewing a problem context ... organisations are too complex ... [for] ... just one model .... (pp. 1-2)*

The parabolic scramble framework utilises a metaphoric interpretation as a tool for exploration within the confines of this study and its objectives. It was used to provide insight into the data, to answer the research questions and stretch the parameters of industry assumptions and self-imposed, limitations inherent in the contemporary appraisal and understanding of the market for film and digital screen products/programs and services.



**Figure 2.9** Illustrating the scramble crossing being parabolically interacted by the actor represented by the mauve line (Concept and preparation by Gerard Reed.)



The parabolic scramble takes inspiration through theoretical understanding of

*... [s]ystems approaches [which] are based upon different metaphorical understandings, different views of reality ... conditions the way each advises seeking to intervene in or change organisations .... (Flood & Jackson, 1991, p. 32)*

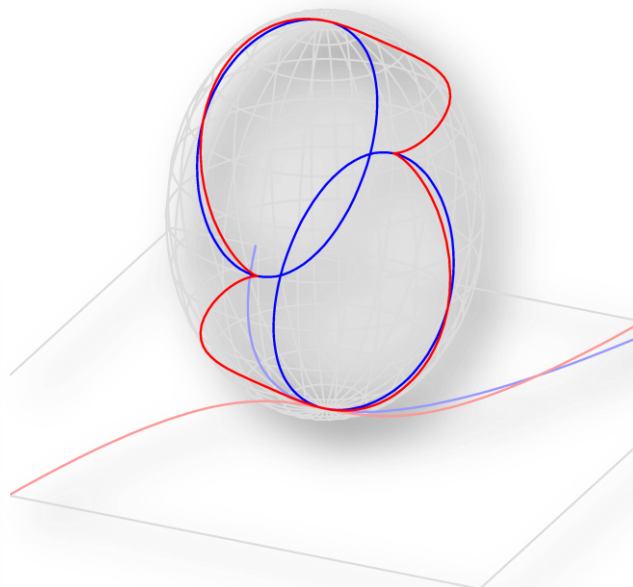
I experienced a transformational point (Cranton, 1994, 1996; Mezirow, 1991, 1995, 1996, 2000, pp. 3-31) during the research (Reason & Bradbury, 2008; Shank, 2006) and documented it in the journal accompanying this thesis, writing an entry on the 14 October 2008 10:28 am as referred to in Figure 2.10 and relates to an interpretation of the pedestrian scramble crossing (Barnes, 1965, pp. 103-117; Greenwood, 2016; Jaffe, 2012) as later interpreted in the framework of the parabolic scramble. During the research this moment is this transitional point of the action research (Reason & Bradbury, 2008; Shank, 2006) when it gained its grounded theoretical understanding (Glaser & Strauss, 1967) from the methodology. This was especially assisted and influenced by participatory action research (Shank, 2006, pp. 68-69), which directed the study to the genesis of the parabolic scramble framework, to be developed, adopted and ultimately used diversely as a tool of interpretation for Remo Media/Reed Films.

As I walked across the scramble crossing, I began to develop different ways of interacting with it and the people who entered it with me. The pedestrian intersection works with everyone walking at the same time from the four corners of the intersection, with the result that the centre is often very busy, especially in peak periods. I adopted a few ways of using it, the best being to determine my course and walk keeping an eye out for others moving into my path. I worked out new ways of crossing the intersection by avoiding the centre of confusion. Walking in an arc that parabolically (Block, Dejong & Ochsendorf, 2006; Galilei, 1914; Hooke, 1675) skirts (illustrated in Figures 2.10 to 2.12) the centre and avoids the need to stop and start or simply move through expecting others to get out of the way.





**Figure 2.11** Scramble crossing, King William Street intersecting Waymouth and Pirie Streets in the city of Adelaide (Photograph by Gerard Reed.)



**Figure 2.12** Rough draft of the idea of the parabolic curve on left accompanied with a more refined version of a parabola in projective space. Representative of the author's first interaction with an alternative pathway through a scramble crossing (from Openclipart at [commons.wikimedia.org/wiki/File:Parabola\\_in\\_projective\\_space.svg](https://commons.wikimedia.org/wiki/File:Parabola_in_projective_space.svg))

The lesson learnt is that there is adaption to new things and always a different way to engage; a slight modification may be all that is needed. Hubbard, Samuel, Cocks, and Heap (2007) provide a summation of the most successful companies and state importantly that they need to be flexible in the mode of operation in order to take up opportunities (pp. 88-93). In the course of my research, I developed an appreciation of the need for flexibility, beginning with learning how to interpret the pedestrian intersection and interact with it flexibly, that is, in a variety of ways depending on the circumstances – the parabolic scramble.

Metaphorically then the parabolic scramble is a method of engaging with ‘semi-structured’ chaos (Burns, 2002, pp. 42-44; Gleick, 1987; Levy, 1994, pp. 167-178; *The secret life of chaos*, 2010) that has purpose and direction, but is largely unorganised relying upon a central point of engagement by actors, except those dealing parabolically (Galilei, 1914) with it or performing an alternative interaction. The parabolic scramble will not be successful if all actors adopt this mode of operation, as that would make it an inversion and akin to path dependent lock-in (Liebowitz & Mergolis, 1995a, 1995b). The parabolic scramble presumes a situation where the actor has the opportunity to reject the common path, move more flexibly, but more daring to achieve the goal of getting to the other side.

Reflection taught me that my insight while crossing the street using an unexpected trajectory was an experience of action learning/research assisted by a grounded approach, and closely matched the longer experience of my journey through the investigation of funding for documentary makers operating out of a regional area. Participatory action research specifically, assisted by a grounded approach (Dick, 2003) was the way in which this research achieved its goals while becoming an achievement in itself, changing me, as the researcher, and entrepreneur (Keith & Mitchell, 2010).

The scramble crossing that inspired the concept of the parabolic scramble is in front of where *The News* was situated on the corner of King William Street and Waymouth Street in the central area of Adelaide. This may be coincidence or perhaps it is a convenient entrée to chaos and game theory (Levy, 1994, pp. 167-178). Rupert Murdoch epitomises both. News Corporation is a leading example of transformational change and a company’s ability to embrace variables, the unknown and on occasion risk it all (*Murdoch*, 2013) on a theoretical venture that at the point of commitment remains unproven (Spar, 2001, pp. 190-243).

### 2.9.3 Chaos theory

As the research for this thesis progressed, it became evident after developing the framework of the parabolic scramble, that chaos theory would be necessary as a comparison for a full appreciation of the framework (Levy, 1994). The parabolic scramble is informed by chaos theory and its attempts to derive order from perceived disorder is very much part of the area of investigation (pp. 167-178). With reference to screen production and the market that it operates within, and as with any market that may appear to be *ad hoc* or potentially disordered, chaos theory suggests there is always a pattern (Stewart, 1989). Therefore, for the purposes of this research there was a reachable understanding of order, no matter what the variables (Burns, 2002, pp. 42-44; Gleick, 1987, p. 86).

Margaret Ward outlines in *Butterflies and bifurcations: Can Chaos Theory contribute to our understanding of family systems?* (1995), systems with complex variables and the prediction possible due to their rules of operation. Essentially, Ward explains that there are two parts to Chaos Theory, otherwise called complex dynamical systems. One fundamental aspect of Chaos Theory is that there is actually order to be found in supposed chaotic systems, while, on the other hand, apparently disordered systems ultimately self-organise. Ward cites examples such as the weather or stock market that appear to be unpredictable, when, in reality they possess the elements imposed by nature and environment to produce predictable patterns and therefore order (pp. 629-638).

Chaos theory developed from experiments in 1961 by Edward Lorenz who was a meteorologist interested in weather prediction (Stewart, 1989, p. 141). These developments were informed by foundational advancements from Alan Turing (1912-1954) (1952), the theoretical and practical originator of computer science (1937) and artificial intelligence (1950), Boris Belousov (1893-1970), Robert May (*The secret life of chaos*, 2010) and dramatically by Lorenz's *Butterfly effect* (1972) amongst others, going back to earlier influential work provided by Henri Poincaré (1854-1912) (1890) and Jacque Hadamard (1865-1963) (1898).

It is of relevance to the current study that Benoit Mandelbrot (1924-2010) (1977, 1982) was studying cotton prices when he established a previously unobtainable symmetry of the data (Gleick, 1987, p. 86), which, in tandem with chaos theory, lent itself to an understanding of the parabolic scramble in relation to a range of applications, whether market related or otherwise relevant to Remo Media/Reed Films' development or operation. Benoit Mandelbrot (1977, 1982)

defined self-similarity as fractals and used the phenomenon to discover the ‘fingerprint of nature’, performing much of his ground breaking work whilst employed at IBM (International Business Machines) (*The secret life of chaos*, 2010).

With an understanding of entropy (Shannon, 1948), as derived from the second law of thermodynamics (Baranger, 2001; Haddad, Chellaboina & Nersesov, 2005), chaos theory becomes potent in its appropriateness for use as background in order to appreciate the qualities of the parabolic scramble. If chaos possesses order within its variables in the form of patterns (Gleick, 1987; *The secret life of chaos*, 2010), entropy is its counterbalance in that it is premised upon the fact that systems are in a constant state of decline or decay and therefore move towards disorder (Baranger, 2001). If systems are constantly seeking balance although seemingly chaotic (*The secret life of chaos*, 2010), entropy proposes a counter to such order or harmonious state as it represents the potential for destruction of the system (Baranger, 2001).

Entropy (Shannon, 1948) enables an appreciation that not all systems achieve a static plateau of balance but rather are dynamic and alive and therefore incorporate decline, or death according to the range of potential variations. The revelatory conclusion Baranger offers in his paper *Chaos, complexity and entropy* (2001) is that in seeking to understand entropy in relation to chaos and complex systems, we must accept its subjectivity and that of our own. Entropy should provide qualitative security. However Baranger suggests and demonstrates that this is not always the case (pp. 16-17).

Chaos theory provides insight through its interpretative qualities and in relation to the parabolic scramble its value is that it gives perspective to the dynamics of variables within a context that presents order through patterns (Gleick, 1987, p. 86). The proposed framework I called the parabolic scramble as my interaction with the scramble crossing was dealt with parabolically (Block, Dejong & Ochsendorf, 2006; Galilei, 1914; Hooke, 1675) on the occasion, that I documented in the journal for this study, of the 14 October 2008 at 10:28 am. I broadened the scope of this framework to include a range of applications in the context of a scramble crossing (Barnes, 1965, pp. 103-117) and chaos theory to not only inform but redefine and predetermine a desirable outcome achieving an uninterrupted crossing (Liebowitz & Mergolis, 1995a, 1995b), assuming that there is a uniform mode of engagement with the crossing.

The chaotic collision of actors in the scramble crossing is a constant. However, order is maintained despite instruction on the use of the crossing not being present and the variables or pedestrians are left to find order through self-organisation (Ward, 1995), without the establishment of set rules of engagement. In essence, any movement is possible and yet there are consistent, predictable patterns that have variation but follow set parameters.

#### **2.9.4 Game theory**

Game theory can also assist with the interpretation of the parabolic scramble in the context of screen production for the purposes of this thesis research (*American experience: A brilliant madness*, 2002; Levy, 1994, pp. 170-173).

The notion of a metaphorical interpretation that is qualitatively relevant is outlined in the quote below. It is another helpful tool to interpret the parabolic scramble and place it into a context with confidence that it exists alongside a milieu of theoretical counterparts. The quote is included to provide context which has assisted the development of the parabolic scramble.

Garth Saloner discusses the use of frameworks in relation to game theory in *Modeling, game theory, and strategic management* (1991) effectively suggesting its qualitative benefits as an intuitive metaphorical device.

*... almost all development of theory has been via broad conceptual frameworks, verbally reasoned arguments, ... the conceptual framework captured in Porter's (1980) 5-forces model has been both influential and useful.... (pp. 119-136)*

Game Theory was significantly advanced by John Forbes Nash (1928- 2015) who developed the Nash Equilibrium (*American experience: A brilliant madness*, 2002). He suffered from schizophrenia throughout his life and demonstrated considerable insight by creating a multifaceted concept with practical applications (*American experience: A brilliant madness*, 2002). Nash assumed an approach to mathematics that operated from the top down which was unconventional and he refused to be influenced by the work of others enabling him to achieve the Nash Equilibrium whilst a student at Princeton University (*American experience: A brilliant madness*, 2002).

In his doctoral dissertation on *Non-cooperative games*, Nash (1950a) cites the influential work of John Von Neumann (1903-1957) and Oskar Morgenstern (1902-1977) (1944) which colleague and

friend Avinash Dixit explains Nash built upon to develop the Nash Equilibrium (1950a, 1950b, 1951) and concludes

*What game theory does is to unify and systematize ... intuitions. Then the general principles extend the intuitions across many related situations, and the calculation of good strategies ... is simplified. (American experience: A brilliant madness, 2002)*

Game theory is drawn into a modern application through the *prisoner's dilemma* game as outlined by Matthew Mason in his book *The Pirate's dilemma: How youth culture is reinventing capitalism* (2008, pp. 232-234) which deals with contemporary issues surrounding the use of online sources and the internet (Currah, 2006; Gates & Hemingway, 1999; Reynolds, 2006; Surratt, 2001; Turow, 1984).

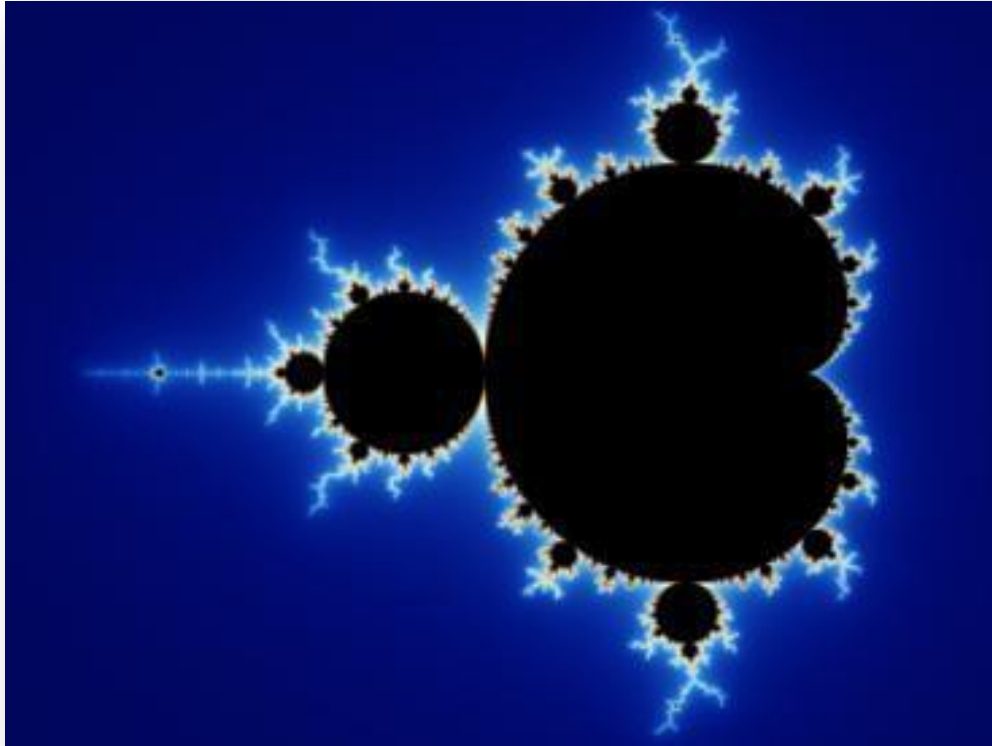
To achieve a mathematical interpretation is desirable; however, not essential for the purposes of this enquiry as it is the metaphorical nature of the interaction that is of interest to the trajectory of this thesis enquiry. How does the metaphor lend use and how can it be incorporated into the structure of Remo Media/Reed Films in its search for interactivity with local, national and global markets?

To entertain the notion of a theoretical plane beyond the requirements of this enquiry is to envisage the purely mathematical and metaphorical nature of an example like game theory (Saloner, 1991). There is another that is pertinent and has become important to this thesis enquiry, and the parabolic scramble framework being the Mandelbrot set (Mandelbrot, 1972, 1982). Its interpretation of fractal geometry in the context of the natural world as it extends through all elements of organic terrestrial existence, and is found in multiple areas is incredibly significant to this thesis and its exploration (Taylor, Micolich & Jonas, 1999).

### **2.9.5 The Mandelbrot set**

The importance of the search for order in chaos, as is the objective of chaos theory and a grounded approach respectively, is seen to be drawn together in the development of the Mandelbrot set. The Mandelbrot set as depicted in Figure 2.13 was made possible with the advent of computers that could mass data to divide it to derive its elemental composition and thereby discover a base structure which is termed and represented by the Mandelbrot set (Gleick, 1987; Mandelbrot, 1977, 1982).





**Figure 2.13** Mandelbrot set as depicted by physicist Dr Wolfgang Beyer (2006)

This is a particularly relevant juncture for the parabolic scramble with relation to creativity and innovation (Frederick, O'Connor & Kuratko, 2013) in the context of this investigation of SME screen production businesses operating from a regional entry position with relation to local, national and global markets (Jackson & Court, 2010; Office for the Arts, DPMC, 2011, Screen Australia, 2010). The Mandelbrot set demonstrates the 'fingerprint of nature' (Mandelbrot, 1977, 1982) as illustrated in the work of Jackson Pollack (1912-1956) and represented through geometric fractals (Taylor, Micolich & Jonas, 1999). There is a leap of faith (Morley, 2013) one must take when developing creative works as Jackson Pollock's career demonstrates. His works are numerous and often their provenance contentious. This is where geometric fractals have been used to identify and authenticate his work.

Jackson Pollack died before chaos and fractals (Mirowski, 1990) were discovered in the context of the Mandelbrot set (1977, 1982) and his paintings demonstrate that at a sub-conscious level Jackson Pollack's art consistently expresses the phenomena of fractal mathematics (Taylor, Micolich & Jonas, 1999) and chaos theory (Mirowski, 1990, pp. 289-307).

The remarkable nature of the Mandelbrot set is that it is a mathematically essential structure in the natural world, through geometric fractals, and for the composition of organic structures (Taylor, Micolich & Jonas, 1999). Pure mathematical enquiry requires creativity and for the purposes of this thesis the elements of chaos and a grounded approach, combined with the Mandelbrot set, are massed in support of the parabolic scramble framework. As it is possible to determine that the parabolic scramble, is a device of exploration that, transcends a purely metaphorical search for information for this thesis enquiry. For Remo Media/Reed Films the advent, and incorporation, of the parabolic scramble, to process and organisational structure, is both insightful and purposeful.

Philip Mirowski describes Benoit Mandelbrot in *From Mandelbrot to chaos in economic theory* (1990) as ‘stunningly original’ especially with regard to his work with ‘fractals’ which was unorthodox. Mirowski also makes the point that Mandelbrot was fortunate to gain academic freedom at a company like IBM where they allowed him to ‘follow his instincts’ (pp. 289-307).

## **2.10 Chapter summary**

The process of implementing action learning/research assisted by a grounded approach runs in tandem with the exploratory endeavour of examining the literature (which will be further detailed in Chapter 3) without letting it over-ride or determine the outcome but rather let the research produce it unhindered by a convention or established expectations. As explained throughout Chapter 2, the result was unknown to the researcher at the time of its documentation as is appropriate for this methodology (Glaser & Strauss, 1967; 1991). The revelation of the parabolic scramble, through the realisation of the scramble crossing (Barnes, 1965, pp. 103-117) as a mode and device of understanding and interpreting the research in an anticipatory capacity, (Revas, 1980, 1983) led to refinement through being informed by path exploration, path dependent re-routing, and pathfinder (Shackleton, 1995, p. 4; Soanes & Stevenson, 2004, p. 1049) enterprises. This is illustrated by the companies IKEA and News Corporation and can be placed in theoretical context assisted by action research, chaos and game theory.

The methodology utilised intrinsically links the literature to the methodology and as such one informs the other’s organic growth throughout this thesis and its research and will be further explained in Chapter 3. The Mandelbrot set and chaos theory were important to understand in

relation to the concept expanding into a range of applications that were used in Remo Media/Reed Films' operational and strategic interactions with the market as a nascent firm.

The importance of this combination of methodology (and literature in symbiosis to be further discussed in Chapter 3) is that it produced the parabolic scramble which is more than just an extension of the methodology or a tool. The combination of methodology, in combination with the parabolic scramble, provides an organic interpretation used to also interpret the questions (that are secondary), which collectively has become integrated into the culture and DNA of Remo Media/Reed Films.

The parabolic scramble aligns itself with the unique approach I took to RBV to fill a gap in the understanding of the nascent firm/company by operating from within a company and documenting it, as Edith Penrose did with the Hercules Powder Company in the 1950s, and the gap in the literature as identified by Steffens (2008).

What I really discovered through the parabolic scramble was a way to deal with an entrepreneurial venture where no one could assist you with an interpretation of the unknown that the enterprise must by definition of its journey encounter. Other industries know about this and my argument is that you need to go it alone, find your own way. I did this and through an exploration of the literature assisted by the methodology I found my grail, and it is really the most important discovery I made in the thesis. Not much has been done in entrepreneurship about encapsulating this experience because it is so hard to do. This is why it has taken years. However, I now know it is only through the unconventional approach that we can achieve this. This was not what I set out to discover, because I didn't know it existed. However, I do now and it is through chaos and game theory and seemingly oblique artistic interpretation, including the Mandelbrot set, that I understand it in a real sense.

I believe it is important to conclude with the quote that is at the commencement of chapter 2 because it is summation of my explanation as to the meld of methodology and subjectivity/objectivity that must take place with action research. As Carl Ratner proposes when discussing *Subjectivity and objectivity in qualitative methodology*, (2002)

*Qualitative methodology recognizes that the subjectivity of the researcher is intimately involved in scientific research. Subjectivity guides everything from the choice of topic that one studies, to*

*formulating hypotheses, to selecting methodologies, and interpreting data. In qualitative methodology, the researcher is encouraged to reflect on the values and objectives he brings to his research and how these affect the research project. Other researchers are also encouraged to reflect on the values that any particular investigator utilizes. ... One's Erlebnis is not necessarily fully known to oneself. It may be unconscious. (online)*

Finally in this chapter the scramble crossing is placed in its context and the role of this diagonal pedestrian crossing is explained in relation to the parabolic scramble.

It is essential to place the exploratory company in a context of operation that arms it with the means of utilising the knowledge acquired through the cycles of action research for its further development. This chapter couches the data set in that operational context and gives the exploratory company a series of philosophical and practical tools with which to develop its culture, structure, and modes of interacting with markets locally, nationally and globally.

The current research endeavour was true to its foundation of constructivism (Berger & Luckmann, 1967, 1991) and the metaphorical building blocks of the exploratory company could be seen as they emerged from action learning/research with a grounded approach.

The implementation of the parabolic scramble is explained later with relation to the philosophical, cultural, and modes of operation adopted by the exploratory company in the context of transformational (Cranton, 1994, 1996; Mezirow, 1991, 1995, 1996, 2000, pp. 3-31) development, growth and where necessary, change.

## Literature as data

*Because of the recursive, iterative, spiraling, and cyclical nature of action research, it is imperative to recognize that, as new questions and issues emerge, you may find that you are reading a different literature than the one you had anticipated at the beginning of your study. Often, the relevant literature is identified by emerging data and your interpretation of the data. In action research, then, the literature review can be considered not a static collection of literature but rather an evolving, shifting, and changing body of work that is in a reciprocal relationship with the dynamics of the action research process. The iterative and recursive nature of the research affects the literature review, and the changing literature review affects the conduct and direction of the research. (Pine, 2009, pp. 249-250)*

As is appropriate with action research, the literature interrogated for the study was considered to be a source of data (McGee, Marland & Atkinson, 2007; Pine, 2009), which is important to inform the research but not to overly influence it or direct the study, especially when assisted by a grounded approach (Glaser, 1999). This was an essential requirement from which would grow unencumbered data and the original material would emerge (McGee, Marland & Atkinson, 2007). As anticipated, a theoretical understanding of the research study would develop from a grounded approach (Glaser & Strauss, 1967), and this was attractive to the researcher because the investigation had to be independent of the past, as much as could be possible; and be placed in an environment that would permit insight of an original and ultimately utilitarian nature.

As requisite for action learning/research and especially a grounded approach, a wide scope was taken to search the literature that could then inform the research. In order to facilitate an alternative method of appraisal and understanding from the emerging data it was important to treat the literature according to the most informative method possible and this was itself as data (Freire, 1970; Glaser, 1978, 1982, 1998a, 1998b, 1999, 2001; Glaser & Strauss, 1967; Shank, 2006; Reason & Bradbury, 2008; Revans, 1980, 1983).

### 3.1 Delving into the literature

For the thesis investigation and following this methodology it was imperative to be constantly reviewing relevant literature throughout the entire period of the study in order to draw in as much additional data as possible to inform the research. Therefore, after searching the literature broadly

during initial scoping, it was possible to focus increasingly upon the essential elements that were specifically relevant to the research progression as it was occurring. This constant review of relevant literature was always conducted with reference to the methodology, which possessed instructional merit to assist with this process.

A few leading examples can be given to highlight the process, for example in order to understand the global market it was necessary to have an informed perspective upon which to build knowledge of its transitioning and reforming status. The literature concerning the global market did not come at the beginning, nor the end of the research endeavour, but rather when it was relevant to the progression of the methodology. Léo-Paul Dana in the *Handbook of research on international entrepreneurship*, (2004) for instance provided a particularly appropriate insight into globalisation through entrepreneurship framed within the international context. By outlining that

*[t]wo changes ... are revolutionizing the management policies and competitive strategies of large and small firms alike. One is the demise of the nation-state ... The other is the demise of the stand-alone firm as ... the basic unit of competition. (p. 3)*

the author provided invaluable information that advanced the study to the next vital stage. Dana further explains that

*[t]he economic environment facing organisations is becoming increasingly dynamic and complex, transcending traditional geographic and political boundaries. SMEs ... now compet[ing] on a global stage, regardless of where they are based. (p. 11)*

Likewise at the appropriate moment in the thesis investigation, when literature was necessary for clarity and progression of a pertinent aspect of the research, Acs and Audretsch's (2005) description provided an instruction regarding

*...[t]he concept of the nascent entrepreneur captur[ing] the flavour of the chaotic and disorderly founding process... (pp. 4-5) ... hold[ing] the view that entrepreneurship is at the cross-roads of history and technology, history reflecting the recorded past and technology the future. (p. 7)*

This extract was illuminating at just the right moment, as was the former regarding the global market and its context, it was almost as if knowledge was imparted to the study as required to fulfil a narrative that was truly revelatory, rather than prescriptive.

There were to be many other instructional discoveries throughout the research and during my constant search of the literature with notable additions made to the progression of the thesis. Such a profound example was provided by David Levy (1994) who was able to define Chaos and Game Theory in relation to their predictive qualities associated with strategy and business (pp. 167-173). The insight provided by the author through *Chaos theory and strategy: Theory application and managerial implications* (1994) was immensely important and instrumental as it gave theoretical context to the parabolic scramble framework after it had emerged from the methodology. David Levy wrote at the commencement of his article

*One of the enduring problems facing the field of strategic management is the lack of theoretical tools available to describe and predict the behaviour of firms and industries ... [t]he fundamental problem is that industries evolve in a dynamic way over time ... (p. 167)*

Early research activity, particularly in the areas of the value chain and value systems (Bloore, 2009; Finney, 2010; Porter, 2001; Porter & Millar, 1985), indicated a gap in knowledge about the value chain and value systems and their operation in the film and digital industry (Barney, 1986a, 1986b, 1991, 2001; Penrose & Pitalis, 2009). Over the course of the current research, although screen business studies emerged during the period of the study to provide additional information, information gleaned from screen business studies remained insufficient to fulfil the objectives of my investigation.

The papers posted by the Australian Film, Television and Radio School (AFTRS) Centre for Screen Business (CSB) that began to become available during the course of this study provided for discussion and change that was of benefit to the research as a form of validation of position. The research, by this stage of industry development and reflection on business methods and strategies, had acquired an organic momentum of its own. Searches to update the original position of the researcher yielded interesting research positions in the film and digital or screen industry. However, it became apparent that the specifics of this research endeavour could not be acquired from without; they had to be constructed and developed from within Remo Media/Reed Films, which provided a validation of the study to that point.

Remo Media/Reed Films had to build the theory (Glaser & Strauss, 1967) and the research for this thesis was its vehicle to do so. This approach lent itself to an unconventional strategy to discover an alternative mode or method through an experimental journey using literature as data. The literature

on this journey was used to structure the investigation, and research at its commencement, to inform its progression as required, which was very much needed to provide guidance without overshadowing the findings.

As researcher, I reviewed broadly relevant literature written on this topic, at all times searching for transformation (Cranton, 1994, 1996; Mezirow, 1991, 1995, 1996, 2000, pp. 3-31) guided by action research theory. Throughout the period of the research, from literature, examples, the data, and the experiences of Remo Media/Reed Films, the importance of unique and original material was crucial to the success of the endeavour and its validation in the market. I sought clusters of knowledge that would help me to navigate my process, and identify sources of information that would stimulate thought throughout the voyage of discovery. It was an extensive search and provided many options for investigation outside of the general topic area but nonetheless relevant to the precise and specific trajectory of the research (Glaser & Strauss, 1967) at all stages of its development (Cranton, 1994, 1996; Mezirow, 1991, 1995, 1996, 2000, pp. 3-31).

**Report on the New Zealand Film Commission.** The Report of the New Zealand Film Commission (NZFC) provides contemporary quantitative and qualitative analysis of the New Zealand Film and Digital industry and is viewed as a benchmark/comparison for Australian screen production for the purposes of this thesis enquiry.

Sir Peter Jackson and David Court (2010) established the report of the NZFC which is particularly relevant to this research study as it presents the key areas of film and digital production in New Zealand in relation to government financing with reference to Screen Australia (p. 6) amongst other relevant organisations. The report discusses aspects of filmmaking in New Zealand and makes recommendations as to how the NZFC should proceed as an institution that can be its most effective for film and digital production in that country (pp. 1-87).

Jackson and Court (2010) deliver suggestions in the report that address key issues raised in this thesis, namely bureaucracy and the government led support of individual filmmakers that does not necessarily contribute to the development of a sustainable film and digital production industry (p. 13, p. 17 & pp. 74-80).

The city of Wellington in New Zealand is a cluster and was proactively developed as such by the Wellington City Council (WCC) that took a holistic approach rather than identify a single industry, creative or otherwise (Jones, Barlow, Finlay & Savage, 2003, pp. 50-51).



The NZFC responded to the Jackson and Court report (2010) in its annual review for 2010/11 by introducing new programs and reducing staffing expenditure (p. 6).

**Review of the Australian independent screen production sector.** The Review of the Australian Independent Screen Production Sector (2010, 2011) is a submission to the Australian Government and sources its research from the Australian independent screen production sector and industry.

The exploratory company contributed to the study in April 2010 by providing information on its business and company structure with an emphasis on the sustainability of a screen production business that developed and grew into the structure of a company (Office for the Arts, DPMC, 2011; 2010 Review of the Australian Independent Screen Production Sector, 2011; Submission to the Australian Government's 2010 Review of the Independent Screen Production Sector, 2010).

The report by Peter Jackson and David Court refers to the Australian screen industry and the '*2010 Review of the Australian Independent Screen Production Sector*', (2010) as there are historical and cultural synergies between the respective screen production industries (pp. 69-70).

### **3.2 Trying out hunches**

The search for pre-existing knowledge to illuminate elements related to the research proposition led me on a journey of discovery that was unexpected in the areas it touched upon, and the rich information gleaned to furnish data for action research (Shank, 2006).

I followed a systematic action research approach that adhered to instructive advice as outlined by Gerald Pine (2009) and I attempted at all times to be a researcher who would

*Try out different hunches about what the data mean. Look to see if there are any factors or variables that might cause [me] to distrust the data. Make an educated guess and then see if it is supported by the data. [Not] stick rigidly to an assumption or hypothesis that was originally held.*

*Write continuously to document actions and ideas as they take place. Writing can reveal meaning and significance to you in the act of writing itself. As [I] proceed[ed] through the action research process, [I made] notes. Jot[ting] down what [I was] seeing, what questions [were] emerging, and what [I was] learning. [I kept] notes on those new ideas that [were] unanticipated. [There were] findings [and] surprises [I] had not planned. [I re-wrote] the question[s] several times, modifying or changing [them] when necessary to fit what [was] important from the data that [had] been collected. What [was] it that [I] really want[ed] to*

*figure out? Sometimes, [I made] the question[s] more global, whereas sometimes, the question[s] ... [became] more tightly focused.*

*[I] Create[d] a visual representation for what [I had] collected. Look[ed] for patterns related to time and sequence as well as patterns related to differences in other factors. A grid, an idea map, a chart, or some visual metaphor—these [were] all possibilities to help make sense of the data and display a powerful presentation of [my] ideas. Map[ping] out [my] data; [I represented it as the parabolic scramble] on one page. [I s]ketch[ed] the metaphors [i.e.: - parabolic scramble] that [came] to mind when thinking of the data and what it all means. [I use[d] colors and shapes to separate ideas. [I thought] about creating visual images of what [I was] learning using diagrams, sketches of things, people, and happenings. (Pine, 2009, p. 258)*

The investigation into published material that would be suitable in its content to contribute to the research delivered beyond expectations. The results were not ready-made answers or even opposing points of view, but rather new lines of related inquiry and the development of my thinking which widened the source of data and enhanced its collection and analysis, informing the experience of the action research cycle (Reason & Bradbury, 2008; Shank, 2006, pp. 68-69).

Building upon RBV (Barney, 1986a, 1986b, 1991, 2001; Mahoney & Pandian, 1992; Penrose & Pitalis, 2009) and the value chain and value system (Bloore, 2009; Finney, 2010; Porter, 1985, 2001; Porter & Millar, 1985), I began broadly searching through literature related to *regionalism, regional innovation, economic history, technology in history, economic geography, Thomas Kuhn (derived from investigations of science, technology and society)*. Importantly this search was related directly to my initial research proposal question/proposition (which was to develop as the research study progressed): *How do SME film and digital production businesses thrive in the global marketplace?*

The ultimate discovery, for me, of the concept of *path dependency* (Puffert, 2000, 2002, 2004) provided the greatest impetus to my exploration. The idea that a set of decisions for any given circumstance is limited by decisions made in the past was revelatory, and of great benefit to the research endeavour, as it was also with my journey through the literature.

### 3.2.1 Regionalism

The search became a journey of discovery beginning with the research proposition and was enacted broadly in an attempt to locate new modes and methods of interpretation, understanding, and engagement with the market and its processes.

Regionalism (Venegas, 2009) was investigated as the starting point and clustering (Dunning, 2000, pp. 11-29; Marshall, 1890) emerged from other industries given attention, especially in South Australia where Remo Media/Reed Films is based and operates. An understanding of the importance and benefits of clustering from John Dunning's six cluster types (2000, pp. 24-25) provided insight into the corresponding investigations I made into the development of screen production (Jones, Barlow, Finlay & Savage, 2003) in clustered groupings in regional areas (Venegas, 2009), specifically focusing upon this industry as was possible with available studies.

*Cluster theory*, as defined by Michael Porter (1998a, p. 78), was used as a framework for examining

*geographic concentration of interconnected companies, special suppliers, service providers, firms and related industries and associated institutions in a particular field that compete, but also co-operate. (Jones, Barlow, Finlay & Savage, 2003, p. 52)*

film or screen production sector clusters with a focus on Wellington, New Zealand because of peculiar elements of the city of Wellington (Jones, Barlow, Finlay & Savage, 2003) that made the city a successful base for film, documentary, and digital production. After completing this review I was then able to reflect upon the geographical area of the city of Adelaide in South Australia and its features in relation to media production (pp. 50-51; Porter, 1998b).

This examination revealed essential expertise and a history of development facilitated by the role of Television New Zealand (TVNZ) at Wellington and other areas of New Zealand, such as Dunedin (Jones, Barlow, Finlay & Savage, 2003, p. 23). The genesis of the Natural History Unit (NHU) of TVNZ, based in Dunedin, has a legacy that sees it continue as a successful commercially operated business; with a global market for its products that now exists as an international organisation, integrated into a multinational corporation (MNC), which Natural History New Zealand (NHNZ) has now become.

What was learned in the context of the research objectives was:

- Clustering could provide an aspect of the infrastructure needed to effectively create a successful regional screen production sector. However, there were a range of other necessary elements.
- In New Zealand the WCC re-invigorated the culture of the city of Wellington, and motivated its populous, with an advertising campaign ‘Absolutely Positively Wellington’ in the early 1990s in response to economic decline during the 1980s. An initial campaign by Satchi and Satchi ‘... result[ed in] a series of eight profiles featuring Wellingtonians who had turned their lives around by getting out there and doing something’, and led to the ‘Absolutely Positively Wellington’ endeavour to re-brand the city of Wellington and its environs (<http://www.wellingtonnz.com/about-us/positively-wellington-tourism/our-campaigns/absolutely-positively-wellington/>), viewed 14 September 2014), by forming an essential element of Wellington’s revival and prepared the way for the screen production sector and filmmakers such as Peter Jackson to have the infrastructure and broad economic basis to enable Wellington to be considered as a screen production centre internationally and as a commercial screen production alternative to other cities of the world (Jones, Barlow, Finlay & Savage, 2003).
- It became apparent as the literature review progressed that regionalism could inform the economic development of the city of Adelaide in South Australia through the provision of an understanding of clustering and the way other regional centres, especially the city of Wellington in New Zealand, had been re-positioned in the global market through an innovative and pro-active campaign enacted by the city’s local government body. Demonstrating how the use of government investment funds could be utilised beneficially with long lasting and effective results spanning decades.
- The city of Adelaide can be benchmarked against regional cities such as the city of Wellington in New Zealand or entrepreneurial ecosystems, such as that found in Adelaide (Daly, 2013; O’Connor & Reed, 2014b, 2015b) that can provide insightful examples of innovation and enterprise.
- Institutions such as universities also have an important role in the development (O’Connor & Reed, 2014a, 2015a) of an entrepreneurial ecosystem.

### **3.2.2 Regional innovation**

The review of literature touched lightly upon the area of regional innovation, which was sourced for its potential to provide a clear line of information upon which a specific study could focus.

There was a contribution made to the research by regional innovation through the ‘learning region’ (Morgan, 1997) whereby a combination of distinct elements could contribute to the economic

enhancement of an area, including the ‘... flow of knowledge, ideas and learning’ (D’Allura, Galvagno & Mocciaro Li Destri, 2012, p. 140).

As would become the case with all the bodies of knowledge referenced through the early part of the literature review, each area would make its contribution to the building of a possible model and its theory without providing an outright solution or a mode of conclusive structure and process for Remo Media/Reed Films in the initial stages.

Regional innovation provided illumination for some of the reasons that areas outside commercial centres find differentiation in the marketplace (Andrew & Spoehr, 2007; Henkel, 2010). Through historic and social need, and the drive for seeking alternative modes and methods of operation for commercial and innovative institutions and business endeavours, regional innovation provided a feature upon which to base my research, but by no means a definitive conclusion, or even anything close to an answer.

What was learned in the context of the research objectives was:

- There have been various attempts to innovate throughout Australia with initiatives being developed in regional areas.
- The city of Adelaide has been the venue for strategically focussed events (Andrew & Spoehr, 2007) that seek to explore and conceptualise creativity and innovation.
- The city of Adelaide and state of South Australia has successfully innovated in the screen production sector, such as in the case of Rising Sun Pictures (Mehlman, 2008; Preston, 2007), however not to the scale of the city of Wellington.
- The Adelaide City Council (ACC) invested in a ‘Towards a City of Entrepreneurs’ forum and subsequent workshop that has provided foundational support to the Adelaide Entrepreneurial Ecosystem (AEE) (Daly, 2013; O’Connor & Reed, 2014b, 2015b). It is of note that one of the ‘architects’ for the ACC support of the AEE, Stephen Boyd, formerly worked with the WCC (in his capacity as Manager Marketing Quality Programs – New Zealand Tourism Board) and was involved in that city’s re-branding, enterprise and entrepreneurial innovations.

### **3.2.3 Economic history**

I soon began to relax into the notion as my journey continued that information and knowledge collection could be its own source of innovation; which unbeknownst to me at the time was the very essence of the investigation. The grounded (Glaser & Strauss, 1967) approach would be the result of action research (Reason & Bradbury, 2008; Shank, 2006) from a constructivist position,

and the gathering of literature was appropriate to the building of new interpretation. At the same time, I was becoming more assured that my research question/proposition and area of investigation were proving to be relevant and substantiated by the literature, or lack of it.

Economic history was to provide a way into the heart of my voyage of discovery, and become one of the tools that I acquired for an important stage of development during the journey, especially as Economic history is complete with innovation and the reasons for it economically.

An unlikely starting point for my examination was great economic depressions. What better place to learn about sustainability, which was the initial objective for the establishment of the exploratory company (ultimately to achieve growth and potentially a successful exit), than in the midst of great economic crises providing landmarks that survive historically as milestones of fiscal disaster with far reaching social implications? Sustainability of screen production in a regional area, namely the city of Adelaide in South Australia, was key to Remo Media/Reed Films remaining in the state otherwise the alternative would be to move elsewhere to seek work that would not only sustain the company but provide opportunity to grow.

Irving Fisher (1867-1947) opened the pathway to study economics in relation to its history in *Debt-deflation theory of great depressions* (1933), and his focus on economic depressions and their causation readily contextualises economics in relation to the profound events that are resultant of economic turmoil. Fisher is recognised as an important cornerstone of modern monetary economic theory, cited as being an important influence by his English contemporary, John Maynard Keynes (1883-1946) (Keynes, 1921, 1936; Vago, 2009).

Charles Kindleberger (1910-2003) (1990) reviewed historical events to provide perspectives on economic theory in relation to model building that was also instructional to my research. Economic history and the way in which theoretical models are used by economists, rather than just a consideration of business models in an operational sense, emerged as crucial to my understanding and influenced what I was trying to find out, or thought I needed to find out to inform action research (Shank, 2006). The deeper understanding of the use of models, in terms of economic history, ultimately led to the organic development/creation, and adoption, of the parabolic scramble. It is evident from the experience of research based upon the methodology of action

research that this is a process of iterations whereby the researcher is open and receptive to the new pathways presented by the data generated by the process.

Ultimately the investigation of economic history provided foundational elements of what would become the framework of the parabolic scramble. The great revelation was that I believed I needed a model that was static and what I was to find, through the research, was a framework that was adaptive in its flexibility and provided a greater application to the research study, and Remo Media/Reed Films' operational and organisational structure.

Providing insight to the continuing research was cliometrics as coined and created by Jonathan Hughes (1928-1992) and Stanley Reiter (1925-2014) (1958) almost as a by-product of their research. Combining history, economic theory and statistics, a new economic history developed and utilises elements of counterfactual history to provide original modes and methods of understanding and developing economic theory. Cliometrics was elaborated upon by Robert Fogel (1926-2013) (1964, 1966) who expressed the concept as a New Economic History for which Harold Woodman (1972) essentially combined the two terms to arrive at Econometrics.

If viewed holistically, economic history, new economic history, cliometrics (Hughes & Reiter, 1958), and counterfactual history were drivers for development in all areas of this research. I achieved insight into how to interpret data from a fresh perspective (Fisher, 1933), how to negotiate the unknown; appreciate the turbulence of change and an uncertain future.

My study of economic history encompassed new economic history, cliometrics, and counterfactual history, especially, social and territorial considerations. The fluidity of the fiscal flow throughout the historic era and its peculiarities is explained in terms of assets and cash flow (Fisher, 1933), which are relevant to the establishment of any business or company. Economic history is likewise remarkable in its every day form and functionality, its relevance to our societies, their extension (Vago, 2009), and introspection and for the entrepreneur establishing a SME. There are great lessons to be learned from an examination of our economic past.

**Economics of the real world.** Economics in the real world was a concept I wished to explore and develop in the light of literature as data and the importance of this concept to action learning/research and a grounded approach.

The economist Peter Donaldson (1934-2002), in his publication *Economics of the real world* (1973), assisted with a profound insight into the redundancy that can be inbuilt for economic models that have a rigidity born out of their creation as they are static; that was a landmark I had sought at the commencement of my study into regional film and digital content production businesses operating in the global market. This was because I sought insight into the creation of a model, as it aligned with my initial objective and one which formed the basis or foundation upon which I would build my research investigation, and Donaldson very clearly provided one.

Peter Donaldson (1973) elucidated his belief through experience that fellow economists were content to have

*deduced how things would work in the pretend world of their own models, then treat their theories as proven economic truths and suggest that they can be applied wholesale in the real world of economic policy. They have often been wrong. (pp. 11-12)*

This was of great instruction and insight to the development of my thinking, although the path was not yet apparent. I looked further into the findings of Peter Donaldson who stated that

*economists claim to be scientists just as much as physicists or chemists are ... But its pseudo-scientific pretensions set it apart from the real world of emotions, values and prejudices ... Economics and economic policy cannot be devoid of values if they are ... to cope with the problems of the world in which we live. (pp. 12-13)*

I had foreseen that I would need to create a model and began my research with this intention.

However, as the research progressed, I became concerned that the model might be too rigid or static to achieve my goals. The literature was lighting the way, metaphorically, to my destination.

Although I didn't know what the destination was, I had begun to trust the process, and give up the idea of needing to control this progression of the research, and where it was taking me. Glaser and Strauss in *The Discovery of Grounded Theory* (1967) proved correct in the development of their research. The theory was beginning to be constructed from the ground up (pp. 28-31 & p. 40).

What was learned in the context of the research objectives was:



- Economic history and economics of the real world led me on a journey that I likened metaphorically to the pathfinders (Soanes & Stevenson, 2004, p. 1049) of the past whether Norse (Forte, Oram & Pederson, 2005, p. 3) men and women in their longships (Heath, 2005, pp. 26-27), or others who have adopted the description in history (Wells, 1971, pp. 542-545). Indeed history itself was to be a guiding tool that allowed me to understand economic forces and their developing influence upon human society and application in the real world sense. As my enquiry progressed, it showed me clearly that a new mode and method of interpreting my research objectives could be built from the ground up and what had gone before, such as the use of static models, (which could be highly appropriate throughout many applications) could be replaced with an elastic, adaptive framework that was essentially custom-made through the research process and its methodological perspective.
- The literature guided me to a resolution of the research objectives as was most appropriate. The literature itself was leading me to new bodies of knowledge and essentially through the emerging bodies of knowledge as I discovered, or became aware of them.

### **3.2.4 Technology in history**

As happens to researchers, I realised increasingly that my search for knowledge was furnishing unexpected insight and producing unpredictable results, extending towards chaos (Burns, 2002, pp. 42-44; Field & Golubitsky, 1992; Gleick, 1987; Levy, 1994, pp. 167-178; Ward, 1995). Prior knowledge was being challenged by new information and modes of operation, to which I was open and appreciative (Ward, 2001).

Technology in history (Restivo, 2005, p. 595) demonstrates important lessons to those who venture into emergent markets with devices they perceive to have a specific application. Those who do so often cannot predict the utility of the invention or innovation, and the resultant usage is often much outside the experience of the day (Briggs & Burke, 2002). The mobile telephone and its application have proved successful beyond developers' wildest imaginations, especially, and interestingly, once the technology of short message service (SMS) was utilised in mobile telephony (Briggs & Burke, 2002).

SMS as auxiliary to mobile telephony was initially provided to users as extracurricular, and its application was discovered through its utility. There is a vision of the historic cycle with the advent of SMS and its alphanumeric delivery being reminiscent of formative telephonic numbering, which contained alphanumeric representations for identifying areas to switchboard operators and through

numeric emphasis had become redundant until the re-advent of an alphanumeric keypad (Edgerton, 2007).

What was learned in the context of the research objectives was:

- To expect the unexpected and not try and control outcomes but allow the application to almost find its own market. I pondered whether the market could find me if I gave it the opportunity. This was a turning of the perspective that we must seek and facilitate the opportunity, but much like the notion of an adaptive framework, what if the technology could serve the purpose which at the time of its inception was unknown and perhaps not to be known for some time? This provided the confidence, and faith in the process to continue, it was an abstract philosophy based in real world examples of technological success through unforeseen application of those technologies.

### **3.2.5 Economic geography**

Discovering and understanding technology throughout human society historically leads to its commercial function and applications (Mowery & Rosenberg, 1998). Economic geography provides a unique perspective on the enlightenment of human societal commerce, its barter exchange and interchange as additional to its topography (Ascani, Crescenzi & Lammarino, 2012; Currah, 2006).

Following the work of early economists, such as Alfred Weber (1868-1958) (1929), who offered formative studies on the economy with an emphasis on systematic quantitative analysis concerning the location of industry, there developed the idea, in the latter part of the twentieth century, to broaden out this neoclassical appreciation which was essentially based upon the notion that location of industry was predicated upon costs of labour and the source of raw materials in relation to transportation costs (Weber & Hull, 1948).

Marxist (Green, 2008; Marx, 1867) theory rose to influence academic theoreticians in historical pursuits, but especially, and perhaps naturally, when it involved economic modes and trends toward projected and ultimately reflective societal understandings (Hobsbawm, 2011).

Economic geography (Currah, 2006) and its suppositions are supported by a new wave of energetic discourse (Ascani, Crescenzi & Lammarino, 2012). This can be seen through the development of ideas about what are the style of economic geography as developed by economist David Harvey

(2000), who sought to look at economic development holistically, placing it in its context through spatially understanding an economy with reference to all its elements, as being inclusive of culture, formative institutional influences, and networks of social interaction (Harvey, 2000).

When approaching the literature as a as part of a collage of understanding and appreciation of knowledge, it becomes almost liquid in that it denotes a fluidity of action, reflecting the true nature of action research (Revans, 1980, 1983), as did the parabolic scramble, which encapsulates metaphorically action research in action.

What was learned in the context of the research objectives was:

- It became evident that it was important to understand an economy in a geographic context and I applied this understanding to the city of Adelaide, in South Australia, and nationally in Australia to then expand to a global perspective.
- I also began to use economic geography to build upon other bodies of knowledge as I continued to review the literature related to regional geography and innovation.

### **3.2.6 Thomas Kuhn**

Thomas Kuhn (1922-1996), the physicist and philosopher established particular theories in science. I investigated his point of view through his seminal text *The structure of scientific revolutions* (1970) first published in 1962. Instructionally, ‘Thomas Kuhn’s concept of paradigms: patterns and rules that define boundaries ...’ (Goffin & Mitchell, 2010, p.144) were, I was to discover, a foundational element of the discovery of data as literature that informed and transformed my thinking and appreciation of the way in which we interpret change in society, economics, and through entrepreneurial endeavour. I was initially directed to an appreciation and understanding of Thomas Kuhn from my investigations of science, technology and society (STS) which became an important area of investigation in the continuum of my research as this branch of academic study furnished through its relatively recent development a union between science, philosophy and its history (Restivo, 2005) and alerted me to the work of Thomas Kuhn which became important to my understanding and appreciation of the research study.

Kuhn put forward the concept of a ‘paradigm shift’ or ‘paradigm change’ in his publication and argued that scientific fields progress in a nonlinear rather than a continuous, linear fashion. His work was and continues to be influential not only in the history and philosophy of science, but in

the social sciences and humanities. Kuhn's argument is that paradigm shifts enable new ways of looking at the world. The idea of a subjective, adaptive worldview is so familiar to us that we no longer question it, but the thought was relatively radical when Kuhn introduced it.

Kuhn, building upon the work of Karl Polanyi (1886-1964) and *The great transformation* (1957), discovered the cyclical nature of science as a history and that earlier discoveries had importance and could 'revolutionise' contemporary thinking, understanding and practice. Impressively, and especially relevant to this research and its investigation Thomas Kuhn's profound development (1970, p. v) is expressed in The Kuhn Cycle, as illustrated in Figure 3.1, providing science with the ability to reflect upon, and re-examine its history, to advance substantially, with this reflection and insight, that Kuhn established was not continuously built upon or linear in form.

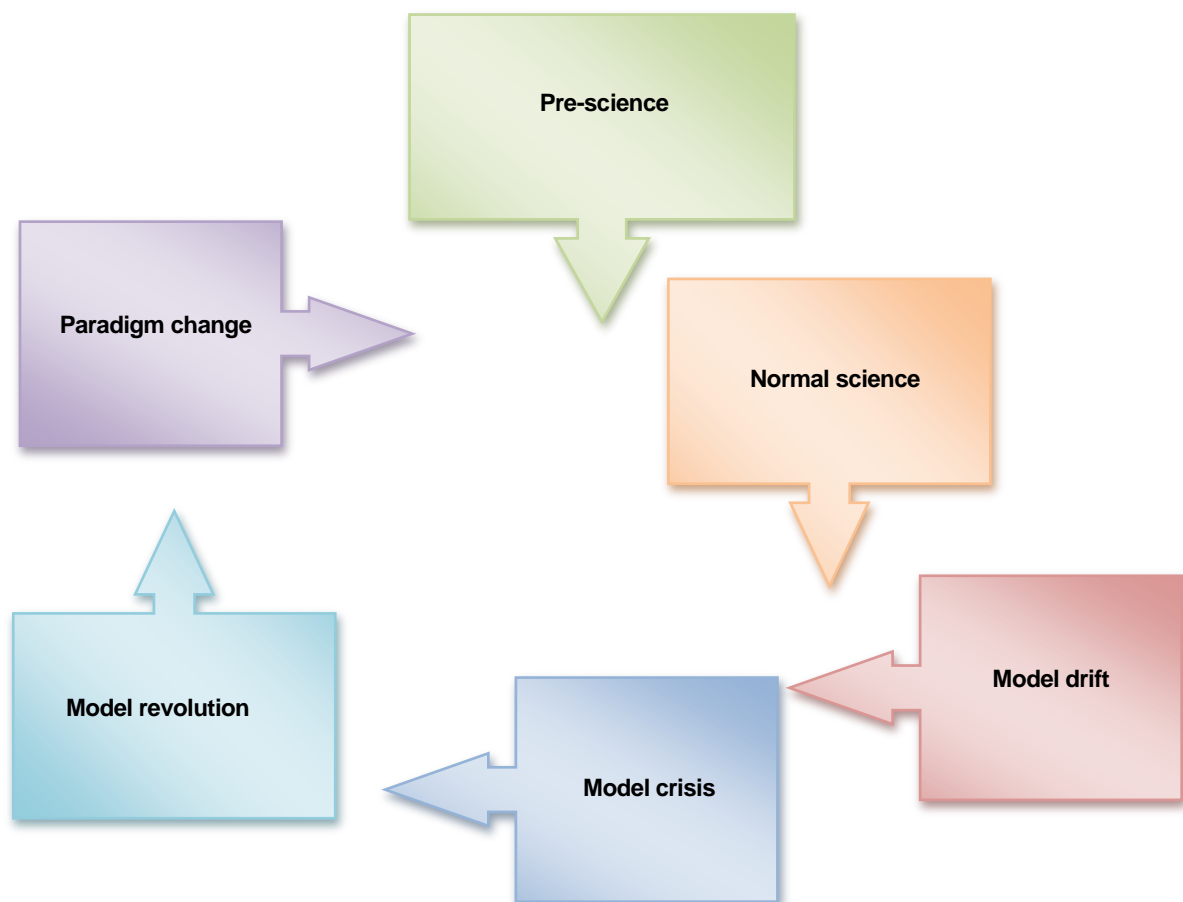


Figure 3.1 The Kuhn Cycle (Kuhn, 1970, 1996, 2011; Pajares, 2013; *The Kuhn Cycle*, 2012) (Prepared by Gerard Reed.)

In many ways Thomas Kuhn's experience and findings (1970, 1996; Polanyi, 1957, 2001) provided a guiding path for the research reported in this thesis because he had effectively moved outside of the established area of his discipline, and his own preconceptions, to be rewarded with new perspectives. Although initially unpopular with his contemporaries, to various extents, his re-interpretation has been the overriding success of the then contemporary understanding of the modern philosophy of science with molecular genetics and biotechnology potentially forcing a new interpretation (Naughton, 2012).

The forward movement, I began to understand from STS and scientific history, is that society and its organic nature (da Vinci, 1955; Newton, 1846) inform the technology (Restivo, 2005). If viewed holistically, then it can be appreciated that there are interdependent influences informing the movement; that science, philosophy and its history do not stand alone but are interconnected and very much of their time and place (Restivo, 2005). This also informs subjectivity and objectivity of the researcher and the research (Kuhn, 1970, 1977).

Much as with other academic areas of research, the specifics of a discipline were elusive to answer my enquiry, for the purposes of this thesis, however as part of the action learning/research spectrum the trajectory of my study was being informed as needed by relevant and pertinent information (Revans, 1980, 1983). Much like the metaphor of the NASA Voyager Program and its probes (2007, 2012) that I would cite as formative to my understanding of this search, this was an encounter with an unknown quantity that would not provide the answer, however would be contributory to its discovery and a pathway forward.

What was learned in the context of the research objectives was:

- Reading Kuhn encouraged my review of the literature and had a direct influence upon the development of the parabolic scramble framework and its ability to interpret variables and exist within the context of seeming unpredictability.
- The organic nature of our systems was reinforced and lessons learned for living with them.

### **3.3 Knowledge systems and new endeavours**

In *The Republic* (Lee, Lane & Radice, 2007) written by the Greek Philosopher Plato (circa 428-348 BCE) there are a number of instructional premises that are a precursor not only to Christian era philosophy but the epistemological basis of constructivism (Berger & Luckmann, 1967). For example, the allegory of those imprisoned in the cave giving understanding to the shadows; that

they can see and use to determine a reference point for their reality, which they begin to populate with knowledge, built upon perception. They construct their true reality and thus begin the era of a great philosophical exploration (Lee, Lane & Radice, 2007, pp. 240-248).

Socrates (circa 470-399 BCE), Plato, Aristotle (384-322 BCE), Cicero (106-043 BCE), Thomas Aquinas (1225-1274), set the pathway of exploration to derive at a point that carries virtue to an ethical interpretation.

The philosophical position for any endeavour is important to determine (Tredennick & Radice, 1969) and none so much as when informing a manifesto that is foundational and essential to its culture and character.

Remo Media/Reed Films, that is, the exploratory company through which this research was conducted, developed its philosophy and continues to do so as an informed process of action learning/research (Reason & Bradbury, 2008; Revans, 1980, 1983) and to define and potentially redefine its culture.

To build upon a practical element of visual expression being the realistic and accurate representation of historic elements in programming, a philosophical belief on integrity can become central and provide a foundation upon which to build the structure of the commercial entity (Timmons & Spinelli, 2004, pp. 332-340).

The integrity of historic artefacts becomes paramount when seeking to preserve the past, so too is this the case when replicating historic materials for programming. A belief in replicating via visual media faithful to the integrity of historic representation is a core value of Remo Media/Reed Films. With this core value and pursuit the exploitation of IP follows a philosophical pathway (Lee, Lane & Radice, 2007) that can inform and guide the exploratory company's voyage into the future. The company is proposing to use advancements with technology to assist in the improved depiction of historic events, and information that is based upon its integrity.

For example Remo Media/Reed Films will create an impression of an historic environment built upon the visual media taken from a source site. The source site may then be recreated digitally to have visual media overlayed or inserted with the overriding concern being the integrity of the depiction.

As history is the inheritance of the past, so too will the depiction of history involve the building or layering of the past through accurate and well researched media depiction. Integrity is a standard of the philosophical basis of Remo Media/Reed Films through historic representations and the basis of independent film making. As Bertrand Russell importantly outlines *In Praise of idleness* (1976),

*... uniformity in matters of thought and opinion is ... dangerous. It is, however, a quite inevitable result of modern inventions. Production is cheaper when it is unified on a large scale than when it is divided into a number of small units ... this applies quite as much to the production of opinions .... (p. 144)*

Adopt and adapt is part of this notion of a visionary future, as we have done in the past so too will we do the same in the future. The essence of our future direction is within our capabilities, as our past is with us, even though we may not consciously be aware of it (Wittenberg, 2010).

### **3.3.1 Ethics and morality**

Ethics are an important consideration for any institution or entity involved in entrepreneurial endeavour (Timmons & Spinelli, 2004, pp. 332-340) and especially pertinent when representing the lives of others through visual or audio media for public dissemination and exhibition.

Representation of subjects is a core consideration for the exploratory company and the ethics surrounding it of overriding importance. Ethics in business is also of immense importance when dealing with the public and private sectors (Frederick, O'Connor & Kuratko, 2013, pp. 114-134).

In *The discipline of building character*, Joseph Bardaracco (1998) asks the business leader to consider

*What is the difference between an ethical decision and ... a defining moment? concluding ... values and principles renew their sense of purpose at the workplace and act as a springboard for shrewd, pragmatic, politically astute action. (p. 89)*

Remo Media/Reed Films is an entity in its own right interacting with others of its own kind, or otherwise, through a vast array of human and corporate created undertakings. It is like any individual that can own property and pay taxes; it must have an ethical and moral basis to function in its environment and is assisted by a moral understanding of philosophical interpretations such as

*...the sociological theory [which]... claims that the good is not an absolute value, but what is good for society, and therefore developed by its influence ... morality helps us to become social beings. (Roubiczek, 1966, pp. 79-80)*

**Virtue ethics and the parabolic scramble.** Virtue ethics is the basis upon which the exploratory company will construct its interpretation of operation in the industry of screen production and distribution of products in the marketplace. *Common Era* philosophy commencing with the enunciation of virtue ethics by Plato and Aristotle as its founders, has been consistently influenced by this theory to the point where it fuelled the Enlightenment and afterwards utilitarianism (Tredennick & Radice, 1969).

Virtue ethics (Hursthouse, 2013) was interpreted by the filmmaker as an entrepreneur utilising the parabolic scramble framework to place the reading in context. Aristotle established virtue ethics, through his developing interpretation of reason and fairness (being applied by logic and evaluation transforming the balance of judgement to the individual) believing that we are empowered to make the correct evaluation as divergent from religious instruction that foretold correct action (Hursthouse, 1999, pp. 67-82).

The commercial environment is not set by defined rules and parameters regarding enterprise and ethics. These are an interpretation and one which must be constantly evaluated, re-evaluated and updated to reflect the reality of the interaction and be accurate which is functionally appropriate for the parabolic scramble. The parabolic scramble represents the fluidity of an environment which the actor must negotiate and interact with by balancing his, her or its position with an updated reading of the situation.

Virtue ethics may respond to cultural, heritage, historic or commercial stimuli to modify its interpretation. For example, the trial of Socrates and his execution would not necessarily have taken place in contemporary society, and this is commented upon by historians and philosophers (Tredennick & Radice, 1969); however this is not a given.

Socrates may provide contentious societal material in contemporary societies (Tredennick & Radice, 1969) and their cultures dependent upon their values and moral position. Virtue ethics is fluid and subjective, often reliant upon personal and individual belief and value structures (Hursthouse, 1999, 2013). Therefore an interpretative tool, such as the parabolic scramble, is an assistance to its understanding, definition, and application.



### **3.3.2 Culture**

Paul Barry (2009) outlined the changes that took place to the culture at Australia's Channel Nine Network television station. Importantly Paul Barry highlights how decline of a premier institution in the Australian broadcast market could spiral into systemic issues; these he likens to the excesses socially and politically that took place during the French and Russian Revolutions (pp. 301-302). Remo Media/Reed Films is increasingly required to be involved with and aware of the broadcast market's internal structure. It is essential to understand the machinations of organisational culture in order to deal effectively with differing institutions as well as develop awareness during the foundational stages of the building of culture for the exploratory company.

The following quoted segment was of instructional importance to the direction of this research enquiry and an understanding of the commercial screen sector. Paul Barry (2009) provides comprehensive insight into the commercial world of screen production by going to the heart of commercial reality for a broadcast network

*... Kerry [Packer] had good people running his network, ... [b]ut in early 2001 all that changed ... [with] ... Oztam. ... Nine eventually recovered to win the year but its air of invulnerability was gone, as was a good slice of its profit because each ratings point was reckoned to be worth around \$25 million in advertising revenue. (pp. 223-224)*

The documented recent history of the Channel Nine Network (Barry, 2009; Stone, 2007) in Australia is an examination of culture and its affects upon an organisation. There is much to be learned from this examination (Barry, 2009; Stone, 2007) for the exploratory company both in terms of the conscious development of culture, the exploratory company has embarked upon, and the commercial reality of television production in Australia.

### **3.3.3 Globalisation**

Globalisation (Intriligator, 2003, pp. 1-6) has an impact on regional systems (Dunning, 2000, pp. 11-29) involved in screen production and has redefined the need for industry clustering (Jones, Barlow, Finlay & Savage, 2003, pp. 50-51) in the traditional sense (Marshall, 1890; Porter, 1998a, pp. 77-90). Global communication networks have increasingly surmounted the need for a film and digital company to cluster geographically in a localised area. Therefore the development of a strategy to make use of this technological advancement and the support of industry in regards to personnel, expertise and functions of production, financing, distribution and sales are all pertinent

factors that the exploratory company is testing through its process of action learning/research; with tangible live projects that are being developed and launched for national dissemination specifically in relation to the global market for international consumption (Birley & Macmillan, 1997).

Remo Media/Reed Films, since its genesis, has operated with a global outlook and this is not only necessary to achieve its projected goals, but also proved to be a natural progression for interlinked industry; as has and is now being presented through interdependent markets with access to instant global communication for personal and business purposes (Dunning, 2000, pp. 11-29).

*Missing: Presumed Dead* was filmed in five countries and was an international story from its inception. Everything within its regional, parochial conception connected the story to a global investigation, through personal details concerned with the material and its inherent connection to the past and momentous events of the twentieth century (*Missing: Presumed Dead*, 2012).

Commerce, through the visual medium (or visual media), is on the cusp of monumental and transformational expansion with the advent of digital delivery systems and their proliferation globally (Briggs & Burke, 2002). Rupert Murdoch with his platform at News Corporation has sought a model where content is paid for and valued (Kaplan, 2010).

The great exploration that appeared for Rupert Murdoch was how to make the internet delivery of newspapers profitable (Kaplan, 2010). Democratisation of media seemed to be the undoing of these once great paper barons (Knee, Greenwald & Seave, 2009). Or could it be their making? New technology was grasped by Rupert Murdoch in the 1980s by relocating his factories to Wapping (Page & Potter, 2003, p. 384) and endorsing desk top publishing, with government backing and the decisiveness of commerce.

The political ramifications of Rupert Murdoch's relocation of London's print media from Fleet Street to Wapping were profound and yet remarkably successful for News Corporation with even the opposition posed by the printing unions playing to its advantage (Munster, 1987, pp. 278-279). It could be asked of Rupert Murdoch if he and his organisation are having a similar experience as print media enters another period of transformation, or as with the innovations of his past, perhaps he is already moving ahead of the technological curve forever embracing change as a radical agent of it (*Murdoch*, 2013).

Emotion and business do not seem to be part of Rupert Murdoch's vision as he boldly tempts fate with his audaciousness that threatens to be the ruination of his empire, time and again Rupert Murdoch gambles and wins with substantial pay offs (Knee, Greenwald & Seave, 2009, p. 247; Munster, 1987).

In formative years Rupert Murdoch displayed elements of an emergent radical (*Murdoch*, 2013) '... notoriously decorat[ing] his room [at Oxford University] with an image of Lenin which he and others serenaded intermittently with Soviet verse and addressed as the "Great Leader"...' (Page & Potter, 2003, p. 78). Apart from a range of pursuits fashionably typical of his social milieu, whilst a tertiary student during this era, Rupert Murdoch showed a keen interest in the race track (Hewlett, 2013) which was perceived by his family as a potentially ruinous vice that his father, Keith Murdoch (1885-1952), despaired placed him firmly in the footsteps of his maternal grandfather, Rupert Greene (Vander Hook, 2011, p. 18).

However it is remarkable that this tendency, indicative of the emergent radical side of Rupert Murdoch (*Murdoch*, 2013) at this early stage of his career, was to later be realised spectacularly in other forms. Post his university education Rupert Murdoch took the collateral bequeathed to him of an undervalued and underrating communication entity in a regional, marginalised city of Australia, and used it to build a global media, communications and entertainment empire (Munster, 1987, p. 282; Page & Potter, 2003). Far from a ruinous vice it can be argued that this tendency towards radical creative entrepreneurship (Howkins, 2001) and the risk taking involved during his commercial pursuits, inherited or otherwise, was the making of Rupert Murdoch and a very necessary aspect of his character that enabled him to become a skilful negotiator and strategist in business on a national and global scale.

Rupert Murdoch achieved breakout success combining an egalitarian approach with a non-conformist intuition, along with a risk taking radical approach, with the bounds of informed decision making processes (*Murdoch*, 2013; Timmons & Spinelli, 2004, pp. 86-87). He has not been defined by convention, and was not interested in a welfare or 'subsidy model' making his own way in the world, and out into the world, from his base in Adelaide, South Australia (Munster, 1987; *Murdoch*, 2013; Page & Potter, 2003).

**Transforming *The News* into News Limited.** In a much similar way to empire building, and entrepreneurs of the recent age, Rupert Murdoch added equity to his enterprise by giving it value and increasing its market appeal and therefore market segment (Munster, 1987; *Murdoch*, 2013). In the history of *The News* and News Limited there are several key moments when Rupert Murdoch gambled his enterprise in order to achieve its progression in the marketplace and to follow his strategy of expansionism (Hewlett, 2013; Page & Potter, 2003).

To understand the value of this example for the purpose of this thesis it is necessary to view the historic progression of companies such as News Limited in the context of their times (Munster, 1987).

Perhaps the reality for regional businesses in this, and preceding era, is that global involvement is a necessity. Rupert Murdoch with News Limited made his first acquisition in NSW through the purchase of Cumberland Newspapers, which was a local paper, based in the Sydney suburb of Parramatta (Munster, 1987, p. 58). How then did Rupert Murdoch redefine media in Australia and globally? Was he path dependent or perhaps completely path explorative in his approach to business? What were the strategies in 1960 that led Rupert Murdoch to a suburban newspaper that began a global media, communications, and entertainment empire leading to the News Corporation? It is of interest to note that the study of Rupert Murdoch is the study of an entrepreneur as potentially defined by the parabolic scramble framework. The questions above are prompts to discover the essence of an intangible asset of the News Corporation who perhaps cannot be defined except to accept that Rupert Murdoch is intangible (Munster, 1987, p. 282) in his entrepreneurial abilities and achievements because the nature of the entrepreneur does not easily lend itself to definition.

As an entrepreneur emergent from the city of Adelaide with a small company faced with a limited market domestically in Australia for screen distribution it is a natural step to seek guidance from a predecessor who has achieved overseas' sales of immense proportions. For documentary production, which the exploratory company pursues globally the essential limitation of the market in a regional Australian context can be an impediment if the correct strategy is not pursued or initiated (Australian Film Commission, 2007; Screen Australia, 2012a). It is of note that the

business that supports News Corporation to profit is not its newspapers but rather its screen assets which are now separate from its print media assets (*Murdoch*, 2013).

To seek guidance from Rupert Murdoch in 1960s Adelaide (Munster, 1987) is a point of historical reference that can provide insight and instruction to the action research (Reason, 1988, 1998, 1999, 2003, 2005, 2006; Reason & Bradbury, 2008; Reason & Torbett, 2001) utilised for the purposes of this thesis; and the exploratory company's on-going and developing interaction with domestic and international markets.

The on-going strategy commences with one singular pursuit and that is the construction of the business deal. The business deal is the most creative element of screen production for the regional (Henkel, 2010) producer as everything is dependent upon it.

*Missing: Presumed Dead* for the level of investment it was given by government agencies has already provided greater returns than productions at significantly higher government investment levels with supported publicity programs. However in this statement is the unsustainable truth of the Australian screen production sector as translated via the 'subsidy model' especially for documentary or factual programming in a regional context (Australian Film Commission, 2006, 2007; Eltham, 2009; Film Finance Corporation Australia, 2008; Henkel, 2010; Screen Australia, 2012a).

Rupert Murdoch did not strive for government subsidy and in analysis of the support of political parties in Australia that he has given it is interesting to observe that he vacillated between the left and right side of government (*Murdoch*, 2013; Page & Potter, 2003) as the respective political party or otherwise aligned with his interests or his interests aligned with theirs (p. 163). Rupert Murdoch is known to be an enthusiast of business (Knee, Greenwald & Seave, 2009) and this is the key, because he creates (Banks, Clavey, Owen & Russell, 2002, pp. 255-264; Frederick, O'Connor & Kuratko, 2013, p. 43 & pp. 161-169; Howkins, 2001; Timmons & Spinelli, 2004, pp. 86-88) business, he has something to sell and does so in creative and innovative ways to achieve his objectives and desired outcome. The stated purpose for examining Rupert Murdoch's commercial achievements, as a reference for this thesis and its specific enquiry, is related to a home base in Adelaide and innovative ways regional business has been performed in the past especially by such

a dynamic, non-conformist and radical entrepreneur (*Murdoch*, 2013) who is incredibly creative (Howkins, 2001) in his approach to business.

Rupert Murdoch in a Lowy Lecture (2013) cited Joseph Schumpeter's influence and impact upon an understanding of technological change and in the spirit of the cited economist and visionary explained that '... innovation will shape our future' (Lowy Lecture: Rupert Murdoch, 2013; Wilkins, 2013). Joseph Schumpeter contributed to innovation and famously 'creative destruction' (Lowy Lecture: Rupert Murdoch, 2013) which centres upon the notion of redundancy of technology and processes in a 'dynamic' economy (Godin, 2008, p. 5) that is also contributory to its advance.

Film and digital products generate a return and at all times it is the sale and return from these assets that must be foremost. The scramble for production investment up front is highly competitive and at the same time fraught with government conditions and unrealistically low rates for professionals especially the producer, director, and writer (Connolly, 2008).

The producer of work is key to the success of screen production and despite efforts to create sustainable businesses is drawn into lengthy bureaucratic processes that do not pay and are ultimately subverted by criteria and discounted by human interpretation and intervention.

In *The Murdoch Archipelago* by Bruce Page with contributions from Elaine Potter (2003) the authors suggest that there is a pathway of exploration and diversification in Rupert Murdoch's approach to the development of his businesses. The book suggests that the lessons were learnt in World War One by Keith Murdoch; and expanded upon over time to deliver to the son Rupert all elements necessary to construct an empire. Asserting that it was created by challenging another, being the British Empire encamped in withering stalemate on the beaches and hills of ANZAC Cove and the environs of Cape Helles across the Gallipoli Peninsula.

The story is an interesting and complex telling and Page and Potter introduce us to the idea of Keith Murdoch's pathway to destiny via an interpretation of the First World War, in the form of the feature film *Gallipoli* and its sympathetic and much digested ANZAC legend. This truth of the ANZAC legend (Stockings, 2010) was created out of the shoreline of the Aegean Sea within reach of the Dardanelles Strait and its peninsula promontories by an almost casual observance by a

detached journalist for the *Daily Telegraph*, Ellis Ashmead-Bartlett (1881-1931). His subsequent reportage imbued the ANZACs with an almost exotic rendering akin to the nineteenth century view of the noble other, worthy of interest, quaint to the point of a specimen under examination for all of its curiousness and difference (pp. 30-35).

Rupert Murdoch, much like the ANZAC legend, is multi-faceted, there are many elements that reflect the reality of great achievement in both cases (Page & Potter, 2003) ‘The truth is that News Corporation’s major asset ... [continues to be] ... Rupert Murdoch himself’ (Munster, 1987, p. 282).

### **3.3.4 The alternative framework of the parabolic scramble**

Through the exploratory company’s application of the parabolic scramble as an operational and theoretical tool it was possible to effectively utilise the framework to interpret responses to a range of scenarios during live projects and business operations. As the framework emerged from the research it presented alternative modes and methods of its use seemingly well suited to creative entrepreneurship (Howkins, 2001). The pursuit of seed investment for strategic, measurable outcomes from government screen agencies, was initially viewed as essential to furnish product to the market however this was examined and realised with mixed results due to the complexity involved in securing the funding and its ultimate effectiveness to the screen production sector seeking sustainability and viability (Office for the Arts, DPMC, 2011; Screen Australia, 2010).

It was discovered, through this thesis investigation with the assistance of the parabolic scramble when it became available, that the emphasis must be on the development of producers, their businesses and companies, and integrating them into national and international markets (Jackson & Court, 2010). It is important for the filmmaking to start with a commercial imperative if the producer of screen products/programs is to survive and make more than the slim statistical quotient of screen productions during his or her career (Australian Film Commission, 2007; Screen Australia, 2012a). The building of equity in film and digital productions should be adopted in contracts and percentage returns to be given to sustainable businesses (and those seeking growth) at first dollar [Office for the Arts, DPMC, 2011; Screen Australia, 2010, 2012a].

An examination of the cash flow issues for SME screen businesses and companies led me to discover the potential of a holistic solution to a range of fiscal and operational issues. I propose as a mode of path exploration it is possible to utilise the parabolic scramble and update it to give it real value as a tool to reprogram a pathway of dependency. I have investigated a range of businesses

and their approaches to market especially at transformational points (Cranton, 1994, 1996; Mezirow, 1991, 1995, 1996, 2000, pp. 3-31; O'Connor & Reed, 2014b, 2015b) and wish to apply this to inform screen production business as a method of learning new modes, methods and means by which to engage commerce and the market. By implementing an intuitive framework, or tool, as an alternative, I propose that the parabolic scramble can be used at the forefront of operations to successfully complete undertakings on projects through to its use to navigate the marketplace. The parabolic scramble framework can also be utilised to achieve operational and fiscal success as well as provide a central adaptive (Cebon & Samson, 2013, pp. 12-13) structure of interpretation for the commercial entity, as it has for the exploratory company. As outlined and examined by John Holland (1992), in his discussion regarding complex adaptive systems, we build upon the organic origins that we know, and are inherently apart of, so too is this the case for the parabolic scramble in the context of this research study and through its application with regard to the exploratory company.

### **3.4 Examples of transformation for the exploratory company**

The use of transformative (Cranton, 1994, 1996; Mezirow, 1990, 1991, 1995, 1996, 2000, pp. 3-31) company experience in this thesis is to inform action learning/research for the exploratory company through example and examination of path divergence (Chandrashekar, Duan, Klansky & Zhang, 2005, pp. 2337-2348). Whether individual, company, corporation or organisation such an examination can be used to reveal a tethered path dependent model (David, 1986, 1987, 1997, 1999, 2000; Puffert, 2000, 2002, 2004; Sydow, Schreyogg & Koch, 2005). This is based on select examples that have been chosen for their instructional qualities to the methodology, research and are examined from a subjective position.

All economic enterprise is limited by a pathway of production and distribution however in the case of the following examples of companies each has demonstrated an exploration of their market that has resulted in a redefining of their position in that market. Through action and an informed divergence (Chandrashekar, Duan, Klansky & Zhang, 2005, pp. 2337-2348) from a pathway, each respective company has been equipped through their actions with a market advantage, and profile that has given rise to prominence in their respective fields of endeavour.



Rising Sun Pictures (RSP) is a pertinent transformative example to examine for its range of leading elements specific to its operational practice and organisation to inform action learning/research for the exploratory company.

RSP is a regional film and digital business that services the special effects requirements for international clients and operates from the regional city of Adelaide in South Australia. It began without the technology present at the time of its founding to fully predict or anticipate its future growth and expertise in what has become a new and highly skilled service segment of the special effects market (Mehlman, 2008).

RSP has, since 1995 developed a Research and Development (R&D) segment of its business and invests substantial amounts of its annual revenue into this branch of its business (Mehlman, 2008). The exploratory company, by contrast, is the generator of IP and has invested largely in the R&D of materials that it must now commercially realise. RSP has also developed and exploited IP in the market (Mehlman, 2008)

What can an analysis of RSP provide for the exploratory company in the context of its action learning/research position? Can the information discovered inform the course of the exploratory company's trajectory to move outside path dependent processes that at present restrict its movement as a producer of film and digital product/programs?

Can an oblique examination of process for RSP illuminate the change needed to commence a path of exploration and enhance movement outside of the constraints of conventional film and digital practices that are restrictive and limiting?

**Rising Sun Pictures and the global market.** It is important to place RSP in the context of the global market in terms of international fiscality, technological change, and innovation (Mehlman, 2008).

Globalism according to Manuel Castells (1996) is derived when capitalism allows for fiscal interdependency to the point where it is possible to labour in 'real time on a planetary scale' (p. 62).

*Global Hollywood* by authors Toby Miller, Nitin Govil, John McMurria and Richard Maxwell (2001) discusses Hollywood in the context of the New International Division of Cultural Labour

(NICL) (pp. 2-3). Toby Miller and his co-authors, according to Terry Flew (2007), view NICL as central to the internal politics and economic motivations of Hollywood. Based upon the work of ‘German economists [Folker] Frobel, [Jurgen] Heinrichs and [Otto] Kreye in the late 1970s to explain the rise of foreign investment by multinational corporations ...’ (p. 78) the then concept of New International Division of Labour (NIDL) was further developed by Toby Miller and his co-authors to become NICL (2001, pp. 2-3).

#### **Innovation – Rising Sun Pictures**

The innovation	
1	Identify the innovation <i>Time difference to market is RSP's greatest innovation</i>
2	Explain why the innovation is important <i>RSP turned distance from its market into its defining advantage through the utilisation of technology.</i>
3	How was the innovation identified? <i>Through interacting with the market and seeking opportunity.</i>
4	Was the process for identifying the innovation effective? <i>The process produced the innovation abreast of technological innovations and advances.</i>
Steps taken to innovate	
Skill and opportunity acquirement and development.	
Results	
Development of a specialised service provider to the US (animation) film industry.	
Challenges and how they were met	
Negotiation with state government to facilitate high speed delivery of data to maintain market advantage.	
Cash flow innovation due to the fluctuation of currency between markets.	
Beyond results	
RSP has innovated through R&D to create Rising Sun Research (RSR) as market advantage may not be sustainable due to competition.	
Lessons learned	
RSP is a service provider and differs from the exploratory company in this respect however both companies have invested in IP generation relevant to their respective markets. The innovations of RSP/RSR (including the development and marketing of 'cyneSync') provides regional producers with the ability to engage with global markets without the consideration of distance. RSP turned a perceived market disadvantage into its key advantage providing a continuation of services to the market. This was not a known factor when RSP established its business in the mid-1990s.	
Currency fluctuations is of importance to cash flow when dealing with international corporations, as it can reduce budgets significantly and jeopardise the ability to deliver or threaten the status of the company or business.	

(Mehlman, 2008; Neale & Thapa & Boyce, 2006, p. 7; Preston, 2007)

Flew (2007) suggests in *Understanding global media* that Miller, Govil, McMurria & Maxwell (2001), have applied NIDL to critique Hollywood and develop their concept of NICL. NICL has

been used by Hollywood since the 1920s (Flew, 2007) and is currently being used to reduce costs and circumnavigate US labour and state issues of taxation and labour policy and practice (p. 78).

### *Innovating from path dependency*

The reality for any business is that it must innovate or it will inevitably cease to operate (Frederick, O'Connor & Kuratko, 2013, p. 373). Innovation in this context is about adapting to the marketplace in order to compete within it. It is often perpetuated by gradual improvements that, if successfully implemented, collectively contribute to more competitive products and services. The nature of innovation is akin to a constructivist (Berger & Luckmann, 1967) position or process and is suited to an analysis of path dependency and innovation as an antidote to path lock-in (Liebowitz & Mergolis, 1995a, 1995b).

RSP is an example of an innovative South Australian business that had a modest start-up (Mehlman, 2008; Nesheim, 1997) and now has an international focus and increasing success overseas with global markets. The essence of its enterprise is creative, in the product that it produces as a service and also in its approach to market as an essential element of innovation (Frederick, O'Connor & Kuratko, 2013, p. 373) which is found in the management structure of the organisation; and the culture that it perpetuates rather than solely in the product (service) it delivers to the client and consumer (Mehlman, 2008).

RSP was a SME beginning operations in 1995 and if it had not innovated it would have been unable to fully develop as a business. RSP's innovation is that the founders drew on their own specialised knowledge, and experience from interaction with the market, to make the decision to pursue an opportunity and innovate towards new pathways (Preston, 2007).

RSP became a visual effects company with a perfected innovation strategy and this enabled it to develop an international client base (Mehlman, 2008; Preston, 2007).

**Can an innovative organisation define path exploration?** In 2001 RSP entered a crisis period of a cash flow short fall that almost resulted in the firm's closure, elements of which are pertinent for any SME and instructional for the exploratory company (Preston, 2007).

Importantly if a firm is unable to bridge the liquidity gap then it will cease to be, RSP and its cash flow issues challenged the firm's ability to continue (Preston, 2007). There is a lot to be understood from the analysis of this finance gap (McMahon, 1995, 2002; McMahon, Holmes, Hutchinson & Forsaith, 2000) as it is the essence of life for a SME business or company, in the case of the latter entity it is a legal requirement to have sufficient funds to cover expenses and the moment that this is not possible then the company must declare its position and discontinue.

Liquidity is one of the most important and pressing issues for the SME and is a constant consideration for the exploratory company as it pursues screen production across a range of genre and territories, locally, nationally and internationally.

To be path dependent potentially restricts a firm's ability to innovate within a market and may result in decline and commercial closure; however, to be without liquidity is a crisis position to be avoided by all SMEs and is especially pertinent when dealing with finance models that incorporate government assistance in the form of fiscal support (Office for the Arts, DPMC, 2011; South Australian Film Corporation Strategic Review Issues Paper, 2012; Willis, 2013). Independence with regard to cash flow and liquidity is vital to film and digital SME survival and is discussed with regard to WETA and its transformational (Cranton, 1994, 1996; Mezirow, 1991, 1995, 1996, 2000, pp. 3-31) example for the exploratory company.

Peter Jackson placing an application with the NZFC at the commencement of 1988 for funding, for what would become a foundational film for his fledgling production company Wingnut, demonstrates a commonality of experience when dealing with screen agencies. Asking for \$10,000 the NZFC offered \$6000 and recorded its reservations which can now be seen in the context of bureaucracy (Sibley, 2006, p. 155) and is inspirational to the exploratory company in its own right.

Known to construct gorilla suits in his bedroom at his parent's house and don them at work before colleagues and management (Sibley, 2006) Peter Jackson may not have appeared, in his former years, to possess the talent or skills to create one of the most successful digital production companies of the recent era. However looking a little deeper it is revealed that Peter Jackson is an innovative, risk taking, creative filmmaker who displayed an interest in model making and its application to film from childhood and followed a consistent path of development and exploration that would furnish him with success.

## Innovation – WETA

<b>The innovation</b>	
1	Identify the innovation
	<i>Utilisation of the city of Wellington's commercial clusters, government investment and currency to attract USA film production to New Zealand.</i>
2	Explain why the innovation is important
	<i>WETA utilised and developed the concept of region as a market advantage for its clients.</i>
3	How was the innovation identified?
	<i>Through marketplace knowledge, experience and seeking opportunity.</i>
4	Was the process for identifying the innovation effective?
	<i>The process produced the innovation abreast of technological innovations and inspired Peter Jackson especially through production of his commercial works.</i>
<b>Steps taken to innovate</b>	
Skill and opportunity acquirement and development.	
<b>Results</b>	
Development of a specialised service provider to the USA film industry.	
<b>Challenges and how they were met</b>	
Negotiation with national government to facilitate investment in on-going franchise film making with incentives for large budget productions being produced in New Zealand.	
Negotiation with USA production companies.	
Cash flow innovation due to the fluctuation of currency between markets.	
<b>Beyond results</b>	
WETA has innovated through skill specialisation as market advantage may not be sustainable due to competition.	
<b>Lessons Learned</b>	
WETA is a model for the exploratory company which has acquired an investment in content IP. The innovations of WETA provide regional producers with the ability to engage with global markets by utilising regional advantages. WETA turned a perceived market disadvantage of region into its key advantage. WETA and its regional production has benefited from technological advances especially in the realm of Computer Generated Imagery (CGI).	
Currency fluctuations is of importance to cash flow when dealing with international corporations or companies, as it can reduce budgets significantly and jeopardise delivery ability or threaten the status of the company, business or production itself.	

(Neale, Thapa & Boyce, 2006, p. 7; Sibley, 2006)

Peter Jackson would go on to create screen products that the world market would be receptive to and that had its origins in plastic science fiction models and Super 8mm movies of *King Kong* (Sibley, 2006, pp. 34-35). Peter Jackson may have even been path dependent in a sense that he developed a skill set that was perfectly suited to his entrepreneurially creative (Howkin, 2001) pursuit and dream to recreate *King Kong*. What took him on this journey and developed this side of

his professional abilities is the interesting element for this study and for the exploratory company (Sibley, 2006).

Is WETA path dependent? Was it ever path dependent? Will it become path dependent? Or are these examples of note and worthiness because they inform path dependency and its draw on process and motivation or because they are successful in their avoidance of a path of dependency? Have they found a path of dependency that works, or are they innovators who avoid or re-invent pathways and make new mappings of enterprise and entrepreneurial endeavour?

Peter Jackson and his business partners in Weta operated from a regional market with all the challenges mentioned above including one of the biggest challenges for a growing business, managing a finance gap (McMahon, 1995, 2002; McMahon, Holmes, Hutchinson & Forsaith, 2000).

WETA's history is worthy of analysis and of inspiration to the exploratory company. Peter Jackson for many years strove to remake *King Kong* a classic that had inspired him from childhood (Sibley, 2006). When Universal Studios gave him the opportunity WETA embraced the deal by contracting for a two year period hundreds of personnel that Universal Studios insisted they would need and made it a condition of their participation. WETA was left with the financial burden of this legacy when Universal Studios suddenly pulled out of the deal. WETA did prosthetics as a side line for a range of television productions however often at a loss and now they faced financial ruin. Peter Jackson, having learnt from previous experience to have a backup film, negotiated with Miramax's Harvey Weinstein (Sibley, 2006, p. 339) to produce *Lord of the Rings* (Report to the New Zealand Film Commission, 2002) saving his company and reputation; as well as paving the way for an international success of unprecedented proportions for the New Zealand film industry, and enabling him to make *King Kong* after the trilogy of Tolkien's films had been completed (Sibley, 2006, pp. 336-339).

#### *Lucasfilm Ltd*

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George Lucas as a creative entrepreneur (Howkins, 2001) and founder of Lucasfilm Ltd can provide transformational elements (Cranton, 1994, 1996; Mezirow, 1990, 1991, 1995, 1996, 2000, pp. 3-31) to examine in relation to the exploratory company. Lucasfilm Ltd, Skywalker Sound and

THX (2013) demonstrate points of reference for the on-going action learning/research of this thesis. This is through achieving outstanding innovation and improvements to film production and its display that grew out of the vision of George Lucas and his associates.

George Lucas took an interest in narrative genre and science fiction through its theatrical presentation and transformed film production in the USA with a global reach for product and presentation systems (THX, 2013).

**Innovation – Lucasfilm Ltd**

<b>The innovation</b>	
1	Identify the innovation <i>Utilisation of innovation in technology and technique to transform delivery of US film product.</i>
2	Explain why the innovation is important <i>Lucasfilm Ltd recognised the limitation in presentation of their material theatrically and sought to revolutionise the aged infrastructure of distribution outlets.</i>
3	How was the innovation identified? <i>Through marketplace interaction, experience and seeking alternative opportunities.</i>
4	Was the process for identifying the innovation effective? <i>The process produced an expansive use of technology and technique that grew from product and its presentation to transform a genre of its industry.</i>
<b>Steps taken to innovate</b>	
Skill and opportunity acquirement and development.	
<b>Results</b>	
Development as a specialised service provider to the US film industry of innovative film products.	
<b>Challenges and how they were met</b>	
Calculated risk management beyond the conventions of the period.	
Negotiation with US production companies.	
Development of new technology and techniques.	
<b>Beyond results</b>	
Lucasfilm Ltd has innovated through skill specialisation as its market advantage adopting technologies to advance their application.	
<b>Lessons Learned</b>	
Lucasfilm Ltd is a model for the exploratory company through risk management with visionary leadership and technical application.	

(Neale, Thapa & Boyce, 2006, p. 7; Rapp, 2006; THX, 2013)

When *Star Wars* was in production cinema theatres across America were in need of refitting and enhancement of presentation especially with regard to sound delivery system improvements in

cinemas (THX, 2013). The road to THX (2013) and Skywalker Sound was redefined by George Lucas who had to create a motion picture that defied convention and would result in an unprecedented block buster of international proportions (Rapp, 2006).

The point of this examination and its pertinence to the exploratory company is in the implicit inspiration provided by Lucasfilm Ltd who at the time of production on *Star Wars* was making, at the time, an avant-garde production beyond convention and without financing from government agencies. George Lucas, as a creative entrepreneur (Howkins, 2001), took a risk that was so stressful that he had panic attacks in his early thirties that were thought to be a heart attack due to hyper-tension (Rapp, 2006). The director perceived his film to be an immense failure of vision and judgment and was hard pressed to convince studio executives in previews that his suited creatures walking against blue screens would be in context and present a captivating story (Rapp, 2006). George Lucas was not working in an uncomplicated paradise. However, he was free of the 'subsidy model' and negotiated a deal that made his fortune.

George Lucas was at the forefront of the independent filmmaker *outsider* challenging convention and the Hollywood studio system of old in the modern era (*Easy riders, raging bulls: How the sex, drugs and rock 'n' roll generation saved Hollywood*, 2003). Independence was a defining element in the trajectory of George Lucas' career (Rapp, 2006). And is so for Remo Media/Reed Films.

Lucasfilm Ltd is an example of creative entrepreneurship with a diverse history that provides transformational inspiration to take into the action research cycles and act upon to learn from their lessons and implement new modes, methods and strategies.

### **3.5 The transformation of the exploratory company**

The multi-role elements that have grown with this thesis enquiry through action learning/research, including an awareness of path dependency to develop the parabolic scramble, also drew from transformational examples that informed the research and the exploratory company, primarily from creative entrepreneurs (Howkins, 2001).

Whilst examining companies for their transformational moment (Cranton, 1994, 1996; Mezirow, 1991, 1995, 1996, 2000, pp. 3-31) that either delivered them or saved them from a fiscal or corporate ending in the market; I discovered creative entrepreneurs William Tudor (1779-1830) and Frederic Tudor (1783-1864) (*Absolute Zero*, 2008), whom were brothers, had contemplated



their financial prospects regarding an predominantly water laden property their family owned and ultimately transformed the world through a realisation that they could export ice (Weightman, 2001, p. 7).

In a similarly inspirational mode I contemplated the exploratory company and the parabolic scramble and positioned it against the inspiration that William and Frederic Tudor derived from their own backyard (*Absolute Zero*, 2008). I thought about my own backyard and drawing on this inspirational example constructed a means of transforming the exploratory company through the parabolic scramble that, much like William and Frederic Tudor, would take a great deal of effort (Weightman, 2001); however would deliver a solution for the exploratory company as it had so effectively done to William and Frederic Tudor and their quest that changed the world (*Absolute Zero*, 2008).

The exploratory company moved into a completely new product range and engaged with the market utilising the parabolic scramble and succeeded in gaining leverage. Remo Media/Reed Films has entered into contractual arrangements that will derive it a success in the market that is the product of action learning/research and by using the parabolic scramble, with an awareness of path dependency, has discovered this new mode and method of operational engagement that achieves a self-made clustering of industry for the exploratory company. This cluster moves beyond the regional locality however is very much derived of the local environment and industry in much the same way salvation for William and Frederic Tudor came through innovation that lay outside the backdoor, literally in the backyard. However, it is noteworthy that for the Tudor brothers this was the beginning of a long journey over a very rough road (Weightman, 2001).

### **3.6 Chapter summary**

Chapter 3 presented the theoretical underpinning of this thesis enquiry and research as an exploration of the literature as data. The bodies of knowledge accessed included regionalism, regional innovation, economic history, technology in history, economic geography, STS (from which Thomas Kuhn and his cycle emerged). Also contributory was an inclusion and awareness of path dependency and path exploration that led to an understanding of the literature as data which informed a grounded approach (Glaser & Strauss, 1967; 1991). It was essential to place the exploratory company in a context of operation that armed it with the means of utilising the

knowledge acquired through the cycles of action learning/research for its further development. This chapter couched the data set in an operational context and gave the exploratory company a series of philosophical and practical tools with which to develop its culture, structure, and modes of interacting with markets locally, nationally and globally.

In establishing a manifesto (to be detailed in chapter 4) for the exploratory company, it is important to have reinforced an outline of its philosophy in the form of brief point discussions on the position of ethics, morality, virtue ethics and the parabolic scramble, with its culture and context affirmed with regard to a broad understanding of its position in relation to the world market and to globalisation. Remo Media/Reed Films' contextualisation with regard to transformational (Cranton, 1994, 1996; Mezirow, 1990, 1991, 1995, 1996, 2000, pp. 3-31) company examples, such as News Limited (News Corporation and Rupert Murdoch), RSP, WETA, and Lucasfilm Ltd is firmly placed within a context of the creative entrepreneur (Howkins, 2001). It was also helpful to consider, to a lesser extent, examples such as the achievements of creative entrepreneurial filmmaker Michael Moore with his 'radical' approach to product and market in the contemporary era of feature documentary theatrical distribution (Schultz, 2006, pp. 201-208). With regard to innovation and the independent screen production sector the exploratory company is included in the data for the Submission to the Australian Government's 2010 Review of the Independent Screen Production Sector (Screen Australia, 2010) which contextualises it nationally and internationally in relation to the screen production industry.

The exploratory company utilised the parabolic scramble positioned against examples of other company's transformational moments (Cranton, 1994, 1996; Mezirow, 1990, 1991, 1995, 1996, 2000, pp. 3-31) and had its own experience of a transformational moment. There emerged from the parabolic scramble the means by which the exploratory company could engage with the market in a way akin to the revelation that William and Frederic Tudor (*Absolute Zero*, 2008; Weightman, 2001, p. 7) experienced. A transformation that, in the case of the Tudor brothers, has transformed the world, however not without a great deal of effort which is to be expected of creative entrepreneurs (Howkins, 2001; Timmons & Spinelli, 2004, pp. 86-87).

Remo Media/Reed Films was able to review its processes and draw operational and strategic insight that led to a broadening of the screen products/programs it presented to market as well as a new found perspective on those markets.

## **Research activity and results**

It is essential to place the exploratory company in a context of operation that arms it with the means of utilising the knowledge acquired through the cycles of action research for its further development. This chapter couches the data set in that operational context and explains the philosophical and practical tools with which the exploratory company developed its culture, structure, and modes of interacting with markets locally, nationally and globally. A number of important elements emerged from the research that assisted the operational modes and methods of the exploratory company, such as the parabolic scramble, but also a context for the company's manifesto and its importance in the development of the company.

### **4.1 Manifesto**

The word 'manifesto' is defined as the 'public declaration of policy by a sovereign, state, political party, candidate, etc.,' (Fowler & Fowler, 1982, p. 616). A refined definition for the purposes of this thesis would be '... the declaration of principles of constitution for an organisation, individual, or entity.'

Through action learning/research analysis of the exploratory company it was necessary to determine market delineation for the company and adjust accordingly to the market and its perception of its products: the parabolic scramble provides a framework which assists with this.

To establish IP generated projects that have integrity of research and production made in an ethical and connected manner; with content that is accurately researched the cycles of action research suggested path divergence re-routing. After reflection it became evident that the creation of a manifesto would be suitable and fitting to be incorporated into further cycles of action research and the progression of a grounded approach (Glaser, 1999); to determine a new mode of engagement both in a fiscal and operational sense with the market. With vision and focus built upon a foundation of ethics and integrity a solid keystone can be created through the manifesto and implemented upon which to build the future structure of the company established for the current research.

### **4.1.1 Creating a manifesto for the exploratory company**

The development of a manifesto for the exploratory company was an emergent and revelatory occurrence derived from the research itself. The foundation of the company, in tandem with the thesis research period, facilitated the strategic and operational approaches taken by the researcher/co-founder.

As the exploratory company began to stabilize as a start-up and grow, I was able to derive and construct modes and methods of operation, as reflected through a manifesto and the parabolic scramble framework.

As organically and naturally as the parabolic scramble would crystalize from the research endeavour, so too would a manifesto emerge as a progression of the process.

Both of these developments organically emerged for the exploratory company through the research, seemingly without effort, although derivative of a process that was deliberately selected and as the product of the methodology of action research and action learning assisted by a grounded approach. The exploratory company did this independently and without deliberate consideration of other entities or companies in the marketplace (except for the transformative examples of creative entrepreneurs), trends or government programs. Determined as a stand-alone company the exploratory company was to define an outline of considerations and establish a manifesto as has been described by Shank (2006) as a 'revolutionary act' (p. 69).

## **4.2 A brief example of the research cycles for this study**

### **4.2.1 The action research journal**

In undertaking the research, I made copious notes of my plans, actions, observations and reflections. An example of journal entries is provided in Figure 4.1 and Figure 4.2, which documents important moments in the research and which fed into a much larger document that is available in Appendix A. I utilised notebooks extensively and continue to do so as the methodology of the research is now integrated into everyday processes of Remo Media/Reed Films. The notebook entries, as seen in Figure 4.1, document a crucial discussion between Dr Dennis List and I which was to be our final meeting before his death. We discussed a process that he suggested could be described as path dependency and this parting observation became very important to the research and the way I later understood many aspects of the study from that point onwards.

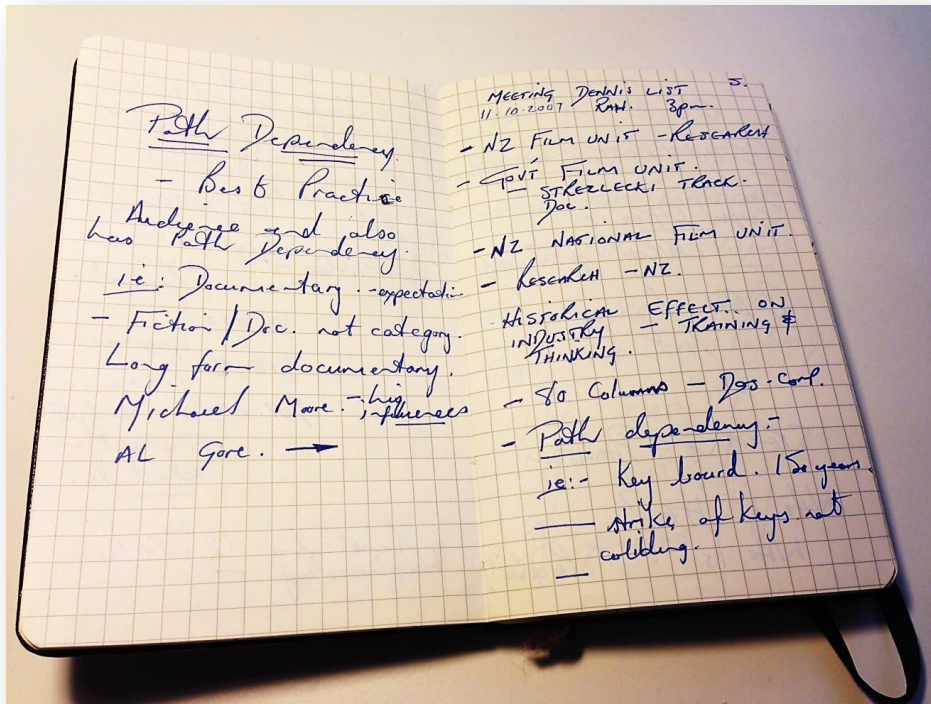


Figure 4.1 Notes taken on the 11 October 2007 during a meeting with Dr Dennis List (Photograph by Gerard Reed.)

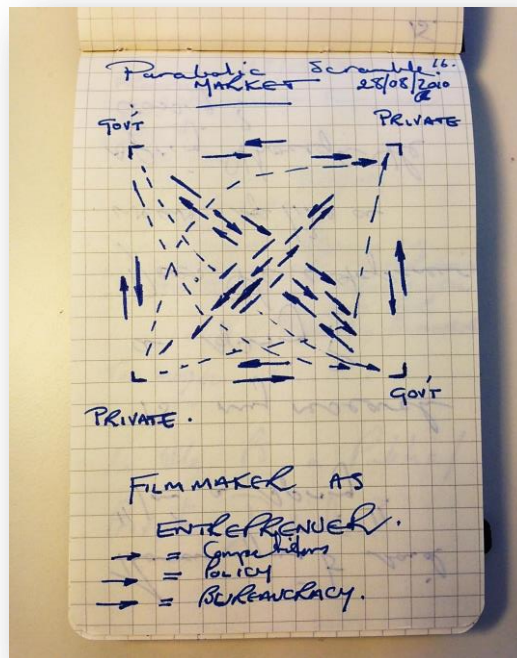
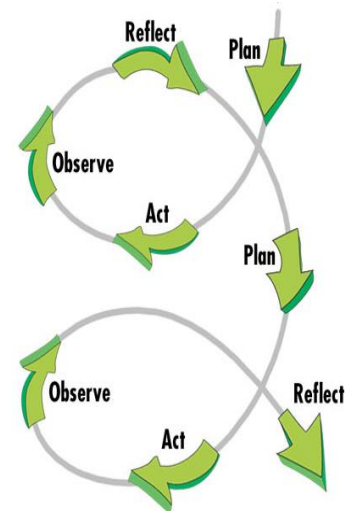


Figure 4.2 Notebook entries documenting the parabolic scramble and its potential utility created on the 28 August 2010 (Photograph by Gerard Reed.)

#### 4.2.2 An example of one of the key action research cycles

The action research cycle is highly iterative, cycling through planning, acting, observing and reflecting over and over again until all the data has been retrieved or a solution to a problem is reached, or the researcher decides they have repeated to cycle sufficiently and satisfy their curiosity.



This is the pattern

I planned this because....

I did this then.....

This is what happened.....

And this is what I think about that.....

I planned something else based on the earlier experience.....

An examination of important points in the cycle



**Plan.** Having exhausted government assisted modes of production I decided I would advance the documentary *Missing: Presumed Dead* to post production and completion by examining alternative production pathways.

**Act.** Negotiate completion funding and a screening of the documentary *Missing: Presumed Dead*. The documentary utilised an unorthodox pathway of financing and completion which was beneficial to Remo Media and the exploratory company through experience of path dependent models. Having raised funding through state and national screen funding agencies the documentary was able to be realised to the point of post-production. Achieving the much needed financing of the final stages of the production of *Missing: Presumed Dead* was complex, requiring applications for funding to national screen financiers which represented considerable investment without a result.

**Observe and reflect.** After many attempts at completion of the documentary through formal applications for funding to screen agencies I realised I needed to change my approach and so I decided to engage with the market in an innovative way and seek an alternative broadcaster.

Taking the initiative in negotiations with broadcasters, I was able through Remo Media/Reed Films to reflect on *Missing: Presumed Dead*'s legal position and establish initiatives to move towards a new phase and complete the project. The journal documents and comments upon this phase of operation for *Missing: Presumed Dead* and during active business operations for the exploratory company. This experience was a demonstration that taking the initiative and valuing material from a commercial perspective, where the market needs product, is the mode of engagement rewarded by accelerated development. Waiting for government assistance is time consuming and ultimately of limited value to the project as long development times erode the product's currency.

The achievement of a screening for *Missing: Presumed Dead* by a national broadcaster was a much desired outcome and representative conclusion for Remo Media/Reed Films. The ultimate conclusion drawn was that a pathway can be created through tenacious persistence with a market friendly project however this does not represent a viable mode of financing or production. It is costly in terms of time, fiscal outlay and lost opportunities.

Government assistance is to be accessed sparingly and when possible be avoided in preference for private, alternative or preferably commercial funding. Always seek to develop a new market perspective and mode of engagement by focusing on the product's value to the client, and end consumer.

**Plan.** Build upon the experience of *Missing: Presumed Dead* to broaden and develop awareness of path dependent modes and models to ultimately redefine path dependency through a process of path exploration; to create a new pathway or redefine an old pathway with implementing improvements. Seek to interest and engage with international festivals of film and digital works.

**Act.** *Missing: Presumed Dead* was entered in a selection of international and domestic festivals, which proved to be costly in time and finances, although of interest and benefit because it informed the path dependency for this avenue of publication and promotion.

Determine the time and fiscal returns of involvement with festivals or broadcast venues for television programs to understand its path dependency. Seek path exploration for the most expedient and judicious use of time and fiscal resources.



**Observe and reflect.** I observed that the market for the documentary did not extend to the film festival circuit and that access to an audience was determined upon a selection process that was complex in its own right. It became evident that it was crucial to understand the market and its awareness for product in all of its forms including an understanding of organisational motivation and directives. It occurred to me that perhaps the film festival market is path dependent and locked-in through its structure. I became aware that knowing about path dependency in all of its forms helped me understand the market more thoroughly and not leave the selection of the documentary to chance; once the market is understood then opportunities can be evaluated and pursued.

**Plan.** Seek sales of *Missing: Presumed Dead* domestically and internationally.

**Act.** I decided I would deliberately pursue sales of the documentary personally, rather than engage a sales agent, to gain experience and use the documentary as an exploratory product in the market. I was able to make a sale of the documentary, which was seen on Foxtel in Australia and New Zealand and proved to be appropriate for their demographic (representing a different narrative structure that appealed to their audience) on History. I then sought to contact broadcasters in Britain and Germany in the first instance and then broadcasters in other countries (and later I did engage with sales agents).

**Observe and reflect.** The engagement of broadcasters internationally and domestically is of great value in the understanding of market and distribution options; it informs path dependency of the 'subsidy model' of screen production funding and broadens the company outlook for product opportunity and distribution of goods to audience/consumer.

I found the experience of creating a product that was sold in the national and international market to be incredibly instructional to the development of the company because it revealed a number of crucial stages in the process of realising a product in the screen market, both in Australia and internationally.

Early engagement with international representatives for sales and distribution of programming is desirous and of immense benefit in market definition with immediate applications. Market focus is key to product creation for successfully financed and engineered programming. To reflect on path dependency of this process is to be informed by pathways of exploration. The buyer of product is

looking for specific niche or need market fulfilment for on-sales. The path of exploration may take the action learning/research outcomes to a new and informed level; engagement is key and understanding path dependency through path exploration in all its forms advantageous to market interaction and knowledge creation and building.

**Plan.** Investigate modes of screen production financing from the exploratory company case study and utilise available quantitative information where appropriate.

**Act.** I sought to engage across the public sector and private enterprise avenues for screen production funding to be open to alternative streams of financing and potentially innovative means of engaging with investment capital in the market.

**Observe and reflect.** There is a range of motivations desirous to the financing and funding of programming and its ancillary products. The motivations of public entities are as complex as private entities and can be as limiting depending upon the organisation and its objectives, goals, business base, and in the case of broadcasting or narrowcasting its audience/consumer.

Lock-in to path dependency is limiting for business endeavour. Constant path exploration is needed to be market focused and current. The financing of productions, sales and distribution are not fixed, the knowledge gained from interaction on all levels of production with a thorough understanding of the public and private sectors, through involvement in live projects, provides immediate information to feed into path divergence re-routing to redefine path dependency and give new options and perspectives. I have found the necessity to fund projects to be an incredible motivating driver and the use of an exploratory company to be insightfully beneficial. The aspect of a live project represents a considerable investment of resources into a venture that may not be realised with the loss of other opportunities potentially and the diminishing ability to continue to engage with the screen market as the company exhausts its options to continue operating commercially.

**Plan.** I found it essential to evaluate the ‘subsidy model’ of screen production funding as this was the overriding default when raising finance for screen projects in Australia. The screen production sector was found to be invested in a subsidising mode of financing that was not easily appreciated from within the industry so it became increasingly important to gain a new perspective and understanding from without.

**Act.** I sought to understand the culture and operational motivations of institutions especially in relation to funding and financing modes within the screen production sector but not exclusive to it as it is highly beneficial to the creation of business networks and relations with all entities to have an appreciation of an organisation or institution's culture and modes of operation. The seeking of an understanding of 'subsidy models' led to a necessity to understand as much as is possible about an organisation or institution, and in this case predominantly screen agencies within Australia.

**Observe and reflect.** The cognitive ability to engage with organisational enterprises, and to understand their market motivations and key business objectives, is of high strategic importance when engaging across industry. The path of exploration and awareness of path dependency, in all forms is advantageous, and necessary for entity survival with the forward projection of a commercial undertaking in both public and private sectors.

Institutional investment in film and digital works is criteria specific with changing directives and objectives. Knowledge of institutional bureaucracy is beneficial to evaluate engagement, or non-engagement, with instituted programs of support. Instituted bureaucracy can exist in its most obvious form in the public sector with inherent limiters. However, it is not exclusive to such organisations as it exists in a variety of forms in the spectrum from the public sector to private enterprise in relation to business with cross-over including a range of societal influences that are not specific to industry sectors.

It was a great revelation to me that the institutional bureaucracy I understood to be prevalent in the public sector could equally exist in private enterprises. I realised that networks were important as was the person to whom you were seeking to do business with, because sometimes, whether public or private based, a representative of an organisation is key to successful and ongoing engagement with that entity or organisation independently of policy and procedure no matter how seemingly open the organisation is to the market.

**Plan.** Seek alternatives to public sector screen production funding by engaging with the private investment of screen projects.

**Act.** I removed myself as much as possible from the screen production sector in South Australia and sought an understanding that ranged across all industries to gain as broad an appreciation of the

local market as was possible. Over time I re-integrated elements back into the company from the local screen sector, however I found it to be largely removed from the markets we were seeking to engage with which were increasingly interstate where documentary projects were sought by broadcasters and there was consistent interest in our offerings to the market.

**Observe and reflect.** Involvement with the private sector represents vast and often undefined criteria. The motivator can be identified as to fulfilment of need and market orientation.

Private sector investment has path dependent lock-in and path exploration is necessary to understand and engage with it as a fiscal entity driven by commercial considerations. With private sector investment there is an engagement with market in a direct sense however whether fiscal or policy driven all institutions including those involved in private enterprise have distinct motivational objectives to fulfil a vision (or at least a defined objective which may be financial survival); understanding that vision is key to market orientation and the trajectory focus of private (and public) institutions.

**Plan.** I sought to determine a new mode of financing and production for realising screen products, which was desirable for the exploratory company, as well as important to establish if there were to be alternative options to the 'subsidy model' of screen production financing.

**Act.** From the position of an engagement across industries I sought to be open to all possibilities and importantly cast myself consciously adrift from the then defined cohort of the screen production sector, nationally and importantly locally. I did this deliberately to gain insight that would not have been possible if I was operational within what I determined were path dependent modes of operating in the market.

**Observe and reflect.** With knowledge gained from the market the experience of removal from the screen production sector enabled the insight necessary to inform and drive path exploration to redefine path dependent models to achieve ultimately path divergence and re-routing.

Current engagement with private enterprise and the public sector in their respective markets, and as they exist together and diverge, suggests a series of path explorations are required by the exploratory company to redefine path dependency and report on possibilities of path divergence re-routing for its approach to market and operational priorities. This is current for the exploratory

company, potentially as a mode of operation anticipatory of future events, and to engage with changes within the environment of the market. If the screen production sector is to be successful and adaptive it must also be responsive to change and identification of opportunity without the hindrance of inefficiency that can be derived from unacknowledged path dependencies.

**Plan.** Utilise external examples of entrepreneurs and their organisations to provide information and knowledge to modify path dependency existent within the structure of the exploratory company for its re-evaluation.

**Act.** Open to entrepreneurs or entrepreneurial organisations I embarked upon a search for examples of either that would provide insight and inspiration for the exploratory company in the long term, but in the shorter term a way of understanding transformative action and the institutions that have been created to facilitate such an embrace of change. What I discovered at the latter stage of the investigation was that I had selected a group that I understood as creative entrepreneurs and entrepreneurial organisations.

**Observe and reflect.** Utilising external examples of creative entrepreneurs and their organisations is of immense benefit to define and identify path dependency and requisite path exploration because it offered assistant instruction to action learning/research for the exploratory company when it was utilised appropriately and judiciously.

I evaluated through this process a selection of relevant businesses, companies as historic entities to understand transformative advantages and instruction for the exploratory company's action learning/research. Reflecting upon this process was important as these trailblazers of the past, and present, gave the transformative reference points necessary to assist my research alongside the operational and cultural development of the exploratory company, as well as the way in which the parabolic scramble framework could be utilised to assist in this process.

**Plan.** Seek to validate the path divergence re-routing model of financing for production of the exploratory company's slate of documentary, factual and fiction programs and products.

**Act.** The exploratory company can offer the marketplace products that have integrity and are well researched and ethically derived. The establishment of a manifesto for the exploratory company that defines product and empowers the company with vision and focus is an essential element of process and structure.

**Observe and reflect.** Going back to the foundation of the company I was able to derive and construct modes and methods of operation as reflected through a manifesto and the parabolic scramble framework. Both of these developments organically emerged for the exploratory company through the research, seemingly without effort, however derivative of a process that was deliberately engaged and as a product of the methodology of action research and action learning assisted by a grounded approach. The exploratory company did this independently and without deliberate consideration of other entities or companies in the marketplace (except for the transformative examples of creative entrepreneurs), trends or government programs. Determined as a stand-alone company the exploratory company is to define an outline of considerations and establish a manifesto as has been stated by Shank (2006) as a 'revolutionary act' (p. 69).

**Plan.** Seek national and international interest for a program concept which is the test case for a global reach of the exploratory company by taking the project to the market.

**Act.** Investigating national and international markets I was able to build upon initial interest in the documentary concerning the ocean liner *SS Australis* which has international components and for which I presented original research to the market in Australia and overseas when attending screen industry conferences.

**Observe and reflect.** I reflect upon the reading and reaction of industry representatives to my pitch and proposal of *SS Australis* which I have dealt with in detail through industry reports of my progression with the project to the SAFC. I took into consideration the requirements of broadcasters from the USA, Germany, England, and Australia to accommodate in the project. It is of interest to note that each potential investor is buying for their market and audience and as such they are focussed upon their historical reference points within the script and its story.

The challenge is to write a narrative as a connected history for all markets that is engaging and as an industry requirement, *compelling*. Market intelligence is clear that historical reference points are subsidiary to a *compelling* narrative that will engage the audience.

Engage with the local and global market through delivering a script and trailer which shows the potential investor their story in the greater story. As I learnt with *Missing: Presumed Dead* the viewer is drawn to their own experience of history and its discovery and may wish to know more as

a consequence. The challenge with the story of *SS Australis* is to discover the hook that will keep the audience with the program. In simple terms this is the key to the exploratory company's move to make local product saleable to a global market.

**Plan.** Re-engage with government film agencies to ascertain level of support and investment in *SS Australis* (and *Codes of Conduct* for the national market).

**Act.** Having operated outside of the screen production sector in South Australia especially, it became important to re-engage with the local market and its agency of screen financing and support. Travelling interstate and overseas the producer and promoter of projects is constantly placed in a position where financial relationships are discussed importantly at the point of interest by the broadcaster or distributor. It is crucial to be accurate in these discussions knowing that there will be support from the state or national screen funding agency should market interest be secured.

**Observe and reflect.** I viewed the support from the SAFC as seed or start-up financing I was anxious though of the level of support, given past experience, and knew that trusting in this support would be a test not only for the purposes of this research but importantly for the successful launching of a formative project being a program with international reach from a regional start-up. It is of benefit to acquire state funding interest however it requires lengthy time investment in the preparation of documentation and to fulfil criteria, married with the exposure of product and commercial strategy to the screen industry. *Commercial in confidence* considerations are compromised when seeking the assistance of public funding. In the absence of other funding modes it is reasonable to utilise government screen agencies as a source of revenue, however in the development phase this can be costly in terms of financial return, confidentiality, and the potential of losing any existing broadcaster interest as the delay is often considerable and the outcome uncertain.

I determined to seek a financial avenue or cash flow independent of state screen agency funding. Utilise state screen agency funding as assistance however it is essential to derive a production pathway that is independent of government assistance. Ascertain market interest in product and pursue buyer, do not be side tracked by criteria that is not based in securing a complete sale of product to market. Market is always the focus of the financial enterprise. Projects must derive income to sustain and grow the exploratory company.

**Plan.** Utilise the projects *SS Australis* and *Codes of Conduct* which have been supported by the SAFC to derive and launch a new mode or model of product. *SS Australis* and *Codes of Conduct* are exploratory documentary projects with all applications to be examined in broad and narrow cast.

**Act.** Having determined to act independently as an exploratory company I felt it was important to test the veracity of support from the SAFC and I was open to a functioning and productive relationship with the state funding agency should this occur.

**Observe and reflect.** The projects were used by the exploratory company to engage with the market locally, nationally and globally. *SS Australis* received substantial international interest from broadcasters in the UK, USA, and Germany. *Codes of Conduct* led an exploration of the on-line space and both projects were instrumental as a basis for a concentrated twenty four month intensive strategy based upon the parabolic scramble framework which at all stages was responsive to path dependency as a pathfinder enterprise with a determination to bring awareness to path dependent lock-in.

The use of the parabolic scramble in combination with all elements as outlined in this cycle of action research resulted in an expansion of the two initial projects into several. Strategic alliances and partnerships have been formed in Adelaide and interstate. Effectively the use of the parabolic scramble framework resulted in the exploratory company clustering on a national basis with a range of other companies and after several applications to the SAFC and Screen Australia ultimately without any assistance from the public sector. Substantial investment was required for the exploratory company both in financial and physical resources which has been supplied by the founders throughout what became a thirty six month development period (and has continued).

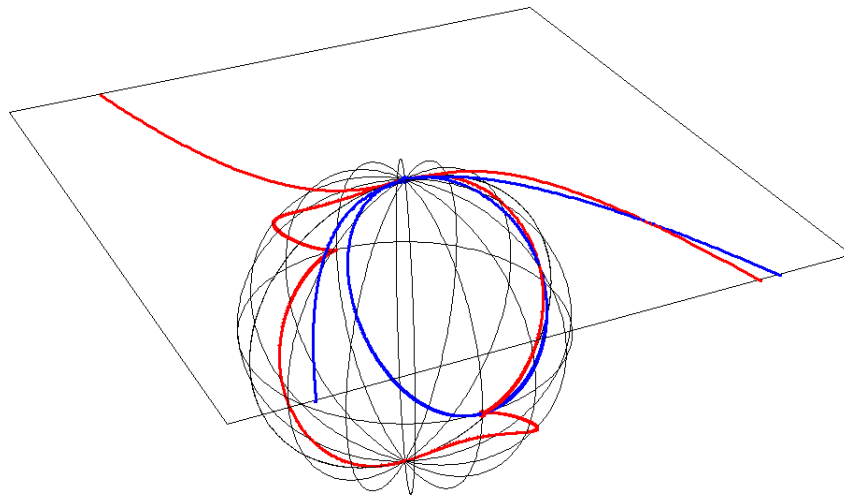
It has been a time of growth and one which was made possible by the parabolic scramble framework and an acute awareness of path dependency and path dependent lock-in and the need to develop pathfinder enterprises. This experience has led to the development of a range of other projects that were completely independent of screen agency investment throughout these development periods which proved to coincide with the survival phase of the exploratory company as it moved from start-up towards growth.



Viability and fiscal sustainability are key elements of the continuing focus of this implementation and the ongoing action learning/research that is now incorporated into the structure of the exploratory company through the parabolic scramble framework.

### 4.2.3 The parabolic scramble and the Barnes Dance Principle

The parabolic scramble had its genesis as a parabolic curve as illustrated in Figure 4.3, which I experienced whilst utilising a scramble crossing at an intersection adjacent to the Adelaide Town Hall. My journal entry for that day was written moments after the experience and is cited here.



**Figure 4.3** Different shaped parabolic curve illustrating an alternative set of paths that could be followed (from Openclipart at [commons.wikimedia.org/wiki/File:Parabola\\_in\\_projective\\_space.svg](https://commons.wikimedia.org/wiki/File:Parabola_in_projective_space.svg))

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**14 October 2008 10:28am**

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*I was walking across the new tram crossing intersection on King William Street intersecting Pirie Street and Waymouth Street known as a scramble crossing which I have been getting used to. The intersection works with everyone walking at the same time from the four corners of the intersection with the result that the centre is often very busy especially in peak periods. I adopted a few ways of using it, the best being to determine my course and walk keeping an eye out for others moving into my path ... this morning I worked out a new way of crossing the intersection by avoiding the centre of confusion, it is to walk in an arc that parabolically skirts the centre and avoids the need to stop and start or simply move through expecting others to get out of the way.*

The lesson learnt was that there is a need to adapt to new things and always a different way to engage; a slight modification may be all that is needed. In Hubbard, Samuel, Cocks and Heap's *The First XI* (2007) there is a summation of the most successful companies that states that there

needs to be flexibility in the mode of operation in order to take up opportunities. This became evident during my research, which benefitted from developing an important concept and conceptual framework that in its definition encapsulated the need to be both proactive and reactive to events and opportunities as an entrepreneur pursuing funding and support for film projects.

Upon reflection, I remembered the period prior to the revelation of the parabolic scramble, during which time, on a number of occasions, I skirted the clot of people occupying the greatest area of the scramble crossing by approaching and retreating, stopping and turning in order to move toward my goal. This put me in mind of an alternate name applied to these types of crossing – Barnes Dance – associated with the traffic engineer, Henry Barnes, who introduced the concept into the United States.

Combining my experiences when using the scramble crossing, I was struck by how my movements and those of others using the crossing resembled a barn dance during which one could mix steps with others or skirt around them parabolically as depicted in Figure 4.3, depending on the circumstances of the dance. I combined the two observations into the *Barnes Dance Principle* that tells entrepreneurs that they cannot expect the path to funding to be a straight line, but must be prepared to duck and dive, skirt, stop and go as opportunities and obstacles present themselves.

### **4.3 Addressing the research questions**

The research questions, much like the thesis itself, and the methodology of action learning/research, would not remain static as the study progressed. The organic nature of the research project was to be a notable feature of the experience, from its inception, of attempting to deal with processes and objectives that were non-static. The research questions were always intended to be a starting point from which the research would develop and grow, and this almost immediately transpired. The seeking of a model was also a starting point that would soon prove to be a fruitful exercise to determine that a model would not be forthcoming, not as anticipated at any rate. In a consistent and similar development, the seeking of collaborations regarding creative IP and the negotiation of bureaucracy across the public and private sectors would be transformationally enlightening. The research questions were integral as the first steps on a long journey of discovery that proved that an organic adaptability was key to success consistently and

much like the study itself the questions would also develop and adapt to new conditions and investigations.

## **1 The global marketplace and commercialising self-generated material**

*How do regional SME film and digital producers develop in the global marketplace when commercialising self-generated material?*

A key direction was established and undertaken from the perspective of the first question. When this question was contemplated, the exploratory company had not yet derived a product from a regional starting position. It was extremely important that this be achieved in order to enter and engage with national and international markets and promote self-generated material, or IP, commercially to a global audience.

Entrepreneurship and the work on the thesis as a self-reflective experience using the tools of action research and associated methodologies was an instrumental and integral combination that produced a documentary (or a product) for ABC TV that was screened nationally and internationally.

Answering the first research question not only contextualised the research for this thesis, but also framed the experience as a quest that incorporated all eventualities, to plan, act, observe and reflect. The discipline of the methodology released a process that very quickly assumed a life of its own, literally becoming an incorporated organic entity, as much a part of the researcher, and the formalised structure as we are part of the natural world. Even though we may remove ourselves from it, in many ways, our very beings are integrally connected to it.

Following are listed the progressive experiences of this organic process and represent the key, or transformational moments or events, that contributed to the development of this question in terms of the thesis, antithesis and synthesis of the research endeavour.

*22 October 2007 3:38 pm*

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*... I have come to the realisation that everything that we do in life is a positive; perhaps the entrepreneurship study has helped with this insight. The trials and tribulations of Missing: Presumed Dead have not at any stage been negative, they have possessed the charge of an emotional roller coaster but that was only because I wasn't dealing with a controllable entity. All was out of my control, and therefore everything that happened was as it was meant to and destined to happen. The result has been a profound realisation of acceptance. Give up the illusion of control and make plans and react when appropriate, you can really do little else.*

**22 November 2007 11:48am**

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*... I attended Dennis' funeral last Friday 16 November at St. Monica's on North East Road, Walkerville not far from ABC TV Adelaide where Dennis worked for 18 years as it was explained in his Eulogy. It was also not far from where Dennis lived and where we all went after the service to talk about Dennis and his life.*

*I couldn't help but be inspired by Dennis' attitude as I sat and listened to his eulogy, from his sister-in-law and colleague, talk about his many achievements. I felt at ease with Dennis' acceptance and enthusiasm for his life, work and the discovery concerning new things, and ways of interpreting the world. I thought about his positive approach to all things including his deteriorating health, it was reiterated at the service that he never spoke about his illness or dwelt on it. I remember him saying that he would read this journal and the opening chapters of my PhD thesis, '... get the words down you may never use it, but it is important to start writing early, and I will read it.' This like many of the tasks he set would be linked into a firm involvement by him in my trajectory through the PhD study and never for a moment was there a word spoken about him not being there to guide and mentor my candidature so it is a shock and surprise to think that he will not now be involved or ever read these words, and the many others I will write. Dennis has laid an excellent foundation and I am inspired to continue in the way he directed me, he will be remembered in the work and I have resolved to adopt his remarkable attitude to life, to be enthusiastic, inspired and positive about all that I am involved with. Nothing is insurmountable, even if the expected result is not yielded, the journey is often more important than the destination, and it has taken me a long time to really appreciate that.*

*I have been dealing with ABC TV Documentaries and given my past experiences expect the unexpected, or perhaps the 'expected' at all times. Then I resolve to just take it all as it comes and deal with all elements of the process when it is appropriate to do so. ...*

*... I am putting theory into practice with regard to my business work and the more I engage with the market and prepare my materials to be sold in that market the more I believe in its fruition...*

**27 May 2008 12:07pm**

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*Missing: Presumed Dead was screened on ABC1 at 9:30pm on 24 April 2008 with national media coverage and substantial articles in a range of newspapers with radio interviews conducted on ABC Adelaide and 2UE. Michael Idato and Doug Anderson gave Missing: Presumed Dead an excellent review through Fairfax Media that featured on the Internet and Doug Anderson also wrote a column next to the day's television guide (24<sup>th</sup> April 2008) in The Sydney Morning Herald.*

*I have received excellent feedback and comments from a range of people and have now entered Missing: Presumed Dead in the AFI Awards, Leipzig 51 Dok Documentary festival, IDFA-International Documentary Festival Amsterdam, and the London Film Festival.*

*... the Brisbane Courier Mail wrote an article that appeared prior to the screening in their television guide section and Will Lowes wrote in an article for Blaze Media that I discovered a few days before screening on the Internet [with a great compliment of 'small masterpiece'].*

*... the West Australia wrote [a] featured [article] which appeared on 24<sup>th</sup> April 2008.*

*I have completed a post-production script which incorporates all dialogue with time codes, clearances, and music for Missing: Presumed Dead and other deliverable items that I will send to ABC TV today.*

***17 June 2008 3:29 pm***

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*I have now entered Missing: Presumed Dead in the AFI Awards, Leipzig DOK51, London Film Festival, IDFA, Corona Cork Film Festival, and I have today prepared an application for the New York International Independent Film and Video Festival, which is in September 2008.*

*I have also sent a copy of the documentary to ... THC...*

*There have been other items cropping up on the net regarding Missing: Presumed Dead one of which is in Russian.*

*... [We have formed] 'Reed Films Pty Ltd' ... now to make it into a viable company with international reach [to screen] markets.*

***11 August 2008 8:11am***

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*... Missing: Presumed Dead has been an entrepreneurial exercise that has never fitted into the conventional format. It was made in an entrepreneurial way and really represents Action Research in that I would try a pathway and have a degree of success only to hit a dead end, and then [be] back to trying again.*

*I have developed an idea through my experience that it doesn't matter what obstacles emerge, there is a pathway for Missing: Presumed Dead or any project and it is up to me to find it. It may not be conventional and the ease of achievement can sometimes be a negative, I believe ... the strength of the work ... is the audience, and Missing: Presumed Dead hit its mark in this respect.*

*19 January 2013 5:14pm*

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*[We have] now developed [a televisual factual] series [concept which] has attracted international investment and a co-development partner.*

*The Parabolic Scramble has demonstrated its usefulness consistently and throughout the past year of negotiations and promotion of material it has been the central framework with which we have engaged with the market.*

*It has been an incredible process utilising and following the Parabolic Scramble and one, which has proven that Path Dependency can inhibit an approach substantially. We have made a number of requests for support as is deemed appropriate in the screen industry for development of projects and business and this has proven to be Path Dependent.*

**In summary.** The remarkable benefit of being able to review the above text in relation to the first research question is the opportunity that it provides as a reflection, and summation, of a formative period when a new pathway had to be discovered, or often forged. During periods of arduous and testing developments and, to be frank, profound disappointments, the assurance that the parabolic scramble framework provided, in the context of the thesis endeavour, was indescribable to a co-founder negotiating and mitigating profound obstacles and risks across markets, both national and international.

The results of this investigation were much like the iterations of the cycles of action research, and this is where the parabolic scramble framework was of such immeasurable assistance. The development of the exploratory company in the market was initially attempted locally, and finally successfully nationally, and then globally. At times activity was simultaneous in the national market in terms of approaches and successes, as well as failures.

The development of the exploratory company involved self-generated original material and its derivative products. The multiple approaches to the market, nationally and internationally, succeeded in creating and building a presence in the screen production market. The business's development came to be not about one project or product, but about them all. And what the parabolic scramble demonstrated was that when an approach met resistance or an obstacle, it was simply a case of re-assessing and re-positioning almost instantaneously in the market while continuing to engage, adaptively and with a heightened awareness of application.

## **2 Model of finance that can consistently support screen production**

*Is it possible to create an SME model of finance that can consistently support screen production for the producer of original material?*

The importance of posing the second question cannot be understated. The seeking of a model was crucial to the revelatory experiences of discovery that went far beyond expectation, and was ultimately derived from a combination of factors, including the research methodology, the seeking of a model, which was soon discovered to be too inflexible for purpose, and a fortuitous experience in a scramble crossing in the city of Adelaide. This built strongly upon the path dependent awareness I had developed since its suggestion by Dr Dennis List at, what was to be, our final meeting before his death.

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***17 July 2008 2:35pm***

*I came [to a] ... revelation recently ... I will adapt my pre-existing knowledge to re-align my path and establish a mode of operation ... I must forge a path forward and will learn that the possibilities are endless...*

*... I provide a service, and will provide it to the person who [consume] it [rather than an orientation to a pathway of government bureaucracy] ... As people sit down to enjoy a show on television, on-line, on cable or satellite ... they will increasingly have to pay, and content will become ever more important. Re-runs may dominate for a period, however the consumer will want more and the broad or narrow caster with the better product will attract the consumer. Simple and straight forward, the essence of my business projection is to find the person or persons who need what I have to offer ...*

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***1<sup>st</sup> September 2008 9:55am***

*Some thoughts regarding my thesis ... that I should investigate ... does Screen Australia limit production by government statistics of production? Does the fact that Screen Australia needs to meet its bureaucratic criteria mean that its focus is not on a viable film and digital industry that builds upon real success, not intangibles or networked pieces, are the politics more important? Do politics get in the way of production? Does the very nature of government investment limit quality when the criteria are about things other than the work itself and its commercial success? Is commercial success everything? If you want to build a viable industry that is self-sustaining then yes you do! Government money can only be a kick-start to production, as money must be generated independently if we are to have autonomy as filmmakers.*

**8 September 2008 10:56am**

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*... am I looking at the wrong end of the sales spectrum? If no one is prepared to pay for a documentary of this kind, then why not?... and there is cast the poverty trap of documentary filmmaking. Two possible outs come to mind, either get a cash flow program going that is expedient and flexible or find the people who are interested in investing in [the] work. ...*

*Take the government agencies supporting digital content production they are not motivated by financial [results] but by bureaucratic outcomes, according to policy and government criteria that secure their budgets. This is inefficient for the filmmaker who needs the finance to make the product and then the ability to recoup from sales. The sales are so often a very small percentage of an average television documentary, unless it is marketed effectively.*

*Marketing and a marketing strategy are essential for a successful filmmaker to produce product.*

**4 September 2009 3:35pm**

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*The realisation of the Parabolic Scramble framework in finding new pathways and redefining Path Dependency by Path Divergence Rerouting, in relation to fund raising and production, is to move beyond a government or private provider that is empowering and self-directed rather than dependent and disempowering. To seek support from the welfare (or subsidy) model should not then be transferred to a private model that is a mirror version of the same entity.*

**14 September 2009 1:22pm**

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*The Action Research cycle regarding the previous entry is pertinent given a period of reflection towards the action. I investigated a range of options for alternatives to the welfare / private model of financing digital content production and came back to the inevitable conclusion of market. If a production has audience it will have interest, its value is measurable. In terms of television ratings are the measure, how did the program rate on the day of broadcast? It is possible to build audience with targeted promotion and advertising, making the audience aware over a period of time with the correct avenues of access, in contemporary publishing environments, for example the Internet or links to interest groups or organisations.*

**15 October 2009 8:00pm**

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*I have handed in a development application today to the SAFC for the next project and which represented an intense period of writing and a lot of work. I completed a fifteen-page treatment as part of the application and realised the need for seed funding support to launch a project. It is important to view all entities (such as the SAFC) as part of the whole, there may not be functioning elements throughout all aspects of an operational mode, but to understand it is to*



*be then placed to appreciate what it has to offer rather than what it can't offer. It may not be necessary to utilise government support at other times however it is important to realise when assistance is required and ask for it as is appropriate. A greater understanding of public and private policy versus profit is needed. Perhaps the key to a successful model is a blending of the two rather than the separation that exists at present. There have been attempts to do this and I will seek to give examination to these areas.*

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**30 April 2010 3:42pm**

*I have progressed with Action Research regarding [the exploratory company] considering the notion of improvements to existing structures that represent a path dependent investment spanning years and inheriting elements that now make the structures conducive to forward progression.*

*I am contemplating utilising state [agency] funding to launch two projects that, if the applications are successful, will supply much needed seed finance and indicate to the market that these projects have the much sort after structure for financing that is known of internationally and appreciated as an advantage.*

*I am striving to seek independence from government assistance and yet perhaps this is the very thing necessary at [the exploratory company's] stage of development. It can be considered a 'welfare model' (or 'subsidy model') if it is forever perpetuating and does not grow into an independent and sustainable business. This then is the perpetuation of the 'welfare model' and yet if there is investment and it is successfully implemented and deployed to result in flourishing businesses then it is an achievement for all parties and well worth pursuing. I have wanted to move away from government assistance but at this stage the base line is that it is required and necessary. This is reflected in [a new cycle] of Action Research for this research study and in relation to the exploratory company.*

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**16 August 2010 3:57 pm**

*I am revisiting and reactivating a cycle of Action Research regarding government investment to re-calibrate this investment rather than view it as subsidy or welfare and this is the cycle of reflection before action. The nature of investment is small and I am now aware of a special documentary fund that as of the 1<sup>st</sup> of March 2010 supplies substantial production funding as a grant conducted by Screen Australia. This is a cycle I will be testing soon and have downloaded the forms today. I reframe the nature of this investment to reflect upon my psychological path dependency and see the support of government agencies as seed funding to assist with development. To proceed to production with a full budget is the next stage with or without government support.*

*[The exploratory company] will be meeting with the SAFC in the next week to receive feedback on two projects submitted and supported, albeit at a much reduced rate than was requested. This presented an opportunity to extend and develop Action Research for the purposes of this thesis and the live on-going investigation continues to produce a broad spectrum of differing results.*

**In summary.** The findings from the investigation were rich in their discoveries regarding a model of finance for the consistent support of screen production and the producer of original material. There was no model that resembled what I had initially expected. The research was to lead to far richer discoveries, and a more profound and deeper revelation, as I would discover the remarkable quality of such embedded and immersive research when it becomes a lived experience for the researcher.

The option of crowd funding (Giuffre, 2014), also termed ‘crowd sourcing’ was not contemplated due to the complexities of a commercial entity operating in this space. These complexities encompassed not only fiscal and legal considerations, but those also related to ethical dimensions.

No single model of financial support for a producer of original material emerged, which was reflected in the concept of the parabolic scramble, and took on overtones of a model in itself. Seeking finance, I engaged, refined, and re-approached potential sources of funding. I strategised, re-strategised, established a presence and grew confident in the market, nationally and internationally. The parabolic scramble was central to the interpretation of the space and the exploratory company’s engagement with it. The lived experience was rich in its organic and intangible qualities, yet always delivered tangible results in real time for the market.

### **3 Commercial creative relationship with investors**

*Is it possible to have a commercial creative relationship that is harmonious with investors from the public or private sectors?*

The drive to create original programming for broadcast was, for the exploratory company, a complex pathway to pursue. The reason for such complexity was the risk-averse nature of executives in the public and private sectors, who understandably did not want to be financially or professionally exposed due to the failure or lack of success of a project or concept. The need to maintain integrity for the creative outputs of the exploratory company was increasingly important. However, working collaboratively was of equal import and compromise essential. The lessons

learnt from the market were that timing and knowledge were keys to success. Before this understanding though, there were many interactions with regard to creative outcomes that either did not result in a completed project, or were derived from collaborative relationships that were either successful or not so. The posing of this question (3) for the research was of immense value as the exploratory company embarked upon an elongated journey across many projects, formats, and concepts presented to public and private investors.

***5 August 2008 12:11pm***

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*... I am thinking about last week's workshop and the Action Research I am undertaking. What will be the next action that I perform in order to test the resultant?*

*The promotion of Missing: Presumed Dead is instrumental to the launch of other projects ... I'm not sure where I should go with all of this I do know I must consolidate Missing: Presumed Dead and will do, I must trust in the process and continue to enter festivals and build towards its exhibition in world territories through sales, and its narrowcast distribution ... which I will embark upon establishing [after ascertaining international sales possibilities].*

*So what is the path of exploration, or am I path dependent? I would have to speculate that I am path dependent ... It is for us to look into our path of dependence and evaluate it in order to not be defined or trapped by it. If I was to look at formative conditioning regarding business it would be to look at my family and personal history.*

*... Action Research and the investigation of this subject/topic is a perfect antidote to ... a path of historic limitations. I am redefining the pathway; I am embarking upon path exploration to find a new pathway, and for anyone who has done something new it can seem daunting because there is no safety net, however perhaps the point is that ...*

***28 August 2008 2:46pm***

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*I am continuing to write my thesis and have today incorporated statistics regarding documentary production in Australia. It demonstrates statistically that ... [NSW] with 33% of the population made 61% of production over a ten-year period against South Australia with 7.3% of the population making 1%. Producers in South Australia are at a disadvantage if competing for government subsidy in its current form, there must be a way of using it selectively and as appropriately however never being in a situation where it is required for survival.*

**2 September 2009 12:14 pm**

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*It becomes evident and ultimately more obvious that the idea of the [Parabolic Scramble framework] is about achieving a new pathway of redefining past limitations and forging a new method of engagement despite all other actors and variables. It is redefining Path Dependency through Path Divergence Rerouting. [The Parabolic Scramble framework] is inextricable linked to [this] thesis ... and Path Dependency and is an attempt to reconfigure [it] through Path Divergence Rerouting.*

*I have found the article by Chandrashekar, J Duan, Z Klansky, J Zhang, Z 2005, 'Limiting Path Exploration in BGP', Annual Joint Conference of the IEEE Computer and Communications Societies, Vol. 4, pp. 2337-2348 to be of great assistance in framing this exploration of new pathways.*

*Public or private the limitations are to be expected however with private there is more emphasis on outcomes rather than serving expedient policy, or political objectives that are external to core business goals and non-referential to the actual core objectives i.e.:- producing film and digital product for consumption.*

**10 December 2011 9:16 am**

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*We have implemented the principles of the Parabolic Scramble, in conjunction with Rogue Theorising, and Chaos Theory for the exploratory company to validate this thesis through cycles of action research.*

*This is a crucial period for the exploratory company as we embark upon a definitive project that deviates from past [path] dependent pathways.*

*To test the framework and to establish its validity we engaged with government support and financing in order to see if this would be successful and it was not. The state-funding agency was not supportive of our business enterprise and a documentary designed for a public broadcaster was also unsuccessful in being supported. These were crucial moments for our business at the time however enabled our complete embrace of the Parabolic Scramble as developed from action learning/research and the grounded approach.*

*It was important to engage with the exploratory company's pathway of dependency in order to validate the need to seek an alternative path way and move to be an active and successful Path Finder Enterprise.*

*At the moment we have embraced a completely new approach to our production slate (utilising the Parabolic Scramble) and this week will prepare materials that will be presented to the commercial networks.*

*24 January 2012 1:10 pm*

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*We are at the most important [transformational] moment for the exploratory company and this thesis. The Parabolic Scramble has delivered a completely new mode of interacting with the marketplace and enabled Path Dependent Lock-In to be re-routed.*

*Each case ... examined in this study has contributed a vital element to the process of re-examination and re-interpreting the market for the exploratory company. At the apex of these studies is an instruction inspired by the moment of innovation for the Tudor brothers, William and Frederic, as they discussed together how they could make money from their father's property that was largely covered with lakes and encapsulated little arable land, so they at first thought. This was the beginning of a billion dollar industry in the transportation of ice and changed the global economy and its society. This endeavour by the Tudor brothers was not without its difficulties in realising, and took years to develop. However such an example provided the inspiration for an innovative move into the unknown by the exploratory company with the question being asked, 'What can we use in our backyard? Something that we already have, that is obvious, and we just can't see? If we utilise the Parabolic Scramble framework to interpret this question can an answer be found?*

*It was and has been utilised to create a documentary series that deals with what is in our backyard, or isn't?*

*The trailer is at this moment with every commercial broadcaster in Australia and one overseas and it is now or never to realise a profitable exploratory company at a crucial moment in its development. It is also a crucial moment for the validation of this thesis.*

**In summary.** The funded pilot received investment from a commercial broadcaster and formulated the interstate relationship between the exploratory company and one of the most prominent production companies in Australia. An integral part of the funding was provided by the SAFC who were also involved. The series pilot was an integral part of the exploratory company's development into national and international markets, and the expression of the parabolic scramble framework. Importantly for this thesis and research, the third research question proved that there could be harmonious collaboration to derive creative projects, and original IP, between the private and public sectors, across many differing situations and events.

The findings from the investigation were that a harmonious, commercially creative relationship with investors from the public and private sectors was more than possible; it was essential. The harmonious relationship with all contributors was crucial and was predicated upon and possibly predetermined by, the goal of each contributing party. It was only when a goal or objective was

outside the scope of what was collaboratively sought that there was the possibility of disharmony. Essentially, the more professional and experienced the contributors were, and the more ethical and open, the greater the likelihood that a harmonious working relationship would form.

Professional and ethical partners will not engage with a joint venture unless they are committed to its successful establishment and continuation until goals or objectives are met. The ease with which the exploratory company engaged with the largest screen production company in Australia, and also one of the largest funders of local broadcast content in the country, to develop original content cannot be overstated. The entire process was akin to the interplay between the components of an intricate mechanism, where each component interacts with other components, in ways that achieve the intended output of the device.

#### **4 Input from public and private sectors and bureaucracy**

*Is it possible to have an input from public and private sectors that enables expedience, equality, and autonomy? Or does bureaucracy exist in the public and private sectors?*

There was a great deal to learn from an understanding of the public and private sectors in relation to the independent screen production sector. The fourth research question was instructional as I confronted my own assumptions about bureaucracy (and to some extent builds upon the other research questions). Immersed in the subsidy or welfare dependency of the screen sector and its limitations, I watched as projects withered and died a death due to the processes inherent in the public sector, when dealing with public financing, which was euphemistically described as ‘soft’ money but I never saw it as such.

Receiving public investment funding was a hard and arduous pathway that was fraught with systematic processes that was so protracted that the impetus needed for a screen production to be successful was often lost, and rekindling interest was often not possible when many months had passed or even years. I deemed ultimately that it was very difficult to deal with the public sector; such was my experience that I actively sought alternatives and presumed the private to be better and unencumbered. The great revelation for the research, and its researcher, was that both public and private are equally bureaucratic. They have their processes and if you want their involvement it is essential to not only understand this, but comprehend all associated implications to accept this in

its clearest form. Question (4) was the beginning of this discovery that was greatly assisted by, and fed into, the application of the parabolic scramble framework, both conceptually and in practice.

28 February 2008 4:06pm

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*I am currently involved in the post-production of Missing: Presumed Dead at ABC TV Adelaide with ... [an] Editor. Tomorrow is the 2<sup>nd</sup> day of our final week (3 weeks off-line). I will then move to sound mix and complete the off-line in preparation for the on-line commencing 25<sup>th</sup> March [20]08.*

*... I have been very busy with developing the business and felt the absence greatly of Dennis List who I realise was a very inspirational part of my PhD studies and business mentorship that transcended just the PhD instruction. Dennis had a mind for investigation and exploration of theoretical possibilities [that] suited my style of thinking and was very complementary.*

*When I go to ABC TV at Collinswood I often think of Dennis as he worked there for so long and his funeral service was just across the road at St. Monica's Catholic Church. I am sometimes surprised I will not be seeing him again and wish to really continue with my thinking, research and studies as he prepared me so well for. I believe he gave me an excellent foundation and I am almost haunted by our very final conversation on Path Dependency I believe he really gave me the basis of my thesis on that day at the RAH (Royal Adelaide Hospital) when he was receiving treatment.*

*I still have his funeral service program in my bag and looked at his photograph as Dr. Dennis List on the cover by accident today perhaps that is why I am making this entry after such a period of time.*

*... I think of Dennis saying 'What have you been reading?' ... My idea is to incorporate some of these readings ... [as] it moves into my research area because we have inherited the propaganda of history and build on it. Much as we have inherited bureaucratic and laborious modes and methods of financing and creating documentary and feature works. The industry in South Australia, and nationally is not viable if a government model is followed and why is this? Because we are path dependent on a bureaucratic system for film financing and production that is complicated by time critical delays and red tape that can starve a project and present obstacles that are created by a system that is inefficient and potentially flawed by its operators. Legislation hinders documentary and film production when it is too over implemented and restrictive. There are moves a foot to change this hopefully, however in the meantime a company or business can starve waiting for parts of the process to be activated...*

**20 March 2008 12:34pm**

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*Off-line Editor and On-line Editor had encoding issues on Tuesday 18 March 2008, which delayed a copy of the Fine Cut pre-mix going to Sydney for duplication and publicity that evening in an overnight envelope.*

*[The Executive Producer] ... contacted me and arranged for a news feed from ABC TV Collinswood to be sent via satellite to ABC TV Ultimo, Sydney. I met ... ABC TV Technical Co-ordinators ... and the DVD was sent at 2:45pm approximately for 55 minutes from the central TV area of the newsroom. The Manager of Production gave me a chair and I sat there watching images of Pat Murphy and family being beamed through the stratosphere to Sydney. I reflected as I sat there how far Missing: Presumed Dead had come from an idea to leaving the planet via a television transmission. Pat Murphy would have been amazed that his image could travel in such a manner ... he may have no known grave however... is certainly remembered and ... memorialised in a unique way.*

*It is amazing that his story also crosses the globe in the way it does, it goes to show that you must make the leap of faith, for you don't know where it will lead to.*

*I have decided that a working film and digital business is successful if it communicates an idea in a way that finds an audience. Audience is paramount and government support has its place as a launcher, however there must be the launch and then the market will pay if it wants what you have.*

*When you give yourself up to the flow of life it becomes much more manageable and less stressful. Yesterday, when [the Executive Producer] rang and was arranging the news feed there was the potential to lose a publicity opportunity and even when the DVD was being transmitted it was potentially diminished in quality, I gave myself up to fate and relinquished any type of control, I can prepare and do whatever I have to do to transition well in my endeavours, however when the inevitable happens you must be prepared for it, the real test of character is how you behave when everything is falling apart, the last thing anyone needs in such a circumstance is for the person steering the ship to also fall apart. ...*

*When I have been at the [SAFC] doing the sound mix ... I am amazed by its deserted feel ..., I walk around the aging environment and the car park out the back with its litter of old scripts and photocopied receipts blowing around in the largely vacant staff car park. The SAFC will be moving in 2008 ... and it does show, perhaps it will be at a more central location than at Hendon and will become a vital hub helping production. The appointment of [a new CEO] is an interesting and welcome departure from film practitioners. [If such an appointment can*



*herald in an era of fair and equitable transparency as led by the CEO and represented to practitioners by the SAFC staff] ...*

*I would like to see the SAFC become a dynamic coordinator of digital content production in South Australia. Missing: Presumed Dead would not have got off the ground in the way it did if it wasn't for the SAFC and its supporters ... I have received the seed support I needed and I would like to move on to other projects and not require government assistance. There isn't a sustainable model for digital content production if relying on government grants; it is fraught with red tape bureaucracy ... [and other considerations]. However I always think of Peter Jackson and ... a comment on [one of his] application[s] from the NZFC, which read '[L]et's not waste any money on this!' (Sibley, 2006, p.155). His films went on to have audience appeal and meant Peter Jackson couldn't be ignored [or dismissed].*

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**31 December 2013 2:52am**

*The use of the Parabolic Scramble framework has been multifold and extensive with regard to the exploratory company and its modes of operation.*

*At all times the context of the thesis research and this journal has been of instructional benefit to the exploratory company, the Parabolic Scramble and a profound understanding of the market for original concepts and materials.*

*There is not an easy pathway to achieve sustainability, competitive advantage and an ethical balance for an emergent SME especially when devoid of seed support that is an expected element of budget building for the screen production sector as an Australian independent screen content producer. This is the only path way, to venture out as the pathfinders of antiquity did, equipped with the technology of their time, their instinct and courage.*

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**14 March 2014 10:02am**

*There have been lengthy negotiations to achieve financing for a project that if successful will present a validation of this thesis. Due to these negotiations and the confidentiality legally required [we are not permitted] to disclose details...*

*We are now negotiating with private enterprise and the public sector which has made processes complex, however a testament to what is real in the market in terms of project financing. It is not straight forward or easy as we are breaking into a new market and creating a path way for a genre that has not been easily achieved from regional Australia. If successful it will provide a new path way for the exploratory company and a means of achieving ultimately autonomy as a[n independent] screen producer involved in original production of concepts for the Australian and international markets.*

*The reflection upon the public and private sectors, at the stage of submission of this thesis, is that with a system that is built upon the premise of public sector support, as is the Australian screen production sector, [progress for the producer is difficult]. Especially when for reasons of policy, institutional process or organisational priorities, due to projected benefit, culture or preference the pathway possible the independent screen producer is not located in centralised areas of production in Australia. Such difficulties have the potential to be exhaustive for the producer in terms of morale, finances, and the ability to continue sustainably within the independent screen sector.*

*The 'Valley of Death' that has been experienced over the past fifteen months has been a testing and excruciatingly meticulous process of proceeding towards a successful outcome that relied upon tenacity and sheer endurance, ... that defied the projected potential benefits.*

*The research and the assistance of its structure and the influence of the Parabolic Scramble framework saw the exploratory company negotiate through a myriad of challenging scenarios and processes that has resulted in a completed pilot for an international broadcast client. Due to legal negotiations at this present time [this] cannot be specific although [it] can [be] establish[ed] that the venture into the private sector required constant reassessment in terms of planning, acting, observing, reflecting and implementing changes in strategy that was organically achieved through the Parabolic Scramble's instituted incorporation into the operational and organisational processes of the exploratory company.*

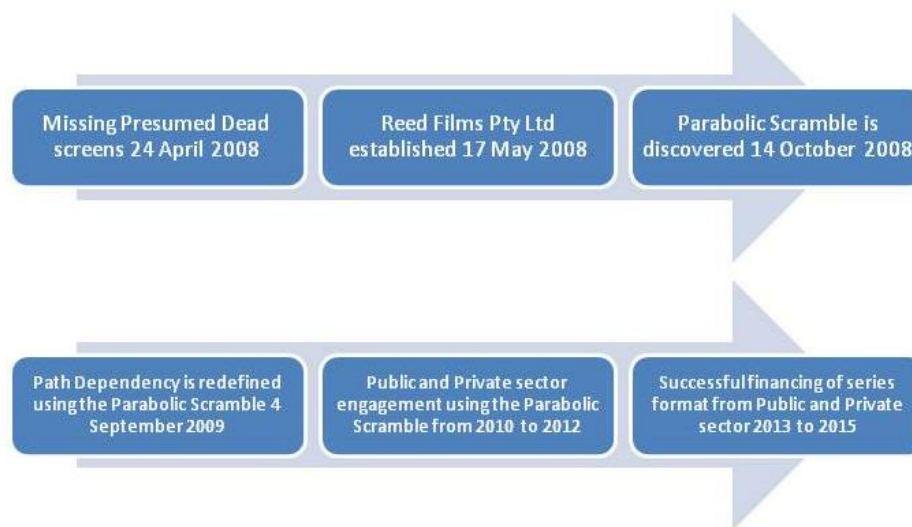
*The journey throughout the thesis investigation and its accompanying documentation was typified by peaks and troughs, which became evident through the recording of the process of action learning/research, its cycles and the advent of the Parabolic Scramble. This was an immensely valuable adjunct to the creation of the exploratory company because it gave it a structure from its inception that enabled planning, action, observation, reflection. Ultimately a change in strategy [produced] the next iteration or cycle of action research [resulting in] improved processes, understanding of product and market and an appreciation of the company's progress in real time that could be modified according the findings of the research study.*

**In summary.** The exploratory company would realise a collaborative production involving both private and public funding with creative collaboration with the private entity that was a successful and productive undertaking the timeline of which can be seen in Figure 4.4. The revelation both for the exploratory company, and this research was profound; and with the accompaniment of the parabolic scramble framework there was an extraneous element which proved to be functionally

harmonious. Not to understate the myriad of tasks and events that had to be negotiated to ultimately be implemented into a successful product for the client.

The findings from the investigation were that it is the input from public and private sectors alike that is essential. The exploratory company's trajectory over the course of the research study period arced between the two sectors. However, the results of the study demonstrate that when the goal of the contributing party or parties is free of ulterior motives, equality, confidence and autonomy are the result, allowing the contributors to reach their potential.

It is only when there are conflicting agenda that there is disharmony in the pursuit of creative outcomes in the screen production sector. Overall, when the objective is clear and desirous for all parties, the way forward is so defined that any obstacle or impediment can be dealt with mutually and with an interdependence that is demonstrative of a team working towards an outcome that is so often much more than was expected at the outset. There is an organic quality to such a community. It is intangible in its configuration and yet produces beyond the complement of its elements to deliver tangible outcomes.



**Figure 4.4** Timeline for the exploratory company (Prepared by Gerard Reed.)

#### **4.4 Chapter summary**

This chapter outlined the methodological design and documented cycles or iterations of action research for the exploratory company. Throughout the cycles, action research revealed through the process of planning, acting, observing and reflecting as outlined in chapter 4 as a series of

incremental developments for the exploratory company. The resultant spiral as represented in 4.2.2 and documented throughout this chapter built upon a data set that is core to the revelations of this thesis enquiry and of transformational (Cranton, 1994, 1996; Mezirow, 1991, 1995, 1996, 2000, pp. 3-31) importance to the exploratory company.

Through action learning/research (Glaser & Strauss, 1967, pp. 28-31 & p. 40; Reason & Bradbury, 2008; Revans, 1980, 1983; Shank, 2006), the documented processing of the data set by engaging cycles of action research and their iterations in this chapter provided a central spine of the endeavour; that is informed by the parabolic scramble and path dependency, however it remains the central focal point as the essence of the study and its research. The cycles as iterations continue and the methodology is now an instituted process within the operational modes and methods of the exploratory company Remo Media/Reed Films.

Much akin to the development of the parabolic scramble through action learning/research, the exploratory company adopted the parabolic scramble and its framework to derive a national cluster of companies who support its growing projects. The 'subsidy model' was further tested and its assistance proved to be inconsistent with the needs of the exploratory company and a liberation from path dependency and path dependent lock-in as pathfinder (Shackleton, 1995, p. 4; Soanes & Stevenson, 2004, p. 1049) enterprises were pursued. These pathfinder enterprises were evident in new commercial environments as markets emerge from new sectors and mature markets are experiencing new developments in their history of adaptation. In such environs there is required increasingly programming that can attract an audience to a market that is undergoing fragmentation, as alternatives through technological developments are emergent (Cunningham, 2010; Cunningham & Graeme, 2010).

## Conclusion

This chapter discusses the research propositions and results as well as further directions of the thesis enquiry and outlines the limitations of the research before drawing a series of conclusions.

It is envisaged by the nature of the findings, the discovery of the parabolic scramble framework and the methods adopted by the exploratory company as a product of this thesis investigation; that the organic format of this thesis will be on-going. By its very nature of incorporation into the everyday modes and structures of the exploratory company the parabolic scramble is representative of the anticipatory strategies that the entity has adopted and continues to pursue.

### 5.1 Research results

One of the greatest early revelations of this thesis was that a model would not be the device that could suffice the objectives of the research (Donaldson, 1973).

The framework of the parabolic scramble was to be resultant through the methodological processes of action learning/research assisted by a grounded approach which would combine to provide the elasticity essential to realise the core elements of the research propositions.

The exploratory company has successfully developed its business operations in the global market through presenting self-generated material to buyers of screen content. This has been based upon consistent interaction with the global market from a regional (Henkel, 2010) basis for screen products by adopting the operational principles of the parabolic scramble.

It was determined at the early stages of this thesis enquiry (Frederick, O'Connor & Kuratko, 2013, pp. 381-385) that an SME model of finance for screen production was not possible in the way in which it was envisaged when the study commenced. Launching from a basis of RBV (Barney, 1986a, 1986b, 1991, 2001; Penrose & Pitalis, 2009) it was possible to position the exploratory company as a voyager (NASA, 2007, 2012) or pathfinder (Shackleton, 1995, p. 4; Soanes & Stevenson, 2004, p. 1049) utilising the methodology to derive a richness of data that resulted in the development of the framework of the parabolic scramble.

The process of achieving government seed money for screen production must be assessed for its beneficial outcomes (Screen Hub, 2013; Weir, 2013). Development investment has the potential to

assist projects if it is provided to advance the screen product. The process of achieving development investment has proven to be complex with variables of process and personnel that can influence or potentially compromise the early stages of a project (Jackson & Court, 2010; Swift, 2009, 2011, 2012a, 2012b).

There are bureaucratic considerations in any institution from the public sector to private enterprise and as such there needs to be an awareness of the culture of an organisation; in order to fully appreciate its particularities to market and produce. A screen product must be prepared for an investor and this partnership will include negotiations regarding all aspects of the product especially if it is to be a commissioned item. Creativity (Banks, Clavey, Owen & Russell, 2002, pp. 255-264; Frederick, O'Connor & Kuratko, 2013, p. 43 & pp. 161-169; Howkins, 2001; Timmons & Spinelli, 2004, pp. 86-88) extends to the modes of interacting with the market and client (Frederick, O'Connor & Kuratko, 2013). Whether public sector or private enterprise a creative relationship is possible where mutual self-orientated goals are held in common. The objectives for the public and private sectors differ however an institution, no matter its configuration or culture, has an operational, philosophical and fiscal mode that places it in the market context most suited to its peculiarities, orientation, and particular capacity.

As explored in the Submission to the Australian Government's 2010 Review of the Independent Screen Production Sector (Screen Australia, 2010) and the Review of the New Zealand Film Commission (Jackson & Court, 2010) there is the capacity for bureaucratic screen production entities in the public sector to engage with the market whether it be for the end visual product or for the client of that organisation. Sustainability (Screen Hub, 2013; Weir, 2013) in the marketplace is an objective of any institution, or industry, however for the purposes of this thesis endeavour it is isolated to the exploratory company and its experiences. The data generated from interactions with screen markets drew a range of elements to the exploratory company for review in relation to its operational experience. The RBV (Barney, 1986a, 1986b, 1991, 2001; Penrose & Pitalis, 2009) assists to establish a basis for an investigation that is far reaching and unfettered as to its final destination. The exploratory company is informed by the experiences of other market players including a variety of public and private institutions and organisations. Government resources may be taken away from programs (Swift, 2012a) that support producers of screen content (South

Australian Film Corporation Strategic Review Issues Paper, 2012; Willis, 2013) in a bid to reduce the institution's expenditure however at what cost to the long term benefit of the cluster (Dunning, 2000, pp. 11-29; Marshall, 1890) in the context of a regional screen production sector (Henkel, 2010) developing into an independent and sustainable screen industry?

Bureaucratic systems constructed to assist screen production (Jackson & Court, 2010) attempt to institute change in the screen industry (Screen Australia, 2012b; Screen Australia, 2013a) and independent screen production sector (Office for the Arts, DPMC, 2011; Screen Australia, 2010). However, they are slow to react due to their operational process which is reliant upon a bureaucratic framework (Verhoeven, 2010) that may seek to anticipate change or react to it (Australian Broadcasting Corporation Submission to Screen Australia, 2010, p. 25).

The bureaucratic systems that are relevant in the public and private screen production sectors often demonstrate the characteristics of path dependency (Puffert, 2000, 2002, 2004) unless a cultural consciousness can be achieved to present fluidity and instant change as represented by the parabolic scramble. The reality is that bureaucratic institutions adjust as a reaction to change rather than lead it (Verhoeven, 2010) they do not ride the crest of change but rather follow it (Australian Broadcasting Corporation Submission to Screen Australia, 2010, p. 25; Jackson & Court, 2010).

This reaction to events in light of the need for change can be seen to be path dependent (David, 1986, 1987, 1997, 1999, 2000; Foss, Klein, Kor & Mahoney, 2006; Puffert, 2000, 2002, 2004; Sydow, Schreyogg & Koch, 2005). Perhaps the institution's operational and fiscal needs are reliant upon other criteria (Screen Hub, 2013; Weir, 2013) that does not directly relate to the screen industry and its organisation; as the institution may be required to make strategic decisions particular to its unique set of requirements (South Australian Film Corporation Strategic Review Issues Paper, 2012). In such a case the producer may not so much be the focus of the institution as it is required to focus upon its own bureaucratic process (South Australian Film Corporation Strategic Review Issues Paper, 2012; Swift, 2012a; Willis, 2013). The producer has a value that is measurable (Office for the Arts, DPMC, 2011; Screen Australia, 2010) and as with the SME (The new SME definition; User guide and model declaration, 2005, p. 5) and any entrepreneurial (Frederick, O'Connor & Kuratko, 2013; Golis, 1998) endeavour potentially can be the engine of an industry and economy (Acs, Carlsson & Karlsson, 1999, pp. 4-6). Perhaps between the Keynesian

(1921, 1936) and Hayekian (1948, 1967) view of government intervention in the economy (Friedman, 1968; Shenoy, 2009) is the most effective use of resources for the development of an independent screen production sector (Australian Film Commission, 2003, 2004, 2006, 2007; 2010; Office for the Arts, DPMC, 2011; Screen Australia, 2010).

The exploratory company has engaged over the research period with bureaucracy in the public and private sectors. The public sector is accountable and endeavours to provide a fair and equitable service to the screen industry (Screen Australia's Strategic Plan, 2012). The exploratory company invests resources to engage with agencies and assesses its value as ROI both fiscally and in terms of market support (Screen Hub, 2013; Weir, 2013). The exploratory company has experienced a consistent bureaucratic process which is not conducive to the dexterity required in the screen industry; where delay may affect a project by eroding market interest (Weir, 2013). The time delays and lack of support falls to a bureaucratic history (Verhoeven, 2010) as well as an instituted system (Jackson & Court, 2010) that may not be suited to the requirements of the screen industry (Screen Hub, 2013; Weir, 2013) especially when an institution seeks to lead an organic process that should perhaps be supported but not constructed or engineered to achieve institutional objectives (South Australian Film Corporation, 2012; Willis, 2013) as removed from market requirements and the need for fiscal sustainability.

The development of the parabolic scramble framework assisted the exploratory company by providing a template for interaction with the public sector at the first stage and private sector at the second. The interpretation of an organisation's culture, process and organisation may not be fully possible without specific insight (ABC responses to Questions on Notice: Inquiry Into Recent ABC Programming Decisions, 2011, p. 26: Inquiry into Recent ABC Programming Decisions, 2012) and so the parabolic scramble provided the exploratory company with a framework to re-interpret its interactions and reassess strategy and ROI throughout its operations.

Bureaucracy exists in the public and private screen industry sectors and the exploratory company has developed and matured through a range of experiences and its interactions with them. The process of tracking the early development of the exploratory company through a journal in conjunction with the theoretical basis of RBV, and through the methodology led by action research (Reason, 1988, 1998, 1999, 2003, 2005, 2006; Reason & Bradbury, 2008; Reason & Torbett,



2001) empowered the exploratory company with the ability to act, reflect and implement change with the assistance of a grounded approach (Glaser & Strauss, 1967, pp. 28-31 & p. 40) and the framework of the parabolic scramble. The benefit of these developments equipped the exploratory company with modes and methods to understand and negotiate a range of challenges that presented from the public and private sectors.

The public sector and its path dependent (Puffert, 2000, 2002, 2004) operational and cultural methods was the most pressing and direct (Screen Hub, 2013; Weir, 2013) as this is the established and understood pathway to production (Verhoeven, 2010). The exploratory company operated as a pathfinder (Shackleton, 1995, p. 4; Soanes & Stevenson, 2004, p. 1049) enterprise utilising the parabolic scramble with an awareness of path dependent lock-in (Liebowitz & Mergolis, 1995a, 1995b) and recognised its own path dependency in order to expand its perspective. Bureaucracy exists in varying forms across the sector (Screen Hub, 2013; Weir, 2013) and it is how the exploratory company interprets this that enables expedience, equality, and autonomy. The most illuminating revelation is that we are path dependent if we remain unaware and are prepared to tolerate its self-imposing limitations.

It was through the cycles of action research (Reason, 1988, 1998, 1999, 2003, 2005, 2006; Reason & Bradbury, 2008; Reason & Torbett, 2001) that the exploratory company developed the priorities necessary to probe for market opportunities by aligning itself acutely with the contours and topography of the screen industry and the markets for its services (Gillezeau, 2004, pp. 17-18; Olsberg, 2012). From a foundation of RBV and with a series of transformational (Cranton, 1994, 1996; Mezirow, 1991, 1995, 1996, 2000, pp. 3-31) examples of industry response to fiscal and operational challenges the exploratory company became aware of its path dependency through examining its interactions with institutions that exhibited path dependency and its tendencies (Puffert, 2000, 2002, 2004).

Action research (Reason, 1988, 1998, 1999, 2003, 2005, 2006; Reason & Bradbury, 2008; Reason & Torbett, 2001) enabled the methodology to feed into the development of the exploratory company and become instrumental in its operational modes and methods. As action research (Reason, 1988, 1998, 1999, 2003, 2005, 2006; Reason & Bradbury, 2008; Reason & Torbett, 2001) developed, with the assistance of participatory action research (Freire, 1970; Shank, 2006),

and action learning (Revans, 1980, 1983) as a combination gave the exploratory company the means to act, reflect and implement in a focussed and directed way towards a grounded approach (Glaser, 1978, 1982, 1998a, 1998b, 1999, 2001; Glaser & Strauss, 1967). Through this grounded approach there developed an awareness informed by selected data as literature utilised through the methodology (Glaser & Strauss, 1967, pp. 28-31 & p. 40) which in turn informed the framework of the parabolic scramble.

The parabolic scramble framework encapsulated the modes by which the exploratory company engaged with all aspects of operation, and its challenges, to influence the exploratory company and become its cultural underpinning. Thus the parabolic scramble became the most intimate of frameworks for the exploratory company as it was essential to its development and the DNA of the company. The possibility of developing a basis from action learning/research and a grounded approach was established beyond expectation (Dick, 2003) and the parabolic scramble has been of immeasurable value to the exploratory company through its many applications and inherent flexibility (Rosen, 1985; Schekkerman, 2006, pp. 16-18) that suffices and surpasses all the original objectives of this thesis endeavour and its goals.

A grounded approach (Glaser, 1978, 1982, 1998a, 1998b, 1999, 2001; Glaser & Strauss, 1967) was the progression from participatory action research (Freire, 1970; Shank, 2006), action research (Reason & Bradbury, 2008), and action learning (Revans, 1980, 1983) which through its methodology derived the parabolic scramble that has become integral to the processes, modes, and operations for the exploratory company. The methodology and the parabolic scramble became a valid part of the exploratory company's development and was realised through a cycle of action research, where planning, action, observation/reflection, and implementation became the point of validation for this thesis enquiry. A cycle of action research resulted in the emergence of the parabolic scramble, with the assistance of a grounded approach, as a progression of the methodology (Dick, 2003). Validation of the thesis endeavour, in its entirety, is assured as the exploratory company moves into a diverse and dynamic operational phase coinciding with the conclusion of this research and study which has delivered the parabolic scramble framework, as well as a philosophy, manifesto, ethical basis, RBV foundation, and an understanding of the

market, and entrepreneurial business, that allows it to furnish its diverse range of screen products to the local, national and global markets.

## **5.2 Transformations of the exploratory company**

The most revelatory development for the exploratory company as a SME (Acs, Carlsson & Karlsson, 1999, pp. 4-6) is that the parabolic scramble, once derived from the methodology, could utilise exploratory examples (as detailed in Appendix A) from a RBV (Penrose, 1959) perspective that highlighted transformation (Cranton, 1994, 1996; Mezirow, 1991, 1995, 1996, 2000, pp. 3-31); and in turn developed transformative processes for the exploratory company. Such transformation could be seen to be akin to that experienced by William and Frederic Tudor (Weightman, 2001, p. 7), which was the most inspirational of the examples sourced for the exploratory company and directly applied.

The exploratory company has entered into a series of contractual negotiations that has seen it cluster with other industry partners (Dunning, 2000, pp. 11-29) and build upon a background of research and cognitive realisation, through the methodology, to transform its process and screen products; utilising RBV and the parabolic scramble framework to reposition itself in the market. Other companies are beginning to cluster in order to achieve sustainability in a diverse and increasingly fragmented screen sector (Campbell, Barrow, Ainge, Wingley, Burns, 2013; *Convergence Review Final Report*, 2012; Mason, 2008). There has been exponential growth in the factual market internationally and

*[t]he genre with the biggest box office R.O.I. ... [is] ... documentary, with domestic box office returns averaging 12 times the original production budget, and global returns at nearly 27 times the original budget. ... the R.O.I. can be enormous. (Rampell, 2013)*

Steve Jobs (1955-2011) and Walt Disney (1901-1966) furnished the exploratory company with other important examples of transformative experience (Cranton, 1994, 1996; Isaacson, 2011; Mezirow, 1991, 1995, 1996, 2000, pp. 3-31; Stewart, 2005) with the lives of the men seeming to run in parallel although they were distanced by decades. The two entrepreneurs innovated the animated long form, *Toy Story* (Price, 2008) and *Snow White* (Barrier, 2007), receiving outstanding commercial success after delivery to market but also faced potentially debilitating power struggles and seemingly ruinous failure that forced them towards the realisation of their

greatest works. In the process Steve Jobs and Walt Disney learnt the market importance of controlling IP and the means of its production and distribution (Isaccson, 2011; Rukstad & Collins, 2009). It is also important to consider that both entrepreneurs died prematurely leaving the organisations that they co-founded without a visionary leader, who had been capable of the market changing innovations and the convergence of technology and form; that Steve Jobs and Walt Disney had demonstrated so effectively during their lifetimes.

Steve Jobs viewed the customer experience, as illustrated in Figure 5.1 and Figure 5.3, as the foremost focus of Apple Inc. (formerly Apple Computer, Inc.), opening the packaging of the product was designed to inform the consumer of its use and functionality; and when this is fully appreciated it can be seen how Apple is the product of his beliefs and ethos to the point of perfectionism (Amelio & Simon, 1998; Kahney, 2009, pp. 1-4). Steve Jobs was an innovator who embraced simplicity of design and use in the products he produced inspired by his philosophical perspective and beliefs (Kahney, 2009). As a co-founder of Apple Computer, Inc. he faced great obstacles in the pursuit of a vision that he foresaw ‘would change the world’ and utilised many of his personal experiences to shape the products Apple Inc. presented to its market (*Steve Jobs: Billion dollar hippie*, 2011).

As Steve Jobs stated many years later after returning to Apple Inc. and steering it through remarkable and transformational developments in its ‘Next’ fuelled incarnation (Isaccson, 2011)

*[i]n 10 years Apple had grown from just the two of us in a garage into a \$2 billion company with over 4000 employees ... [however] ... at 30 I was out ... it was devastating. (Steve Jobs’ Stanford Commencement Address, 2005)*

Steve Jobs as an innovator and visionary (Isaccson, 2011; *Steve Jobs: Billion dollar hippie*, 2011) introduced a range of insightful and important examples of entrepreneurial resilience for the exploratory company of personal development and transformation during his own path of exploration. Steve Jobs stated that his former Alma Mata

*Reed College ... offered perhaps the best calligraphy instruction in the country.... [if] I had never dropped out, I would have never dropped in on this calligraphy class, and personal computers might not have the wonderful typography that they do. (Steve Jobs’ Stanford Commencement Address, 2005)*

Steve Jobs explained that a course that he audited after leaving formal tuition due to its expense and the burden it placed upon his parents

*didn't have ... even a hope of any practical application in my life. But ten years later, when we were designing the first Macintosh computer, it all came back to me. And we designed it all into the Mac. (Steve Jobs' Stanford Commencement Address, 2005)*



**Figure 5.1** Apple Stores are intended to provide customers with experience of Apple Products. An Apple Store in Adelaide in its package (Photograph by Gerard Reed.)

Steve Jobs throughout his address at Stanford (2005) talks about ‘joining the dots’ and this seemed to fit insightfully into the development of path dependency as discussed in this thesis. The example of the calligraphy class taken after formal tuition had ceased for Steve Jobs literally changing the world of personal computers and leading to an application of (*Steve Jobs: Billion dollar hippie*, 2011) greater value to Apple Computers Inc. This example presents itself as such for the exploratory company and its development encapsulated in Job’s summation

*[o]f course it was impossible to connect the dots looking forward when I was in college. But it was very, very clear looking backwards ten years later.... (Steve Jobs' Stanford Commencement Address, 2005)*

*Prophetically Steve Jobs said, [r]emembering that I'll be dead soon is the most important tool I've ever encountered to help me make the big choices in life. ... all external expectations, ...*

*pride, ... fear of embarrassment or failure ... fall away in the face of death, ... [t]here is no reason not to follow your heart. (Steve Jobs' Stanford Commencement Address, 2005)*

Steve Jobs died in 2011 at the age of 56 years.

Walt Disney endured daunting and potential ruination after losing a cash flow lifeline immediately prior to an event that would ultimately deliver his transformational moment. Rescue for Walt Disney and his colleagues from financial deprivation was very much needed as

*[t]heirs was a hand-to-mouth existence, ... dispatched ... to New York to ask for more money ... Walt had started drawing mice on the train ... Mickey Mouse became a star, and the Disney studio was launched. (Stewart, 2005, pp. 22-23)*

As Steve Jobs said of his forced departure in 1986 from Apple Computers, Inc.

*I didn't see it then, but it turned out that getting fired from Apple was the best thing that could have ever happened to me. ... It freed me to enter one of the most creative periods of my life. (Steve Jobs' Stanford Commencement Address, 2005)*

Similarly in an earlier era Walt Disney had endured the trials and tribulations of an entrepreneurial innovator (Rukstad & Collins, 2009, pp. 1-3) who must overcome seemingly insurmountable obstacles to achieve a breakout success. Biographer Michael Barrier describes in *Animated man: A life of Walt Disney* (2007) how Walt Disney interpreted the demise of his Laugh O-grams venture that would importantly precede his transformational discovery of Mickey Mouse on the train from New York

*I'd failed ... I think it's important to have a good hard failure when you're young. ... I learned a lot out of that.*

Michael Barrier explains that Walt Disney

*... came away from his failure buoyed by the entrepreneur's conviction that he would always land on his feet', Disney stating that '[he] never felt sorry for [him]self. (p 39)*

The exploratory company has faced the rigours of an SME (Acs, Carlsson & Karlsson, 1999, pp. 4-6) dealing with fiercely competitive market forces without support and limited resources. The exploratory company, that is, Remo Media/Reed Films drew from its knowledge of companies and individuals who struggled against great odds to achieve inspirational outcomes as outlined

throughout this thesis all of whom were or are creative entrepreneurs / intrapreneurs (Howkin, 2001).

William and Frederic Tudor (Weightman, 2001), Steve Jobs (Amelio & Simon, 1998; Kahney, 2009) and Walt Disney (Stewart, 2005) lead a list that includes other examples of transformation (Mezirow, 2000, pp. 3-31) that have been essential to this thesis enquiry and its resultant research. These people and their example have inspired the operational achievements of the exploratory company during the arduous and lengthy periods of entrepreneurial solitude that must be endured (Timmons & Spinelli, 2004, pp. 84-90). Periods of time where it is essential to strive into the unknown with only faith and the knowledge that others have been there before. The analogy of a marathon rather than a sprint in the pursuit of creative industry is pertinent being succinctly enunciated by the artist Grayson Perry at Central St. Martins in London, England (*The BBC Reith Lectures: I found myself in the art world*, 2013).

Thomas Kuhn chanced upon an opportunity to conduct an experimental humanities' course whilst he was a graduate student where he translated the progress of science for non-scientists (1970, p. v). When Thomas Kuhn examined the philosophy of science he discovered inconsistencies that required a re-interpretation of assumed knowledge the result of which was dynamic. He discovered the importance of 'paradigms' and the way they are to be understood in relation to the advance of science as a philosophy through its history. Although controversial at the time of its publishing his seminal work (1970) on this phenomenon presented its own revolution in the way the history of science is appreciated and given its appropriate status in the discipline and as our '... most organised attempt to understand the world' (Naughton, 2012).

It is of interest and note that once Thomas Kuhn ventured outside of his chosen area of physics he discovered greater perspectives that have had profound and transformational results beyond his immediate area of study and expertise. Thomas Kuhn effectively challenged his subjectivity and that of his discipline and colleagues, some of whom did not appreciate the import of his insight, '... in 1962 almost everything about it was controversial because of the challenge it posed to powerful, entrenched philosophical assumptions about how science did-and should-work' (Naughton, 2012).

The parabolic scramble has enabled the exploratory company to interpret and engage with a range of challenging situations that presented it potentially with transformational opportunities (Mezirow,

2000, pp. 3-31). In conjunction with the elements discovered during this research period, and through its methodology, the exploratory company has been furnished with the method of achieving operational and strategic clarity. It has become evident through this study that everything required to educate and instruct the exploratory company is available, it is for the student to determine what is required and how best to implement positive change. In essence how to achieve best practice (Bogan & English, 1994) in all manner of that meaning for a member of an industry that is built upon ethical and robust modes and methods of operation and engagement with the market.

### **5.3 Further research directions**

The research is continuing and as part of the structure of this thesis is ongoing and informed by the function of the exploratory company. Beyond the thesis there is still research to be undertaken and data to be gathered which will provide a conclusion to its endeavour.

The framework of the parabolic scramble would be furthered if informed by anticipatory systems (Rosen, 1985), as a foundation in another field that could be used to develop and broaden its application and appreciate its complexity (Anderson, 1999). The parabolic scramble has proven to be remarkably adaptive to a range of required scenarios for the purpose of this thesis and its investigation. The possibilities are therefore potentially far reaching and dynamic if the parabolic scramble's ability to anticipate (Rosen, 1985) the crest of the curve for industry and market applications is further developed.

This thesis is a work of enlightenment for the exploratory company, and its founders, and has produced a mode of operational development through process and action for Remo Media/Reed Films that is structured upon and resultant of the methodology.

The philosophical underpinning in all its aspects, as outlined in this thesis, has immeasurably improved the exploratory company. The ability to reflect upon process and practice has been a transformational (Mezirow, 2000, pp. 3-31) experience for the exploratory company and a remarkable experiential journey.

It is important to note that whilst this thesis has been developed and the research undertaken the author was involved in funded research through ECIC with the Department of State Development (DSD) in South Australia that examined the Adelaide Entrepreneurial Ecosystem (AEE). Through



interview and focus group qualitative research (O'Connor & Reed, 2014b, 2015b) for the 'Adelaide: City of Entrepreneurs Research Project' towards finding a means by which resources could be strategically provided to entrepreneurial endeavours in South Australia, to achieve the required assistance necessary, without disempowering the recipient of support.

Through involvement in the AEE research project, and this thesis investigation, it has become apparent that direct investment in products, projects or enterprises without market interest, investment or attachment will not provide Adelaide and the state of South Australia with the business opportunities that will result in sustainability and growth for the enterprise and ultimately the economy. International markets furnished with high quality products will result in a substratum of foundational enterprises in Adelaide and South Australia that can perform from a regional position on a global scale.

Additionally, it is essential that these enterprises be autonomous and possess entrepreneurial thinking (Goffin & Mitchell, 2010) to be successful economically and operationally. Creative entrepreneurs and the entrepreneurial experience has been developed theoretically in the field of entrepreneurship by Sarasvathy (2001, 2010) and Sarasvathy and Venkataraman (2011) and this thesis investigation has dealt with the entrepreneurial journey as developed through RBV and the trajectory of the exploratory company. This is a position that could be further developed, in future research, by the author and other researchers wishing to (further) understand the entrepreneur's experience and what he or she encounters when establishing a firm, business or company from a start-up position, potentially through the stages of survival, growth to exit (O'Connor & Reed, 2014b, 2015b).

The research to this point therefore could also possibly form the basis for future research directions that would look to develop a testable model via the generation of a set of hypotheses. As from qualitative research this cannot be generalised the issues could potentially be raised, through future study in these directions, that could feed into a new area of exploration.

#### **5.4 Research limitations and contributions to knowledge**

Much like the metaphor of the Voyager Probes (NASA, 2007, 2012), the exploratory company does not stop with the conclusion of the gathering of data and its assessment, but continues into the

unknown with all the attributes it needs to complete the journey. Its finite nature is inbuilt and the craft is therefore predestined to ultimately cease its journey. However, its functionality is no longer applied to the knowledge gathering of its creators; its journey is now independent; and alone except for the expanse of the universe rich in variety and difference, beyond the definition of our experience, and the limitations of our knowledge.

Much like the Voyager Probes (NASA, 2007, 2012), the exploratory company will continue its journey beyond the initial expected parameters set for this study. The Voyager 1 Probe's remarkable story also continues having reached the outer limits of the Solar System and moved beyond its formative objectives conceived by earthbound constraints. In due course, estimated at ten years, the Voyager 1 Probe's power source will cease and yet it will still continue far beyond the expectations of its creators ' ... finally approaching our neighbouring stars in 40, 000 years ...' (Spinks, 2013) unable to report its findings and send data back to Earth but ongoing nevertheless (NASA Jet Propulsion Laboratory, 2013b).

The journey of this research is concluding, although there is the possibility of continuation in other forms, further reflection, another study, another investigation. As the physicist Albert Einstein (1905) discovered through *The foundation of the generalised theory of relativity* (1916) the universe is expanding (Hubble, 1929) even though at times he wished it was not. Albert Einstein's theory inconveniently went against the conventions of the day and what he had set out to confirm in the first place (Hawking, 1988; Lemonick, 2011).

This thesis enquiry represented a unique opportunity to delve into and discover what being an entrepreneur, and conducting entrepreneurial business through a start-up venture, really meant and entailed. It was a remarkable journey of discovery that was also to present real events that could mark the end of the venture as much as its continuation through survival to growth.

I began to understand what it meant to be a creative entrepreneur as I chose seemingly random examples of successful businesses, companies, organisations and their founders and leaders. As would be the case with this thesis there was nothing that was superfluous to the study, I allowed for an opportunity to be open to all discoveries and it never disappointed or wasted time, effort or resources. The study had a drive of its own through the methodological preparation and the results were far beyond any expectation.

This thesis is unorthodox in its approach. However, so often is the experience of an entrepreneur. It is completely appropriate that this approach should be unorthodox as it is unique because it documents the experience of one company venturing into the unknown and records the details of that journey in this thesis. Without my co-founder, Vanna Morosini, Remo Media/Reed Films would not have explored and progressed to the level in the market that it is now on the cusp of achieving. While I was the researcher, the achievements of the exploratory company have been a team effort and at many times an extremely testing one. The research and all of its elements provided a map forward and whenever there was any degree of uncertainty, action learning/research found, seemingly effortlessly, a guiding way and, combined with such a remarkably flexible framework and tool as the parabolic scramble, always produced a solution.

In the true spirit of Edith Penrose, the exploratory company added to her initial discovery at the Hercules Powder Company and advanced it to provide further insight to RBV and what it means to be a creative entrepreneur. I believe that this will provide assistance to anyone who is wishing to become an entrepreneur or whom may already be one, as well as those who support entrepreneurs and their entrepreneurial ventures or wish to further their understanding of the creative entrepreneur in the field of entrepreneurship. There have already been excellent developments demonstrated in the literature in terms of RBV and creative entrepreneurship as substantially progressed by Barney and Sarasvathy. However, there can be more and this thesis and its research contributes to that understanding and the body of knowledge that the field of entrepreneurship in academia is so rapidly developing.

## **5.5 Conclusion**

### **5.5.1 No final conclusion**

The model for screen production that I have discovered through the research enquiry is that at the conclusion of this stage of the investigation there is no model (List, 2005), none that can define the parameters that the parabolic scramble has explored. This is a framework of interpretation for the purpose of understanding enterprise, market, and stakeholder relationships, as well as providing an organic device to instruct the positional context of the exploratory company to outline current and future interaction whether fiscal or organisational. This research, to date therefore, forms the basis for future research directions and the potential to generate hypotheses and a testable model.

The ability to reflect and evaluate the public sector and private enterprise in relation to entrepreneurial and intrapreneurial endeavour has emerged as an area that requires further examination across industry (Zolin & Kropp, 2008, 2009, 2010) and could provide remarkable benefits for the screen production sector in Australia and overseas.

The revelatory nature of the exploration became evident through the methodology. It was essential to examine the positional context in its entirety not only for the exploratory company but when conducting the research and documenting it. This became especially crucial to determine the depths of our ability for self-awareness in the light of discovery and its enlightenment, what I was to discover above all other revelations was my own path dependency and path dependent lock-in (Liebowitz & Mergolis, 1995a, 1995b). I was to confront path dependency (Puffert, 2000, 2002, 2004) in order to be able to implement the change necessary and the framework of the parabolic scramble. The framework's existence is at the very foundation of the exploratory company, and as one of the founders who created and has developed it, it was essential to know my own subjective position and potentiality towards path dependency.

One of the greatest revelations of this thesis, for its author, has been an organic growth of subject and form where upon the research began to inform the apparatus of enquiry and exponentially develop its own momentum. As Peter Drucker (2004) outlines the new venture usually succeeds in a market that its products and services originally were not intended for (p. 173). So too was this the case for the exploratory company as experience demonstrated other opportunities and directions as guided by RBV, the methodology and the framework of the parabolic scramble.

This thesis began to take on its own life when the journal was added. The union almost charged the thesis with purpose and direction and together they grew in a harmony of mutual benefit that had existed in isolation previously. The research should have ceased, however, but because of the nature of this fact has continued and become an important structural device for the exploratory case study through the exploratory company.

This is not a final conclusion, as by its nature this is now continuous. However, for the purposes of commenting on a conclusion of this research endeavour; suffice to say that it has proven itself to be unexpectedly instructional and accurate in relation to the reasons for the research and the anticipated outcomes (James, 1997; Van de Ven, Polley, Garud & Venkataraman, 1999).

By the very nature of constructivism (Berger & Luckmann, 1967) it was essential to establish a device, or pro forma that could interpret the data as it was received, and through the chosen methodology for the thesis this armed the exploration with its *raison d'être*.

The research at an early stage and with a need to look at all aspects of action and behaviour was able to access a range of theories and devices to assist in achieving its own interpretation. I conducted qualitative action research (Reason, 1988, 1998, 1999, 2003, 2005, 2006; Reason & Bradbury, 2008; Reason & Torbett, 2001) with a particular emphasis on participatory action research (Freire, 1970; Shank, 2006) utilising the exploratory company and adopting a constructivist (Berger & Luckmann, 1967) position. From path dependency to path dependent lock-in (Liebowitz & Mergolis, 1995a, 1995b) and path dependent re-routing (Chandrashekar, Duan, Klansky & Zhang, 2005, pp. 2337-2348), the elements of interpreting new pathways with reference to those previously travelled gave fresh and revealing insight into the limitations of the actors (Puffert, 2000, 2002, 2004). Then, to define the proposed framework of the parabolic scramble, the methodology utilised in this thesis provided modes of interpretation and re-interpretation.

The need to embrace a global perspective and engage with its market is crucial to the sustainability of the exploratory company operating from its regional position. It has been shown that this is possible and that it is the direction that Australian media must take (Verhoeven, 2010, pp. 153-154).

### **5.5.2 Lessons from the journey**

The research questions provided the aims and objectives to address the research problem/statement and proved to be robust and consistent throughout the research journey.

Addressing the research questions, as detailed with answers and discussion in chapter 4, was critical to the narrative drive of the study and to the enquiry. They guided the examination of the appropriateness of a model that ultimately developed into the parabolic scramble which became instrumental to the research endeavour. Importantly, as part of this narrative, was the production of a 'manifesto' (Fowler & Fowler, 1982, p.616) for the exploratory company which informed the creation of its culture and its character.

The research produced focused results to what were often complex questions. I discovered through the exploratory company that the development of a screen producer in the global marketplace consisted of multiple approaches to markets, across a multitude of projects or products. Given this orientation, the parabolic scramble framework assisted immeasurably by demonstrating the flexibility required when interacting with unexpected events, or even expected ones, in the marketplace. Adaptation and learning from the interactions helped guide and grow the exploratory company. The lived experience of the researcher (as an entrepreneur) engaging in real time with live projects produced an appreciation and understanding of organic and intangible qualities, through the framework of the parabolic scramble, to derive tangible results when engaging with the marketplace, often in a global context.

Whilst the advent of alternatives, such as crowdfunding (Giuffre, 2014), appeared and were enhanced during the research period, this method of funding was not sought nor considered appropriate for the exploratory company for fiscal, legal and ethical reasons. But for the producer of original material, by avoiding path dependency and through the use of the parabolic scramble framework, a nimble and flexible approach to financing proved possible during the course of the research.

To arrive at a harmonious, commercially creative relationship across the public and private sectors, it was found to be essential for all parties to commit to the success of shared goals and objectives. Only when ulterior motivations emerged, which did occur in both the public and private sectors, was the possibility of a harmonious working relationship abandoned. On the other hand, when the goals and objectives were aligned, the synergies of the parties produced results beyond expectations. Co-operation and collaboration resulted in both creative and innovative outcomes.

Interestingly, the exploratory company discovered that bureaucracy existed across the public sector *and* in private enterprise. Neither sector was exclusively bureaucratic; they only differed in type and extent. In its most extreme form, bureaucracy was a hindrance and impediment to the nimble and flexible engagement of the exploratory company with the marketplace. However, it could also be streamlined and efficient if the parties involved were focused upon clear and common goals of mutual benefit. It was only when contributing parties behaved ambiguously or hesitantly that little

was accomplished. These points were instances where direction had to be nimbly altered in order to avoid having to halt and abandon the quest for funding.

For the entrepreneur, engaged in live projects whilst embedded in an exploratory company, to achieve real world outcomes in the global marketplace, the results ultimately delivered beyond expectation. Upon reflection, as Albert Einstein (1940) discussed, there is a place where science and the spiritual can derive mutual benefit through their coalescence that informs one another, and as such they may be deemed to be complementary, with each possessing qualities that are unique to themselves and in combination greater than as individual. Perhaps it is the combination that is the important point to discuss and include, and as Einstein (pp. 605-607) outlines, is complementary in its complexity.

The findings and recommendations of this study demonstrate that it is not as reductionist elements that we function, but as a complex organic structure that encompasses the tangible and intangible as constants. Einstein utilised the totality of his very essence as a human to create remarkable breakthroughs in his work, and it was from such inspirational leaders of thought and action in human society that the exploratory company could contemplate the import of the junction between the tangible and intangible to interpret uncertainty and risk encountered during entrepreneurial endeavours.

## **5.6 Chapter summary**

In validating this thesis, Remo Media/Reed Films, that is, the exploratory company, embarked upon a course whereby it used the parabolic scramble as its framework and implemented a strategy based upon a foundation of clustering (Dunning, 2000, pp. 11-29) as was evidenced in its research. The notion of clustering was prompted initially by a discussion with my principal supervisor Dr Dennis List, at the commencement of this research, when he commented that it may be possible to cluster outside of a geographic locality. In his remark Dennis was projecting to an era when technology would make this a matter of course and perhaps it will, or is already achieving this (Frith, 2012).

Dennis was committed to an interpretation of the future and saw the limitations of contemporary analysis when completing his doctoral thesis and so he created his own framework (List, 2005, pp. 8-9). I never had the opportunity to discuss the parabolic scramble with Dennis. However, he set in

train the structure that would ultimately produce it, and although it was not emergent during this time which were to be the final months of his life, I am indebted for his part in its creation.

The combination of the parabolic scramble and an awareness of path dependency (Puffert, 2000, 2002, 2004) through the examination of successful eclectic organisations outside of the screen industry; prompted a course of clustering for the exploratory company that has begun to integrate it into the market in a local, national and global operational context.

The ambition of forming a company and realising its potential in the market has been a long and eventful journey, one which has been testing of convention and an education in its real sense for the founders of the exploratory company. What the research provided was a device that the founders of Remo Media/Reed Films could use to interpret and guide the SME to realise its path of exploration and be a pathfinder (Shackleton, 1995, p. 4; Soanes & Stevenson, 2004, p. 1049) enterprise in a true sense. It operated as though it was discovering anew and adopted the metaphor of the Voyager Probes (NASA, 2007, 2012) and discovered data outside of the subjective perspective of its origins; and ultimately realised an objective reality as it became the pathfinder (Soanes & Stevenson, 2004, p. 1049) or pathfinder enterprise (Shackleton, 1995, p. 4) for its own endeavour. There is much that can be achieved by innovation in the screen production sector and innovative producers and production companies willing to venture into new or developing areas (Verhoeven, 2010, p. 134; Howkins, 2001).

As Welch (2001) summates in his Prologue

*There is no straight line to anyone's vision or dream. ... [and throughout his] ... small-town ... story [he] never stopped being aware of [his] roots even as [his] eyes opened to see a world [he] never knew existed. (p. xvi)*

When we consider visionary and inspired leadership in the modern context an individual from the past has re-emerged to take his rightful place. Relevant to this study, and its conclusion, is an explorer who interpreted adversity and chaotic conditions in the midst of the most extreme of inhospitable environments with resolute and determined purpose. He led his beleaguered team, making life and death decisions and choices that saved all souls in his care and provides outstanding inspiration (Mann, 2001, pp. 301-303; Morrell & Capparell, 2003). He is a remarkable example from history that has relevance to the entrepreneur in the modern context and is a



transformative example. Sir Ernest Henry Shackleton (1874-1922) faced the desolation and despairs of situations that epitomise ‘challenge’ or *in extremis* and was triumphant in ways that are now recognised for their legendary status of resolute heroism (Mann, 2001, pp. 301-303; Morrell & Capparell, 2003).

Albert Einstein (1905) faced the personal challenge of a discovery that defied convention (1916, pp. 770-822) which was to become one of his and physics’ greatest transformative achievements (Cranton, 1994, 1996; Mezirow, 1991, 1995, 1996, 2000, pp. 3-31) and provided the theory of relativity (Hawking, 1988; Hubble, 1929; Lemonick, 2011).

*Walt Disney was ... one of the most influential and innovative figures of the 20th century entertainment industry. ... Disney’s creative capabilities have been compared to those of Albert Einstein, in part because of both men’s use of highly visual and physical fantasies in their discoveries. (Fox, 2008, p. 29)*

As Walter Isaacson (2010) outlines in his biography of Steve Jobs as the co-founder of Apple, Inc. the late entrepreneur boldly utilised Albert Einstein’s outstanding qualities (p. 436), amongst others, and had a reverence for the physicist demonstrated in ‘... his bedroom [where he] had a ... framed picture ... of Einstein ... on the wall ...’ (p. 128). Steve Job’s biographer makes the comment that

*[v]ery few ... companies ... could have gotten away with ... associating their brand with Gandhi, Einstein, Picasso, and the Dalai Lama. Jobs was able to encourage people to define themselves as anti-corporate, creative, innovative rebels simply by the computer they used. (p. 436)*

Steve Jobs’ admiration of Albert Einstein was evident throughout his life, It was said of Steve Jobs that he aspired to be ‘... a chosen one ... like Einstein ...’ (p. 164). Steve Jobs strove to be enlightened and said so including Einstein, Gandhi and gurus he met in India amongst his chosen few (p. 164). Admiring the works, actions and philosophy of inspirational individuals, entities or organisations, and learning from them, has provided points of reference and at times reassurance on the road of entrepreneurial endeavour whilst striving to innovate products and services. Much like Steve Jobs found I know that there are courageous forebears to any pursuit who can provide a benchmark of audacious success, in some cases as well as a reassurance, that we are not alone in our labour but are in the company of others who have ventured there before us.

As this investigation was concluding, there appeared another validation of the research in the form of entrepreneurial and innovative Adelaide filmmaker Mario Andreacchio (2013) who inspirationally reviewed the government-funding model to then develop an alternative (pp. 18-20). In the spirit of a pathfinder (Shackleton, 1995, p. 4) enterprise, this assessment of path dependency in the 'subsidy model' of screen production has resulted in a rich and transformative option for those seeking to be free of this convention that is only so because we sometimes do not see beyond it. For those that do the rewards are waiting and can take the filmmaker, production company or creative entrepreneur to encounter far reaching alternatives that may not have been previously considered or conceptualised (Andreacchio, 2013, pp. 1-20).

Dr Dennis List (2002) wrote in the revised third edition of his well-received 'cookbook' entitled *Know your audience: A practical guide to media research*

*Research is not that simple: it works best when you understand the principles, and adapt them for your own needs. (p. 5)*

Dennis followed this principle throughout his discovery of new research modes and methods; as too would I develop and document my own process of interpreting the material and research derived from this study; that greatly extended the philosophical and operational foundations of the exploratory company; and has enriched my outlook on entrepreneurship, innovation, creativity, business, industry and all aspects of operation and ultimately existence.

Upon reflection, the religious service celebrating Dr Dennis List's life provided a profound statement and means of encapsulating the tangible and intangible (Barney, 1999, 2001; Penrose & Pitelis, 2009). It also provided a way to understand variables (Gleick, 1987; Lorenz, 1972; Mandelbrot, 1977, 1982; Nash, 1950a, 1950b, 1951) and conceptual and methodological (Glaser & Strauss, 1967, pp. 28-31 & p. 40; Reason & Bradbury, 2008; Revans, 1980, 1983; Shank, 2006) exploration which has been so much a part of my endeavours throughout this research and is a tribute to Dennis and his legacy '... what is seen is transitory, what is unseen is eternal (2 Corinthians 4:13-5:1)'.



**Figure 5.2** Mission Specialist Bruce McCandless II, is seen further away from the confines and safety of his ship than any previous astronaut has ever been. This space first was made possible by the Manned Manoeuvring Unit or MMU, a nitrogen jet propelled backpack. After a series of test manoeuvres inside and above Challenger's payload bay, McCandless went 'free-flying' to a distance of 320 feet away from the Orbiter on 2 December 1984'. (NASA Johnson Space Center, 1984)

The entrepreneur ventures into the unknown (Frederick, O'Connor & Kuratko, 2013, pp. 3-5) as depicted in Figure 5.2 much like the astronaut dependent upon earthbound knowledge and technology to survive in an unexplored or unfamiliar environment where life supporting systems can be vulnerable and easily compromised. The Voyager Probes (NASA, 2007, 2012) are akin to the exploratory company in that they are each a self-contained entity that are independent of the human although very much dependent upon human structures, knowledge, construction and control.

By taking a leap of faith (Morley, 2013) it can teach the entrepreneur that faith is justifiable, faith to believe in oneself, faith in the process and the entrepreneur's abilities to embrace success as well as deal with the inevitable challenges that are presented to the entrepreneur (Branson, 2005, 2007, 2008). Ultimately to have faith in judgements to navigate the perceived environment of chaos

(Gleick, 1987; Levy, 1994; Mandelbrot, 1977, 1982) at its most extreme and return home (Godwin, 2000; Sergeant, 2011) safely or continue our journey forever onwards.

As Steve Jobs concluded in his address to students at Stanford University

*Your time is limited, so don't waste it ... have the courage to follow your heart and intuition.  
They somehow already know ... (Steve Jobs' Stanford Commencement Address, 2005)*

There is a 'sixth sense' (Bowden, 1995, pp. 165-171) mixed with experience in the context of creative decision making (Timmons & Spinelli, 2004, pp. 86-87) that is intangible in its constitution but very much a part of who we as humans have always been. Creativity is an essential part of our development and cognition; it is the fuel for our innovations and through intuition and conviction guides us forward to clarity of our perception and reason that should be trusted without hesitation and realised resolutely.



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**Figure 5.3** Customers waiting in line to enter an Apple Store in Adelaide on the release day of a new product (Photograph by Gerard Reed.)

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## **Appendix A**

### **Edited\* Active Research Journal**

\*For confidential and commercial reasons



## Appendix A

### Active Research Journal

**3 July 2007 11:36am**

<http://joeg.oxfordjournals.org.proxy.library.adelaide.edu.au/content/vol7/issue2/index.dtl>

Economic Geography has been investigated for the displacement of enterprises / entities in regional areas and their global market reach. The wine industry has been foremost in my reading and clustering a feature of these enterprises, soil regions, infrastructure etc. not necessarily the case with digital content production.

Vardy, Peter. What is truth? / Peter Vardy. Location: Barr Smith Main collection 121 V291w

Currently reading to gain background on philosophical position and constructivism.

Tiles, Mary Introduction to historical epistemology: the authority of knowledge / Mary Tiles and Jim Tiles Location: Barr Smith Main collection 121 T572i

History of philosophy and understanding of constructivism.

Companion to economic geography / edited by Eric Sheppard and Trevor J. Barnes. Location: Barr Smith Main collection 330.9 S549co

Broad text to understand economic geography.

War and economic development: essays in memory of David Joslin / edited by J.M. Winter Location: Barr Smith Main collection 330.9 W253

I have found the historic influence of conflict of importance, I note in an article supplied by Dr. Dennis List regarding Action Research that it grew out of research during and after the Second World War.

<http://people.bath.co.uk/mnspwr/Papers/LearningChangeThroughActionResearch>

**5 July 2007 5:25pm**

Social History of the media from Gutenberg to the Internet by Asa Briggs and Peter Burke Location: Barr Smith Main collection 2502023799X

Very pertinent work on technology and its impact, perceptions, applications etc.

Reality TV audiences and popular factual television by Annette Hill Location: Barr Smith Main collection 25021586769

Television studies book edited by Christine Geraghty and David Lusted Location: Barr Smith Main collection 25020675539

Television Culture by John Fiske Location: Barr Smith Main collection 25014841465

I have been researching global marketing, economic history, film history, the history of film production.

**6 July 2007 5:38pm**

Australian Broadcasting Corporation Television (ABC TV) has sent 'Missing Presumed Dead' to acquisitions so I will pursue other broadcast options (as well). All broadcasters are reluctant to pay for programming except for an acquisition. The object is to make the program something that they are prepared to pay for, because they want it!! Who is the market? What does the market want? In the United States of America (USA) cable television made its own programming something that hasn't happened in Australia, well slowly perhaps, but [broadcasters whether cable or terrestrial] need programming, and someone will supply them with it. How to be a supplier [is the most relevant question at this time]?

I discovered an excellent article on 'The Internationalisation of Australian film and television through the 1990s' by Sean Maher, Communications Law Centre published by the Australian Film Commission (AFC) in 2004. This article outlines the development of broadcast media during this period and contrasts Australia with international equivalents.

**11 July 2007 11:17am**

Valuable lesson learnt regarding budgeting, always have the quoted price itemised! In business it is very important to say 'no' when required to.

**12 July 2007 11:49am**

Currently preparing my research proposal which will involve Action Research with [our] company Reed Films Pty Ltd positioned as the exploratory company to answer the question 'How do SME film and visual production [businesses thrive in a global] market?'

**16 July 2007 12:43pm**

I have written my research proposal as per the Doctor of Philosophy (PhD) Workshop conducted by the Entrepreneurship, Commercialisation and Innovation Centre (ECIC) on 27 – 28 June 2007. I met with Dr. Dennis List on 12 July and discussed the proposal and Completion of the Core Component of the Structured Program Form required by 1 August 2007.

I am investigating 'Science, Technology and Society' as per Dennis's suggestion.

Trying to locate a suitable journal that will help with my research, and be one which I can potentially contribute to.

I have located a very interesting Commonwealth of Australia Committee paper call 'From Reel to Unreal: Future opportunities for Australia's film, animation, special effects and electronic games industries', House of Representatives Committees, June 2004.

Viewed 'Blood Diamond' (Warner Bros.) at the week-end and Rising Sun Pictures (RSP) are credited for a portion of the Computer Generated Imagery (CGI) effects work, they remain a testament to the international nature of the film industry and having the courage and determination to dive into the unknown making the disadvantage of distance an advantage. They also have core competencies, research for the future and deliver what the market wants, in the timeframe that maintains their advantage.

**19 July 2007 10:40am**

I have referenced Action Research characteristics and Peter Reason lists four characteristics at [http://www.peterreason.eu/Papers/Learning&Change\\_Through\\_Action\\_Research.pdf](http://www.peterreason.eu/Papers/Learning&Change_Through_Action_Research.pdf) that are pertinent to Remo Media/Reed Films:-

1. Instead of contributing to an "... abstract 'body of knowledge'" Action Research seeks to develop "practical knowledge' embodied moment to moment by research/practitioner ... practice."
2. Action Research seeks to involve collaboration, actors in the investigation, participators etc.
3. Action Research has a basis of "in-depth, critical, and practical experience of the situation to be understood and acted in."
4. Action Research seeks to develop practices applicable to the 'now'. Action Research is not about developing abstract theories etc.

The more I read about Action Research the more it is applicable to my endeavour and enterprise.

I am seeking legal clarification of contracts regarding 'Missing Presumed Dead' and don't know how the future will settle, I have only the moment to contend with – this is Action Research. Experience informs decisions that determine other circumstances and decisions.

**19 July 2007 2:47pm**

After seeking legal advice for 'Missing Presumed Dead' I was able to determine a course of action for the documentary.

1. Find out the extent of The History Channel (THC) offer, [in order] to complete 'Missing Presumed Dead' ... All dealings with THC are subject to release from past investors. Finalise a deal with THC subject to obtaining releases from the South Australian Film Corporation (SAFC), AFC, and ABC TV. State terms and conditions, exclusive right to license to other territories ... Commercially negotiate; Funding bodies hold all the power [currently] no room to negotiate.
2. Deal with SAFC, AFC, and ABC TV. Put full deal to them and attach a full release document that Legal Counsel (LC) will source. Negotiate in good faith with ABC TV to have a run after 6 to 12 months. Release to screen with THC in all countries ... Ask for full release in first instance [from investors to date to then be in a position to complete 'Missing Presumed Dead' with THC].

**20 August 2007 3:28 pm**

I am now three weeks into a qualitative course ... conducted at the ... University of Adelaide. I am refining my Action Research approach, in a narrative style. ...

... Friday 17th I sent an email to ... ABC TV asking about acquisition possibilities with the Deputy Scheduler. I also asked for legal contacts as I will move on a release form, requested from LC also on Friday.

The Chief Executive Officer (CEO) of the SAFC was on ABC Radio National as part of the Media Report talking about the new reforms to film and digital funding.

I have prepared a strategy for marketing ... IP that will fall into this new financing era. The forward projection is to try and determine a path of film and digital financing that does not require such

high levels of government assistance and involvement. The main point is that bureaucracy is stifling production ... highlighted with the success of 'Kath and Kim' and its move to the Seven Network ...

I have been reading an excellent book on Film Production which shows all is as it has been and is happening again, and again etc. Turow, Joseph Media industries: the production of news and entertainment / Joseph Turow Location: Barr Smith Main collection 302.234 T956m

Also reading:-

'Cinema and the invention of modern life' / edited by Leo Charney, Vanessa R. Schwartz. Location: Barr Smith Main collection 302.2343 C483c

Reynolds, Glenn H., 'Army of Davids : how markets and technology empower ordinary people to beat big media, big government, and other Goliaths'. Location: Barr Smith Main collection 303.4833 R4631a

Surratt, Carla G., 'Internet and social change'. Location: Barr Smith Main collection 303.4833 S962i

'Media and cultural studies : keywords' / edited by Meenakshi Gigi Durham and Douglas M. Kellner. Location: Barr Smith Main collection 302.23 D961m 2006

### **22 August 2007 10:33am**

I rang ABC TV to contact the Deputy Scheduler who is currently absent ... and spoke to the Deputy Scheduler's Executive Assistant who indicated that 'Missing Presumed Dead' had been sent to Head of Documentaries. I explained that ... [it] ... had already [been] run ... past the Head of Documentaries and then passed ... on to [the] Deputy Scheduler. The Executive Assistant is making enquiries to find out what [is] happening and will let me know. I explained to ... [ABC TV] that I am keen to complete the [off-line and] on-line [edit] and am pursuing an offer from THC [in order to do so].

### **23 August 2007 1:29pm**

I conducted research into the Australian Screen Authority to be instituted on 1 July 2008 and its benefits for independent producers. The current 10BA tax rebate is to be replaced by 40% rebate for film and 20% rebate for television.

The Australian Film, Television and Radio School (AFTRS) Centre for Screen Business (CSB) will take over from the AFC regarding industry research and statistics and provides excellent resources at its website, [www.csb.aftrs.edu.au](http://www.csb.aftrs.edu.au).

A number of articles available at the CSB website which I have printed and recorded as PDF files in a web research folder. Projections regarding digital media and the changes to industry and an over-riding desire by all parties to move towards a private investment model away from bureaucracy and government support. No one has quite worked out how to do this so far, only ideas put forward. Interesting comments by Richard Harris [CEO SAFC] during his Radio National interview which I have downloaded as a transcript from the website, he ... is speculating [however and] is considered to be a leading authority on this topic.

Content Capital is seeking to invest in filmmakers and develop working relationships with them. The Australian Screen Authority is also seeking to invest in producers rather than projects.

### **13 September 2007 11:13 am**

Dennis List gave me an article on 'The Critical Incident Technique' [from the] Psychological Bulletin, Volume 51, Number 4, July 1954 and a reference to 'The Tipping Point: How Little Things Can Make a Big Difference' by Malcolm Gladwell which I will source. Under Dennis' guidance I will look to conduct case studies on several businesses using this in combination with my Action Research.

ABC TV have [now] made an offer for 'Missing Presumed Dead' which I am in the process of negotiating ... I have prepared a proposal for ABC TV Content Commissioning submitting it on 6 September 2007 ...

Reading 'The First XI' by Hubbard, Samuel, Cocks and Heap, (2007) great comment on leadership, management, case studies, Harvey Norman, Brambles, excellent profile and information on Macquarie Bank (innovative businesses run as small businesses). Also 'Future Noir Blade Runner' by Paul M. Sammon (1996) [provides] excellent insight into production of a motion picture, all elements, all aspects of production etc.

Thoughts on pathfinder enterprises, guerrilla broadcasting ... productions ... guerrillas of past and current conflicts never take on the opposition directly, but by stealth, use or re-use technology for other purposes. Go around obstacles, do not engage, and utilize low-tech resources, for high concept solutions. The audience will forgive a simple presentation if it tells a captivating story, focus always on the story, and make the means [of achieving this] far reaching, under the radar of traditional broadcasting. I am seeking to make a niche business, product rich, and brand identifiable [to be called] Reed Films.

### **18 September 2007 2:59pm**

I purchased 'Losing My Virginity: The Autobiography' (2005) by Richard Branson and have started reading it. I found it very interesting to learn of his early life, however most interesting was his description of his near fatal ballooning experience in Northern Africa. I later thought ... that the metaphor of his balloon endeavour is very poignant. Richard Branson equips a state of the art machine of the air that must take its direction from its environment, without the ability to steer or direct it. It is therefore completely analogous to the entrepreneur who ventures out into the unknown as Richard Branson has done.

I draw great inspiration from reading accounts of other people's experiences as it informs me regarding the great unknown. We have to take a leap of faith and jump in ... [as inspirationally Richard Branson does albeit acknowledging his own limitations in terms of mortality].

### **11 October 2007 10:21am**

I completed an A-Z Budget, Finance Plan, and One Line Schedule for ABC TV with less than 24 hours' notice. I managed to hand it in at dead line however would have liked a bit more time to refine it, ... [the Executive Producer] rang to thank me as he was aware how short the notice had been. I have been dealing with [a] Production Supervisor in Perth, [a] Production Supervisor and [a] Production Manager in Sydney, [I discussed with a] Production Manager ...[completing the] off-line edit in November 2007 and the on-line maybe in December [20]07 or January [20]08 depending on availability at ABC TV Adelaide, [with allowance for] two days colour grade in Sydney.

I am completing a subject New Enterprise Operations for the Master of Entrepreneurship [degree award at ECIC] with three assignments due in a week's time. I managed to also complete an

application for D R Stranks Travelling Fellowship to go to New Zealand to research Weta and the Dunedin documentary community.

I have been continuing to read 'Losing My Virginity: The Autobiography' by Richard Branson which has been very insightful. In a range of situations when Richard Branson should have contracted his business size, he expanded it and akin to Rupert Murdoch's News Corp. the gamble paid off. There is calculated risk, as Branson says you must always protect the downside (i.e.:- the vulnerable part of your business, in the event that things go wrong).

What prompted the Virgin Group's expansion was always an event that seemed to deem the end of the enterprise, or the end of Richard Branson, (when he faced Gaol) and his inspiration was to turn this negative into a breakthrough positive. (For example the excise duty infringement by Branson, or the signing of The Sex Pistols as Virgin Records was being supported solely by Mike Oldfield and 'Tubular Bells' and other albums).

I have also been reading the 'First XI' by Hubbard, Samuel, Cocks and Heap (2007) and it is very informative regarding leadership versus management and how each of the eleven firms studied have achieved their outcomes. I am always filtering this back into Remo Media.

I am on the verge of forming 'Reed Creative Enterprises' or 'RCE' however I am not entirely sure if that is the right signature. Other possibilities have included Reed Film/s, Reed Film and Digital, Reed Creative Enterprises Digital content productions.

### **22 October 2007 3:38 pm**

I have completed four assignments for New Enterprise Operations handed in on 19 October 2007 at 9:20 pm (the due date). This will be the close to my Master of Entrepreneurship degree and hopefully I will pass and I will conclude two years of study, which has bridged many events personal and professional. I have come to the realisation that everything that we do in life is a positive; perhaps the entrepreneurship study has helped with this insight. The trials and tribulations of 'Missing Presumed Dead' have not at any stage been negative, they have possessed the charge of an emotional roller coaster but that was only because I wasn't dealing with a controllable entity. All was out of my control, and therefore everything that happened was as it was meant to and destined to happen. The result has been a profound realisation of acceptance. Give up the illusion of control and make plans and react when appropriate, you can really do little else.

My reading of Richard Branson's 2005 autobiography 'Losing My Virginity' has given me a huge insight into business. He talks about long term objectives and is very ethical in his approach I particularly like his mid-life realisation and intention to do more with his abilities; an interesting way to look at it given that this eventuates in Richard Branson rescuing hostages from Iraq as the Allied forces poised to pounce.

I am negotiating with ABC TV regarding facilities and have to get some prices regarding on-line and a sound mix in Adelaide, outside of ABC TV Adelaide. The Manager of Business Affairs (Factual) ABC TV Documentaries has given the ok to 90% of funds [being] release[d] and THC having a broadcast window after 6 months of ABC TV broadcasting 'Missing Presumed Dead'.

### **23 October 2007 10:46 am**

"Path dependence, its critics and the quest for 'historical economics' by Paul A. David All Souls College, Oxford and Stanford University June 2000.

“Beyond path dependency? Constructing new models for institutional change; the case of capital markets in Japan” by Glenn Morgan and Izumi Kubo published in the Socio-Economic Review (2005) 3, pp. 55 – 82.

I am researching path dependence and have begun my draft of the introduction for my PhD thesis. I am incorporating path dependence in my theory base, at this stage because it is of interest as an avenue of investigation and secondly because I am intrigued by the concept as it fits with a theory of history that I have been developing from my experiences; that we build on the day before. History is the building on all that has gone before it, we inherit the day before. Dennis List explained about the key board in relation to path dependency and how the strike of the keys has influenced where the letters are now on keyboards using electronic generation of letters and bearing no relevance to the original typewriter except that there have been generations of people who have been taught how to type in this way. I learnt how to type at school before the introduction of computers on a manual Olympus with Tippex strips for correction. I sat three exams and was a qualified typist before I finished Year Eleven, and use typing every day. This was the most profitable elective of my scholastic career and who would have known as we sat using those manual typewriters in rows of adolescent students how important this skill would be, or the impact of the computer age.

Business is like that we can prepare however we have to take that leap of faith because we don't know what is going to happen.

### **30 October 2007 3:07pm**

I completed my annual review and went to ECIC Yarrabee House last Thursday 25 October 2007 as pre-arranged with Dr. Dennis List. I arrived and after making an enquiry about Dennis, was told that he was in hospital in a coma.

I spoke with ECIC about Dennis and have since found out that his condition has deteriorated considerably. I have thought about Dennis a lot since finding out the news, and I think about the collection of things that we spoke about at the Royal Adelaide Hospital (RAH) Oncology Department as he was receiving treatment. Dennis asked me how my writing of the thesis introduction was going and said that he would like to read it soon which I was preparing to give to him (even though it is in an early draft stage). Dennis explained about Path Dependency which has been very helpful and I believe may turn out to be a foundational area of study for my research and direction of the thesis. Dennis also outlined a range of other things, and I keep thinking of him sitting there very interested and alert ... with always a sharp mind [for detail] and great humour. I have sent an email to [Professor] Noel Lindsay expressing my wishes for Dennis' recovery; however I was told on the phone yesterday that Dennis' situation may not be retrievable. I am quite shocked and saddened that such a wonderful man and excellent supervisor, [whom] I have only just got to know and like, has been struck down so quickly and absolutely, I find myself unable to really accept this and hope, seemingly against hope that he will recover, others have so why not Dennis? I am thinking of him and his family.

### **22 November 2007 11:48am**

I have just spoken with the [Adelaide] Graduate Centre and will be meeting with Professor Noel Lindsay tomorrow at 11:30am at ECIC to complete my Annual Review which was due to be handed in on 31 October 2007.

I attended Dennis' funeral last Friday 16 November at St. Monica's on North East Road, Walkerville not far from ABC TV Adelaide where Dennis worked for 18 years as it was explained in

his Eulogy. It was also not far from where Dennis lived and where we all went after the service to talk about Dennis and his life.

I couldn't help but be inspired by Dennis' attitude as I sat and listened to his eulogy, from his sister-in-law and colleague, talk about his many achievements. I felt at ease with Dennis' acceptance and enthusiasm for his life, work and for discovering about new things, and ways of interpreting the world. I thought about his positive approach to all things including his deteriorating health, it was reiterated at the service that he never spoke about his illness or dwelt on it. I remember him saying that he would read this journal and [the] opening chapters of my PhD thesis, '... get the words down you may never use it, but it is important to start writing early, and I will read it.' This like many of the tasks he set would be linked into a firm involvement by him in my trajectory through the PhD study and never for a moment was there a word spoken about him not being there to guide and mentor my candidature so it is a shock and surprise to think that he will not now be involved or ever read these words, and the many others I will write. Dennis has laid an excellent foundation and I am inspired to continue in the way he directed me, he will be remembered in the work and I have resolved to adopt his remarkable attitude to life, to be enthusiastic, inspired and positive about all that I am involved with. Nothing is insurmountable, even if the expected result is not yielded, the journey is often more important than the destination, and it has taken me a long time to really appreciate that.

I have been dealing with ABC TV Documentaries and given my past experiences expect the unexpected, or perhaps the 'expected' at all times. Then I resolve to just take it all as it comes and deal with all elements of the process when it is appropriate to do so. I have a family to consider with regard to my attitude and there will always be a reason to be preoccupied or stressed. The challenge is to work when it is appropriate to work, and then to live in a productive and balanced way when not at work. ...

... I am putting theory into practice with regard to my business work and the more I engage with the market and prepare my materials to be sold in that market the more I believe in its fruition...

### **28 February 2008 4:06pm**

I am currently involved in the post-production of 'Missing Presumed Dead' at ABC TV Adelaide with ... [an] Editor. Tomorrow is the 2<sup>nd</sup> day of our final week (3 weeks off-line). I will then move to sound mix and complete the off-line in preparation for the on-line commencing 25th March [20]08 ... I have been very busy with developing the business and felt the absence greatly of Dennis List who I realise was a very inspirational part of my PhD studies and business mentorship that transcended just the PhD instruction. Dennis had a mind for investigation and exploration of theoretical possibilities [that] suited my style of thinking and was very complementary.

When I go to ABC TV at Collinswood I often think of Dennis as he worked there for so long and his funeral service was just across the road at St. Monica's Catholic Church. I am sometimes surprised I will not be seeing him again and wish to really continue with my thinking, research and studies as he prepared me so well for. I believe he gave me an excellent foundation and I am almost haunted by our very final conversation on Path Dependency I believe he really gave me the basis of my thesis, on that day at the RAH (Royal Adelaide Hospital), when he was receiving treatment.

I still have his funeral service program in my bag and looked at his photograph as Dr. Dennis List on the cover by accident today perhaps that is why I am making this entry after such a period of time.



... I think of Dennis saying 'What have you been reading?' and whilst in Moonta on two weeks holiday ... I purchased the following. 'Governor Lachlan Macquarie' (1975) by George Finkel, 'From Solon to Socrates' (1973) by Victor Ehrenberg, 'The Breaker' (1973) by Kit Denton, 'The Historical Figure of Jesus' (1995) by E.P. Sanders, 'The Normans and Their Myths' (1976) by R.H.C Davis, 'The Mutiny of the Bounty' (1980) by Sir John Barrow, edited by Gavin Kennedy, from an original text dating back to the 1830s (purchased from Moonta Antiques and Second-hand 41 George Street, Moonta). All are part of my investigation into:-

1. Preconceptions
2. Historical Inaccuracy
3. Propaganda
4. Path Dependent myth and creation

The book on 'The Historical Figure of Jesus' is incredibly illuminating regarding many aspects of Common Era history and its [realities and truths]. My idea is to incorporate some of these readings into a history series but it moves into my research area because we have inherited the propaganda of history and build on it. Much as we have inherited bureaucratic and laborious modes and methods of financing and creating documentary and feature works. The industry in South Australia, and nationally is not viable if a government model is followed and why is this? Because we are path dependent on a bureaucratic system for film financing and production that is complicated by time critical delays and red tape that can starve a project and present obstacles that are created by a system that is inefficient and potentially flawed by its operators. Legislation hinders documentary and filmic production when it is too over implemented and restrictive. There are moves a foot to change this hopefully however in the meantime a company or business can starve waiting for parts of the process to be activated ...

### **20 March 2008 12:34pm**

Off-line and On-line edits are progressing with the sound mix to be incorporated ... next week.

Off-line Editor and On-line Editor had encoding issues on Tuesday 18 March 2008, which delayed a copy of the Fine Cut pre-mix going to Sydney for duplication and publicity that evening in an overnight envelope.

[The Executive Producer] ... contacted me and arranged for a news feed from ABC TV Collinswood to be sent via satellite to ABC TV Ultimo, Sydney. I met ... ABC TV Technical Co-ordinators ... and the DVD was sent at 2:45pm approximately for 55 minutes from the central TV area of the newsroom. The Manager of Production gave me a chair and I sat there watching images of Pat Murphy and family being beamed through the stratosphere to Sydney. I reflected as I sat there how far 'Missing Presumed Dead' had come from an idea to leaving the planet via a television transmission. Pat Murphy would have been amazed that his image could travel in such a manner ... he may have no known grave however... is certainly remembered and ... memorialised in a unique way.

It is amazing that his story also crosses the globe in the way it does, it goes to show that you must make the leap of faith, for you don't know where it will lead to.

This is the case for any of life's endeavours, whether it is business, renovating a house, having children, entering into any area that is previously unknown and out of your experience or comfort zone.

I have decided that a working film and digital business is successful if it communicates an idea in a way that finds an audience. Audience is paramount and government support has its place as a launcher, however there must be the launch and then the market will pay if it wants what you have.

I watch [our children] embark upon their innumerable tasks each day and am amazed at the area they cover. Everything that they do has a reason and purpose, even if it seems incidental. As I collect their toys and books at the conclusion of a day I ... always ... see the way they have interacted with items and used them in ways I would never have thought of, or thought possible. I have said ... that it would be great to track each item in its progression around the house and observe the patterns from a GPS (Global Positioning System) perspective ...

When you give yourself up to the flow of life it becomes much more manageable and less stressful. Yesterday, when [the Executive Producer] rang and was arranging the news feed there was the potential to lose a publicity opportunity and even when the DVD was being transmitted it was potentially diminished in quality, I gave myself up to fate and relinquished any type of control, I can prepare and do whatever I have to do to transition well in my endeavours, however when the inevitable happens you must be prepared for it, the real test of character is how you behave when everything is falling apart, the last thing anyone needs in such a circumstance is for the person steering the ship to also fall apart. ...

When I have been at the [SAFC] doing the sound mix ... I am amazed by its deserted feel ..., I walk around the aging environment and the car park out the back with its litter of old scripts and photocopied receipts blowing around in the largely vacant staff car park. The SAFC will be moving in 2008 ... and it does show, perhaps it will be at a more central location than at Hendon and will become a vital hub helping production. The appointment of [a new CEO] is an interesting and welcome departure from film practitioners. [If such an appointment can herald in an era of fair and equitable transparency as led by the CEO and represented to practitioners by the SAFC staff]. I have always felt uncomfortable discussing ideas, financing and structuring with my competitors, who leave the position ... [to] pursue their own projects [with detailed *commercial in confidence* information]. ... This [is] too close to a conflict of interest and is an uncomfortable fit ...

I would like to see the SAFC become a dynamic co-ordinator of digital content production in South Australia. 'Missing Presumed Dead' would not have got off the ground in the way it did if it wasn't for the SAFC and its supporters ... I have received the seed support I needed and I would like to move on to other projects and not require government assistance. There isn't a sustainable model for digital content production if relying on government grants; it is fraught with red tape bureaucracy ... [and other considerations]. However I always think of Peter Jackson and ... a comment on [one of his] application[s] from the NZFC, which read '[L]et's not waste any money on this!' (Sibley, 2006, p.155). His films went on to have audience appeal and meant Peter Jackson couldn't be ignored [or dismissed].

Peter Jackson used to wear [a] Gorilla suit to work (and ambush his boss wearing it) that he had made in his bedroom at his parent's house. He began animating toy models that he acquired with his Super 8 camera as a child. Using stop motion photography of single frames or grouped shots to give the idea of movement, as his models came to life as outlined in 'Peter Jackson: A Film-maker's Journey' by Brian Sibley [that he wrote] in 2006.

[Peter Jackson used to] watch 'King Kong' on a B&W television set at his coastal home and was drawn into the idea of a mythological creature on an Island. Across a small straight of ocean from his home, in regional New Zealand, was an Island that was cloaked in Maori history and mythology and this fired Peter Jackson's imagination and his love of the film 'King Kong'.

Peter Jackson's English uncle brought several copies of the Super 8 of the original 'King Kong' with him when he visited and little did Peter Jackson know it then but he was on his path to make his own version many years later.

Peter Jackson had everything that he needed in that bedroom at his parent's house in coastal New Zealand, he had himself. He still had to go out and make his projects however he is now an older version of that boy that he was [whom saw] an amazing story unfold on a snowy B&W television set.

The biography entitled 'Peter Jackson: A Film-maker's Journey' by Sibley (2006) [just as the title suggests is inspirational for this journal and its developing thesis and which ] ... I have summarized a part of above [that] goes on to describe the making of 'King Kong' and Peter Jackson's financial struggles to get it made. The book is very illuminating on this deal, especially the section with the Weinstein brothers, and the importance to 'always have a back-up project' as with 'The Lord of The Rings Trilogy', as the back-up project meant he could later make 'King Kong'. I believe the Jack Black character Karl Denham is in part a struggling Peter Jackson trying to get his film made, it is an amazing tale, the making of 'King Kong', and even after he has made it I wonder what he thought of its reception. In this era of War on Terror it is a bold metaphor for America and its brutal repression of the so-called 'beast'. Do we destroy beauty through fear and misunderstanding? Those who are out of their original context that we demonise, exploit, and then brutally repress? How can we justify bombing a civilian population as retaliation? How can anyone think the bombing of Baghdad in Iraq is justifiable, such a historic city populated by non-combatants whose rights should be respected.

I like 'King Kong' more and more when I see it that is until the end which I can't watch. It was on television some weeks ago....

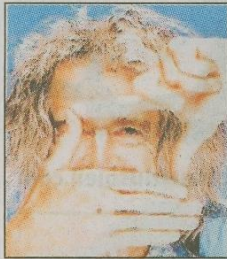
#### **10 April 2008 2:29pm**

I sent the Digital Betacam master of 'Missing Presumed Dead' to the ABC TV Centre at Collinswood ... addressed to ... ABC TV Documentaries, for it to be sent to either Sydney or Melbourne for a tech check.

The last few days, Monday, Tuesday and Wednesday have been long consuming editing and sound days finalising the project which looks good however I can't help but feel some disappointment ...

I spoke with [the Executive Producer] this morning who congratulated me on getting it finished before the dead line and said that the DVD made from the news feed has gone out to 80 or 90 reviewers for publication in TV Guides and similar television media. I explained that I had completed three interviews (Adelaide Hills Weekender, The West Australian, and the Brisbane Courier Mail) and will be interviewed on 2UE Sydney radio on the 20th April 2008 at 11:15am for a live to air broadcast regarding 'Missing Presumed Dead'.

I am looking for [professional collaborators] who ha[ve] a great sensibility and also a desire to do the best job possible, ... I want to develop ... long term relationship[s] with [professional collaborators] that [is based firmly on] mutual trust and respect and I'm still looking and have learnt a lot from my involvement with [professional collaborators] to date.



smh.com.au

**IN SEARCH OF ...**

Michael Idato and Doug Anderson preview today's viewing, including *Missing Presumed Dead*, on ABC1 at 9.30pm. [SMH.COM.AU/THEGUIDE](http://SMH.COM.AU/THEGUIDE).

**DOUG ANDERSON**

**On the hunt for a soldier, this time in hope and kindness**

**MISSING PRESUMED DEAD**

9.30pm, ABC: Here's a wonderfully simple story which reminds us that television isn't necessarily better and more provocative when it's driven by extremes or controversy.

Every Friday night on *Collectors* we are drawn into interesting domains where ordinary people pursue the allure of singularity and accretion; the "stuff" that Wendy Harmer pondered with such cheerful bemusement in her recent series.

This doco began when Gerard Reed was drawn to certain objects on display in the window of a collector's shop in Adelaide. The items included a wallet belonging to a German soldier, Heinrich Bornkamp, who perished in World War I. Reed was moved by the contents of the dead man's relics - his handwriting in poignant notebook entries, letters from family and fiancée that he carried at the time he and the wallet were separated - and other personal effects. Reed's own great-uncle, Pat Murphy, had also been listed as MIA (presumed dead) during the Great War, a fact that accelerated his decision to try to return Bornkamp's papers to surviving relatives - a task of considerable magnitude given the soldier had no known grave and 90-odd years had elapsed.

Knowing there was a family somewhere in Germany who had been left wondering - as his family had about the fate of Pat Murphy - Reed embarks on an initiative in search of some kind of mutual "closure".

With the dramatised documentary *Gallipoli Submarine* preceding it at 8.30pm, this program offers a provocative entree to the commemorations of the morrow.

*Tis mortal sin an onion to devour/ Each clove of garlic has sacred power/ Religious nation sure, and best abodes/When every garden is o'errun with gods.*

Tremendous! Wickid! Get down and squinky with these exotic lilies. "I yam what I yam" declared Popeye. True enough - you are what you eat.

**OPRAH WINFREY** 1pm, 10: So what does a woman who has lost 240 kilos eat? Anything?

A reformed tubbo sashays into Oprah's studio to tell her amazing weight-loss story, achieved without the use of corrective cosmetic surgery or diet pills. High fives and gasps of "Ohhh-mahhh-garrd!" as a heavily tarted-up audience roars its approval of this disciplined stick insect. Viewers experiencing serious post-Oprah amazement have a difficult choice at 2pm: whether to stay on Ten for *Ready Steady Cook* or surf on over to Seven for *Beyond Tomorrow* which looks at the future of dieting.

Both programs are hugely popular in Darfur and with people queuing for rice in the Philippines.

**RADIO**

**POETICA** 3pm, Radio National: In a series of programs that has thus far focused on the "deadly" sins of envy and gluttony, a look at sloth - through what is billed as "a lazy examination in poetry, prose, visual art and music".

The darker side of hedonistic slackness, sloth is widely regarded as the worst of sins because it leads to all the others. But is that realistic and fair? We are encouraged daily, by lifestyle programs and the advertising that punctuates them, to take it easy - to

**ABC1**

- 6.00 Children's Programs. 37487415 10.00 For The Juniors. (R). 72908 10.15 Our Animals. (R). 3190863
- 10.20 Our History. (R, S). 7185366 10.40 India. (R, S). 5196569 11.00 HMAS Sydney Memorial Service. (S). 495155796
- 12.00 Midday Report. (S). 8873
- 12.30 Pie In The Sky. (R, S). 39057
- 1.30 Collectors. (R, S). 6076
- 2.00 The Bill. (R, S). 41892
- 3.00 Play School. (R, S). 46927 3.25 Pinky Dinky Doo. (R, S). 9781724 3.40 Peppa Pig. (R, S). 2635057
- 3.45 Charlie And Lola. (R). 2634328 3.50 Curious George. 9772076 4.05 George Of The Jungle. (S). 1860144 4.15 My Goldfish Is Evil. (S). 9308892 4.35 The Secret Show. (R, S). 590892 4.50 RollerCoaster. 809502 5.25 Blue Water High. (S). Stars Eka Darville, below. 11873 5.55 BTN Daily. (S). 8569724
- 6.05 Grand Designs Abroad. (R, S). 1620144
- 7.00 News. (S). 637
- 7.30 The 7.30 Report. (S). 908
- 8.00 Catalyst. (S). 521
- 8.30 Gallipoli Submarine. (PG, S). The true story of an Australian World War I submarine lost in the Dardanelles for nearly 100 years. 51231
- 9.30 Missing: Presumed Dead. (PG, S). 73958
- 10.25 Lateline. (S). News analysis. 125927
- 11.00 Lateline Business. (S). 5569

- 11.30 Live At The Basement: David Campbell. (PG). 77279
- 12.30 MOVIE: 21 Days. (b/w, PG, 40). Laurence Olivier, Vivien Leigh. 6054390
- 1.50 MOVIE: The Bamboo Blonde. (b/w, 46, R). Frances Langford. 5172941
- 3.00 MOVIE: Behind The Headlines. (b/w, PG, 37, R). Lee Tracy. 1381458
- 3.55 Croc Country. (R, S). 25216361
- 4.30 Parkinson. (PG, R, S). 1475632
- 5.30 The Lion Man. (R, S). 61668922

**ABC2**

- 7am Lateline. 7.35 Lateline Business. 8 National Press Club Address. 9 ABC Asia Pacific News.
- 9.30 Australia Wide. 10 Children's Programs. 1.55

Review by Doug Anderson of 'Missing Presumed Dead' and ABC 1 Program Schedule appeared in The Sydney Morning Herald on page 25, Anzac Day eve, 24 April 2008


27 May 2008 12:07pm

'Missing Presumed Dead' was screened on ABC1 at 9:30pm on 24 April 2008 with national media coverage and substantial articles in a range of newspapers [including] radio interviews conducted on ABC Adelaide and 2UE. Michael Idato and Doug Anderson gave 'Missing Presumed Dead' an excellent review through Fairfax Media that featured on the Internet and Doug Anderson also wrote a column next to the day's television guide (24th April 2008) in The Sydney Morning Herald.

**BRAIN FOOD**  
**MISSING: PRESUMED DEAD,**  
**THURSDAY, 9.30PM, ABC1**

THIS is Gerard Reed's personal journey to discover what became of Heinrich Bornkamp, a German soldier of World War I, whose wallet he found in a collector's shop in Adelaide. Gerard describes how he felt moved by the German soldier's handwriting, his notebook entries and the poignant letters from his loved ones and fiancée. And though it seemed unlikely, he felt a responsibility to restore the diary to the soldier's family.

'Brain Food - Missing: Presumed Dead' on page 3 of the TV Guide,  
Sunday Mail, April, 20 - 26 2008



**Missing: Presumed Dead**  
ABC1, Thursday, 9.30pm  
★★★

A WALLET belonging to a German soldier gives Gerard Reed an opportunity to lay a lost relative to rest in this documentary that Reed narrates. Stumbling upon the wallet in an Adelaide shop inspired Reed to research the life of its owner, Heinrich Bornkamp, a World War I soldier. Pat Murphy, Reed's great-uncle was one of many "missing, presumed dead" during World War I. And the lack of resolution over his relative's fate provided Reed with the impetus to find Bornkamp's family and return the wallet to them.

'Missing: Presumed Dead' featured in TV EYE, The Guide,  
on page 12 of the Herald Sun, April 23, 2008

# Long journey home for soldier's memory

## HELEN CROMPTON

Walking down a street in Adelaide, historian and filmmaker Gerard Reed spotted a battered wallet in the window of an antiques shop.

He felt drawn to the item and went in. With the wallet was a notebook and love letters penned by a German soldier from World War I. His name was Heinrich Bornkamp. Reed felt an instant connection to the soldier and a desire to return the wallet, a precious keepsake, to its original owner.

This is the beginning of a new documentary that follows the progress of Reed's journey as he tries to piece together the story of the soldier, whether he survived the war and whether he was reunited with his sweetheart, Marie.

< This story has a parallel with

another wartime story, one closer to home for Reed. Reed's great Uncle Pat Murphy never returned from the war. He was missing; presumed dead — the painful and inconclusive phrase taken by Reed for this poignant ABC documentary. The historian's only relationship to Pat was through a village war memorial in England's north-east where his mother came from and where family still live.

What fascinated Reed was the contemporary feel of memories of Pat as recited by his family, echoing the melancholic Anzac refrain "They shall not grow old, As we that are left grow old." At the time, the news of Pat's disappearance had reached his father by word of mouth. Working down the local pit, miners passed the sad news from one to another until it reached the devastated father. Thereafter, the

family never locked their house, hoping Pat would one day simply walk through the door. He never did.

Reed determined to find out what happened to Pat, who had signed up with the then Royal Flying Corps, later the Royal Air Force. He hoped to bring some end to what was for some members of his family, a painfully extended period of grieving. His research turned into an emotional journey, but one from which he did not return empty-handed.

"I often wondered about the impact of those missing; presumed dead because in the Second World War my grandfather was missing for a period of time and he later turned up as a prisoner of war. I wondered what that would have been like — I haven't explored that with my own father but I know his absence was actually quite profound.

"I think there are a number of issues that come up through wars. I don't know how people come to terms with losing someone without knowing what had happened to them. That's quite an extreme experience for anyone.

"I also don't understand in our context of these tremendous historical events, the impact on our societies.

There always tends to be a legacy and we might not want to talk about it." Reed stumbled on a nugget of "revolutionary information" that finally revealed what had happened to young Pat Murphy. His life ended, it transpired, very close to where the legendary Red Baron likewise met his fate.

For his German counterpart, Heinrich Bornkamp who had also been pronounced missing; presumed dead, the news was more illuminating. Indeed, the historian found immense satisfaction in finally returning the contents of the wallet and the notebook, to three of Heinrich's daughters.

It would appear this went some way to giving a sense of peace to the surviving members of another. The fact these men fought for opposing sides, said Reed, was inconsequential in terms of ameliorating some of the suffering of families blighted by war.

**Keepsake: The wallet belonging to German soldier Heinrich Bornkamp.**



"I had an understanding that soldiers of World War I were pretty much in the same situation on both sides. There seemed to be great respect among the soldiers for the opponents on the other side, even though it was such a harsh and brutal conflict. I assumed there might be a family in Germany who wouldn't know what had happened to their relative. I suppose I was trying to furnish information that I would have liked to have been given."

**Missing: Presumed Dead is on at 9.35 tonight on ABC1.**

...Helen Crompton wrote [a] featured [article 'Long journey home for soldier's memory'] which appeared in The West Australian, on page 5, 24<sup>th</sup> April 2008 [as above].

... the Brisbane Courier Mail wrote an article that appeared prior to the screening in their television guide section and Will Lowes highlighted the program for Blaze Media, that I discovered a few days before screening on the Internet, [with a great compliment of 'small masterpiece'].

I have completed a post - production script which incorporates all dialogue with time codes, clearances, and music for 'Missing Presumed Dead' and other deliverable items that I will send to ABC TV today.

### **17 June 2008 3:29 pm**

I have now entered 'Missing Presumed Dead' in the AFI Awards, Leipzig DOK51, London Film Festival, IDFA, Corona Cork Film Festival, and I have today prepared an application for the New York International Independent Film and Video Festival, which is in September 2008.

I have also sent a copy of the documentary to ... THC...

There have been other items cropping up on the net regarding 'Missing Presumed Dead' one of which is in Russian.

I have continued to write short stories and scripts one of which could be an excellent short film call 'The Unfair Field'.

... [We have formed] 'Reed Films Pty Ltd' ... now to make it into a viable company with international reach [to screen] markets.

### **23 June 2008 3:12pm**

I am seeking to create a six-month plan that will launch Reed Films Pty Ltd. My objective is to secure cash flow and become self-sufficient exploiting developed IP.

... Managing Director of WIN TV (Wollongong Illawarra New South Wales Television) [discussed] on Radio National ... market fragmentation and the challenge of broadcasting with the competition from an ever-changing narrowcast market. ...

### **24 June 2008 2:01pm**

.... I believe Dr. Dennis List was in a hurry to set my PhD studies on track and he has done this. I often think of our discussions as I write here and with regard to my thesis and contemplating re-continuing it, (which I did yesterday).

My interest in Path Dependency is due to the fact that I am locked into a pattern of behaviour, which is inefficient and redundant. It is important to understand that pathway to some degree, and ascertain how it developed, however it is much more important to look at processes and to determine a more productive way forward. Because something has become an established mode doesn't mean that it can't be changed or modified at a later date. I am not condemned to a 'Groundhog Day' scenario for the remainder of my life. We have only one life and it is important not to waste a second [of it], as you could be a second away from death and why not enjoy life to the full [at all times]?

I am interested in Path Exploration, Path Development, and Path Direction, [as well as] stepping off into the great unknown and surviving. The fear is that it will represent destruction in its most extreme form and this is very limiting, why should it be worse? Why shouldn't it be better? Getting out of the comfort zone isn't that hard when the zone you are currently in is anything but comfortable ...

**30 June 2008 2:54pm**

I have determined to produce my work through Reed Films Pty Ltd in an organized and systematic way. I need to use my time in a ... sensible and constructive way ... and must maximize [its use] and return. ... However in periods such as this the most work is done. Richard Branson said as much in describing doing his daily work in 15 minutes, he explained that he doesn't do any less work he just makes every second count. ... I have come to realise that a comfort zone is nothing of the sort, it is usually non-challenging, and experience poor...

... I have just read a series of articles on Path Dependency and Path Exploration and the way there has been an interdisciplinary development of the concepts and incorporation into psychology, economics, technology, social science, history etc.

My approach to my thesis will be to write around Path Dependency, Path Exploration (and Path Creation) with regard to the film industry and its history and examine the limitations to construct a model that is appropriate for an innovat[ive] industry such as the film and digital [production sector]. In many ways film and digital [production] has not changed fundamentally since its commencement, the non-linear editing on computers at present mirrors the non-linear cutting of celluloid and even incorporates antiquated codes such as Bin and editor's jargon and experience. I used a piece of editing machinery once where I constantly and subconsciously hit the incorrect button which caused errors with the edit, until I realised that this machine had the button I was used to in another place and so I had to consciously correct myself each time I wanted to follow the body memory that had been learned over thousands and thousands of edits prior to the machinery changing [its control pad format].

Editors and filmmakers follow a path that is established and has decades of experience entrenched in it, the remnants are there as we have to relearn and develop, adapt to new technology that has strong historical ties to the original machinery of film production. This is a theory of development, I want to acknowledge the past in the present, however subconsciously. Holograms are equivalent to the still images of early photography and will be the future, however no one seems confident at present, lots of promise no resultant technology incorporated into our lives.

I know there will be a convergence, computer editing, creation, holographic output – transformational. The holographic future will have strong links to our present and the past.

**1 July 2008 11:46 am**

Article 'Limiting Path Exploration in BGP' (2005) by authors Jaideep Chandrashekar, (University of Minnesota) Zhenhai Duan (Florida State University), Jeff Klansky (University of Minnesota) and Zhi-Li Zhang (University of Minnesota) from a Computer Science and Engineering background, outline in their paper how Border Gateway Protocol (BGP) is the adhesive for "... a collection of independently administered Autonomous Systems (ASes), and is '... the de facto inter-domain routing protocol in the Internet' (p. 1). They go on to suggest that Path Exploration is the process by which the BGP can recover from a failure however is path dependent and it is this that causes delays and network problems when trying to reconfigure and recover. The path exploration is choosing valid and invalid pathways and testing them to establish a new pathway and this causes the delay. The author's suggested solution is to streamline the process by applying an EPIC, which is an *enhanced path vector routing protocol* that essentially establishes a firmer Path Dependency or refined Path Dependency, [viewed on 1 July 2008], <[http://www.cs.fsu.edu/~duan/publications/epic\\_infocom05.pdf](http://www.cs.fsu.edu/~duan/publications/epic_infocom05.pdf)>



Perhaps there is a model of understanding here in that a series of events cause a pathway to be inefficient, one which is established and heavily integrated into our processes and needs to be refined rather than re-established by a new mode or system. The refinement may be enough, for instance Dr. Dennis List explained that in the book 'The Shock of the Old: Technology and Global History since 1900' (2007), the essential finding is that we have technology that is very well refined and at its optimum operational efficiency i.e.: - the combustion engine. Perhaps it is the same with a model of production and funding for digital content production, we have an investment in a structure which is inefficient and needs refinement, through a Path of Exploration and then a re-establishment to a new and improved Path of Dependency.

Are we all Path Dependent? Is it instituted from birth as we learn from our parents as teachers? And then we learn from society, and build on this, or maybe we will have to relearn new ways and methods to establish our own path, which is so heavily invested with time and effort that it becomes difficult to turn it around easily. The innovative entrepreneur must perfect a reaction to the norm, the established, and our own norm especially, look at limitations and be always open to explore new ways forward.

I believe more and more that we are the Path Dependent; we can fall into a pattern of behaviour, either consciously or unconsciously. It is important to explore our modes and methods and seek to understand where we can improve [through consistent and constant reflection].

I watched the original 'King Kong' last Saturday night on ABC 2 and was impressed with Peter Jackson's faithfulness to the original screenplay in his version of the film. There were obvious enlargements of characters such as Jack Driscoll who was a vague disapproving love interest to Ann Darrow in the original which was transformed in the remake to be an understated super action hero and rescuer in the form of an ethical and honourable playwright (a strong contrast to the morally dubious Karl Denham as Jack Black portrays him). Peter Jackson must have gone to the original script as he includes the Spider Pit sequence which was from the original script by Ernest Schoedsack and Merian C. Cooper however never used in the 1933 picture (the original Karl Denham character was apparently based on Merian C. Cooper according to Jay Antani in a review in 2006 about the 2005 film.)

The making of such an iconic picture as 'King Kong' from so many decades before raises issues around its subject matter translating to a contemporary audience. As an action film for entertainment it is a complete success and must achieve the heights that Peter Jackson wished to achieve for his picture. As regards its historical context and position concerning colonialism and post-colonialism that would make a very interesting explorative treatise that is of particular relevance given its juxtaposition of socially specific societal perspectives. Is the inhabitant of Skull Island any different really to the aviators or military personnel who seek to conversely destroy 'King Kong'? Are not all protagonists reacting to the unknown, the foreign, the outcast? That is not for my examination here however I find the translation of literature to film of relevance and in the case of 'King Kong' the updating of an original screenplay (which was afterwards furnished as a paperback). So not exactly literature to film, more film to literature, back to film.

For the creator of 'Bad Taste' Peter Jackson must have a tough skin when it comes to the comments of others and this is an important point because it is self-limiting to be focused on the opinions of others or try to second guess them or their agenda (or agendum)! It is important to always be true to oneself to know oneself and follow the true and correct pathway that is our unique destiny. To be heavily influenced by other opinions and agenda is to self-censor. If Peter Jackson had not made 'King Kong' I would not have been particularly interested in the 1933 version as that is truly removed from my consciousness regarding subject and form. The Peter

Jackson remake breathed fresh life into this original movie for the contemporary audience member and I found it accessible. I was aware of the issues of gender and race that are intrinsic with such subject matter and Peter Jackson must also have been I'm sure! He had the sense of self and direction to go his own way and do what he believed was the right thing to do.

I have a range of projects to make that will require a precise application of time and energy ... [and] an investor as has the SAFC and AFC been of immense assistance in the past I need to replicate that on a larger scale and find seed money to launch 'Reed Films Pty Ltd'. What I can do in the meantime is set up a website and market 'Missing Presumed Dead' ... and promote it, as well as find a buyer to sell it internationally. The documentary has been sent to THC.

I use the historic model of the Royal Air Force (RAF) in 1940. Radar enabled the RAF to put their valuable assets on targets at the appropriate moment, rather than patrolling, missing targets and using valuable fuel and ... resources. I need to find the radar to apply my resources, which are finite and precious as required in the most judicious way possible. It is of note that combined with a technological advancement such as radar was the back-up of the Royal Observer Corps (ROC) which was dotted all over Britain and formed a matrix of communication using a simple telephone line. There is seldom a single actor operating on its own the support network is its context, we are all operating in our context and the highly advanced technology can have often have a rudimentary support or network that is its co-efficient.

I must apply this thinking to my tasks, the projects and the system I will implement. We can learn a lot from the historic paths of previous travellers.

This must be applied to everything, and therefore be planned and deliberate with an ability to reassess and react, redefine objectives and only use the energy required, [the essential energy necessary] ...

### **8 July 2008 2:59pm**

I have learnt a lot about not relying on an outcome ...[t]he real power is saying what is right for you and then leaving it. I will take this to deal making and with management decisions with regard to Reed Films Pty Ltd and the production of original material.

I entered 'Missing Presumed Dead' in the Mannheim-Heidelberg International Film Festival yesterday, [and] sent off materials via International Courier. ...

### **10 July 2008 3:13pm**

'Missing Presumed Dead' has been selected for the New York International Independent Film and Video Festival ... I have entered because Bill Mather won a Grand Jury prize there for 'Troy's Story' (2005) just prior to his death and my only other option in America is Sundance / Slamdance. I need to have as many options out there as possible so will make the most of it. Having parted with 500 AUD (Australian dollar) to enter the AFI Awards I felt that the 300 USD (United States dollar) was at least cheaper [for the festival in New York].

I watched a documentary 'Bill Gates: How a Geek changed the World' on Tuesday night this week 8 July 2008 and was taken with a few aspects of his life, none more so than the notion that they didn't know when starting out if you could build a business on software. It was viewed at that time of Microsoft's start-up as an intangible thing that had questionable value, and yet its value was immense and Bill Gates and his co-founders had the foresight to see this. It was like all entrepreneurial endeavours a leap of faith into the unknown and it certainly paid off making Bill Gates the richest man on the planet ...

**15 July 2008 3:09pm**

... I watched a television special on J.K. Rowling called a year in the life of etc.,... and it had some very interesting sections in it, none more so than when she went to her flat where it all began and saw her books on a shelf there. J. K. Rowling made the comment that she would never have thought when she was writing the first of the Harry Potter series in that flat that she would one day come back with a film crew and see her bound books on a shelf in th[e same] flat. It was obviously a very emotional journey for a writer who at one stage was living with her child on government benefits which I know from experience in the British Isles is not an easy thing to do!

I found J.K. Rowling very genuine and interesting and a testament to what can happen when an individual decides to follow their own path despite the opinion and criticisms of others.

... I have learnt from my experience with 'Missing Presumed Dead' that the opinion of others, good or bad is irrelevant. What do I think about it? What is my opinion? This is where it starts and finishes. There were hundreds of opinions throughout my making of 'Missing Presumed Dead' [and it was a great lesson in listening to the only opinion that is ultimately relevant] ...

**17 July 2008 2:35pm**

I came [to a] ... revelation recently ... I will adapt my pre-existing knowledge to re-align my path and establish a mode of operation ... I must forge a path forward and will learn that the possibilities are endless...

... I provide a service, and will provide it to the person who [consumes] it [rather than an orientation to a pathway of government bureaucracy] ... As people sit down to enjoy a show on television, on-line, on cable or satellite ... they will increasingly have to pay, and content will become ever more important. Re-runs may dominate for a period, however the consumer will want more and the broad or narrow caster with the better product will attract the consumer. Simple and straight forward, the essence of my business projection is to find the person or persons who need what I have to offer ...

I put in an application for the Sundance Film Festival 2009 today, which is complicated by my acceptance into the New York Independent International Film Festival 2008. Great to be in a position to enter into Sundance and this will be my seventh festival entry and makes me realise increasingly about promotion and getting an industry profile [however this is often aligned with a bureaucratic orientation with regard to the independent screen production sector in Australia].

**23rd July 2008 7:54 am**

I have been re-reading a book by Bill Gates regarding the use of technology in the information age, the book concerning a businesses' central nervous system being a concept he came up with and is in the title of the book 'Using A Digital Nervous System' (1999) by Bill Gates with Collins Hemingway, Warner Books, [New York]. It is interesting to read because of a number of path dependency areas such as the over-riding use of new technology to refine old processes by the majority of businesses and the lack of understanding regarding the potential of the technology. Bill Gates talks about maximizing the potential by looking at the information age in another way a revolutionary way, he is writing this ten years ago and makes a number of projections about business and technology 'in ten years' which is very illuminating. When he was writing about the adoption of the technology it hadn't yet happened, and he would have been at the forefront of research, I remember from the recent documentary that Microsoft invest \$6 billion each year in

research to maintain its market lead. The documentary made the point that Microsoft was caught unawares by the Internet pick up however very quickly and quite early on Bill Gates sent a memo, (in the documentary) stating the new direction was the World Wide Web after a high level executive visited his old campus and found all the students using email and other connective processes between computers (computer science students).

'The Pirate's Dilemma: How youth culture is reinventing capitalism' by Matthew Mason, 2008, Penguin.

I heard an interview with Matthew Mason on ABC Radio National yesterday at 5:30pm regarding the above book in which he was talking about how broadcasters in America dealt with piracy on the web by offering more than the pirates could. For instance NBC (National Broadcasting Company) offered extra comic strip endings to episodes of 'Heroes' which pirates had put on-line and anyone could access. The NBC website also offered a better quality download and Matthew Mason made the point this additional website made 50 million US dollars last year through advertising, he said that the strategy was not to take the pirates on but to [provide] what they couldn't offer. This in a way is beating the guerrilla by not engaging but by out strategizing.

... I have been watching the 10 year anniversary edition of 'Toy Story' which has some extras on the DVD and which is illuminating regarding computer animation and the beginning of [recent era / CGI] feature animations which I saw the beginning of when reviewing films in England in the early 1990s i.e.:- 'Beauty and the Beast'. A number of actors and filmmakers were interviewed in a tribute segment called 'Legacy ...' and said one universal thing about 'Toy Story' that it had a good story!!

Story is everything no matter the technology, a quick search regarding 'Heroes' and NBC gets a first hit for the official website with the options of mobile phone, games, and a whole lot of other additional material for the 'Heroes' viewer.

So how does this apply to 'Reed Films Pty Ltd' and its direction?

... I am at a point at which I can realise the work I have created and this is the future of 'Reed Films'. I have confidence that [our] work will connect with a market and now is a period when there is greater freedom regarding the independent production of material and its distribution. I noticed that DreamWorks has a distribution arm to its business. I thought the other day of the independent filmmaker as a negotiator through a range of assisting structures. There is everything there to make films, I had initially thought of guerrilla filmmaking as not engaging the opposition and using high concepts with low technology to be successful this is in partly true. However I realise increasingly that there is no contest, what if there isn't any opposition? This is not an armed struggle, we can learn from the dramatic struggles of history which often were and are life and death and a matter of perception, one person's terrorist being someone else's freedom fighter, i.e.:- The Irgun, or Stern Gang against the British Army in Palestine prior to the formation of Israel and then afterwards the Israeli Defence Force and associated agencies against the Palestinian Liberation Organisation (PLO) and the Intifada. Will today's terrorists hold positions of responsibility and respectability in the governments of tomorrow? Most probably.

What if America had done nothing after September the 11th 2001? What if we do nothing and find another way, really turn the other cheek, which is what it is all about. There was a great and interesting documentary posing the historic possibility that the three wise men from the east who were looking for the King and found Jesus of Nazareth in Bethlehem were seeking the Dalai Lama and the documentary suggested that Jesus Christ received Buddhist training and enlightenment when in the east during his twenties when he historically is not recorded. Turning the other cheek is empowering because it is not accepting the standards of another it is seeking to really

understand that level of difference and it offers a stronger ... more eternal message. Don't engage with an adversary, be different is my understanding, be stronger by not relinquishing to impulsive reaction or gratification of pride. Don't spend time looking at the competition, don't compete, be true to yourself and be free. I am not a guerrilla I am not at war; I am on my path which does not include armed or other struggle. Money is the means to getting things done as Richard Branson outlines in his autobiography. Focus on the objectives and the product and everything else will look after itself.

#### **4 August 2008 8:40am**

I completed a presentation at an ECIC workshop on 30 July 2008 regarding my thesis direction and an update on its progress. We have to submit a piece in 3 months, so the end of October 2008. I spoke about Path Dependency, this journal and the thesis, Dennis was mentioned quite a bit, and [Professor] Noel Lindsay gave me an excellent introduction as I jostled with my power point presentation. ...

I left the session confident I was on the right track, and need to substantiate all examples, explain it well, and continue an engaging narrative. I will work towards a model as the aim of the thesis ...

#### **5 August 2008 12:11pm**

I sent an application to Festival Dei Popoli which will be held in November at Florence, Italy. If I'm lucky they will let me in as I am just shy date wise of their first cut off, however within time for their second. ...

I still have Cinema Du Reel, Hot Docs, and Banff to complete as well as BAFTA after a UK screening and Sheffield, and Japan next year.

I am thinking about last week's workshop and the Action Research I am undertaking. What will be the next action that I perform in order to test the resultant?

The promotion of 'Missing Presumed Dead' is instrumental to the launch of other projects, ... I'm not sure where I should go with all of this I do know I must consolidate 'Missing Presumed Dead' and will do, I must trust in the process and continue to enter festivals and build towards its exhibition in world territories through sales and its narrowcast distribution ... which I will embark upon establishing [after ascertaining international sales possibilities].

So what is the path of exploration, or am I path dependent? I would have to speculate that I am path dependent, as I explained at the PhD workshop last week we all are to a large extent. It is for us to look into our path of dependence and evaluate it in order to not be defined or trapped by it. If I was to look at formative conditioning regarding business it would be to look at my family and personal history.

At the conclusion of World War Two ... my grandfather was given some money after being de-mobbed and went into business with his brother ... [t]hey ... were going [well] when they ran into cash flow issues. ... This story was always told ... in the context of [my] family [collectively] not being business people or able to run a successful business. [This was a beacon of failure that ranged eternally in the subconscious as I developed and grew to maturity. Logically I didn't consider it to be ... true, but subconsciously it is a considered point of anxiety.]

On a deeper level I have had my path of dependency established through this...

1. ... The reality is that [my grandfather] ... ran into a cash flow issues and if he could have found a way to re-finance his venture he may have been very successful.

2. I do not know all the details of this episode in the family.
3. I cannot base a belief in an event that took place ... [many] decades ago.
4. Unless someone has had a similar experience they cannot hope to empathise, especially if the person (or persons) finds the venture or topic challenging ...
5. This belief is simply not true or accurate, it is baseless and not relevant, and it must be dealt with and be dismissed...
6. Action Research and the investigation of this subject/topic is a perfect antidote to ... a path of historic limitations. I am redefining the pathway; I am embarking upon path exploration to find a new pathway, and for anyone who has done something new it can seem daunting because there is no safety net, however perhaps the point is that I am out of a comfort zone, ... We limit ourselves if we accept negative thinking, my path will be predetermined if I listen to my own limiter. ... If I am not sure of something ... I will seek information in order to be equipped to make an appropriate decision.
7. If it is outside of my experience and I proceed I will learn and ... can afford to believe in my skills to overcome any obstacle that may present itself.
8. Everything will be fine, business is a fundamental element of our society and is rewarding and enriching...
9. Perhaps as Franklin Delano Roosevelt (FDR) said 'All we have to fear is fear itself'...
10. Richard Branson made the point in his autobiography that money is merely the means to do what he wants to do, the extent of it is not important it is maintaining a cash flow and covering vulnerabilities, he goes on to say he only needs three meals a day and this doesn't change with the scope of the expansion of the Virgin Group, he is enabled to grow his business. Richard Branson is comfortable outside of his comfort zone and is rewarded for his leap of faith into the unknown. (Richard Branson, 2005, "Losing My Virginity: The Autobiography" Random House, Australia.)

### **11 August 2008 8:11am**

I received an AFI newsletter via email, which I accessed last night that lists best documentary and 'Missing Presumed Dead' was not on it. ... 'Missing Presumed Dead' has been an entrepreneurial exercise that has never fitted into the conventional format. It was made in an entrepreneurial way and really represents Action Research in that I would try a pathway and have a degree of success only to hit a dead end, and then [be] back to trying again.

I have developed an idea through my experience that it doesn't matter what obstacles emerge, there is a pathway for 'Missing Presumed Dead' or any project and it is up to me to find it. It may not be conventional and the ease of achievement can sometimes be a negative, I believe ... the strength of the work ... is the audience, and 'Missing Presumed Dead' hit its mark in this respect.

Yesterday, I ... reflect[ed] that external success doesn't [necessarily improve] things, it is finding the resilience and fortitude that is invigorating, and it is rising to a challenge and being tested. ...

... I believe that any process represents peaks and troughs it is how we act in the troughs that are the true test of who[m] we are and what we can become.

**12 August 2008 8:25 am**

...When at the ECIC PhD workshop two weeks ago I spoke about Path Dependency and said there were thousands of moments and reasons that led to everyone in that room being there on that day listening to my presentation. There were a thousand or more reasons why I was sitting there giving my presentation and I think I understand most of them and could chart a course through the years as to how I ended up speaking about my new company, completing a PhD study ... I couldn't have really given the finer details of the destination ([whilst sitting in] this chair in front of this computer at this very moment writing about all of this) if you asked me five or ten or twenty years ago, and yet I did have an idea where I wanted to go and I made very deliberate steps to get here. All that I have become in my life is due to informed and uninformed decisions numbering in the thousands.

The elements of learning are part of our pathway and we explore the next phase informed by the last phase and so on and so on. As we learn it becomes easier and easier and yet we can become locked into a framework, locked in by our own experiences, or lack of experiences, our own preconceptions or lack of preconceptions, it is my task to see beyond my limitations and not be drawn into assumption or complacency. To be forever alert to the changes of life is a skill and very much akin to the ethos of entrepreneurship ...

**12 August 2008 3:34pm**

I have just been reading through a definition on 'Constructivism' and Jonassen, D. H. (1991). Evaluating constructivist learning. Educational technology, talks about constructivism as follows on Page 10:

'... Constructivism, founded on Kantian beliefs, claims that reality is constructed by the knower based upon mental activity. Humans are perceivers and interpreters who construct their own reality through engaging in those mental activities...thinking is grounded in perception of physical and social experiences, which can only be comprehended by the mind. What the mind produces are mental models that explain to the knower what he or she has perceived.... We all conceive of the external reality somewhat differently, based on our unique set of experiences with the world and our beliefs about them.' (Jonassen, 1991, p. 10)

Bendar, A. K., Cunningham, D., Duffy, T. M. & Perry, J. D. (1992), 'Theory into practice: How do we Link?', In T. M. Duffy, & D. H. Jonassen. (Eds.), Constructivism and the technology of instruction: A conversation. Hillsdale, NJ: Lawrence Erlbaum Associates, Publishers (pp. 17 - 34):

'...the learner is building an internal representation of knowledge, a personal interpretation of experience. This representation is constantly open to change, its structure and linkages forming the foundation to which other knowledge structures are appended. Learning is an active process in which meaning is developed on the basis of experience.... Conceptual growth comes from the sharing of multiple perspectives and simultaneous changing of our internal representations in response to those perspectives as well as through cumulative experience.' (Bendar, Cunningham, Duffy & Perry, 1992, p. 21)

'Consistent with this view of knowledge, learning must be situated in a rich context, reflective of real world contexts, for this constructive process to occur and transfer to environments beyond the school.' (Bendar, Cunningham, Duffy & Perry, 1992, p. 22)

Examining Path Dependency through Action Research from a constructivist position may be an illuminating angle to achieve the best results for my thesis. I am going back to my discussions with Dennis List which I was reminded of today when I re-read sections of this journal. I will read the

article I have printed off in hard copy that explains the epistemological basis of “constructivism learning theory”. (Kanuka & Anderson, 1999, p. 1)

**18 August 2008 8:37am**

I read the hard copy by Kanuka and Anderson (1999), mentioned above, and determined to thoroughly explore Constructivism ... as this is my defining theory of understanding. In the article I was particularly struck by the idea of perception, as we cannot know what someone else understands something to be or their perspective on a topic, item, event...as the article outlined there is a range of understanding from the objective to the subjective. I wish to outline this position in relation to Action Research and Reed Films’ pathway as it is unique. No one will have the same experiences as I have had or will have, they may have similar experiences in some ways, but I am the product of my background, understanding, competencies, intelligence, and can explore the opportunities that become available to me which will also be unique. I am seeking to discover a way to have a viable and successful business....

In order to do this there are a number of obstacles that are usual to any business and then particular to my chosen industry, and then again particular to me. I must first of all decide exactly what I want in relation to this and then I can determine where to place my energies.

I will explore more Constructivist Theory and work on the chapter for my PhD thesis.

**25 August 2008 2:17pm**

I have been writing sections of my thesis and have commenced on the methodological chapter of the work. Epistemologically I am set on a constructivist position and am analysing the basis of knowledge learned and experienced from this perspective.

I haven’t heard yet regarding a sale of ‘Missing Presumed Dead’ to THC and a screening for Armistice Day which celebrates its 90 year anniversary this year it is also 90 years since Pat Murphy went missing. I am continuing to send ‘Missing Presumed Dead’ to festivals and can add entries to Goteborg Film Festival, Hof International Film Festival, Rotterdam International Film Festival, Stockholm International Film Festival, and Torino Film Festival to the list...

I will move on to sales agents and distributors as a precursor to the creation of a website and on-line sales of the documentary. ... I will also contact ABC Sales to give them first option on the documentary and its sale, I would like to see if I can publish the script in its two versions, before filming and afterwards, the similarities are quite remarkable the writing of a script for a documentary was an amazing and [enlightening] exercise and it enabled me to know exactly what to do when faced with interviews and short periods of time filming in different European countries. At the end of a week I looked through the script in England and was amazed at the amount of material I had accurately predicted, and documented. This is a classic case of what came first, the script or the words from an interviewee I had a great degree of accuracy due to research and accurate imaginings, and was forced to take a leap of faith into what at times seemed to be a daunting area of investigation.

The same can be said about marketing a piece of work, which is another area of exploration in order to discover a path way that can represent a return on investment in an efficient and effective manner. I am merely moving into a territory that is part of a learning curve and adds to my knowledge and ... continue to revise my marketing plan, and seek new avenues for ‘Missing Presumed Dead’s promotion. Sales agents are the next contact and questions regarding



narrowcast and territory sales are important to ascertain and incorporate into the marketing strategy.

### **28 August 2008 2:46pm**

I am continuing to write my thesis and have today incorporated statistics regarding documentary production in Australia. It demonstrates statistically that New South Wales (NSW) with 33% of the population made 61% of production over a ten-year period against South Australia with 7.3% of the population making 1%. Producers in South Australia are at a disadvantage if competing for government subsidy in its current form, there must be a way of using it selectively and as appropriately however never being in a situation where it is required for survival.

I contacted ... THC and forwarded a DVD or 'Screener' ... today ... I am looking for a sale of 'Missing Presumed Dead' for the 11th November 2008 and have also printed off sales agents and distributors from Screen Australia to begin sending my promo around to get some international interest ... Must secure a Production Investment Agreement (PIA) with the SAFC and Screen Australia, and will look at the way other countries organise the financing of productions. [Regarding] AFC statistics ... I must have a way to check their impartiality.

### **1st September 2008 9:55am**

I received an email from THC and ... Leipzig has accepted the documentary into its market, with a payment of 96 Euro (European currency) which will be refunded if it is selected ... I probably ... go with it as it is another avenue, [and] need[s] to be in place by the 12th September 2008.

Some thoughts regarding my thesis ... that I should investigate ... does Screen Australia limit production by government statistics of production? Does the fact that Screen Australia needs to meet its bureaucratic criteria mean that its focus is not on a viable film and digital industry that builds upon real success, not intangibles or networked pieces, [or] are the politics more important? Do politics get in the way of production? Does the very nature of government investment limit quality when the criteria are about things other than the work itself and its commercial success? Is commercial success everything? If you want to build a viable industry that is self-sustaining then yes you do! Government money can only be a kick-start to production, as money must be generated independently if we are to have autonomy as filmmakers.

### **8 September 2008 10:56am**

... am I looking at the wrong end of the sales' spectrum? If no one is prepared to pay for a documentary of this kind, then why not?... and there is cast the poverty trap of documentary filmmaking. Two possible outs come to mind, either get a cash flow program going that is expedient and flexible or find the people who are interested in investing in [the] work. If the latter perhaps the ... value is not monetary, what is the motivation, not always financial in an obvious way, perhaps as a totality but not initially?

Take the government agencies supporting digital content production they are not motivated by financial [results] but by bureaucratic outcomes, according to policy and government criteria that secures their budget. This is inefficient for the filmmaker who needs the finance to make the product and then the ability to recoup from sales. The sales are so often a very small percentage of an average television documentary, unless it is marketed effectively.

Marketing and a marketing strategy are essential for a successful filmmaker to produce product.

**8 September 2008 1:52pm**

What are my immediate strategies for marketing 'Missing Presumed Dead'?

1. Contact ABC Sales as a matter of priority.
2. Speak with THC....
3. Contact SAFC and AFC and clear any necessary elements with ABC TV regarding THC sale. How does a sale to NZ affect the ABC TV contract?
4. Inform CE.
5. Contact sales agents, send promo and if time and date of THC screening is known inform them.
6. Ask ABC TV for a copy of their promo, high and low resolution quick time files for promotion purposes.
7. Create a website with links to other sites for promotion. ...

If in doubt on any level it is important to be clear about an objective and negotiate any obstacle with ... clarity. There is nothing that is insurmountable through negotiation, and this is not localised to negotiating with an individual or institution such as a corporation. Negotiation is a frame of mind and a way of conduct and negotiation in its true sense is pleasant and exciting as it opens up opportunities and possibilities. If a positive frame of mind is always maintained even when efforts on the part of the actor does not derive any headway or benefit to the objectives outlined or determined by the actor - that positive framework will carry the actor through.

A philosophy of positive outlook does a range of things when the actor is negotiating; it maintains focus and enthusiasm that are powerful tools to employ to derive outcomes. The outcomes can be positive or negative as per the outlook of the actor, negative outcomes are opportunities to learn or redefine objectives.

The accommodation of change is powered by a philosophy of positivism as this enables energy to be taken to the task at hand.

Take for instance creating a business in a competitive environment in a capacity that the actor allows to be defined by others, there will be no progress. For instance I have taken 'Missing Presumed Dead' to a range of markets and market representatives and each and every person has had a different take on it, I am at the core of the project that must drive outcomes, be informed by the market but resolute in my final evaluation.

...Taking the initiative with drive and determination is the essence of a successful entrepreneur and entrepreneurial endeavour, all can be seen as an opportunity, anything can be [seen in this way] and when imbued with this idea and energy then change is a friend and ally. Change can power possibilities and when embraced is the means to move forward, to innovate to explore it is all that a pathway of exploration and redefining of dependency can supply. Attitude is the beginning of any effort, I often struggled with an idea of faith as a child as defined by religion, it wasn't that I didn't have faith I have a lot, but not in the way that it is prescribed through religious doctrine, I liked the stories and the history however just couldn't quite believe in the way that was required or how I perceived it to be required.

... When I was given an opportunity to run a television station at University (UNSW UHF 48) I remember the leap of faith required, as we had to make productions and programming and I didn't know if I could, I had [all the elements that I needed] however not the consolidation of experience. When I began I didn't look back and churned out product, I did it because I had to, I had to be fast, highly productive with little resources and ... [survived and ultimately] thrived. It

reminds me of the scene from [the motion picture] 'Apollo 13' (1995), when the Mission Control Center (MCC) arranges a lot of disparate items in a room full of scientists and says we need to make a filter to purify the astronauts toxic CO2 laden air and this is what we have and the team successfully creates the filter and its infrastructure and instructs the astronauts at many thousands of kilometres how to make it and they do and it saves their lives. Those scientists, as depicted in the film, [and it is clearly a cinematic depiction skilfully crafted to create dramatic tension] with their white shirts, neat office trousers, and buzz cuts did what they had to do with what they had in the time frame they had, their ingenuity and creativity was exemplary and saved lives, it is an incredible story and shows what can be achieved when you have to. If Apollo 13 had not run into technical difficulties those individuals [or the individual as it was in actuality] would not have been required to create as they did they would not have ever known what they were capable of. This example is included as a metaphor, and whether historically accurate [in parts] or otherwise embellished, is true for an operator of a business...

...I don't know what the future will hold and this is the great part of it. As I walked along a footpath in Adelaide and discovered a wallet by chance in the window of shop I had no idea where that would take me, it took me on a roller coaster ride of ups and downs and taught me the greatest lesson of all [to be] resilient. Resilience and application of knowledge, I learnt to be better and better at dealing with situations and people. I negotiated all obstacles and I realise in hindsight if I had adopted a zero emotional state it would have been painless. For instance remove the emotion and what is any task but an action or series of actions?

I have just read an article (The Advertiser, Monday 8 September 2008, p. 15) about 'Australia' by Baz Luhrmann which hasn't finished being filmed and is already starting its lobbying and marketing strategy for an Oscar nomination which they speculate in the article can raise a film's box office by \$30,000,000 and as such they are prepared to spend a \$1,000,000 to get it there. A team from the production is, according to the article, this week setting themselves up to begin the process of building their strategy to succeed in this competition.

This puts into context my ability to market my film and as of now I have entered into 14 festivals or competitions and have been accepted into one festival and one market (recently found out if I pay almost a hundred Euros I can be part of the Leipzig Film market). How does this compare and how do I increase 'Missing Presumed Dead's profile and chances? By always seeking to move around obstacles and negotiate effectively and efficiently ... [with] clarity, anything that arises. This has always been the lesson of 'Missing Presumed Dead'.

When "It's a Wonderful Life" was released immediately after the second Great War of the twentieth century in 1946 no one wanted to know about it despite it being nominated for 5 academy awards. It was given a copyright free licence for its images due to a clerical error at the National Telefilm Associates (NTA) in 1974 and some royalties were to be paid for the derivative work of an unpublished story 'The Greatest Gift' upon which it was based, at a greatly reduced cost to be screened on public television. In later years ... this exposure made it an all-time great, it is a wonderful film with a fantastic story and message and has been one of the all-time most successful Hollywood productions, however not when it was released. NBC currently screens it twice annually ... Ebert, Roger, 1999, 'It's a Wonderful Life', Chicago Sun-Times, 1 January, viewed 24 February, 2008, <<http://www.rogerebert.com/reviews/great-movie-its-a-wonderful-life-1946>>

**15 September 2008 3:45pm**

I have today forwarded a 'screener' of 'Missing Presumed Dead', synopsis and press articles to [the] Manager ... at ABC Sales Worldwide and confirmed a 25 April 2009 screening of [the

documentary] with [THC} for Australia/New Zealand. THC will be getting New Zealand as an exclusive ...

### **16 September 2008 11:52am**

I completed and submitted an application for Cinema Du Reel today, which is from March 5 – 15 2009. I was able to put the French translations completed for [a previous] IDFA application to good use, as well as updating my Sundance Film Festival application with short and medium French synopsis of 'Missing Presumed Dead'.

I am working on the PIA for the SAFC ....

### **25 September 2008 8:31am**

I have submitted a revised PIA to the SAFC ... I am requesting deferrals for 'Missing Presumed Dead' be paid out prior to the investors i.e.:- AFC, and SAFC. ABC TV does not require payment, as their amount was the purchase price and by default support of the project to finalisation.

I contacted CE and updated him regarding THC and 'Missing Presumed Dead'. He gave me a contact number for ABC Commercial and will forward ratings for 'Missing Presumed Dead'.

...I am completing a D R Stranks Travel Fellowship application, which I will drop into the Graduate Centre today for travel to New Zealand next year. I am asking for \$5000.

I am re-reading and giving further attention to the references of 'Path Dependence and the Evolution of City Regional Economies' by Professor James Simmie, Paper presented at a workshop at St. Catherine's College, Cambridge University, Cambridge on 11 September 2007. ... Broadly outlines the position of Path Dependency in an evolutionary context which is explained against a Darwinian argument in part, with the broad thrust of the paper explaining the current position of Path Dependence theory as a new area of investigation. The references are particularly good, as is the entire article, and its focus on regional development (in Britain) in terms of its economies. Why has one city been more innovative than another for example? This is perfect for my study and exploration of path dependency and regional commerce in the context of Reed Films in a global market.

### **7 October 2008 10:41am**

Received another festival notification last night, this time from HOF Munchen and although I begin to care less and less, there is a part of me that begins to question my program, the product. It did very well with the audience and that is what matters, media coverage out classing similar programs on the night with literally ten times the budget, so what to be learnt from this? It is a relearning of the same old 'Missing Presumed Dead' script, always do it beyond the conventional. If 'Missing Presumed Dead' is to teach me anything it is to follow my own path and do it my way, not by anyone else's script, to trust in my own capabilities and side step, *island hop*, and just achieve a result in spite of the obstacles, which have been considerable. I don't want to waste any more valuable time and finite resources on festivals; I must think marketing and the festivals are one way, but a long way to [travel] in some ways. If you have a made for festival film then I would say do the festivals however 'Missing Presumed Dead' was made for an ABC TV screening on television and this is where it should be, on television, not in festivals. [This is clearly a path of dependency that needs to be explored further and be re-routed].

I am reading 'The first steps' in 'The First XI' by Graham Hubbard, Delyth Samuel, Graeme Cocks, and Simon Heap (2007) to define a strategic plan and the authors define strategic position using these questions:-

- "Does the organization want to grow (and grow profitably)?
- What specific products and services does it wish to offer?
- What customers and geographic markets does it wish to offer them to?
- What generic strategy (low cost, differentiation, or focus) does it plan to use to develop sustainable competitive advantage (and, if not low cost, what is the specific basis of the differentiation or focus)?
- What position does it want to achieve or get to in the industry?" (pp. 392 - 393)

The redefining of strategy is an ongoing process and one, which I am re-entering.

I am currently at the first level having developed organisational maturity (p. 394) as my "Systems are ad hoc and unsystematic. Success depends on individual effort, skills and experience. If a particularly talented individual leaves, there is a chance that the whole business will fall over unless someone with similar skill levels replaces them. In other words, the organization is unsustainable because processes are undefined and cannot be easily replicated due to the dependence on individuals." (pp. 394 - 395)

I have been in the process over the last two years of developing the second level "... where systems and processes are documented, which enables successful activities to be repeated, as long as they are similar to past activities, because success is very much based on previous experience". (p. 395)

I have not yet attained the third level but wish to make this my next move. "Level 3 – Standard processes are in place for documenting procedures and management systems, and processes are widely integrated into the decision – making processes of the organisation". (p. 395)

### **13 October 2008 7:45am**

I am currently working on new strategies to establish Reed Films Pty Ltd and have a new ... script I am working on as well as defining the strategic pathway. I realise increasingly that I must go further and further regarding the unknown and perceived 'comfort zones'.

A comfort zone is something that we know so it ... [is ultimately non-] challenging or threatening. What if trying to achieve success outside of the comfort zone was the objective? Always push into the unknown, with acceptable levels of risk, and move towards realising an objective that might be unsuccessful on the surface; however it is never really unsuccessful because it is advancement, it is outside of known experience, until it becomes known and then it moves to an established process.

I re-read sections of 'Qualitative Research – A personal approach' Second Edition by Gary D. Shank (2006), Pearson Education Inc., New Jersey. Especially on Action Research (pp. 67 – 69) but also about Narrating, Grounded Theory etc., it is a great overview and the textbook we used in class ... I realise increasingly that I am in the centre of Action Research where the outcome is unknown and this is an element of life, business, etc. Do I know if I am doing the right thing? I constantly ask myself this question ... I need to commercialise ... work in a global context in the most effective way possible, and need to remind myself that I have been outside of my comfort zone for many years now. I still have the underlying stress of thinking that things remain undone,

this is simply a case of not switching off, and I need to do this increasingly. There is a leap of faith issue that keeps emerging, over and over again. Vanna said something yesterday that was reassuring which was if you went back five years you could say to yourself amidst very uncertain times that everything would be fine in five years and ... [this] is reaffirmed by my saying ... 'Why should things be worse? And this has proven to be correct. I have a range of tasks to perform regarding Remo Media, Reed Films Pty Ltd, and 'Missing Presumed Dead' and I do these every day and in sequence, to answer my overall question of 'Can a SME film and digital company thrive in the global market?' ... establishing anything is a risk. [In establishing a] ... garden ... [recently that has had] remarkably few losses, [and to use this as a metaphor of an ecosystem] however some things don't survive ... they make way for a change or a tweak to the existing landscape that may be much better! Often this is the case and a lot can be learned from all aspects of life, when a lesson needs to be ... reinforced the metaphors [and], the symbolism [are] there if we choose to look.

When I first began writing the script for ['Missing Presumed Dead'] I had [at that stage also] written a fiction script of some length, however had no experience writing a factual script for a documentary, which in many ways I viewed as impossible. However I achieved it by imagining the beginning of my story and then going from there, it became quite lyrical, as was the style I felt comfortable as a treatment of the material. I had made many enquiries about writing a script for documentary, but could not find anyone who had ever done it, before the fact ... however I had to make things up in my mind, the words of my interviewees etc. which presented an ethical dilemma for me especially with regard to my relatives and those of Heinrich Bornkamp and ... the historical experts who were academics, whom I know do not like having words put in their mouths, so I wrote all interviews with a disclaimer at the beginning stating that the interview hadn't taken place and it was the author's (my) imaginings of what might be said etc.. I felt much better about this, however it drew comment from [the] Manager at the SAFC who said that I was brave to put it in the script as it was an alert to anyone reading it that I hadn't completed the interviews, ... it was a very odd place to be in between fact and fiction with regard to documentary which is supposed to be factual, however so often isn't as can be appreciated.

[The process] involves a point of view, an author or authors and will never be truly objective. My point is I had to take the first step or write the first word and it all went from there. ... however my greatest challenge at this time is not the writing, this is a comfort zone, it is the producing of my work which is the most challenging position for me at this point!

#### **14 October 2008 7:55am**

I am looking at options for producing a slate of work, what is the best way forward? As I wish to produce all productions with a high level of involvement and control, 'Missing Presumed Dead' gave me that in the end, however it takes far too long if waiting for government assistance. I missed a deadline for Screen Australia, which I am relieved about strangely. Not when I think about bringing money into the business, however the thought of filling out more bureaucratic forms and seeking to understand their criteria ... I had a number of attempts to secure funding with the AFC, after having received development, and was never given a satisfactory answer as to why I wasn't supported further. This, in essence, cost two years as the turnaround was three months for each application (but often became six months between applications). The lesson is there, which I do remember clearly, and is that nothing happens unless I initiate it. When the AFC proved to be time costly and inaccessible I simply chose another pathway. ...

**14 October 2008 10:28am**

I was walking across the new tram crossing intersection on King William Street intersecting Pirie Street and Waymouth Street known as a Scramble Crossing which I have been getting used to. The intersection works with everyone walking at the same time from the four corners of the intersection with the result that the centre is often very busy especially in peak periods. I adopted a few ways of using it, the best being to determine my course and walk keeping an eye out for others moving into my path etc. Some people make way and some don't. I found this sometimes problematic, especially when I cared about the course of others; it was less so when I didn't which is perhaps a good metaphor. However I do wish to be considerate about other people and creatures in the world and not bowl them over with my need to get to my destination.

To the point, this morning I worked out a new way of crossing the intersection by avoiding the centre of confusion, it is to walk in an arc that parabolically skirts the centre and avoids the need to stop and start or simply move through expecting others to get out of the way.

The lesson learned is that there is an adaptation to new things and always a different way to engage, a slight modification may be all that is needed. In Graham Hubbard, Delyth Samuel, Graeme Cocks, and Simon Heap's *The First XI* (2007) there is a summation of the most successful companies that states that there needs to be flexibility in the mode of operation in order to take up opportunities. It is the same here, I have developed a single technique by learning how to interpret the intersection and interact with it, however there may be occasions when it is more logical to move through the apex of the square rather than parabolically deal with it. The interpretation is a single tool and adds to my interaction with the Scramble Crossing however doesn't define every involvement with it.

I have this morning sent an email to ABC Commercial following up on the DVD and synopsis that I sent to them regarding 'Missing Presumed Dead'.

Another thought regarding strategy is the realisation that you cannot change elements of an institution's or person's character, it is not possible in many cases however it is possible to accept the reality of any situation ... Acceptance is the key and then being realistic about what an institution, body, or person can deliver.

Expectation must always be based in reality and stretched where appropriate, so to analyse this is the key, to feel for the real lie of the land, and know what is possible and what isn't.

**16 October 2008 3:18pm**

I have just been to the South Australia Police (SAPOL) Mounted Division and SAPOL Historical Society at Thebarton barracks meeting with [a] research historian and author ... I had occasion to use the Scramble Crossing again and thought of the term Scramble Parabolic to encapsulate a mode of engagement that is strategic and yet open to change. Scramble Parabolic is my way of versioning Path Exploration, it is a personalised mode of understanding that looks at conventional pathways and determines the degree of change needed to attain an objective, in many cases this being marginal. ... the SAPOL Mounted Division which is old world and has an aura of another era [is a contemporary policing element of SAPOL]. I had just read about historic interpretations via documents from Screen Australia ... What would the Scramble Parabolic position be to taking this to market? The criticism was that Australian history is considered to be dull by students, and often celebrity led ('Is Australian History Good For You?', By Richard White, University of Sydney Transcript from Film Australia Making History Workshop Thursday 18 August 2005) ...

Also on the list of things to do is a chapter on [the] Scramble Parabolic in my PhD thesis.

Currently Reed Films Pty Ltd has an asset in the marketplace and [therefore] a calling card for other historic programs it is a new way to engage viewers and a selling point ...

### **27 October 2008 2:49pm**

I have decided to rethink my marketing of 'Missing Presumed Dead', after many applications to festivals I have one taker in an independent American festival, and a DOK Mart screening however I do have a sale with THC. How should I look at it? If I am to adopt the Scramble Parabolic example I will not enter the centre of competition however skirt the moving mass of festival entries and filmmakers with budgets larger and smaller than mine. Why compete? ... The market liked 'Missing Presumed Dead', reviewers who had no vested interest in it liked it, 'Missing Presumed Dead' [rated well against its competition] for publicity and time slot on Anzac Day eve. It was successful for an audience even getting a review in Pilbara Classies, so that is its strength, if I think of missing the massing point of a Scramble Crossing my strategy is to connect with market, with audience ...

### **3 November 2008 3:28 pm**

I received a second 'unsuccessful' notification from the Adelaide Graduate Centre regarding the D R Stranks Travelling Fellowship ... [which means I need to adapt to this with regard to my PhD research and ambitions for primary data collection in New Zealand].

I entered 'Missing Presumed Dead' in Hot Docs at Canada ... and paid 63 CAD (Canadian Dollar) which grants an on-line presence for the duration of the Festival and 12 months on-line continuous access which if all is well with the application should be an excellent outcome if 'Missing Presumed Dead' isn't selected as has been the case with other festivals. I ... feel comfortable that it isn't suited to them, the documentary received such excellent publicity and was successful with an audience but is not a flash, expensive festival vehicle, it is more modest than that in all ways. So let the market be the objective as it always has been and should be. I always felt a degree of ambivalence concerning festivals as I really don't have any desire to win anything, I really don't care about a trophy or [an] accolade ... I am left wondering why it wasn't selected and hear the words loud and clear from the HBO (Home Box Office) representative at the (Australian International Documentary Conference) AIDC Quote: - "Why would we be interested in this small story, we want to invest in films that win awards, that is all that HBO wants to achieve and your film isn't going to do that for us." As he quickly disappeared to intercept someone else I was ... perplexed at his reaction given a meeting a year before with him had been quite pleasant, although I wasn't discussing 'Missing Presumed Dead' with HBO at that point. I decided that HBO wasn't going to buy 'Missing Presumed Dead', [regarding the] lack of suitability to festivals however he was accurate there, after [only] a 2 minute pitch, and I'm left wondering why? How did he know so quickly and absolutely? Because that is his business, he is buying for a market, a festival market, and 'Missing Presumed Dead' didn't represent a return to him. The deeper answer lies between the fact that 'Missing Presumed Dead' was made for Television, has had its screening and is a personal story, it won't appeal to everyone, and although I believe it should, it simply won't. So the next move is to test it in the marketplace for sales and audience.

### **4 November 2008 8:31am**

I heard back from the Los Angeles International Independent Film and Video Festival and have been moved to the US Spring 2009, which will suit me much better and I will prepare for by contacting press and various industry representatives.



I will gear up for more exposure for 'Missing Presumed Dead' next year as it will have its screening with THC possibly another ABC TV screening, I will have a website and hopefully other sales, which will mean greater exposure [nationally and] globally ...

### **13 November 2008 3:01pm**

I located a Dok Industry PDF on-line today after receiving notification from Dok Leipzig that it had been sent to industry buyers with 'Missing Presumed Dead' details for sales. It was interesting to look through given the number of short films and other political documentaries, many [having] affiliations with broadcasters in all territories. There was only one other ABC TV documentary that I located, although my broadcaster listing was misspelled as 'AuBC' in two locations, pity however the address is correct, especially important being the email.

I have resigned to not be overly concerned about festivals and 'Missing Presumed Dead's' acceptance in the world. The most important thing is to act on 'Missing Presumed Dead' and other projects without an emotional factor.

'Australia' is getting the full PR (Public Relations) treatment, and may be truly great opening next week, or truly a great PR exercise, it will be interesting to see, as the publicity around it is gearing up and Baz Luhrmann was inducted into the Metropolitan Museum of Art in New York getting back to do an 'Eisenstein' [Sergei Eisenstein 1898-1948] on the cut before its debut. If it is accurate it is a great feat, and if not it is more PR maintaining the anticipation and giving drama to the very last!!

I think increasingly about working outside of the constraints of convention, as has always been the case for 'Missing Presumed Dead'. ... I am at present trying to fit into the conventions, which 'Missing Presumed Dead' has never suited, and I don't suit. The strength of 'Missing Presumed Dead' is its audience connection, and with the recent Remembrance Day celebrations a growing and ever searching one.

Featured in ABC TV news items and elsewhere were stories of individuals making the pilgrimage to France in search of the Missing. ... Why do people still make the pilgrimage after nine decades? What is the universal theme here, loss? It is incidental who lost or won [the War] really after such a time, and the details of such, the real story is what is in the graves and not [necessarily] in marked graves, bodies of individuals who had families and loved ones, the majority of whom will never ever know what happened to their family member, these people are lost, and ... it leaves a hole that is not filled in the life of a family. That can transcend the years ...

The festival interest I have had has been from an American entry and one outside the mainstream perhaps this is an indication of the way to progress marketing 'Missing Presumed Dead' to a global market.

### **17 November 2008 8:12am**

I thought to look at 'Path Dependency' in a more direct way, both in a personal sense and for the purposes of my PhD thesis.

I am exploring a personal path dependency deviating from the prescription or known pathway, [that is to say the] supposedly 'known pathway'.

With regard to my thesis [and Action Research assisted by a Grounded Theory approach] I will apply path dependency to part of the case [examinations] looking at how the various companies utilised an innovation or a market deviation to create a new way of dealing with the market. In all

cases the product hasn't changed overly, its delivery system has but not the actual delivered item. Animation is still animation, and visual representations are still the same, more or less. The businesses I have chosen to look at can inform my business practices, they have been innovative to survive commercially and go on to be inspirational models in many cases.

I have been watching a lot of Pixar [Animation Studios] productions which are given a certification by THX / Lucasfilm Ltd, which I have pondered on. Both Pixar and Lucasfilm Ltd have been innovators and saw an opportunity to change something that needed updating. Over time opportunities often eventuate due to time, as an item or process can become outmoded, outdated, and often become undervalued. Value is added by an application of new modes of application, technology, resources, investment etc.

Whilst [watching] 'Cars' by Pixar ... I noticed the use of camera conventions in the shots along highways and of landscapes ... This is to my mind a restriction, and I know it was a deliberate move by the creators of many of these animated [features] to replicate film however it is much more involved than that. It is an example of pure path dependency in that the creators of 'Cars' are building upon film language that has been developing for more than a century at this point. The language means something to an audience, as does any language.

I can communicate with English speakers because of a path of dependency spanning many centuries, not just one [as has been the case with film technology]. The influence on English as a language is multirole and immensely interesting historically, the Danes [or Scandinavians], influencing the dialect my parent's speak for example and many other areas of England. The Australian dialect likewise is influenced by other factors, and grows separate from English dialects; however all have been and are being influenced by film and television broadcasts, and soon the speech of narrowcast media such as the Internet. Communication in a globally connected world will create its own languages and dialects within those languages, which all demonstrate a path of dependency however they can become paths of exploration and paths of divergence very easily. We are freer as individual humans in our societies, than ever before, education and the modes of modern communication and dissemination of knowledge and ideas is exponential and will continue to be so [into the] future. Mapping the terrain of that change would be an interesting study.

### **18 November 2008 3:16pm**

'Australia' premieres tonight and the write-ups are speculating whether or not this film will be the salvation of the Australian film industry or not. Apparently the end was changed due to test audience reactions to the male hero not surviving, which will make an interesting extra for the DVD release.

There is perhaps too much of an expectation placed upon this film as a salvation piece rather it is a big budget production and for that a landmark creation. Perhaps the change for the film industry [or screen production sector] has already taken place. Interesting that it still always comes back to story, a strong story, versus a mediocre story. There has been a lot of hype regarding 'Australia' in perhaps an orchestrated way with 50 million dollars [AUD] spent on advertisements by the Tourism interests involved in the production of this film. Which is a substantial portion of the 150 million dollars [AUD] budget for 'Australia'; there must be some hype for a film of this budget however today's The Advertiser newspaper [apart from detailing these promotional expenses and budgets] stated that the pre-cinema bookings at Marion Megaplex for 'Sex in the City' [as outlined on page 13] was substantially more than for 'Australia', being 20 for 'Australia' and 90 for 'Sex in the City'.

**27 November 2008 3:20pm**

I have been reviewing the Draft SAFC PIA which was sent to me ... on behalf of SAFC. [They have] ... asked for a number of items, account details for holding gross proceeds, chain of title documents etc.. I replied today and said I will forward after reviewing documents. ... I am quite happy with the agreement that gives deferrals first place, however I need to re-read [it] a few times, make my notes and get advice. ...

A note on 'Cars' ... [t]he animation follows a range of camera shots, such as travelling shots from within the vehicle to outside placing the subject vehicle in centre frame, to slow motion for effect regarding Sally the Porsche and Lightning McQueen's awareness of her as more than just a car to go on a nice drive with. This is a language and is animated film language, however it is incredibly path dependent because with animation you can go anywhere and do anything, that is of course, only if your audience can go with you. And for the makers of this film it is a device to be restricted to camera protocols as they exist mainly limited by physical parameters i.e.:- mechanical devices to defy gravity, and otherwise human handling of the image capturing device. The restrictions are conventions that are easily understood by an audience and perhaps even play upon the established [screen] language.

'Australia' has had mixed reviews and the point was made that it is a film for entertainment not the great redeemer of the Australian film industry. However the publicity surrounding ['Australia'] will be of benefit as audiences are curious about it as far as the media seems to indicate, 7:30 report on ABC 1 and news reports for all stations on the premiere evening last week, Tuesday. The idea according to the film's maker, Baz Luhrmann, is to be a commercial success and this will no doubt be achieved, saying 'almost a classic' was a pretty good comment, which he was happy about.

**1 December 2008 8:32am**

I have been thinking increasingly about the imprint of today's action on that of tomorrow's. What we do today has a profound impact on the future. What if change is the fuel of improvement, I am trying to frame this theor[etically] and not just lump it into an 'evolution' argument or framework? Does the creature with the camouflage markings survive to pass on those markings and hence allow the line to survive and adapt? Perhaps it is a question of adapting! That is maybe the key to what I am searching for, although really it is a question of not being trapped by the movement of history, the movement of change through innovation in society is my interest and the question is really how not to be trapped by that innovation if it isn't beneficial or relies too heavily on the past [and its] limitations. We learn from each other but then develop our own style and perhaps that is it, the real essence is developing ... [a] style [and] being confident to create ... in the image of no other, to ... not worry about setbacks or so called failures as they are merely instructional episodes that inform the move forward. The real way forward is to be free to form a style that is independent. ... What if, in the new era of filmmaking, independence was an advantage as media increasingly searches for financial support and viability?

I discovered information on 'Straight Talk' which cited the use of Remo Media's video in the two hour presentation and which made it graphically real. This was cited in the Legislative Council in 1998 and a great endorsement of our work, the extract explaining that the video shows the perspective of a prisoner, which is POV Remo Media created. [Complementing the remarkable achievements of] the 'Straight Talk' program the video was a success and shown widely it is an asset [that would not have been as innovative if it were not for all the limitations we encountered during its making]. Innovation equals improvement!

**2 December 2008 3:44pm**

I have conducted research into culture and semiotics regarding the interpretation of history and its application through learned behaviours and the influence of societies.

The language for instance in 'Cars' is a film language and is understood by its audience because it is the semiotics of film understanding, [its] makers being aware of this and reducing animation, which knows no bounds, to the conventions of a handheld, machine assisted earthbound camera. Quite an amazing thing to do and yet completely built upon the culture and semiotics of film production and understanding. This is of course completely path dependent and perhaps needlessly so, however there is the pathway and it is easily digested [especially when accompanied in 'Cars' by] a range of popular culture songs and music.

I went to "Toys 'R' Us" yesterday and purchased a Buzz Lightyear and a Bullseye doll from Toy Story ... Jessie and Woody [were] in a double pack. All a bargain and all completely constructed from a film about them, which features them as established lines of merchandise in the story, although before it was made the merchandise didn't exist. So what creates what? Is it film merchandising and nothing else or is it a deeper issue of perception, market creation and legitimacy through story and entertainment? Did Pixar and Disney create a market through their films or did the market develop as a result of demand for items as seen in the film? (probably the former, however fuelled by the latter).

**9 December 2008 8:03am**

I had an appointment with LC ... last Thursday 4 December 2008 to go over the PIA and Rollover Deed, which we did for an hour. LC was very helpful and pointed out the most pressing point of the documents that the SAFC and Screen Australia after all deferrals and investments were paid back took the profits in perpetuity which would have left no incentive for the Producer, myself to promote the film except that it was also written into the agreement that I would, by my best endeavour, do so ... I rang [the] Manager at the SAFC and the premier contact on the agreements and spoke with the Project Officer ... who had raised this with the[ir] Lawyers ... The copyright breakdown is to be the equity dispersal of profits ...

I will finalise the negotiations regarding the PIA and prepare to sell 'Missing Presumed Dead' in the New Year.

Recently I have been thinking about the concept of dealing with issues and tasks with the knowledge and experience that is ultimately dated and not entirely applicable. Take for instance the concept of an army always fighting the last war, which I have often heard said. As an example of this World War One was fought initially as though it was a 19th Century conflict of set piece movement. The institution of the Army needs time to adjust and adapt in these cases and the knowledge must be based on the past to a large extent however an awareness of path dependency would shortcut the hard miles of experience gathering and readjustment on the battlefield. Take another military example, which was the [Second] Battle of El Alamein [at] North Africa, in Egypt, from 23 October to 5 November 1942. General Bernard [Law] Montgomery (1887-1976) prepared a World War One style breakout during Operation Supercharge that was complete with massed artillery and a creeping barrage to protect troop movements. This technique was perfected during the latter half of World War One and Montgomery was ever conscious of troop losses due to his experiences in the trenches [of World War One]. So General Montgomery fought the [Second] Battle of El Alamein as though it was in 1918 with troops and tanks moving up to targets and rolling through them with success. This battle was a turning point for the beleaguered British fighting since 1940 and predominantly on their own at this point and

was an immense morale booster, however not sustainable as a technique to win the war. Montgomery's style of conservative battlefield movement was counter to Prime Minister Mr. Winston Churchill's wishes for quick victory and caused tension and anxiety at the time with General Montgomery intent on securing [the] masses of troops prior to the battle. The Second World War was a war of movement and later in 1944 Europe with the harassing tactics of the Germans in the hedgerows of Normandy Montgomery would become bogged down and contrasted with a brash and aggressively active American strategy that were operating in open country and had embraced movement as part of their philosophy. The British fought a different war and their mode of doing so was greatly influenced by decisions that had been made pre-war such as the choice of weapons and strategies (Williams, 2007). [Of note is the German response to the invasion and concentration of its forces to repel the Allied advances] The path dependency of the British Army at this point was a disadvantage in many ways, and there is endless debate about the contrast between the British and American forces and their failure to secure the sector and the subsequent escape of German forces that possibly elongated the war. Who knows the truth? And it only matters in so far as we can learn from it. I believe the conjecture of national forces is path dependent in so far as it [is] from a time when competition between [the] entities was used as a motivating tool.

I see many historians continuing this propaganda because ultimately it is only the information that is important, nation states, it could be argued, are a very recent phenomenon[a] and really the massed global economy is like the Zollverein in Germany in the 1870s joining Principalities through an economic union. These are only concepts however if you are trying to run an empire, or are motivating people to die for your cause you must have a belief and King and Country was good enough for a great many who fell for their homeland. Freedom, sovereignty opposition to oppression together are all-motivating reasons to be [martially mobilised] and people are prepared to give their lives for a cause in its most extreme form [when such sacrifice is justified against such ideals and human rights] ...

### **9 December 2008 10:15am**

... Reading statistics on the Screen Australia website this morning demonstrates the difficulty that other producers and directors face in this country making product. Briefly about a third to a quarter of those who make a first feature film will get to make a second and the website says of those who make a second there is a high probability that they will make a third and I quote '... – eventually'. This is not viable and not tenable for me I cannot wait and so in analysis right this minute what is my path of dependency?

My path dependence is that I ... rely on the established pathway of government funding and bureaucracy ... with individuals pushing agenda that I have no real understanding of and who if you give them any power will use it for their own purposes and objectives. So the answer is don't give them power, be independent, be truly independent. I had thought that independence is a strength that I have and have neglected for far too long. In an era where journalism is shrinking, Fairfax Media Group recently entering difficulties and there being systemic redundancies over a period of years. The quality of information has deteriorated and is second or third hand.

Therefore in an era of economic downturn and possible economic recession there is opportunity to be forged by the marketplace into an independent entity that sells quality products that a consumer will recognize and value. Where is the value? Find the value and you have your market.

...['Missing Presumed Dead'] wouldn't have been made without government investment from three agencies ... Due to the political nature of governments, in a democratic system government,

[they] can be nothing except political, this means that their path of dependency is not about the product but about satisfying other departments and entities that assess their function and give them finance accordingly. The government agency, in a film context, has to convince state and federal authorities that they are viable and making a difference, I looked through graphs and grids, accompanied by statistics this morning and thought it looked good, gave information, was of interest for the purposes of my thesis and journal and ultimately is irrelevant. The recent AFI Awards show the ... state of the Australian film and documentary industry, the awards ... being a justification and promotion of government investment when it really comes to basics. Government will, through its process, standardize product, and the criteria is not often about the work itself but about a range of other elements and motivations.

Ultimately this system will create mediocre outcomes and stifle a buoyant industry; the government assistance should be isolated to [strategic investment in the form of] seed money and not be used to create a film industry.

In New Zealand the film and digital industry was supported by government investment in infrastructure however it was the innovation of filmmakers that made it really take off, having said that the New Zealand government still made sizable investments in the 'Lord of the Rings' and other films. So what is the real story of this tension?

'Australia' has had mixed reviews and if it is supposed to be the salvation of the Australian film industry it isn't going to happen as thought. I didn't see the interview with Baz Luhrmann on the 7:30 Report ABC 1 ... Baz Luhrmann said that the salvation would come from somewhere unexpected, and left of field, it would be something different and not immediately obvious to us. I agree so what is it? What am I searching for? The answer is ... already know[n] ...

... Learn from all the experiences with government, 'Missing Presumed Dead', negotiations, press... and use this to launch into the private sector, be free of government except where it is of benefit and no[n] interfering [or intrusive to autonomy of business dealings]. Don't rely on government, be independent! Independence is the key....

### **9 December 2008 3:13pm**

... When I searched the ABC TV website earlier today 'Missing Presumed Dead' was used as an example for filmmakers of ABC TV programming. It was listed in the 9:30pm timeslot to highlight what they are looking for in religion and ethics and Compass programs. ... 'Missing Presumed Dead' was made in association with ABC TV and premiered in the 9:30pm slot on the eve of the national holiday because it was needed for ANZAC Day and has been used as a showcase piece for ABC TV promotion and programming since that time ... it proved to be an excellent investment for them.

### **16 December 2008 2:32pm**

I am completing the final revisions of the PIA for SAFC and Screen Australia and will forward the draft. My faxed Chain of Title documents were ... forwarded to all parties.

'Australia' has not been received as a critical success and there have been increasing comments made about it that aren't to its advantage. One comment that was made on Radio National was around the fact that Australia didn't make epic films, which was interesting and is the summation of this venture. If 'Australia' is to be successful then Australian film will be successful and we will be able to make epic large budget films in Australia in[to] the future. Perhaps though, in this regard, 'Australia' is already a success...

I woke up this morning with an ... idea [that] ... instead of adapting to an elongated production pathway that is convoluted and fraught with dangers ... I [should] bypass all of these things and start with the idea, idea fed strategy rather than production path strategy is the way.

...Focus on making product, which is producing, what means do I have at this moment to make product that will sell? Begin here and the rest will follow...

#### **18 December 2008 8:27am**

I will complete the PIA and send next week to ... SAFC when I have ... details.

I am looking forward to achieving a number of goals in [the New Year] the most important is the launching of [the exploratory] company.

... My ambition is to be moving product and maintain managed production in 2009 for Reed Films Pty Ltd. 'Missing Presumed Dead' is an excellent showcase and will be used to its full potential. I received a lovely Christmas card yesterday from Pat and Dorothy Sweeney who were very complimentary about the documentary that Pat featured in, stating it to be excellent history [which honoured the subjects (and our family) accurately].

#### **29 January 2009 11:00 am**

I have returned from five weeks of rest and re-evaluation to complete several tasks to progress [the exploratory company]. I am completing the PIA after some time complications establishing an Investment Account over the Christmas / New Year period.

We are currently experiencing a heat wave in Adelaide with an expected temperature of 43° today and a northerly wind which poses some concerns regarding bush fire especially where we live. Life and property [are at risk] with huge implications, [as] the heat wave has seen the hottest day 45° yesterday in 70 years in Adelaide as the news reports. I spoke with the SAFC yesterday regarding meetings with ... Screen Australia and SBS (Special Broadcasting Service) representatives yesterday. I will request a meeting with ABC TV as well as a catch-up I am undecided as to whether or not I'll attend the ... AIDC. I am interested in redefining my goals for [the exploratory company] to make them as streamlined as possible and practical to launch ... in the next 6 – 12 months. Vanna and I have our concerns for time and balance however all can be achieved if priority is given as [is] appropriate.

#### **29 January 2009 1:06 pm**

Apparently reading today's newspaper this is the longest heat wave in 100 years but I haven't read anything further.

I was contacted by DOCVILLE in Belgium ... who saw 'Missing Presumed Dead' in the DOK Leipzig brochure which is available in PDF on – line and thought 'Missing Presumed Dead' would be suitable for their festival. So I have forwarded the requested 'screener' today. I also sent a package to John Sweeney who is unwell at present (after a knee operation which I remember being painful for him during filming near F Pit Colliery, a legacy of his working life as a miner) containing reviews of the documentary ... John was very pleased with the documentary, and said he thought he was the worst bit of it jokingly, I disagreed with him and said that he was the best. I rang John following a conversation with Pat and Dorothy Sweeney after receiving their card of congratulations. Pat made the comment that if all the concerned parties had been alive today they would have been very pleased with 'Missing Presumed Dead' and the representation of the family and its history. I took this as a great compliment; Pat said that he wished he hadn't his

beard, which I said I had grown very fond of during the edits and very much the signature of Pat Sweeney nephew to Pat Murphy.

... Note regarding documentary making in Australia. We are trained to think in a welfare way, expecting to be allowed to make films/documentaries by ... government [representatives]. To be independent is the key to trade [in this industry and for] independence, to grow up and move out of [the] government assisted film making [home].... It is to be a small part of the business, great if you get it, but not dependent upon it for cash flow and survival. Look at case studies and learn from them, WETA is a constant example of how to survive to make a feature film another day.

Always [maintain a position of integrity] ... Adapt, adjust, and grow in the marketplace but always [maintain this important aspect of business].

### **5 February 2009 3:05pm**

I submitted the SAFC Roll Over document and PIA to the SAFC Legal Officer ... on Sunday 1 February 2009 after receiving outstanding detail regarding the Investment Account. I have not heard from him as yet and no doubt will after they have reviewed my changes/comments...

The heat wave has continued with the longest stretch of 40° and above days for a hundred years. It has been tough going; however I now feel everyone is adapting to it, and its incredible restrictions, especially for the young and old. No matter the environment we can adapt and continue even during great adversity. [There have been] recent announcements of global financial doom on a great scale stretching into the several years (as did former Prime Minister Mr. Paul Keating comment last night on Lateline ABC TV 1 10:30pm) after the current Prime Minister Mr. Kevin Rudd reported a \$115 billion deficit in the projected budget. I should feel pessimistic and yet don't for some reason related to a belief in the possibilities of effort and endeavour.

Taking action is a key to all movement and belief is the key ingredient to powering that action. I have observed a pattern of belief in history, being that when there is belief; energy is directed and grows the entity. To believe in anything is to give it value and purpose. Value is the key ingredient to all interactions. Money is immaterial until we give it value and that powers its existence in our societies, we need it and as such it has value to us, but then we have to believe. What value does one currency note have against another in real terms?, the paper or polymer may be exactly the same in mass and size and yet be given a different numeral or colour or design and now it has suddenly more value, or less value, because we believe it to be so. Belief creates religions, banks, countries, societies, wealth, poverty, space programs, wars, invention, business, new technologies ... and the fuel is value. I watched a program last night on ABC TV Channel 1 called '1983 The Brink of Apocalypse' which screened at 9pm. When this program is analysed against belief it is astounding, the world was almost destroyed due to a false belief of imminent attack by the USA on the Soviet Union. At certain stages key players either believed in the attack or didn't. History was serving the Soviet Union with a prescription of paranoia fuelled by incomplete intelligence and its analysis, and based upon several certain precepts being that a training exercise masked the beginning of Operation Barbarossa in Summer of 1941 as did 'Able Archer' a NATO (North Atlantic Treaty Organisation) paper defence war game, in the Soviet Union's opinion. At one stage a soldier of operational ranking at an otherwise inconsequential early warning bunker had the fate of the world in his hands as he ignored five times the alarm bells and flashing signs that declared the commencement of Armageddon. He went by instinct and didn't believe, and as such the world survived. There were other moments at which a range of circumstances indicated strongly to the Politburo that war was imminent and yet these weren't acted upon. At the climax of the 'Able Archer' war game the fictitious targets were to be ratified by the President of the



United States, Mr. Ronald Reagan, who under advice declined to be involved in the war game and as such, as the war was about to commence, it simply stopped and all war gamers went home; unaware of the dangers that had been averted by as much circumstance as had caused them. Later the knowledge of this event was translated to the Western Allies and spurred Ronald Reagan to make moves to end the Cold War and avert a holocaust.

Belief needs to be channelled and possess purpose and value. There was little value for anyone in the world in 1983 to have a nuclear interchange and with the value of hindsight many aspects of that era seemed quaint and unreal, and yet they were highly explosive at the mere mention of a word or movement of a missile all could have been lost for humanity and its civilization. America, for instance, expected to lose more than half its population in the first strike of Soviet missiles as Ronald Reagan recorded in his diary with the note of sobering chilliness.

... What of belief and the power of paranoia? What can it achieve and make us do in its name? I ask myself this often and ponder the immense power of belief as opposed to its antithesis.

[The Global Financial Crisis (GFC) can be viewed in this context; it is about belief, value, and confidence.]

### **5 February 2009 2:46pm**

I have been re-reading a series of journal articles to remind myself about the rigorous academic framework that I am conscious must be adhered to, and concern myself with the narrative nature of this journal on occasion. Does it achieve anything? Is it of consequence? The answer lies in self-doubt and negativity, the projection of other's perceived perceptions. It is impossible to know what another person is thinking, and for original research when ... immersed in the research it can sometimes seem overwhelming and directionless.

I once asked my World War Two veteran grandfather what a battle was like and he said simply that 'you only know what is happening around you', what you are directly experiencing. The fog of battle is sometimes like the fog of business [or the fog of research]. The parameters may be clear, goals and objectives however when immersed in the many demands it sometimes seems as though you're only surviving, sometimes fighting a retreat, sometimes advancing a little, to be thrown into reaction after reaction, after reaction. Resting and re-assessment are necessary however when you have been struggling away for what seems like ever it is sometimes difficult to have a clear frame of mind.

I completed a range of tasks today regarding outstanding business items. Finalizing a festival entry to the New York Independent Film and Video Festival which will cost me \$330 for two DVCAM NTSC tapes on top of a \$300 entry fee and \$70 – 00 in postal costs so far with a further \$100 – 00 minimum with return envelopes etc.. This festival will cost close to \$1000 – 00 and may not be worth it! Perhaps that \$1000 – 00 could be put to better use promotionally. I question festivals now and have prepared my entry details to send tonight, and really am in two minds. I researched the AIDC further and am in two minds about that as well, it has helped me to some degree in the past, however most of the conference is padding for the networking, and the networking is essentially government institution driven, government broadcasters, government incentives. The private or commercial broadcasters stay away in the main, although Foxtel will be attending this year. In my experience the commercial networks don't commit and just gather information at the AIDC, they play their cards close and are either fishing for ideas, or looking for something else. What else? 'Find a Need and Fill It' was on a notice board as I travelled through Unley this morning and I thought about the clarity in that statement. Reading a journal today about client

identification and retention 'Building a Market – Oriented Organizational Environment: An Implementation Framework for Small Organizations' (2005) by Beth Ann Martin of John Carroll University and James H. Martin of John Carroll University (Mid-American Journal of Business, Vol. 20, No. 2) and the processes necessary I am reminded that this is the true goal of this journal and my PhD thesis, to ascertain how it is possible to attract and retain clients, to find the appropriate person to purchase ... product. There is a market need it just isn't clarified at this point. My greatest goal in the short term is identifying the right person/s to sell ... to [and know] that [the] market exists; it is just a case of identifying it and approaching it with the right materials ...

#### **9 February 2009 10:35am**

I emailed ... THC this morning and confirmed a license agreement for 'Missing Presumed Dead' to screen on Anzac Day 2009. ... I emailed ABC Sales to confirm whether they want to represent 'Missing Presumed Dead' and asked for a meeting time at the AIDC next week. [THC] confirmed a meeting time on Thursday 19/02 at 2pm at which I would like to discuss a range of projects including 'Commuted to Life' and history series involvement/financing. I am interested in whether or not THC will be involved in on-going work through new programming ...

#### **10 February 2009 8:38am**

Perhaps THC will be involved as part of a finance plan or to show industry interest as with 'Missing Presumed Dead'.

[THC] emailed ... several times yesterday to secure 'Missing Presumed Dead' for an Anzac Day screening in Australia and New Zealand (where it will premiere). I have asked for publicity around the screenings, I submitted a synopsis and guide information yesterday for THC. I am still waiting on the PIA however have to start selling 'Missing Presumed Dead'. I haven't heard back from ABC Sales and will start investigating other avenues. I will need to know 'Missing Presumed Dead's ratings ... I need to convert 'Missing Presumed Dead' to NTSC ... These tapes x 2 need to be in Las Vegas by the 26 February for [a] ... screening.

What is the path dependency that I am not engaging with? Always back to source what is my path of dependency, I am trying to change a pattern of behaviour on all levels, what is the dependency?

#### **12 February 2009 2:53pm**

I have been preparing pitch documents for THC meeting next week...

The subjective has its limitations however as I work through my pitch documents each is quite subjective and I have made them now uniform in this way. I am building upon 'Missing Presumed Dead' and its authorship, each of the programs I am proposing has a strong personal link so it is pointless to hide these, and in fact it is to the project's detriment to do so. I do need a range of projects up to maintain cash flow however I am concentrating on making the programs, as everything will build correspondingly from this point.

#### **16 January 2009 11:02am**

I have been updating my PhD thesis incorporating extracts from this journal [as a temporary guide]. It is evident how much the journal can feed into the thesis as this was Dennis' suggestion during one of our last meetings, I remember being surprised when he suggested that the journal could be a part of the thesis as I thought it to be too informal, however now I see the merit, as my

journal always references back to the study and is Action Research in one of its many forms I am sure, however its most pertinent form [is] regard[ing] my research and [its] application. The nature of the research can be perplexing especially when it is difficult to be objective about it. It is so subjective I sometimes feel it can be nothing except a fragmented piece of writing however it is objective when read *en masse*, and referenced back to its purpose at all stages. Dennis suggested the use of Appendices for exploration and I have set this up as a format to be further developed in the thesis, however the nature of the journal is commentary upon actions of business commodification in the main and less so on the creation of product.

I note a range of references to World War Two and the 8th Army but do not explain that I have conducted ongoing research into the military career of my grandfather during the conflict, his wounding, his imprisonment, and learning about the chances of his surviving the War had he not been taken prisoner during an intense engagement where many of his comrades perished. On learning about the history of the 50<sup>th</sup> Division [and 51<sup>st</sup> Division] which was a part of the 8th Army and was used as Montgomery's shock troops, along with the Australian 9th Division before [the latter] ... was recalled to ... Australia and sent to New Guinea, I realise that I am continuing my research as per 'Missing Presumed Dead'.

I have completed works reliant upon this research and yet when thinking about a process or searching my motivations for Action Research in [a] true psychoanalytical form it is easier to use some form of explanation or analogy that isn't directly linked. [Hence the comparison with the potential destruction of a world war and my link to it through the personal history of my forebear who almost lost his life, did lose his liberty after capture, and was permanently affected by the war although he would probably not have wanted to look too closely at this.]

Perhaps it is a process of cognitive analysis to utilize a soft analogy to ease into (or if unaware to potentially avoid) a mode of operation, which may reveal a flaw, or lack of understanding or perhaps an undesirable character trait. It is important to be honest with everyone in business and no one more so than yourself. It is crucial to view personal behaviour and be direct and honest in order to improve methods or modes of operation.

Talking ... about being authentic, [I] realised that being authentic is listening to our expression of truth. To feel right about doing something is a powerful mode of operation to follow it is usually correct or at the very least is appropriate to the level of experience and operation that we are currently working [on]. To be true to that voice will always render a positive result, in my experience, to not listen is to potentially experience a divergence or a setback.

I spoke with an Editor about securing a DVCAM NTSC copy of 'Missing Presumed Dead' and he halved the original quote I have been given and will go ahead with the copy tomorrow after I drop off the hard drives. He will be attending the conference on Wednesday and momentarily I felt that I should as well, and then I threw the feelings back on my earlier decision. I remember talking about the history of triage with Dennis List, and I [have] revisit[ed] my explanation of triage to him.

I will implement a system of triage to my business dealings and time management. What is the best use of my time and resources? The possibilities are endless in theory, in practice all is limited, and so what is the priority through triage?

The history of triage goes back, ... to the Napoleonic Wars (introduced by battlefield surgeon Dominique Jean Larrey amongst other innovations) and the prioritizing of the wounded, being those with the best chance of survival with the scant resources available to medically intervene would be given the first position of assistance. Those given a poor chance of recovery from wounds or illness were relocated to areas to either die or be seen if they survived until resources

became available. The process of triage is utilised in hospitals and as part of disaster recovery programs the world over, perfected in the trenches of World War One and refined subsequently. I remember reading 'Goodbye To All That' (1973) where the author, Robert Graves, was placed with the dead after it was determined that he had a fatal chest wound. He goes on to say that later it was quite an experience reading that he had died of wounds in an English newspaper obituary (pp. 181 – 188).

Triage is necessary as a mode of business operation, the resources, whether large or small, must be utilised in their most productive way to avoid wastage and the loss of opportunity. I instinctively know how to proceed and my decision is made, the use of valuable time and resources must be attributed to outcomes, and advancement of projects and the company.

Ideas stemming from 'Triage' and its historic setting, Path Dependency and triage, something to consider and their relationship ...

### **16 February 2009 1:19pm**

Perhaps triage is a metaphor for thought and prioritising thinking; to use resources in the most appropriate and result driven way possible through tiers of assessment and consideration, there being little time or resources for endeavours that are unprofitable or undirected. To be counter to this idea for a moment, many good things are achieved through unbridled exploration and this must be given space, however I would suggest that such freedom is only space to order thought and give consideration to triage, for example to begin free thinking and association relies upon the resources of the mind of the person embarking upon such an exploration. This may seem undirected however it isn't it is very [deliberate and determined], to give structure and purpose to an endeavour doesn't mean to contain, control and clamp down on creativity. Creativity thrives during periods of calm, peace, quiet and routine, because there is space. Creativity may get lucky during chaotic periods, as this may be an opportunity for change; however instability is unsettling for the creator and may prompt development; however nothing compared to systematic application during periods of concentration and focused endeavour.

It is a misconception that creativity is chaotic, this is a myth created for dramatic purpose or to explain those that operate outside of the mainstream. The idea I am exploring right this moment, concerning creativity, is without a structure in so far as I am aware, however I sit here in a quiet dedicated time and space and contribute to an elongated piece of written exploration towards an award at a University, therefore the structure around what I am writing is very much there and I am in routine and am exploring the idea behind my thesis question/statement. It may seem to me at times unrelated, however on reading the overview of work it is at all times referencing back to my purpose for this journal to document [Action Research] into my Digital content production company and achieve financial independence and the production of a body of work. Why am I seeking to write through this process? Because it is a connective and associative method of analysing my mode of operational behaviour. I am unable to comment upon the workings of my mind by thinking about the workings of my mind, however if I work around a range of processes the mode of behaviour and its understanding emerges. There is a need to give up to this process and trust it is correct, and once over that hump I am free to explore the so called 'unknown'. This becomes known to me through a subconscious expression which drives the hands that use the path dependent QWERTY keyboard to translate semiotic expressions of a culture that allows for a language and then an understanding of the context of my exploration. Philosophically I am immersed in my research and break it down into its requisite elements, I am a Constructivist exploring the plane between the subjective and objective, I create a reality and a reflection of that reality on that plane. If I conjure up an idea and realise that idea in the form of written words or a

film, or any mode of communication, is it more real for asserting itself as an end product? Does 'Missing Presumed Dead' exist because it was finished on Digi-Betacam and broadcast on ABC TV? It exists because it translates an idea. Before it was embarked upon as a documentary film I translated the story into written words, which were modified overtime to be succinct and direct. In the initial stages I asked people to believe in its concept, and at times doubted this, wondering if I had a story, if I was making much of nothing, being negative and doubtful. Normal human expression on many levels and yet after writing a script that I had never before written for a documentary, and having not met anyone who had written one for a documentary yet to be made, after the shoot yes, but never before. I went and shot the elements of the script and the people whom I had prefaced throughout the script as not having been interviewed at that point but [being resultant of] the author[']s imagin[ings] they ... did say what I had expected and the documentary followed the script, even though I didn't use the script during the shoot [except to check against on a couple of occasions to determine if I was on course]. I had written down my truth and its interpretation I had put into words the essence of a yet to be created piece of exploration and then it miraculously came to be real and accurate and what I wanted it to be. Almost ... seeming[ly by] accident, however it was by design and a trust in the internal process of creation.

Much like the daunting reality of writing a PhD thesis, I have witnessed the struggle experienced by others on the journey; however after 'Missing Presumed Dead' I trust everything will be fine. 'Missing Presumed Dead' caused me great anxiety and apprehension because I allowed it to, and was inexperienced. I was required to write a script for a documentary that no one that I asked had completed themselves, although they wouldn't tell me that, they just assumed a position of informed knowledge and didn't answer the question when I asked how was it possible to write a documentary script for a factual exploration that hasn't happened yet. No one knew, and they weren't telling me that they didn't know, so I eventually just began and trusted and there it evolved page after page until it was finished and revised. That original document was where I made 'Missing Presumed Dead'. It was the trust that was essential and is essential to all endeavours.

Perhaps I am assuring myself that this journal and my thesis is going to be an accurate representation, given I must relinquish control and venture into the 'unknown'.

### **17 February 2009 1:49pm**

I met with a Screen Australia Manager this morning at 10am and the meeting went very well. I have met with the Manager before on several occasions and she was pleased to learn that 'Missing Presumed Dead' has been completed and screened. We moved on to new material quickly and she liked all the projects especially 'SS Australis' and suggested contacting ... ABC TV and arranging a meeting ... to discuss the projects in Sydney. 'SS Australis' could potentially have involvement from ... TVNZ ... US History Channel.

I have just emailed ... POV US PBS as it was suggested by Screen Australia to get a meeting if possible whilst [the representative] is here. I am focusing on the pitch documents and development of time slots as advised .... [They are] looking for the confidence to complete a project, also suggested ... BBC (British Broadcasting Corporation) Storyville.

SBS meeting ... was important as a practice run and challenging given an Executive Producer who wasn't interested in my projects. [The] Executive Producer was a complete contrast to Screen Australia and moving from one table to the next at the Hilton Hotel (in Adelaide) lobby was like a flip side experience of positive and negative. I knew that SBS wouldn't be interested though and it

is important to realise what we are not, ... I know from 'Missing Presumed Dead' [that] everyone has an opinion and they don't mind sharing it with you, however in the end it is irrelevant, it is how you feel it to be, and know it to be that is the accurate grounding position.

### **19 February 2009 2:58pm**

I have just met with THC at 2pm at the Hilton Hotel café here for the AIDC. The meeting went very well ...

The [previous] meetings ... stood me in good stead and ... 'SS Australis' and 'Commuted to Life' were definitely the most discussed of the four projects and I will need a follow up meeting with them in Sydney. [THC] want a budget for 'SS Australis' and would look at different ... models. Sees the documentary as a 90 minute to 60 minute program and it would have to be captivating ...

... 'Missing Presumed Dead' will be screening at 6:30pm on Anzac Day, Saturday 25th April 2009 and will accompany 'For Valour' the series commissioned by Foxtel ...

THC explained [they] would be arranging publicity when ... back [in] Sydney, so I will finalise the Production Licence Agreement (PLA) and Schedule and move to get deliverables to [THC].

### **2 March 2009 12:35pm**

I just spoke with Professor Noel Lindsay regarding a meeting next week with Dr. Andrew Finnegan and Noel regarding my progress/supervision and methodology. I will forward an email regarding availability and it will be a good opportunity to discuss progress to date and direction.

I am finalising [the PLA] with Foxtel and have negotiated errors and omissions insurance. I will need to get it for international sales and will discuss with Sales Agents.

I note that Peter Jackson is involved with the Australian War Memorial (AWM) regarding World War One aircraft as he is apparently a collector. I sourced an article regarding a 15 min short film called 'Crossing the Line' that Peter Jackson made at Masterson where he lives, as [does also] the World War Two veteran of Wolfsberg [Stalag XVIII A] whom I wrote to a few years ago [regarding my grandfather and conditions at the POW camp]. According to the article published in the NZ newspaper it has been rumoured for some time that Peter Jackson wants to make a World War One film and this is also mentioned in his memoir. 'Missing Presumed Dead' will have its NZ premiere in that country next month and is a Foxtel exclusive in that territory. 'Missing Presumed Dead' is screening in New York this month as part of the New York Independent Film and Video Festival.

I am currently writing a draft script for 'SS Australis' and have done so for the past week and am at page 10 intending to write another twenty to take it to a 90 minute film. Foxtel are interested in that length at the outside. The script has been surprisingly easy to write and there is a lot of material and specific detail regarding past passengers, crew, and service personnel. I have a good inroad and a personal connection to this story, which makes it quite unique [and accessible], in the vein of 'Missing Presumed Dead' ...

### **5 March 2009 12:48 pm**

I called LC this morning regarding the Foxtel PLA and he forwarded me an email with clarification of the general soundness of the document ... I am conscious about resolving this agreement to get advertising in place in time...

'Missing Presumed Dead' is screening in New York in the next week and I have progressed to page 25 of the 'SS Australis' script and will do some more [after this journal entry].

...My thought this morning on Constructivism and Path Dependency is that [it is] much like the [experience of writing a documentary] script for 'Missing Presumed Dead'. [The long and eventful journey proved] I needed to trust that I had all the elements to complete a job that I ... had to base [entirely upon trust and] instinct. Do we trust ourselves? Do we trust our instincts? So much of the creative process is unknown, if you create original product how do you know if it will sell or not? A lot comes down to trust, or does it? Perhaps it is Path Dependent and Path Specific, perhaps we have what we need, or should I make it personal [by stating] I have what I need. I don't know anyone else's reality, how could I? I cannot judge it or know it, and can only superficially evaluate it. I am not another person, all I really know is myself, and then not necessarily so completely, as I don't know my subconscious, however I can explore it and that is how the creativity comes in. Often creative acts require trust and abandonment of inhibitions, trust and see, trust and see, I [now] know I am on to something with regard to my thesis [as there is an inherent revelation and logic that has emerged and makes sense as the research continues]. Much like with the script for 'Missing Presumed Dead' I doubted it at times; [I would constantly ask myself the following] do I have a story? Is it real? And will it be as I imagine? The magic and cold reality was that it was exactly as I imagined it, because I already knew it. I just had to go and do it. How much was informed by my research and personality? - A great deal, really all of it. I can't divorce any element from another, it was all me in all its forms, I was informed and reacting to stimuli, and produced a work and a result. I am the experiment; I am the subject, the subjective. Trust in the validity of personal experience, as researchers we ask this of others all the time, what if the microscope is personal to us, and turned on [us]? Then what will the result be? I may already know, or I already know!

### **16 March 2009 8:34pm**

I have just received an email from [THC] whom I notified that I'd sent delivery materials for 'Missing Presumed Dead' to [THC] on Friday 12 March 2009.

[THC] will be in contact if they need additional promotional items.

I am completing the script for 'SS Australis' and am currently at 34 pages and the Chandris Line history. With intentions to complete Act 2 and 3 today.

I have been thinking about subjectivity and increasingly believe that in order to be completely objective we must first be completely subjective. It is only in knowing our self that we can appreciate others, we are incredibly limited by subjectivity given that it is our own experience; however if we can understand our subjectivity then we can be free to be objective, knowing how our personal experience in all its forms influence our view of our environment. Subjectivity is a real entity, given that impartiality is often assumed however rarely achieved. [This is an extremely important point to highlight in this journal and the thesis; I will define 'subjectivity' by using a variety of relevant examples in the thesis itself, giving it the discussion necessary as a prerequisite to truly establishing 'objectivity'.]

I satisfactorily concluded the PLA documents calling Foxtel ... in Sydney and confirming three items of the agreement. One change was made ... to comply with ABC TV Licence agreement. The signed and witnessed PLA documents were sent on Wednesday 11 March 2009.

### **31 March 2009 3:35 pm**

I read today on page 3 of The Advertiser about Disney scouting South Australia to make some films here. According to the article which is vague on details Andrew Stanton is to direct John Carter of Mars which he has written. The other animation is to be '20, 000 Leagues Under the Sea: Captain Nemo' ...

I have finished a 60 page script of 'SS Australis' today which I will begin to proof read and prepare details for budgeting the project.

'Missing Presumed Dead' is in the Foxtel April magazine ... 6:30pm on 25 April 2009 before 'For Valour' which has a two hour slot but is most likely 90 minutes in duration.

### **2 April 2009 3:33pm**

I was completing an historic display ... today which I had to place on Velcro receptive boards /panels and due to the age and inadequate surface I was forced to constantly push fabric back into the aluminium border as the Velcro would pull the fabric loose. I had anticipated this eventuality so brought with me a pair of scissors, which turned out to be dangerous and ultimately useless. I then noted the business card I had attached to the handle of the scissors with a piece of archival tape. The business card became the perfect tool to push the fabric back in place and was so successful it made a previously tedious job quite [fast and therefore] enjoyable. I had to then negotiate the scramble crossing and used my Parabolic [Scramble] strategy which worked perfectly especially as I was moving archival materials ... The point I take from this is that sometimes we need to innovate by only a degree, the means of our success or deliverance may not be at first obvious, however through application it becomes evident and then obvious!

### **14 April 2009 1:28pm**

I have completed a revision of the 'SS Australis' script, which stands at 60 pages long. The corrections weren't many and it flows well as a documentary [good enough for its function as an archival guide for budgeting], however there will be additional interviews that I put in it, even at this stage [a proportion] perhaps will not make it into the final version however is part of its genesis.

This is the question around Path Dependency that interests me. I will create a draft version of a documentary script, which has not taken place yet and yet will be in the final version in some form. 'Missing Presumed Dead's script made the documentary possible in many ways, however I had to give up the illusion of control and trust in the finished work. Are we Path Dependent therefore, or is it a different entity? I believe we build upon the day before, and I would like to make the New South Wales Rum Corps example part of my philosophical investigation, as this is where the idea originated. Are [or were] the police in NSW culturally affected by the Rum Corps?

I purchased [books on early colonial settlement of NSW] ... and would like to make this research part of my PhD thesis. What goes before [that we live with in the present]? [Our] business relies upon trusting in personal ability and the expression of that visually and in words. I will use the script of 'Missing Presumed Dead' and 'SS Australis' as examples ... to make the [Action Research] immediate and pertinent.

I have just completed an application for the 'Gold Panda' awards in Sichuan, P. R. China and will send on Thursday ....



I sent an email to ... THC [regarding the] screening on 25 April 2009 advanced promotion [seen] on Sunday night on THC ....

#### **14 April 2009 2:43pm**

I have completed some more detailed research regarding 'SS Australis' especially the migrant/passenger era from 1964 – 78.

I have plotted the destinations that will need to be covered on a world map and it is helpful in that it reduces the pool through priority. I have been able to determine a great many photos on the web and [although] this will be a very small sample ... it is helpful for scripting as are reading the biographies and seeing the photographs posted on the web from past associates of the vessel.

I received an email from ... [the] Manager ABC Commercial Worldwide Sales on Monday 6th April 2009 in reply to my enquiry ... [who] requested another screener of 'Missing Presumed Dead', which I forwarded ... the next day. I spent some time selling the documentary and its 'highlighted' TV guide profile on the lead up to its screening on 24 April 2008 ABC1 at 9:30pm. I included quite a lot of press information and newspaper articles from this period and mentioned the radio interviews on ABC Adelaide and 2UE in Sydney.

I am working towards including ... current work in the PhD thesis to demonstrate the creative nature of my work and its connection to the market. The hardest thing to do I find is to conceptually commercialise work that has not yet been made, however this is more than possible. The interaction with the market is already taking place ...

#### **16 April 2009 7:50am**

To endure life or live it? This is a question I have been pondering recently with regard to ... [c]ertain elements of an existence [that] have to be endured however this may be the pushing of self into the unknown or an unappreciated sphere of existence ...

I discovered [a] recent Australian Bureau of Statistics (ABS) / Screen Australia report on the national [screen production sector or] industry this morning and have begun to 'unpack' the data and its relevance to my endeavours. There is reporting on all elements of production and documentary is featured with a comparison with New Zealand and Canada which is a first and very welcome for my research purposes.

There is contained in the ABS / Screen Australia report information regarding broadcasters and especially Subscription Television. ...

So to process and my thesis, I am contemplating using the ABS / Screen Australia statistics in an [Action Research] context for my PhD thesis. I will analyse the information and seek relevance to my business endeavours and [the exploratory company]. Does the statistical information help me in any way, [if not] what will?? Does it benefit [the exploratory company] to understand that documentary production is 1% in South Australia with 61% of production still tak[ing] place in NSW? (Figures are from 'Documentary Production in Australia, 2009 A Collection of Key Data', Australian Government Screen Australia, p. 7 report on documentary production in Australia published in 2009 with reference to 1996/97 to 2006/07) What can I learn from the ABS / Screen Australia statistics regarding Subscription Television and broadcasters in Australia and the promotion of material overseas? There is something in this material that is of value to my research and business, but what is it? The [Action Research] point is to analyse this material and use the pertinent elements to further ... commercial pursuits. For instance I am in [discussion]

with [THC] at present. I have completed a 60-page script on 'SS Australis' and an itinerary, and will proceed to prepare a budget. I have taken the range of budget expenditure from the ABS /Screen Australia statistics and note that the average TV hour is around \$350, 000 which confirms the figures discussed with [Screen Australia] at the AIDC. However I will be making a 90 minute documentary and would prefer to create a three part series, which would take the budget over \$500, 000 according to the statistics.

Sourced from 'Documentary Production in Australia, 2009 A Collection of Key Data', Australian Government Screen Australia, report on documentary production in Australia published in 2009 with reference to 1996/97 to 2006/07, pp. 1 – 20 [is] a selection of relevant material [for] this analysis and Action Research.

I intend budgeting according to need without cost compromise and will present this to THC; if they do not want to proceed with the full budget then I will seek other investors ...

I am in a position to try elements of the research in the business in a real sense and utilize the theories of Path Dependency and Scramble Parabolic (later referred to as the Parabolic Scramble). I may need to change things by a degree to realise their potential, this is an experiment but in real time markets.

I have thought that I will make more [in] ... [the] thesis [of] my interest in Path Dependency and genesis of this area of research originat[ing] with the idea or realisation, which I had some years ago, that the NSW Police Force had inherited the ethics and culture of the NSW Corps or Rum Corps and that the fact of the matter was that each day builds upon the day before. This is history and I will utilize this idea to illustrate the history and direction of this research, I am essentially trying to understand the past in order to know [under what] circumstances [we exist and live our lives].

I ... believe that as humans we cannot be objective, we tell ourselves we are and then proceed to judge the world by our own experience, I wish to be completely honest about this and believe that when I understand my subjectivity I will be and can be objective.

### **23 April 2009 8:29am**

I conducted research into the Producer Offset and Producer Equity Scheme (PES) as part of the budget preparation for 'SS Australis'. I am yet to read through all items but have an overview. From discussions with [Screen Australia] regarding budgeting it seems as though the intention in the building of an investor deal for a project is the assumption that the Producer Offset is not included in the budget. So I prepared an A-Z budget and Finance Plan with and without the Producer Offset in AUD, USD and Euros.

The terrible realization occurred to me, whilst building the budget, that the treatment of the Producer Offset in this manner is actually more burdensome for Producer. The art of any budget is to get pricing and timing right, especially on an international project with several locations around the globe. I am yet again falling into disillusionment with regard to working with government and bureaucracy, as it always seems to get its priorities wrong. The Producer Offset can be reclaimed after the production which means that the Producer is not being paid until after the Production potentially, and the money is not going into building businesses as was the original intention.

The PES scheme has been launched by the SAFC and is relevant to me however as I am in negotiation with the SAFC and Screen Australia at present [and] the impact of this scheme is yet to be seen.

The guidelines of PES are vague about the assistance to the Producer through copyright and remunerations from sales. I will need to do further research into PES.

In completing a budget for "SS Australis" I am able to put into practice elements of my research almost immediately and with 'Missing Presumed Dead' currently at its stage of negotiation other elements are also to be considered. I have two live projects that are contributing to my PhD thesis and Action Research and constantly I am thinking about the Path of Dependency, how a ... Parabolic [Scramble] can be applied to it and what is my own [exploratory] case study. I am going to bring in the Path Dependency question to WETA and other case[s] ... and see how they deal with the moment of innovation, crisis that may become a point of incredible success. I will look at the RSP point of near collapse in 2001 and WETA and its financial crisis around the shelving of 'King Kong' which made way for the Lord of the Rings Trilogy and for Peter Jackson to make New Zealand a landmark filmmaking location [as well as reviewing the transformation of Lucasfilm Ltd and its international presence and success].

The writing of a PhD thesis has been beneficial to my process of company building and has [helped] me realise that when you are involved in the building process it is not always possible to gain a perspective on the item being built. The tasks seem all consuming and then you look at the summit, which seems so far away, and are reminded by looking backwards as to how far you have actually come.

I will also begin to do more research into Path Dependency and other related issues to establish a stronger framework for my thesis. I have thought though that it is important to know the application of knowledge for refinement before blanket researching, which is interesting but can often be too broad.

I need to have more information for case studies and will source primary resources to do this.

I intend going to Sydney ... in June and will present 'SS Australis's script and budget to THC and to ABC TV...

### **28 April 2009 2:18pm**

'Missing Presumed Dead' screened on THC at 6:30pm on 25th April 2009 and then again at 3:30am AEST.

... I was disappointed 'Missing Presumed Dead' was bumped from a 10:30am screening on 26th April 2009 however ... understand ... THC [position] ... [and learn a great deal from the topography of interaction with their business model, especially in light of sizable THC investment in a competing project].

I have completed a twenty page shot list for 'SS Australis' today and will discuss the budget with Vanna and finalise it next week, Monday. I just need to nail down some costs and will then prepare some visuals as inserts for the script which I realise increasingly is extensive.

### **11 May 2009 8:13am**

I have just sent an email to ... ABC Commercial regarding overseas sales agents and distributors. Last week [they] passed on 'Missing Presumed Dead' for ABC [Commercial representation] and released me from a contract obligation to give ABC TV first option. At my request I put in a year time limit in the ABC TV Licence Agreement which ABC Sales was just over by a week ... Last night I emailed ... a consultant in England who reviewed the script for 'Missing Presumed Dead' in March 2004. ... For his purposes it wasn't an investment option for THC UK, however by the stage

I received that email the deal with ABC TV in its earlier form had been withdrawn due to lack of FFC funds (as the story goes, however we were never given a reason) 'Missing Presumed Dead' and three other projects were passed over when The History Detectives gathered [pace]...

So when [I received the overseas consultant's] ... email in March 2004 little did I know that five months later [we] would be filming 'Missing Presumed Dead' in five countries. I was very pleased to send last night's five or so line email, which was a testament to the success of 'Missing Presumed Dead' and perseverance. 'Missing Presumed Dead' is a lesson in the reality that when one door closes another opens and it is simply the incremental change that makes the desired goal a reality. The ... Parabolic Scramble... principal is applicable to 'Missing Presumed Dead' in all cases, it has always been unorthodox and never particularly easy, it has also taught me to ignore the opinions of others and go with what I feel to be right.

I feel well disposed towards [the overseas consultant] for his honesty and frankness in ... March 2004 ... I didn't take [the] assessment to heart although [it wasn't right for his interests at that time], but it didn't stop me and last night to be able to write about 'Missing Presumed Dead's' success with two screenings nationally and one internationally and excellent media coverage was [a testament to value of perseverance against all odds].

#### **12 May 2009 2:22pm**

I had an email from [the overseas consultant] today and have prepared a letter with a copy of the documentary and press materials to send to him. [The overseas consultant] was very apologetic about his comments regarding 'Missing Presumed Dead' ... in 2004 and offered to help as much as he can which was a great email to receive [with the comment by him that I should be able to hear his hat being eaten on the other side of the globe].

I had reason to speak with an ex-member of RAF 238 Squadron yesterday ... who [described his wartime experiences and their use of everyday occurrences to facilitate their innovations] ... The Parabolic Scramble idea [came to mind and I realise that what] ... I discovered doesn't have a unique application but is multirole and I believe this is the lesson and its inspiration ...

#### **18 May 2009 7:54am**

I forwarded a letter with enclosures to [the overseas consultant] on Thursday and began working on a re-edit of 'The Unfair Field' (Codes of Conduct) adding new sections to it, I actually began writing [and] making these re-writes just prior to the ABC TV second screening of Four Corners on Tuesday 12th May 2009 at 11:30pm concerning the predation and sexual attacks of rugby league players on women. The program has created a furore and exposed the polar positions of attitudes to the criminal behaviour of these men and the attempts to cover them up. The constant excusing of the appalling criminal acts perpetrated by these so called 'role models' has been exposed and for the first time there is a national push to do something about it on a legislation basis.

It seems that the attempts to re-cover-up these appalling crimes has fallen foul of what is decent and correct, despite the lack of legal recourse. I have been driven to focus on 'The Unfair Field' (Codes of Conduct) and wrote the conclusion after almost a year. I have decided to make it into a short film using footage from 'Straight Talk' with colourised effects to treat it and then intersperse photos and other elements possibly through animation.

My idea is to create a metaphorical piece that is a forerunner of [the exploratory company's] fiction work. I believe it will be a very powerful and poignant piece about disempowerment and unchecked violence.

It was an interesting exercise to look for and find notebook 10 (20 September 2006 – 25 September 2007), which has entries from the meeting with Dr. Dennis List ... It, was very nice to read through some sections and remember but also saddening with others. The overall impression I had and the one I am left with is the path of progression whether it is from meetings with a supervisor at the commencement of studies, to the completion of a documentary, we build upon the past and this is the essence of my investigation for the purposes of this journal and my PhD thesis. We build upon, or we construct [the past, the present and the future].

I discovered the notes I was searching for regarding a meeting with Dennis on 2 May 2007 in which I wrote "... Everything is a construction of the mind, everything is a construct and [this] helps [us to] see things that aren't obvious ... [the] objective world doesn't exist only what you perceive [it to be does] ..." (Notebook 10, 2007, p. 64)

I have been thinking more and more about my established studies through Dennis and how I have built upon our discussions, I have taken a leap of faith and continued with only my own guidance and therefore found ... truth. The argument of the thesis is an exploration to discover what I have and am constructing, it is my perspective and therefore I relate to stimulus as I encounter it and am influenced by it. This is the case for all humans, we live in and are limited by our own perceptions, we construct our world view and it is different to everyone else's. That is why to be subjective and understand subjectivity (and build with it) is the only way to really understand the objective position, because you must understand your own limitations, and prejudices, lack of knowledge [or] real knowledge. Understand the false for instance, the culture within the rugby league clubs is commented upon and I watch Four Corners and write 'The Unfair Field' (Codes of Conduct) and have some knowledge, but not all. The rugby league players could learn from a subjective position and are now being encouraged to do so, as they objectify women and men who are outside of their culture. People are not objects, and when in violation of society's laws [these privileged sports players] are enabled to escape responsibility.

We are responsible for ourselves and our actions we ... operate in society. The use of science to measure and quantify elements within the context of the world is proven in a great many cases, however is not absolute, there are other ways and means and we are learning of those. The Voyager Program showed an unsuspecting world that we could not evaluate the universe from the limitations of the planet Earth. [The Voyager Program demonstrated] that the rules and measures that exist here [on Earth] don't apply [uniformly] elsewhere. [This exploration of space determined] that almost universally the planets and moons in our galaxy are unlike Earth enough to have completely different parameters and therefore any assumption based upon the supposedly objective truths of science on this planet do not apply. However ... scientists sent the probe[s] and learn[ed] this information and we are now equipped with new perspectives and understanding of their area of study. It is the same for everyone, I am adopting a subjective, constructivist position and assume nothing and try to incorporate information without prejudice, everything is a possibility everything may be helpful and so not to be discounted. At one stage of the Voyager Program there was a suggestion to drive the probe into a planet or redeploy it towards the sun. If the probe had been destroyed we would not have understood the vast nest of difference in the universe that we now do, this was the point of openness or not, to discover or not, to destroy or to seek. I am interested in political will, and the centralizing power of belief.

If you believe then what you believe in will begin to exist, this is proposed by this author with the rationale that this is because you believe in it. If we believe in a country it begins to exist, go back a couple of centuries and there weren't nation states, especially as we know them today, they exist because we believe in them, people lay down their lives for them. This may seem ludicrous; however in World War One Australians laid down their lives for King and Empire, not Australia,

they did so because they believed in King and Empire. Try and get an Australian to lay down their life for King and Empire now and it will not happen, however they would do it for Australia and do so unfortunately, what has changed? - Perception and belief.



### WHO SERVED THE EMPIRE IN THE GREAT WAR

(Photograph by Gerard Reed.)

The soldier is also conditioned, it is part of the culture, it is part of history, now institutions and politicians use history to justify enlistment, and view past Australian conflicts and mores as reason to join the armed forces. For past soldiers this must seem like a perversion of history, because war is disgusting and dishonourable for humans not the reverse. We do not have to go to the battlefield to help our fellow country people, we can do it here, and yet this aspect of going to war is glorified; it seems the reason that we are involved in conflicts is to help our fellow comrade and nothing more, not the geopolitical enforcement of state policy. What does it mean to join the armed services in order to supposedly help your mate? These images are used increasingly in sport, the culture of rugby league is to work as a team and not let your mates down, so how does this transpire to result in criminal behaviour and the degradation of humans outside of this culture? There is rape in war and rape in sport and rape outside of sport and in society, this exists because of a power imbalance, and is the exercise of total power. People who commit horrific crimes are considered criminals, and are prosecuted, judged and incarcerated. I would argue with

a great many sports commentators that there are very talented and exception[al] sports' people [as has been speculated that should not be] in the prison system ... [those that are complicit in these off-field sports' player cover-ups are] seeking [ultimately] to enable the criminal and transfer responsibility of action to [those affected by] ... the crime. There is a complete double standard, because th[at is] the status quo and it must reflex back into shape, however like fighting for King and Country in this era they just can't see how their culture of violent crime under the guise of past acceptance isn't permissible. Their subjective position is unexamined and ignorant and being uninformed is harmful and destructive, and no excuse. Ignorance of the law of the land is not defensible. The football clubs they seek to protect exist because of belief and extreme belief in many cases, however this belief can subside when a balance of decency and open honesty becomes the culture. To represent a sport does not make an individual outside of the law, although there are those that attempt to cover up these actions and they are in turn committing an offence when they seek to pervert the course of justice.

I watched a documentary on Stanley Kubrick last night ABC 2 8:30 – 9:30pm which featured his numerous archival boxes and focused on the obsessive qualities of the director from the perspective of a filmmaker /enthusiast. The conclusion of the piece was that the boxes were to be donated to the University of the Arts, London which I instantly recognized as London College of Printing (LCP), now London College of Communication (LCC) at Elephant and Castle, and thought it interesting and appropriate that his personal and production effects should end up there. The nature of London College of Printing and Distributive Trades (as the University of the Arts, London was then known as the London Institute) was one of alternative education, of an insightful and empowering nature. For the most distinctive and distinguished filmmaker of this era to have his personal and working items end up there is in keeping with the institution, as I knew it, and which gave me so much which was beyond the education in film making that I was seeking. I thoroughly enjoyed my time at Back Hill ... and view it as a high light in ... education and very much a London and life experience.

Vanna and I spoke about the documentary after we had viewed it and discussed the sometimes-vacuous nature of Stanley Kubrick's work. He didn't generate his own material and had elaborate modes of seeking scripts, he was obviously of a meticulous nature and disposition and accomplished great things with his work, however whilst watching, apart from the link to LCP, and a comment there by Stanley Kubrick that there is no greater experience of satisfaction than completing a film that you have directed I didn't feel that I was watching anything that really connected with my experience. He had the boxes and obviously archived, and there are many aspects or elements to consider parallel however they don't. I ... tell the stories I am connected with and inspired to create and I could never simply adopt a story for its interest (and not have a personal connection to it), and for this reason I am a subjective filmmaker and feel comfortable with this identification. A subjective filmmaker who is creating a company examined through the subjective prism of a PhD thesis based upon a constructivist position. Learning to trust subjectivity and its application is a lesson in itself if it is done with truth and honest reflection.

I would like [the exploratory company] to examine new and innovative modes of expressing fictional representations and would like to begin with 'The Unfair Field' (Codes of Conduct) as a test project to be built upon by other fiction works.

**19 May 2009 11:57am**

I wrote an email to [THC] this morning updating [them] on the 'SS Australis' research, script and budget. I have asked for a meeting in mid-July at Sydney ... and will wait and see. I ... will give THC first option ... I believe 'SS Australis' to have great international scope and will pursue other

possibilities if THC does not show great interest or commitment. I would be disappointed in the initial stages, however my experience has shown me that such eventualities are just the means to find a better and more empowering way forward, a different path way. It is not personal ... it is business [as is so often said] and as such I must be prepared to pick up and move on as is appropriate and required ... I do know one thing which is that THC has always been a great supporter of my work to date and it was their letter that got me started, from my meeting with THC in Perth to the screening last Anzac Day 2009 one way and another THC has been there, ..., I believe they are also finding their way and are involved in business and all its implications for survival. THC/Foxtel are not a government supported entity and perhaps in an [Action Research] context I am learning how to deal with them and the way they like to do business, coupled with the way I wish to conduct my business and define myself in the marketplace ...

... at this point of negotiation [I] value the experience even though at times it seems precarious and tenuous. I feel a sense of accomplishment that I managed to put the script together in weeks rather than months with archival, contacts, and budgets in AUD, USD, and Euros all completed with expedience and focus. This was also made easier by the many re-writes of 'Missing Presumed Dead's script which gave me great[er] confidence and understanding of the format. I remember the day that I just jumped into writing 'Missing Presumed Dead's script and then it simply flowed from that point; it was all there, and [much] like the finished film, really quite remarkable as a personal experience.

I don't view the negative ... but see the possibilities as the gift of this analysis and study, the ability to determine self in business and product, to be confident when no one else displays interest or confidence of any note [in your objectives]. Especially when dealing with a commercial entity it is interesting to note the difference in culture, commercial is cleaner in many ways or perhaps it is refreshingly different from government. My feeling though at this stage is that all interactions have their up and down sides, and pitfall areas. It is part of the [Action Research] of this study to determine the new path way as information is fed back into this journal and my PhD thesis from the live research; in this case it is with THC. Despite the many different experiences with ABC TV for instance when I got the green light and support it was a fantastic experience ... Perhaps the institution is not the consideration but the position of my business with regard to experience and track record? These are considerations to be placed in the context of SME development, the lessons learned, and both success and near success, are elements to steering the SME on the pathway to sustainability. Pitfall areas are to be avoided second time around, however it is only through experience that the SME knows they are there.

### **21 May 2009 8:16am**

Regarding the chapter on bureaucracy and statistics show in the thesis how the statistics are being used, comment on them, and demonstrate how they are being u[tilised] to justify the existence of the entity. What these statistics really show is the [accurate] state of the Australian film and broadcast industry, analyse this in the thesis.

I heard back from THC on Tuesday evening and ... will meet ... in Sydney. THC made mention that the budget allocation for 09/10 has been assigned; however I expected this. THC have always played their cards well, as I have said above in my last entry, it is a different industry with different rules and need for revelation. THC can play it whichever way they want to they are commercial and not in need of public disclosure. However to a large degree they are public in what they do, eventually it is disclosed in ways that inform the external market. ... I [would like to discuss] financing of 'SS Australis' at that meeting, and [if] they are interested perhaps they will commit to an amount in the next financial year. If they are not going to come in on the entire budget then it



is the sort of project that can seek funds from around the world. Perhaps ... this is an opportunity to approach the markets of UK and US. The US market is an especially appropriate one for 'SS Australis' as the ship started as 'SS America' and had such a great history as 'SS America' and 'USS West Point'. I would be able to make a three part series which I believe at 60 pages is appropriate for a three part program Episode 1 - 'SS America / USS West Point', Episode 2 – 'SS America, SS Australis' Episode 3 - Decline to 'Italis, Noga, America Star' and 'Marooned' as an epilogue.

I was contacted by Screen Australia regarding 'Missing Presumed Dead' and its status and Screenrights contacted me wanting details for potential royalties for 'Missing Presumed Dead'. I will complete an entry form for an ATOM (Australian Teachers of Media) award and begin publicizing 'Missing Presumed Dead' to gain sales...

I have been thinking about my thesis and Constructivism and the point of perception. It is immensely liberating [for the purposes of the research] to think of human society in this way and that the divergence of opinion is based upon the individual's construction of reality. This is akin to Path Dependency in that the elements and experiences that have formed a person's opinions and view of the world is unknown to anyone except the person them self. I listen often to an interview with Dr. Jane Smiley (ABC Radio National 729 'Big Ideas' Sunday 14 October 2007 5pm) who authored a biography ... 'Charles Dickens: A Life' published by Penguin Lives in 2011, and I find it of immense interest especially when asked the questions covering prejudices, which are evident in the characters of his books. Dr. Smiley says she is not going to defend Dickens he was a person of his era with all the associated prejudices. Dr. Smiley is not Dickens but speculates upon his life through his work and personal history through gathering information from multiple sources, Dr. Smiley is open about her ability to understand all the elements of Dickens' life, as even though much has come to life in the time that has transpired since his death, not everything is revealed. Only Dickens is able to know about his life, the trauma of debtor's prison, the squalor that he witnessed and wrote about and sought to remedy in ways that he could, and was able to do.

The analysis of anyone's life is not truly possible not in all its elements, not even by the person themselves. Life presents many changes and the rhythm is not on a plateau but fluctuates. It is evident when conducting interviews that people perform differently one day to the next; they may not feel comfortable or [may be] unprepared to answer questions. On a different day or with the right question they may open up. This is an artificial environment but then what isn't really [in this context]? There are profound philosophical questions to be asked and it is only possible to be truly objective when the subjective position is really understood. I am thinking increasing about bringing this [notion] into my thesis - that perhaps the mode of Constructivism and subjectivity is the key to the Parabolic Scramble question, what if this is a model within a model? So for the thesis this is a point of internal analysis.

Therefore analyse the essence of subjectivity [in order to] know how to deal with any situation and through a Constructivist point of view reference [so] we can look at modes of operation with a new perspective. This is the tool to understand the model of financing, first we must understand ourselves and our position in the structure, what we are doing and what we are not doing, how we behave in order to change the only variable we [really] have, ourselves.

**21 May 2009 3:07pm**

I am making a query to Screen Australia today regarding the Producer Offset and its application to the [screen] industry format A-Z Budget. My question has been deferred to another department within Screen Australia and for me is a test case as to how policy changes can be bureaucratized. I am expecting that the Producer Offset of 20% of the budget is deferred to the Producer as part of

the budget. This ... test case [is so] as I have prepared a budget for 'SS Australis' and am dependent upon Screen Australia to attract the broadcaster, who[m] at present is interested although trying to get the best deal possible (in other words trying to get a lot for as little as possible which is common with documentary production). The Producer is trying to attract a buyer and Screen Australia is going to assist by funding 50% of the budget, if the Producer Offset at 20% of the budget is included in the 50% [therefore essentially 30%] then it is the Producer who is being short changed especially as the offset is paid after the production is finished, delivered, and has its certificate of completion. This is the moment of truth; if film production for documentary producers is to be increased then Screen Australia has to work for the interests of the Producer. The Producer generates work and if not supported will leave the industry to be paid per skill, [experience], and education. The Producer is an entrepreneur, by necessity, however should not be required to sacrifice proper remuneration for effort, skill, [experience] ... education and the work generated. The Screen Australia website really paints a picture of justification for the agency and its tax payer funded expenditure, it also paints a dire picture of struggle for anyone living outside of the "... central administration ..." (Fowler & Fowler, 1982, p. 122)

The evidence presented in the pie chart for documentary in the regional areas of Australia [presented comparatively in the thesis of this research study] as supported by ABS quantitative evidence is to establish that there is no industry, no production, and no proper support and financing for documentary in regional areas. Therefore as I walked down Grote Street and discovered a wallet, having once belonged to a German soldier of World War One, [which] was the catalyst for an international search; would I have been better served to discover that same wallet in George or Pitt Street in Sydney or Lygon Street in Melbourne? My discovery that day, in the city of Adelaide, would lead to [an incredible journey and ultimately the return of the wallet to its owner's family in Germany and a] ... nationally broadcast documentary 'Missing Presumed Dead' which was an immense research project that was delayed by bureaucracy and its provincial status with funding bodies at the heart of documentary filmmaking in Australia where the bureaucracy is based at the "... central administration ..." (Fowler & Fowler, 1982, p. 122)

### **25 May 2009 12:55pm**

After receiving an email from [Screenrights], I completed forms supplied by ... Screenrights and forwarded them on Friday 22 May 2009. I received confirmation on Friday afternoon that there would be ... royalties payable to [the exploratory company's] account. It was a welcome surprise...

The World Congress of History Producers is now known as the History Makers and was held in New York in Jan 2009 [this is an important conference to attend for documentary projects specialising in history subjects].

I replied to Professor Noel Lindsay today regarding my PhD progress and Supervision and he has suggested Dr. Andrew Finnegan, which will be of great assistance especially at this stage of the research and thesis.

I have completed some visual inserts for the 'SS Australis' script of the vessel and my family's voyage during the Six Day War.

... I intend reviewing the budget for 'SS Australis' and making it with overseas' financial investment. I believe this is an opportunity to explore other funding options, and I will have a DVD made up to disperse....

... The use of [the] subjective and objective combined with the creative works necessary for [the exploratory company] should be looked at in my PhD thesis. [The exploratory company] and the

work I have developed grew out of a desire to produce my own work, which pre-dated Remo Media. Remo Media is a necessary vehicle for the production of [our] original work and the pursuit of government [contracts] was never an objective ..., except the immensely interesting work at the Department of Correctional Services...

**9 June 2009 12:56pm**

I sent an email to [the] BBC regarding a sale for 'Missing Presumed Dead' ... I [am continuing to] work on my PhD Thesis.

**9 June 2009 3:46pm**

I have just written a section of the PhD Thesis regarding Globalisation and News Limited. I have left a section pre – case study and have put Rupert Murdoch [in the context of] the question as to how ... a regional newspaper achieve[s] a global market status etc.? I wish to make this a starting point and pertinent example for Action Research for [the exploratory company] and how we can learn from the past. Was Rupert Murdoch in any way Path Dependent? What made him free of the past, what made him such an innovator in his business endeavours? What can I learn from him then and now? He took a regional SME and made it into a global conglomerate, how?

**11 June 2009 10:35pm**

I received an email reply from [BBC with] advice [and] will forward materials to ... BBC Storyville. I have just emailed ... to check the address of Storyville...

I am conducting some research into News Limited, and was surprised to discover that its first acquisition in 1960 was Cumberland Newspapers, which I remember well from Parramatta, newspaper and building.

[The Editor] has completed 50 DVD copies of 'Missing Presumed Dead' and I purchased some excellent cases from AV Central designed for postage, no corners, no wastage, just what is needed, round.

What is today's path dependency?

... I have been reworking 'The Unfair Field' (Codes of Conduct) which is improving through redrafts. I discovered the level of corruption ... recently and there will be another 'Underbelly' based upon books written [about] ... the Wood's Royal Commission into Police Corruption in NSW.

I would like to make 'The Unfair Field' (Codes of Conduct) into a fictional [every person like] representation using mainly animation over real digital imagery [however maintain elements of the piece true to its documentary basis] ...

**17 June 2009 7:34am**

... I watched 'Terminator Salvation' at the Wallis cinema complex at Mitcham where [I] hadn't been before.

The film has had mixed reviews but was great entertainment, seamless visual effects with RSP being credited for a proportion.

Compositing has come a long way and it is easy to speculate that it will go even further however this is a good time to be involved in CGI with its radical improvements [over} the last decade.

... This is the story of acceptance of all things and most importantly an acceptance of self. When creating a business to sell creative work self-belief is a very important part of it and building a philosophy around life in all its elements that we must balance. Balance is key to a successful life, and all elements feed back to the business as being an entity that serves as well, which we do not serve.

... [The exploratory company] has completed [its Research and Development (R & D), which is ongoing and now must commercialise that R & D. [The exploratory company] is not the same as RSP for example however part of the case study, that I would like to include as with News Limited, is by looking at these cases in [Action Research as to] how ... they inform [the exploratory company's] practice? For example RSP have an R & D section of their business called Rising Sun Research (RSR) and put high levels of investment into it. RSP /RSR are not the same as [the exploratory company] as they are a service provider and are creatively bound by the client. [The exploratory company] generates its own product and [could potentially] make use of services provided by RSP however as an innovative regional film [screen] servicing company it presents a very interesting and pertinent case for examination.

The idea of regional clustering is a little different in the age of the Internet however the use of local technical support is very important, when compositing the need for labour intensive process is of high importance and a different business in many ways.

The cash flow issues for RSP are pertinent as has been my recent example of preparing three budgets for 'SS Australis' AUD, USD, & Euro, and the fluctuation with the currencies over the period since I commenced. Establishing a mean or moderate estimate can combat this such as 0.75 USD per AUD, however at the time of production will I be getting more or less? As this will greatly affect my ability to finance the substantial overseas' component, if it goes up all well and good for that moment if I have Australian investors, however if the reverse and I attract American investment I will lose 13 cents per AUD at today's rate of 0.88 USD, which is a large percentage to suddenly not have. I will research further it is a good point and [discovered through] referenced interviews with RSP [documented] in the PhD thesis.

#### **15 June 2009 11:41am**

... I had a realisation at the scramble crossing where I conceived of the Parabolic Scramble idea and that is to navigate and negotiate is the key. The acceptance of function and dysfunction is a premise and then it is a case of navigate and negotiate, navigate the crowd criss-crossing and negotiate the variables that emerge in the path way...

#### **6 July 2009 9:40am**

I received an email reply from ... BBC Storyville and have sent a screener and supporting materials to [them]. I also delivered 'Missing Presumed Dead' to Screen Australia as per my requirements...

I have been writing in my thesis about bureaucracy and received notification from Screen Australia regarding their funding cut backs. I have looked at the Terms of Trade for Screen Australia (2009) and found the following statement of policy, which is of concern and explains why I haven't heard back from Screen Australia since I sent my email more than a month ago.

*3.17. Will Screen Australia cash flow the Producer Offset? Screen Australia will not cash flow the Producer Offset or any part of the Producer Offset.*

How are producers expected to survive? Has the Producer Offset become a way of decreasing expenditure for government agencies and further debilitating producers who are the life blood of production and the industry in Australia? The industry is in jeopardy because of its failure to support producers, or should I say the welfare (subsidy) model is failing because of this. At this juncture perhaps it is necessary to use a thought that came to me this morning on the scramble crossing when I was forced by circumstance to stop in my tracks or collide with a late entry to the crossing. I thought immediately that stopping on the crossing was an option. The imperative is to walk quickly and with purpose to clear the crossing and avoid being in it when traffic enters, including trams. Stopping in the crossing enabled me to renegotiate my position and re-strategise. Perhaps this is needed right now, stop in the parabolic scramble crossing of the 'welfare model' and change strategy. The imperative is on keeping going in order to be viable as an entity both in the scramble crossing and in business, however to stop can be empowering when you choose to go your own way, and not just react to stimuli ...

### **6 July 2009 2:35pm**

When researching and accessing statistics and supporting materials the reason for the publication must be given consideration, government reports and promotions are for the purposes of internal policy and budget renewal. Appearance [is the emphasis] rather than the reality of the situation, or the true state of the market which to really understand it is necessary to interact with it. No one will buy your goods if they don't require them it is as simple as that. In order to be in business, you must be in business, for real - not in a subsidized and artificial way.

I have written an expanded section on the state of bureaucracy in digital content production and I can't help but feel deflated at its conclusion. However it is also just one interpretation and one evaluation, as much as my experience will be localised to my business endeavour and its interaction in its era. This is always an important thing to remember, who is saying what, and why? There is background to all endeavours and the task is to see through the veneer to what is real. There is plenty of opportunity in digital content production, however read the film agency spin and you wouldn't think so. Don't believe the hype and always strive to discover alternative pathways. Perhaps the path exploration is deviating from the bureaucratic spin on material presented as the state of the market, remove the blinkers and look at what they are saying and why they are saying it.

### **9 July 2009 3:23pm**

I met with Noel and Andrew at ECIC to discuss PhD thesis progress. Andrew provided an outline for an Action Research reference of research development, which I have modified slightly and put into my thesis. I will use the chart and its phases of development to define the milestones of this journal. I had the Action Research corkscrew diagram from Dennis List and this builds upon it, I also was aware of the cyclical nature of Action Research, however there is nothing quite like a drawing or picture to explain it to the mind.

I have at the same time formalised my interpretation of the Parabolic Scramble and would like to give it some more thought and develop it further. I have been very involved with thesis thinking and writing and now need a break to get it more collected to my mind. I would like to bolster up sections and develop others however the Action Research is key to the thesis success and application. It is true that when you are involved in something it is often difficult to gain a true appreciation as I have a purely subjective appreciation at present however it is always being tempered by the objective. I have a clearer idea of bureaucracy and conclude that there is nothing

to do except accept it for its own sake. To interact with it is a different matter however perhaps bureaucracy will always be resultant from attempts to organize and politicise a situation. Politics is like the parent, and the child is heavily influenced, so you can't get away from it and its ultimate resultant in a pure form [can easily become] mediocrity.

### **28 August 2009 11:58pm**

I have been revising this thesis and incorporated the journal into it just over a month ago which provided an interesting and unexpected resultant through informing the thesis body and developing the work into an on-going almost organic exploration which was current and able to develop in its own form.

The result has been to redirect modes and methods of practice and institute new and improved practices for [the exploratory company].

I have continued to make inquiries into globally representing 'Missing Presumed Dead' and launching 'SS Australis' through contacting ZDF, BBC, Sales Agents in France and elsewhere, and trying to make sales as well as negotiate international financing of two series projects.

The result has been to achieve after more than two years of informing and priming a journal a vehicle to use the information and steer it through a Path of Exploration, in order to redefine Path Dependency and associated limitations.

### **2 September 2009 8:15am**

I have completed an application for a travel grant to the History Makers Conference in 2010 at New York, USA that I posted on Monday to Screen Australia. As part of the application broadcaster supporting documentation was encouraged and I requested a letter of interest from THC. I expected this may be difficult given my past experiences with 'Missing Presumed Dead' and after not hearing back ... I began to expect that it wasn't to be forthcoming. The reply I did receive was a decline to consider commissioning 'SS Australis' at all. Although a definite refusal was not expected it is important to discover the commitment of broadcasters and their interest. THC may be still a participant in the future however this is a release to explore other pathways. I have to question my Path Dependency at this point and suggest that it is to be a period of Path Exploration towards Path Divergence Rerouting. This is a very important point during Action Research for this thesis and for my professional development as well as that of [the exploratory company]. I have had this experience many times before with 'Missing Presumed Dead' and it is always disappointing and sometimes disheartening, however it is also always a point of change, recalibration and discovery. This point in the Action Research requires action and the first thing I did was contact the BBC with regard to 'Missing Presumed Dead' and then I will continue with 'SS Australis'. I have learnt a great deal through working with government and private enterprise. I reflect that there are bureaucratic elements to each and that in dealing with an organization of any kind and especially when there are hierarchical layers it is important to deal with the decision makers. Time is precious and must always be used expediently in business dealings. The most important position to achieve in commerce is to find the buyer who wants or needs your product. Many factors can influence the establishment of the financing deal with regard to a project and especially when there are several partners or investors. This can be the making of a project but can also be its undoing. Sometimes what is perceived, as a negative response can be the most positive response possible at that time, and on reflection in the future the best outcome for all concerned.

I am left to reconsider the essence of bureaucracy and conclude that bureaucracy exists in hierarchy and that a meld between private and public is possible if the [Parabolic Scramble framework] is applied for [the exploratory company]. Path Dependency is always to be considered and Path Exploration is to be constantly formatted to ensure Path Divergence Rerouting where necessary and as an appropriate response to changes in business topography. It is important to test assumptions in real time and with real interaction to know the true topography of business. The business landscape is an ever-changing one and the [Parabolic Scramble framework] is a method for interacting with it and dealing with its organic nature for [the exploratory company].

#### **2 September 2009 12:14 pm**

It becomes evident and ultimately more obvious that the idea of the [Parabolic Scramble framework] is about achieving a new pathway of redefining past limitations and forging a new method of engagement despite all other actors and variables. It is redefining Path Dependency through Path Divergence Rerouting. [The Parabolic Scramble framework] is inextricable linked to [this] thesis ... and Path Dependency and is an attempt to reconfigure [it] through Path Divergence Rerouting.

I have found the article by Chandrashekar, J Duan, Z Klansky, J Zhang, Z 2005, 'Limiting Path Exploration in BGP', Annual Joint Conference of the IEEE Computer and Communications Societies, Vol. 4, pp. 2337 – 2348 to be of great assistance in framing this exploration of new pathways.

Public or private the limitations are to be expected however with private there is more emphasis on outcomes rather than serving expedient policy, or political objectives that are external to core business goals and non-referential to the actual core objectives i.e.:- producing film and digital product for consumption.

#### **4 September 2009 3:35pm**

The realisation of the Parabolic Scramble framework in finding new pathways and redefining Path Dependency by Path Divergence Rerouting, in relation to fund raising and production, is to move beyond a government or private provider that is empowering and self-directed rather than dependent and disempowering. To seek support from the welfare (or subsidy) model should not then be transferred to a private model that is a mirror version of the same entity.

#### **14 September 2009 1:22pm**

The Action Research cycle regarding the previous entry is pertinent given a period of reflection towards the action. I investigated a range of options for alternatives to the welfare / private model of financing digital content production and came back to the inevitable conclusion of market. If a production has audience it will have interest, its value is measurable. In terms of television ratings are the measure, how did the program rate on the day of broadcast? It is possible to build audience with targeted promotion and advertising, making the audience aware over a period of time with the correct avenues of access, in contemporary publishing environments, for example the Internet or links to interest groups or organisations.

**15 October 2009 8:00pm**

I have handed in a development application today to the SAFC for the next project and which represented an intense period of writing and a lot of work. I completed a fifteen-page treatment as part of the application and realised the need for seed funding support to launch a project. It is important to view all entities (such as the SAFC) as part of the whole, there may not be functioning elements throughout all aspects of an operational mode, but to understand it is to be then placed to appreciate what it has to offer rather than what it can't offer. It may not be necessary to utilize government support at other times however it is important to realise when assistance is required and ask for it as is appropriate. A greater understanding of public and private policy versus profit is needed. Perhaps the key to a successful model is a blending of the two rather than the separation that exists at present. There have been attempts to do this and I will seek to give examination to these areas.

**11 November 2009 8:00 pm**

It is Remembrance Day today and 'Missing Presumed Dead' will screen on ABC 2 at 8:30pm as a featured special. The advertising on ABC 1 has been strong and the promotional advertisement for the program was remade and features more of the filmmaker's journey and perspective. I was surprised to see it at the weekend and really quite amazed at ABC TV's promotion, which has always been very well done for the program.

The promotion of the program and validation of the authorship of the documentary is a reinforcing experience and puts into perspective all of the trials and tribulations of the endeavour. It is only through the crucible that we learn what we can do, if we never try we never know, and the biggest lesson of all and one that is current to the thesis is that a difference of opinion or an obstacle is not necessarily a negative experience on the road to achieving outcomes.

**16 November 2009 4:47pm**

I have today placed applications with the SAFC for Practitioner Development and Business Travel to take projects to the History Makers' conference. I have thought recently after updating this thesis and reading through the Screen Australia's report on 08/09 financial year that perhaps there needs to be a melding of public and private investment in production. In The Advertiser today (p. 26) is an article by Andrew Fenton which states that Screen Australia CEO "... Ruth Harley has indicated she wants Screen Australia to support more mainstream films with the potential to be released on more than 100 screens nationally". The article goes on to say that local filmmakers are concerned and that the fear is that culturally important films will not be made.

Public and private can exist and create a viable film and digital industry in Australia with a global outlook and connection to market. All industries are complex and if cultural enrichment is the objective of investment by government then there is a case to be made for this. However commercial success is not necessarily going to exclude cultural merit. What is the cultural imperative of productions that do not connect with an audience and do not succeed at the box office? To be given the stamp of approval with award ceremonies that garner a culture of perceived excellence; and yet as an audience we do not support the cultural experience with either our interest or a paid ticket of entry.



### **30 November 2009 3:30pm**

I am waiting on a decision from the SAFC today to determine support for 'SS Australis' and other projects.

Interesting to be recreating the pathway of 'Missing Presumed Dead' with the understanding of market through action learning/research with a grounded approach involved in this research study. I am constantly feeling my way and wonder what the outcome will be? I believe it is a Path Finder Enterprise to determine Path Exploration and avoid Path Dependent Lock-In.

### **3 March 2010 3:30pm**

I am currently negotiating the international financing of 'SS Australis' as a three part series having attended the History Makers 2010 conference at New York and the AIDC 2010 in Adelaide.

The SAFC supported my attendance [at] ... the History Makers conference and the AIDC and is interested in supporting companies involved in digital content production in South Australia. I had a very encouraging meeting at the SAFC and must reflect that the institution has been foundational for [the exploratory company]. The pathway is a long, and at times, difficult one however when the industry begins to recognise work and endeavour the support is forthcoming, perhaps not as we would always like however it does come eventually.

Having said that it does still not represent sustainability it is a seed-funding model that must be developed and built upon.

The key is always to respond as is required much like the Parabolic Scramble the process is ever developing and changing, and at times chaotic and sporadic.

I met with [broadcasters] ZDF, NDR, HISTORY, CanWest, The National Geographic Channel, AETN International, AETN UK, PBS, KETC 9, ABC TV, History/Foxtel, and have gained across the board interest in a second draft of the script for 'SS Australis'.

If I manage to negotiate the global financing of 'SS Australis' then I will be able to answer the question of this thesis in part at least.

The work is progressing and it is yet to be seen where it will lead. I can surmise however the end point is as yet unknown. Perhaps soon it will be known, but not as yet.

### **17 March 2010 8:10am**

I have been reflecting on the research question for this thesis and how it will move to a conclusion or be resolved.

The global market has shown interest in 'SS Australis' as ha[ve] ... Australian broadcasters. What I did learn quite starkly at History Makers and AIDC is that broadcasters and procurers of programming are buying for a specific market; they are looking at their demographic and assessing the suitability of product. In the case of public broadcasters in the USA they may have other criteria such as the constitutional requirements of public broadcasters and their subscription basis, as noted by WNED representative and program acquirer as 'Pledge' programs.

I made a brief presentation of my PhD studies at an ECIC Colloquium in which I noted the parochial nature of the global [broadcast] market and the relationship between global and local. The local area or region is the basis as it provides support through resources and is the context from which the SME ventures forth to the larger marketplace. The local area is of great value and is the focus for broadcasters and procurers of programming. There isn't a global broadcaster but instead a collection of outlets that need to fill their schedules.

I am continuing my Action Research and will review my position in relation to the next stage of its tracking and development by completing [a new cycle] of Action Research for this research study and in relation to [the exploratory company].

### **30 April 2010 3:42pm**

I have progressed with Action Research regarding [the exploratory company] considering the notion of improvements to existing structures that represent a path dependent investment spanning years and inheriting elements that now make the structures conducive to forward progression.

I am contemplating utilizing state [agency] funding to launch two projects that if the applications are successful will supply much needed seed finance and indicate to the market that these projects have the much sort after structure for financing that is known of internationally and appreciated as an advantage.

I am striving to seek independence from government assistance and yet perhaps this is the very thing necessary at [the exploratory company's] stage of development. It can be considered a 'welfare model' (or 'subsidy model') if it is forever perpetuating and does not grow into an independent and sustainable business. This then is the perpetuation of the 'welfare model' and yet if there is investment and it is successfully implemented and deployed to result in flourishing businesses then it is an achievement for all parties and well worth pursuing. I have wanted to move away from government assistance but at this stage the base line is that it is required and necessary. This is reflected in [a new cycle] of Action Research for this research study and in relation to the exploratory company.

I will seek research and reference to 'The Shock of the Old; Technology and Global History since 1900' by David Edgerton published by Oxford University Press in 2007 to further develop this notion in the context of market emergence and utility.

### **26 May 2010 3:46pm**

I have been completing applications for the SAFC to launch two projects one of which will utilize an innovative approach.

Referencing to the cycles of Action Research and this thesis the subjective search continues and informs all levels of endeavour increasingly. I look to the subjective to gain an objective perspective and have discovered that there is liberation in knowing our subjective position and being comfortable with it.

It may be impossible to be objective, in any sense, as we operate from a persona that is informed by experience, which is linear and based within ourselves. We are the tactile expression of our ideas and to try and quantify anything may be forever influenced by external factors that we are either unaware of or choose to ignore. Perhaps we perpetually seek what we know to be comfortable with our mastery of what we know, outside of this is the challenge of creativity, and to be liberated to explore this requires an abandonment of self and comfort, or perhaps an ease of acceptance. To accept and seek to explore is a comfortable mode for my endeavour and one, which I had to come to terms with in order to produce original works [and concepts] for a market.

I continue to explore the constraints of my subjective self and become more interested in the outward expression of objectivity.

**4 June 2010 9:02am**

I received a letter for NDR (Norddeutscher Rundfunk) supporting 'SS Australis' last night, which I will include in the application to the SAFC.

**9 June 2010 3:39pm**

I have just had a conversation with a representative from Screen Australia regarding an application for a much needed teaser / trailer. I was disappointed to receive information regarding a proposed application that left little room to apply against their revised criteria. I was being told very quickly that I needed to involve and attach a producer with greater credits and justify why I should direct the series. The criteria, as explained, are such that they lock me out of my own project, which is to be handed over to other people within the circle of a Screen Australia approved industry. I found that I was engaging with the extreme of bureaucracy again which is demoralizing but a good reminder [of the reality of] not being facilitated to embrace opportunity or develop new industry [when it is needed and supported from the international screen industry].

For the purposes of this thesis the lesson to consider is that path dependency can lead us back to the starting point to re-experience a cycle, which is the stark reminder of our original need for change.

Of note there is one very supportive advocate at Screen Australia with whom I have always received support and is an ally for filmmakers.

Perhaps this is another lesson to choose one's audience well.

**28 July 2010 12:34pm**

I have acquired a copy of the review of the NZFC by Sir Peter Jackson and David Court dated June 2010. The review is timely and may be very helpful with a comparison of the film and digital industry for Screen Australia.

It appears from an initial reading that others are seeking "A DIFFERENT MODEL" (Sir Peter Jackson and David Court, Review of the New Zealand Film Commission, 2010, p. 17)

I am awaiting an outcome for two applications to the SAFC the first of which will be decided tomorrow.

I have waited months for a decision regarding 'SS Australis' and its financing of a 2<sup>nd</sup> Draft script, which is not tomorrow. I have market interest in 'SS Australis' and yet I must wait for the bureaucratic process, which may deliver a positive outcome that might be too late for some of the broadcasters who expressed their interest several months ago now. I tried to have an earlier review at the SAFC however this was not possible due to policy. The verdict may also be negative and this is not a sustainable way to conduct business.

For the purpose of Action Research and Path Dependency though it is a necessary event to negotiate that will ultimately determine a new pathway through rerouting; either with some seed financing or none. [The exploratory company] has a range of factual and fiction projects to exploit and their future production pathway seem increasingly to be outside of the welfare model.

The point is to give the market something that it wants the bureaucratic funding bodies need to fulfil statistics in favour of policy to ensure their survival politically. The point is the latter mentioned agency is politically determined not market driven. I will consider this point as I read through the Review of the New Zealand Film Commission.

This is a cycle of Action Research and is being represented in the thesis accordingly.

**4 August 2010 12:06 pm**

I have commenced reading the review of the NZFC which I will now use to compare production in New Zealand with Australia as a primary source and enlarge the examination of the industry in that country as a bench mark for the Australian film and digital industries. The emphasis on government-assisted models in New Zealand is timely and very informative for the purposes of this thesis enquiry.

**16 August 2010 3:57 pm**

I am revisiting and reactivating a cycle of Action Research regarding government investment to recalibrate this investment rather than view it as subsidy or welfare and this is the cycle of reflection before action. The nature of investment is small and I am now aware of a special documentary fund that as of the 1st of March 2010 supplies substantial production funding as a grant conducted by Screen Australia. This is a cycle I will be testing soon and have downloaded the forms today. I reframe the nature of this investment to reflect upon my psychological path dependency and see the support of government agencies as seed funding to assist with development. To proceed to production with a full budget is the next stage with or without government support.

[The exploratory company] will be meeting with the SAFC in the next week to receive feedback on two projects submitted and supported, albeit at a much reduced rate than was requested. This presented an opportunity to extend and develop Action Research for the purposes of this thesis and the live on-going investigation continues to produce a broad spectrum of differing results.

**25 August 2010 3:55 pm**

I had an experience today after delivering an overview of my research at a Colloquium at the University of Adelaide that confirmed to me that people see the world through their own experience; which was how the topic emerged as I discussed Constructivism and the subjective positional context. I believe I may have challenged the belief in quantitative researchers that they are objective in a true sense, by saying that a researcher cannot be divorced from whom they are, their prejudices or lack of [awareness regarding] prejudice....

I was able to reflect on my thesis after the Colloquium and its research knowing that clarity and defence of argument will be an important part of success with the presentation of this document for examination.

**3 September 2010 8:47am**

I had excellent feedback from Dr. Barry Elsey regarding the Colloquium (realistic and frank at stages), and followed it with an equally beneficial meeting with Professor Noel Lindsay, which was very welcome as we discussed some of the hard points of the research. I then spoke to Dr. Andrew Finegan and thanked him for his ... support at the Colloquium, and realised that being challenged on topic and substance can progress the work, in all ways.

I believe I presented a work in progress to the group at the Colloquium and am still immersed in the research. It is an important realisation to be suddenly called for a conclusion, on one hand I do not want to unnaturally force a conclusion, however perhaps forcing the data is not undesirable. I have really wanted to see where this research is taking me independently of preconception or

prejudice and here I am looking back over the work and believe it is time to move it to the next level.

I expected to reach this point and perhaps do so reluctantly because the search has become comfortable to me. I will reference notes taken at the Colloquium and from my discussion with Noel.

Barry and I will meet next week and I am interested in the simple plan he has posed in his notes on the Colloquium. I wrote to him and explained that I prefer the simple plan and path of least complication. I am viewing this document at the moment as an organic vehicle for my research and in creating a five ... chapter document [including] introduction and conclusion perhaps this is the point of defining the research and moving outside this process. Noel made excellent points regarding 'Future Directions of the Research' ['Further research directions'] defining its continuation.

I have put the Parabolic Scramble into a new framework and will elaborate on this in the thesis as well as define the direction of the thesis research in a preamble (as Noel suggested).

### **17 October 2010 11:12am**

I have reviewed my thesis over past weeks, having had very helpful instruction from Dr. Andrew Finegan with regard to action learning/research and a grounded approach, and case examples. Dr. Barry Elsey is assisting with honing and clarity of argument, which is the next phase, and I am preparing to submit the draft of this thesis for review by Noel and Andrew.

I continue to develop professional elements of [the exploratory company] with a website under construction, finalisation of DVD, poster, and deliverables for 'Missing Presumed Dead' and a sales agent with whom I will soon contract.

The PIA for 'Missing Presumed Dead' is under review and will prove to be interesting as assistance to producer's changes.

I am developing the projects 'Codes of Conduct' and 'SS Australis' that have received development investment from the SAFC. This is representing challenges on a number of aspects of form, content, especially for the former that is experimenting with the representation of documented memory.

### **17 October 2010 2:49pm**

I have been expanding the Parabolic Scramble as an interpretive tool and framework that has proven to encapsulate a range of applications. Recently I applied the Parabolic Scramble to Virtue Ethics and morality and on reflection and re-reading of Plato's *The Republic* (Lee, Lane & Radice, 2007) I realise the cyclical nature of action learning/research, and the resultant generation of a grounded approach being an educational exercise in total. The allegory of the cave or as Plato terms it 'The Simile of the Cave' (p. 240) is relevant to all aspects of this thesis enquiry and is the essence of Constructivism and our perceived interpretations. Morality and intellectual assessments measured against truth must always be interpretative, and as with the Parabolic Scramble this is a framework that suggests change, and supposed chaos is the norm, there is little that is constant seemingly, except that if viewed from above there is a pattern that [possesses consistency], and so there is order and a construct. With regard to morality and its application, as Virtue Ethics, this must always be re-evaluated and the Parabolic Scramble framework gives the tools to assert an understanding that is personal and particular, as well as general as is required.

**29 November 2010 3:28 pm**

We must look at the foundations of our history in order to know who, what and where we are. History is like a series of bricks in a wall or tiles on a roof, the rectangle of the wall as foundation or the example of an isosceles triangle as the roof is instructive, as an interpretive tool, with the present day represented at the apex. However we then leave the metaphorical brick or tile for societal, historical, political, historical contribution; the effort and achievements in turn become a brick or tile in the metaphorical wall or roof of the advancement of human societal organization whether it be business, social, or governmental.

**1 December 2010 12:25pm**

“... For science to appear socially beneficial it ha[s] to appear reliable, and to appear reliable it [is] made to seem independent of the subjective values that prejudice most social activities. (Restivo, 2005, p. 189)

**4 December 2010 12:37am**

Interlocking Historical Systems (IHS) framework analysis of metaphor.

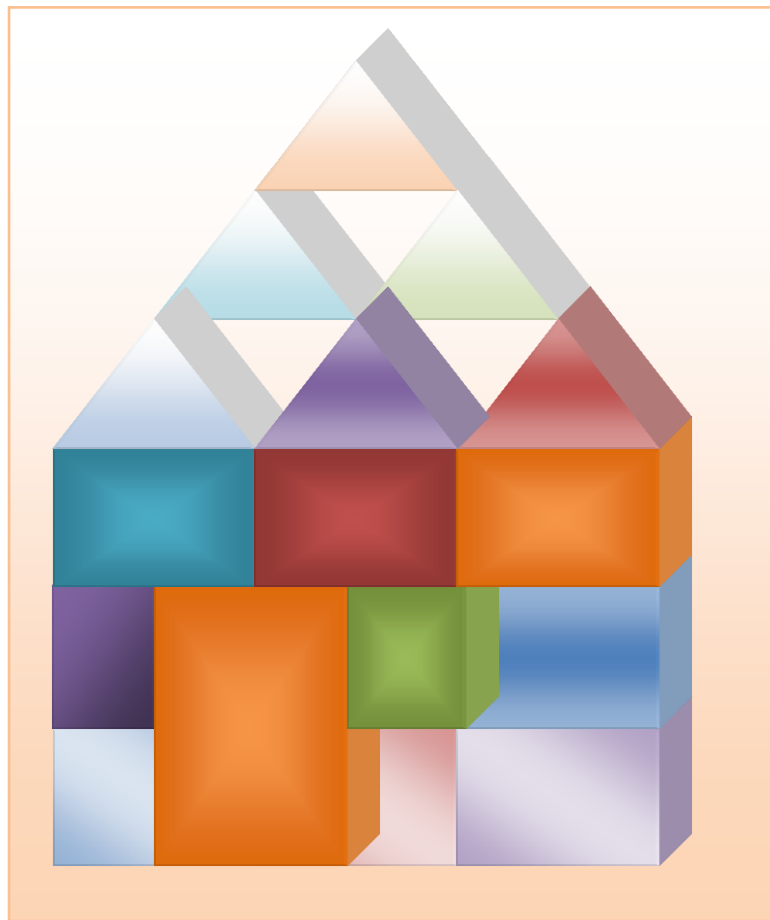


The Building of Interlocking Historical Systems – Tiles (Photograph by Gerard Reed.)

The bricks represent history and its building nature ‘we build upon the day before’ notion that I have found I refer back to and is an early thought based upon the NSW Corps.

Tiles give the roof structure and strength and seal it from weather.

IHS is informed by the past represented in the metaphor by the brick wall the bricks being elements and the tiles of the roof skill and experience that reaches to an apex and crescendo which is the present and the future.



The Building of Interlocking Historical Systems – Bricks (Prepared by Gerard Reed.)

The metaphor of IHS as an interpretive tool is useful to give context to past and its place in the present and future. It is analogous to business and life.

IHS gives rise to other applications and interpretations such as Interlocking Experiential Systems (IES), Interlocking Operational Systems (IOS), and Interlocking Market Systems (IMS).

**6 December 2010 10:49am**

In rediscovering the book by C G Jung, 'Man and his Symbols', (1964) I reflect that the ideas I have been exploring around the Parabolic Scramble, Chaos Theory and the Mandelbrot set find support in the text.

The notion of unconscious psychic order is of interest in that the study of the subconscious, and especially what can be perceived as fractious and fragmented memories of dreams, possess order and are part of the maturation and growth of an individual psychically.

'The pattern of psychic growth

... By observing ... people and studying their dreams (he estimated at least 80,000 dreams), Jung discovered not only that all dreams are relevant in varying degrees to the life of the dreamer, but that they are all parts of one great web of psychological factors. He also found that on the whole, they seem to follow an arrangement of pattern. ... If one watches this meandering design over a long period of time, one can observe a sort of hidden regulating or directing tendency at work, creating a slow, imperceptible process of psychic growth – the process of individuation.’ (Jung & von Franz, 1978, pp. 159 - 161)

I propose that through action [research action] learning with a grounded approach I have sought an external interpretation of my findings and subconsciously have discovered order in the perceived random chaos of the Parabolic Scramble framework and the Diagonal Crossing as a metaphor and interpretive tool.

Likewise in contemplating the structure of my neighbour’s house over the years of this study I have discovered the order of human history and societal advancement as representative of the structure, and within structures, we encounter every day.

These external forms with their inherent organization and defined order have helped me discover the patterns and applications of my research findings [to provide] structure and understanding through their usage as interpretive tools for my thesis and its research.

## **8 December 2010 8:58am**

‘Union of opposites

... About the middle of this century a change began to come over painting. It was nothing revolutionary ... there were groups of artists who formulated their aims in ways not heard before. This transformation is going on within the frontiers of abstract painting.

The representation of concrete reality, which springs from the primal human need of catching the passing moment ... They were and are not concerned with reproduction of nature in pictures, but with expression of their emotional experiences with nature.

What will the future yield we cannot know ... there is still too much unwillingness on the part of the individual to apply [themselves] and [their] life [to] the conclusions that can be drawn from art ... The artist can often express many things, unconsciously and without awakening hostility...’ (Jung & von Franz, 1978, pp. 317 – 320)

I am led to reflect upon Benoit Mandelbrot, Carl Jung, and Jackson Pollock as I drive towards a conclusion of my thesis or perhaps as Winston Churchill said the ‘end of the beginning’ referring to the conclusion of hostilities in North Africa in 1943 during the 1939 – 45 war.

I believe that there is great connection between all elements of human society, our environment placed in the context of a universe [or multiverse]. The elements are more harmoniously aligned if trusted rather than tested; an example of this is Jackson Pollock who derived mathematical fractals in his work that we understand now through the work of Benoit Mandelbrot. Benoit Mandelbrot derived a set of fractals that allows us to interpret our world through patterns and are found in nature and built upon to produce the seemingly irregular elements of our world. However there is no irregularity, there is a harmonious balance that Jackson Pollack represented in his work when fractals and their usage were not known or understood, as they are presently. Jackson Pollock connected with the base fractal element of life on this planet through his abstract expressionism.



This thesis and its exploration relied upon a trust that Jackson Pollack exhibited [as an expression in his works that] is seemingly baseless of structure; however it is incredibly structured in its supposed chaotic state. The process [of writing this thesis] has been an interior almost spiritual exploration that requires action, reflection, and implementation. It builds upon a full life process of discovery that we [construct] throughout our lives akin to the tiles of a roof and foundationally supported by the past represented by the bricks in the wall below the roof [as a metaphorical interpretation]. We eventually are relegated to the wall as history progresses and our contribution supports the development of others and the seeking of knowledge and new interpretations of its application. All is driving towards an apex of the present time that as it passes becomes part of the structure, not as scaffold, but as sound structure. Nothing is lost it is all contributory and all a hybrid of many inputs.

### **10 December 2010 4:25pm**

Originally published in Physics World in October 1999 as a featured journal article and republished by the Physics department of the University of New South Wales (UNSW) as 'Fractal expressionism: can science be used to further our understanding of art?' by Richard Taylor, Adam P. Micolich and David Jonas they are quoted with the most pertinent statement to the research endeavour which is profound "... Pollock's patterns ... show that they are fractal – the fingerprint of Nature."

Taylor, R Micolich, P Jonas D, 'Can Science Be Used to Further Our Understanding of Art?', University of New South Wales, Physics World, October 1999, viewed 21 February 2013, <[http://phys.unsw.edu.au/phys\\_about/PHYSICS!/FRACTAL\\_EXPRESSIONISM/fractal\\_taylor.html](http://phys.unsw.edu.au/phys_about/PHYSICS!/FRACTAL_EXPRESSIONISM/fractal_taylor.html)>

### **7 February 2011 3:31pm**

As outlined in Jackson Pollack (1999) that I have been reading after watching 'Pollack' (2000) directed by Ed Harris I was left wondering, on a number of levels, about the intuition of Jackson Pollack and his role as an innovator at that time and in the medium he chose to utilize for his art. The authors Kirk Varnedoe and Pepe Karmel (1999) suggest that Jackson Pollock was an 'Action Painter', and there are a number of excellent quotes ... The most intriguing aspect of Jackson Pollock's style and innovation is that he was able to gain great control over his method of dripping paint from above the canvas or surface. Jackson Pollock was very much seeking a truth through his work, as part of the natural environment that he saw himself a part of. Jackson Pollock flourished when he was removed to a natural environment at Long Beach, East Hampton and given stability by his marriage to Lee Krasner (1908-1984) that he did not have whilst resident in Manhattan, New York. Of additional intrigue is that the authors Varnedoe, and Karmel touch upon is Jackson Pollock in therapy during 1929 – 1930 where he created drawings as a part of his treatment, and it is posited that this may have been an awakening to what would become one of the most innovative of styles to emerge from America during that period of Abstract Expressionism. The fact that Jackson Pollock suffered from a depressive condition, with profound ramifications to his personal and professional life, may have been contributory to his ability to look at the world in a way that touched on what was to become the 'fingerprint' of our world, and is known as fractals, as discovered in the 'Mandelbrot set' by Benoit Mandelbrot.

I have developed a set of frameworks that I would like to [also] include in a category for the purposes of this thesis enquiry as 'Rogue Theorising' or 'Rogue Theorem'.

**21 February 2011 10:54am**

I would like to incorporate [an] examination focusing on Steve Jobs and linking his impact on markets from the perspective of Apple Inc., Pixar Animation Studios, and his approach to innovation from the mouse-driven graphical user interface leading to the creation of Macintosh, iTunes, iPhone, move from Lucasfilm Ltd (The Graphics Group) computer graphics division to Pixar Animation Studios. Entrepreneur as example and inspiration i.e.:- Auditing classes at Reed College in Portland, Oregon, USA including calligraphy which informs the proportionally spaced fonts, and multiple typefaces on Apple Macintosh computers.

**10 December 2011 9:16 am**

We have implemented the principles of the Parabolic Scramble, in conjunction with Rogue Theorising, and Chaos Theory for the exploratory company to validate this thesis through cycles of action research.

This is a crucial period for the exploratory company as we embark upon a definitive project that deviates from past [path] dependent pathways.

To test the framework and to establish its validity we engaged with government support and financing in order to see if this would be successful and it was not. The state-funding agency was not supportive of our business enterprise and a documentary designed for a public broadcaster was also unsuccessful in being supported. These were crucial moments for our business at the time however enabled our complete embrace of the Parabolic Scramble as developed from action learning/research and the grounded approach.

It was important to engage with the exploratory company's pathway of dependency in order to validate the need to seek an alternative path way and move to be an active and successful Path Finder Enterprise.

At the moment we have embraced a completely new approach to our production slate (utilizing the Parabolic Scramble) and this week will prepare materials that will be presented to the commercial networks.

**24 January 2012 1:10 pm**

We are at the most important [transformational] moment for the exploratory company and this thesis. The Parabolic Scramble has delivered a completely new mode of interacting with the marketplace and enabled Path Dependent Lock-In to be re-routed.

Each case ... examined in this study has contributed a vital element to the process of re-examination and re-interpreting the market for the exploratory company. At the apex of these studies is an instruction inspired by the moment of innovation for the Tudor brothers, William and Frederic, as they discussed together how they could make money from their father's property that was largely covered with lakes and encapsulated little arable land, so they at first thought. This was the beginning of a billion dollar industry in the transportation of ice and changed the global economy and its society. This endeavour by the Tudor brothers was not without its difficulties in realising, and took years to develop. However such an example provided the inspiration for an innovative move into the unknown by the exploratory company with the question being asked, 'What can we use in our backyard? Something that we already have, that is obvious, and we just can't see? If we utilize the Parabolic Scramble framework to interpret this question can an answer be found?

It was and has been utilised to create a documentary series that deals with what is in our backyard, or isn't?

The trailer is at this moment with every commercial broadcaster in Australia and one overseas and it is now or never to realise a profitable exploratory company at a crucial moment in its development. It is also a crucial moment for the validation of this thesis.

### **19 January 2013 5:14pm**

[We have] now developed [a televisual factual] series [concept which] has attracted international investment and a co-development partner.

The Parabolic Scramble has demonstrated its usefulness consistently and throughout the past year of negotiations and promotion of material it has been the central framework with which we have engaged with the market.

It has been an incredible process utilising and following the Parabolic Scramble and one, which has proven that Path Dependency can inhibit an approach substantially. We have made a number of requests for support as is deemed appropriate in the screen industry [sector] for development of projects and business and this has proven to be Path Dependent.

### **31 December 2013 2:52am**

The use of the Parabolic Scramble framework has been multi-fold and extensive with regard to the exploratory company and its modes of operation.

At all times the context of the thesis research and this journal has been of instructional benefit to the exploratory company, the Parabolic Scramble and a profound understanding of the market for original concepts and materials.

There is not an easy pathway to achieve sustainability, competitive advantage and an ethical balance for an emergent SME especially when devoid of seed support that is an expected element of budget building for the screen production sector as an Australian independent screen content producer. This is the only path way; to venture out as the pathfinders of antiquity did, equipped with the technology of their time, their instinct and courage.

### **14 March 2014 10:02am**

There have been lengthy negotiations to achieve financing for a project that if successful will present a validation of this thesis. Due to these negotiations and the confidentiality legally required [we are not permitted] to disclose details ....

We are now negotiating with private enterprise and the public sector which has made processes complex, however a testament to what is real in the market in terms of project financing. It is not straight forward or easy as we are breaking into a new market and creating a path way for a genre that has not been easily achieved from regional Australia. If successful it will provide a new path way for the exploratory company and a means of achieving ultimately autonomy as a[n independent] screen producer involved in original production of concepts for the Australian and international markets.

**29 March 2015 3:22pm**

The reflection upon the public and private sectors, at the stage of submission of this thesis, is that with a system that is built upon the premise of public sector support, as is the Australian screen production sector, [progress for the producer is difficult]. Especially when for reasons of policy, institutional process or organisational priorities, due to projected benefit, culture or preference the pathway possible the independent screen producer is not located in centralised areas of production in Australia. Such difficulties have the potential to be exhaustive for the producer in terms of morale, finances, and the ability to continue sustainably within the independent screen sector.

The 'Valley of Death' that has been experienced over the past fifteen months has been a testing and excruciatingly meticulous process of proceeding towards a successful outcome that relied upon tenacity and sheer endurance, ... that defied the projected potential benefits.

The research and the assistance of its structure and the influence of the Parabolic Scramble framework saw the exploratory company negotiate through a myriad of challenging scenarios and processes that has resulted in a completed pilot for an international broadcast client. Due to legal negotiations at this present time [this] cannot be specific although [it] can [be] establish[ed] that the venture into the private sector required constant reassessment in terms of planning, acting, observing, reflecting and implementing changes in strategy that was organically achieved through the Parabolic Scramble's instituted incorporation into the operational and organisational processes of the exploratory company.

The journey throughout the thesis investigation and its accompanying documentation was typified by peaks and troughs, which became evident through the recording of the process of action learning/research, its cycles and the advent of the Parabolic Scramble. This was an immensely valuable adjunct to the creation of the exploratory company because it gave it a structure from its inception that enabled planning, action, observation, reflection. Ultimately a change in strategy [produced] the next iteration or cycle of action research [resulting in] improved processes, understanding of product and market and an appreciation of the company's progress in real time that could be modified according the findings of the research study.

**8 January 2016 2:45pm**

I revisited the scramble crossing at the intersection of King William Street and Waymouth Street today as I visited the Adelaide Town Hall, and crossed it encountering the confusion of negotiation at the intersecting centre of pedestrians. When returning and reflecting upon the parabolic scramble I parabolically interpreted the crossing, as I had done so many times before, and it was successful and easy, as though there were no other variables to interact with. I reflected thereafter about my path of dependency and the need to be constantly updating in the moment, what I discovered or rediscovered was that I already had the skills, experience and method of dealing with the unknown, which was at that time known to me through the framework of the parabolic scramble.

### **11 August 2016 9:55am**

I found myself back in the scramble crossing, intersecting King William Street and Waymouth Street, this morning having walked 2.87 km to my destination which commenced at the point my bus ceased to operate (despite the numerous attempts by the driver to re-ignite the engine). As I walked I listened to a podcast by the BBC (Bragg, 2013) on Complexity Theory (that I'd started prior to embarking the bus) which drew a distinction between Complexity Theory and Chaos Theory. When I ultimately arrived at the scramble crossing I was able to interact with it parabolically however as I did so there was the arrival of a tram which then disgorged its commuters *en masse* and meant there was a constant input to the scramble crossing that I had to negotiate, the bonded area had new variables and actors entering at a high frequency and accelerated level of activity (given the timing device that counted down the seconds remaining before traffic would re-enter the intersection) and as such there was a heightened level of chaos present. The parabolic scramble assisted (as I faithfully followed its curve) however the variables were notably greater, which really worked in well with the podcast on Complexity Theory and the program's commentary on Chaos Theory. As was stated in the program regarding Chaos Theory the removal of a factor (the absence of nail in a horse shoe was given as an example that led to the loss of a battle and ultimately the defeat of the kingdom and also the *Butterfly effect* was mentioned) I reflected if the engine on the bus had not ceased to work I wouldn't have chosen to walk 2.87 km to cross the scramble crossing outside the Adelaide Town Hall to interact with an unloading tram to draw a conclusion that also concludes my journal entries and this PhD thesis and its study (as well as provide further insight into the use of the parabolic scramble framework, entrepreneurship, uncertainty etc..). In essence the research will continue beyond this thesis with many variations on its findings with many more discoveries yet to be made as the journey, much like the Voyager Probes, continues.

### **23 August 2016 11:46am**

I have now engaged with the scramble crossing intersecting Pirie Street, King William Street, and Waymouth Street in central Adelaide on several occasions the majority of which have coincided with the arrival of a tram. I chose to enter the crossing on a diagonal (from the corner of the Adelaide Town Hall/Eagle Chambers) to my destination using the parabolic scramble and it worked effectively and efficiently each time, avoiding the influx of commuters from the tram stop, and through the parabolic curve enabling my trajectory to avoid all other users/pedestrians of the scramble crossing.

### **7 September 2016 8:58am**

I walked in a parabolic curve as I interacted with the scramble crossing this morning. I have completed the action each morning for the past three days and the parabolic scramble worked each time, whether a tram was disgorging its passengers or not. I adopted the parabolic curve from the opposing side, (as before the corner of the Adelaide Town Hall/Eagle Chambers), to the tram stop and it was fluid as I interacted on each occasion with the scramble crossing.

### **13 September 2016 2:58pm**

I interacted with the scramble crossing commencing at the corner of the Adelaide Town Hall/Eagle Chambers over the past three days and had an experience that showed that I had begun to become path dependent which was a very interesting occurrence. As I crossed adopting a parabolic curve from out of nowhere at speed came a pedestrian whom I had to make way for and this then caused a disruption to the parabolic scramble. What I have realised increasingly is that this is a dynamic space with variables that may seem predictable but in essence are not. There have been a range of changes in the bonded area of the scramble crossing and at each stage there needs to be an adjustment made. There is always a strong parallel when using the parabolic scramble with the market and interacting in its dynamic space, as well as a great many other considerations and applications that are often revealed suddenly, and with an immediacy that needs agility and adaptive responses.

### **27 September 2016 3:42pm**

I interacted again with the scramble crossing commencing in the same way at the corner of the Adelaide Town Hall/Eagle Chambers and the crossing using the parabolic scramble was perfectly curved and unhindered despite numerous pedestrians entering from all corners. As I walked in the parabolic curve I reflected on a recent crossing at 11pm approximately when there were very few pedestrians, and as I entered the scramble crossing, a car continued through the intersection. To the concern of all present and the horns sounding of stationary cars, the vehicle continued not fully aware of the danger, more a confusion. I reflected that everything can become path dependent and there must always be an awareness of the profound changes that can occur in any environment.

### **29 September 2016 11:43am**

Yesterday the entire state of South Australia was without power starting in the late afternoon through to 1am today in some cases (earlier in differing suburbs by accounts). As I left the city which was uniformly without power I stood at the corner of the scramble crossing opposite the Adelaide Town Hall without any available traffic signals except for a police officer who directed traffic and remarkably enabled the scramble crossing to function as has always done, except for the human timing involved in orchestrating traffic in the intersection.

It was an interesting point of reflection that within the context of the state of South Australia and without any available electrical power there was the order of the scramble crossing for those who interacted with it, and of importance was the absence of motor vehicles, as had been previously noted was an unexpected variable.

As I commenced the journey of walking out of city without electrical power, or any traffic signal at any point of the intersection of roads there was remarkable order in spite of the surges of motor vehicles and people all trying to leave the city at the same time. Perhaps the result of due care, routinised behaviour, path dependency or I like to think a solidarity of purpose and experience *in extremis* as encountered in the everyday.



A Police Officer Orchestrating the Scramble Crossing (Photographs by Gerard Reed.)

