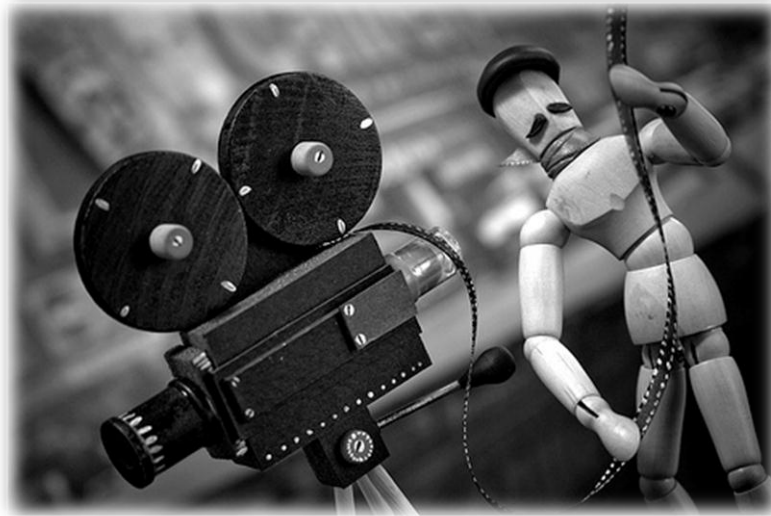


From What-to-Keep to What-to-Change
-A Case Study of A Film Company In Amsterdam



Master Thesis

Jie Lin, 368712

francejlin@yahoo.com

Master Cultural Economics and Entrepreneurship
Erasmus School of History, Culture & Communication

Academic Year: 2013-2014
Supervisor: Prof. Arjo Klamer
Second Reader: Dr. Erwin Dekker
Date: 04/08/2014

ACKNOWLEDGEMENT

Professor Arjo Klamer, who offered me many insights for my research, supervised this paper. His contribution and inspiration guided me to deeply understand my subject and finish my research. He is the one who encouraged me to combine a documentary with my thesis, which I truly appreciate. I would like to take this opportunity to thank him for helping me and leading me to the right direction. Also, I would like to thank my family and friends for supporting me in every way, Lucia and Monika in particular. I won't be who I am and where I am today without their trust and unconditional love.

ABSTRACT

With the development of economy and technology, competition has become more and more intense in the various industries. In order to survive, an organization has to be aware of its vision, mission and values, so that it can make clear strategies to compete with other players in the market. Meanwhile, the industrial environment is changing over time, which triggers organizations to change with it. In the process of the organizational change, the organizational culture and the organizational values, the dominant values in particular, are the key factors controlling the change.

In the current film industry, distribution is a problem. Meanwhile, governmental funding is decreasing, while the amount of filmmakers is increasing. Under this circumstance, the film companies, especially the independent labels, have to change their marketing or directions in order to be sustainable. In this process, not only the organizational values, but also the organizational culture will create impact on the managerial level. Cinema Art¹, a small Dutch independent film company will be a case study in this research. It shows how a cultural organization adapts to the environment to make changes for maintaining business continuity.

Key words: individual value; organizational value; organizational culture; organizational transformation.

¹ Due to confidentiality reason, in this paper, Cinema Art is not the real name of this Film Company.

TABLE OF CONTENTS

CHAPTER ONE

INTRODUCTION	7
---------------------	----------

CHAPTER TWO

THEORETICAL FRAMEWORK	10
2.1 VALUES	10
2.1.1 WHAT IS VALUE?	10
2.1.2 INDIVIDUAL VALUE AND ORGANIZATIONAL VALUE	10
2.2 ORGANIZATIONAL CULTURE AND LEADERSHIP	14
2.2.1 ORGANIZATIONAL CULTURE AND ORGANIZATIONAL STRUCTURE	14
2.2.2 LEADERSHIP	17
2.3 ENVIRONMENT AND ENVIRONMENTAL CHANGE	19
2.3.1 ENVIRONMENT	19
2.3.2 ENVIRONMENTAL CHANGE IN THE FILM INDUSTRY	20
2.4 ORGANIZATIONAL CHANGE	22
2.4.1 ORGANIZATIONAL CHANGE AND ADAPTION	22
2.4.2 ROLE OF VALUE AND CULTURE IN THE PROCESS OF ORGANIZATIONAL TRANSFORMATION	25
2.5 CONCLUSION	26

CHAPTER THREE

CASE STUDY OF CINEMA ART FILM COMPANY	28
3.1 A SHORT HISTORY	28
3.2 WORKING METHOD	28
3.3 PRODUCT (FILM)	29
3.4 MARKET	32
3.5 PEOPLE IN CINEMA ART	33
3.6 FINANCIAL SITUATION	35
3.7 CHALLENGES AND PROBLEMS	36

CHAPTER FOUR

METHODOLOGY	38
4.1 METHOD OF RESEARCH	38
4.2 METHOD OF COLLECTING DATA	38
4.3 OPERATIONALIZATION AND STRUCTURAL DESIGN OF INTERVIEW QUESTIONS	38
4.4 HYPOTHESIS	39

CHAPTER FIVE

RESULTS ANALYSIS	40
5.1 RESEARCH ANALYSIS	40
5.2 VISION, MISSION AND VALUES	40
5.3 DOMINANT VALUES AND THE CHANGING PROCESS	43
5.4 CULTURE OF CINEMA ART	45
5.5 STAKEHOLDERS	47
5.6 OTHER IMPORTANT FINDINGS	48
5.7 RECCOMENDATIONS	48

CHAPTER SIX

CONCLUSION	50
-------------------	-----------

REFERENCES	53
-------------------	-----------

FINDINGS/APPENDICES	56
----------------------------	-----------

INTERVEIW QEUSTIONS	56
---------------------	----

INTERVIEW TRANSCRIPT	57
----------------------	----

“I’m convinced that about half of what separates the successful entrepreneurs from the non-successful ones is pure perseverance.”

-Steve Jobs-

Chapter One Introduction

We are living in a world where changes happen everyday. We might change the location of living; we might change our jobs; we might change our social statuses by getting married, having kids or receiving a doctor's degree. It looks like we have sort of plans to get our lives moving on. However, if we go deeper, it is more than what it seems to be. Generally speaking, we make changes/actions in our lives with purposes, and these purposes represent goals we would like to achieve, including the values we want to realize. Of course, the value talk is abstract, because as a term, value itself indicates different things, but if we come down to the basics, it is simple to understand. Value is the guidance of people's behaviors and it is also the base triggering people to achieve their goals (Rokeach, 1968). In this sense, identifying respective values is truly important, because it directly influences our actions, the decisions and changes we make to realize our values, and therefore, values help to achieve the ultimate goals that we are striving for in life (Klamer, 2014).

The value-based approach also applies to organizations in business. Amis, Slack and Hinings (2002) argue that the role of values is influential in an organization's structure and operation. Value in general provides guidelines to people's behaviors and it is also the base triggering people to achieve their goals. In this sense, it could bring out impacts on an organization's vision, mission and culture. Under the climate of globalization, self-awareness of vision and mission has become increasingly vital for organizations. It not only contributes to establishing profitable marketing strategies, but also it helps organizations to gain competitive advantages over competitors. However, it is one thing for organizations to be aware of the values they possess but quite another thing to realize these values in the society and the market. There are four different spheres that every organization needs to pay attention to, namely, *Government*, *Market*, *Social* and *Oikos* (Klamer, 2013). In the process of realizing values, an organization has to persuade people in these four spheres to believe in its values. Simply put, it is important that organizations know who they are, but it is more important that people in the four spheres are being aware of the values of the organizations, as the awareness directly relates to the willingness to contribute, and in turn can lead to support and subsidy from the four spheres.

Meanwhile, an organization is as dynamic as an individual in terms of self-discovery and development. It might change direction or mission in different periods of its life span (Argandoña, 2003). The question is, why does an organization change its values? In a narrow sense, every organization is evolving. Adjustment or shift of the organizational value shares compact relation with its mission, vision and culture. Broadly speaking, it links to the industrial environment that an organization belongs to. In the cultural industries², increasing customers' needs, a competitive market sphere, development of economy and technology, along with decreasing governmental funding, are all relevant and influential factors of a cultural organization's change (Suarez & Oliva, 2005). Therefore, finding out the exact reasons triggering the organizational change has become an urgent task. It provides insights for cultural organizations to reevaluate themselves and redesign strategies in order to survive in the intensely competitive industrial environment.

Within the cultural sector, the constantly booming film industry has been steadily growing over the past 20 years and its internal structures have been changing alongside the growth.³ Scott (2002) indicates that one of the big changes within the Hollywood film production system is that by now eight major film companies⁴ collect a significant share of market revenue. Under this climate, independent labels, concentrating on the production of low budget of artistic films, struggle to find their position in the market and realize their values. In this sense, organizational change, or so-called organizational transformation is necessarily required to take place (Suarez & Oliva, 2005). Cinema Art, which is a small Dutch independent film company, is taken as a case study in order to illustrate and observe this issue. At the moment, Cinema Art is experiencing an organizational change in the process of its development. Cinema Art is formerly named and known as Wonder Film (WF) from year of 1999 to 2013. Cees Wonder⁵ is the founder of Cinema Art. Wonder's passion and perseverance on films are what has kept

² Throsby (2001) defines the cultural industries as Core creative arts (literature, music, visual arts, performing arts), other core cultural industries (film, museums, galleries, photography), wider cultural industries (heritage, publishing and media, television and radio, sound recording, video and computer games) and related industries (advertising, architecture, design, fashion)

³ Sources from: <http://www.the-numbers.com/market/http://www.the-numbers.com/market/>

⁴ 8 majors are: Metro-Goldwyn-Mayer; Paramount Pictures; Sony Pictures Entertainment (Columbia-Tristar); Twentieth Century Fox; Universal Studios; Walt Disney Company; Warner Brothers; Dreamworks (Scott, 2002)

⁵ Due to confidentiality reason, in this paper, Cees Wonder is not the real name of the owner

the company going for over 15 years. Although there are some successful films in the industry produced by Cinema Art during the WF period, the company hasn't gained too much recognition in the market sphere. Cees explains that distribution is a big problem in the film industry system. Many films are made every year, but only a few of them can be successfully distributed in the market. Now, Cinema has a new name and it is ready to build up a brand in the industry and the market. Cees not only wants the company to keep staying financially sufficient, but also he wants to match his artistic products and vision with the young audience so as to make the company long lasting in the industry.

The motivation of doing this research is based on my personal interest. As a filmmaker, who is dedicated to making the independent films, I am always eager to test what I have learned from my master class in cultural economics and entrepreneurship in the realm of a real case study. At the same time, I wonder by myself: if I would run a small film company like Cinema Art, what can I learn from its vision, mission, culture and values, as well as the current changes? Should I follow what they are doing or should I take a different path? What is the right thing to do?

Accordingly, the main question guiding this thesis is: **What does it take for a small organization as Cinema Art to adjust to new developments?** Conclusion of this thesis can not only be useful for this (small) cultural organization to clearly realize what they have and what they miss in their vision, mission, values and culture, but also it will be helpful for them to identify what triggers them to change and what they need to change based on the environment they are staying in. Moreover, people who want to be a cultural entrepreneur like me can benefit from my results.

Chapter Two Theoretical Framework

2.1 Values

2.1.1 What is value?

So, I want to start a business in the film industry. What is the first thing I need to do? Get funding? Hire creative people or rent a working place? None of them matters if I do not know what I am going to do for my business. Therefore, the very first step is to know who I am and what I am. Self-awareness is important for any organization. A successful organization requires self-awareness on its goals, visions and missions. In the end, what you equip with and what you want to achieve represents your desire, strength, spirit, or in other words, your values (Levision, 2013). What is value? Well-known social psychologist, Mil Rokeach, who developed Rokeach Value Survey (RVS), contributes to the value conversation in the following manner. Based on outcomes from Scott (1956) and Kluckhohn et al. (1962), he believes that “values are global beliefs that transcendently guide actions and judgments across specific objects and situations” (Rokeach, 1968, p.160). In other words, we have the behavioral value on the one side, and the goal value is on the other. Value provides guidelines to people’s behaviors and it is also the base encouraging people to achieve their goals. People might value things differently, but their values are always guiding their actions. Therefore, to a large extent, this approach can apply to numerous people in plentiful fields and it explains that values are behavioral beliefs. However, it is one thing to identify what value is in a general sense, it is quite another to apply it to the individual level. First of all, value assessment is not an easy task. Input and output should both be taken into account in process of value evaluation; Secondly, when evaluating individual values, especially in the context of an organization, it is even more complex to distinguish individual values in the group from shared values by all the group members (Argandoña, 2003). Therefore, it is of great importance to identify the individual values before jumping onto the organizational level.

2.1.2 Individual value and organizational value

Individual value is a concept defining who we are and what we are capable of as an individual. It is important to recognize what values we possess and what values we are willing to realize. Klamer (2014) believes that there are four main domains of values that any person and organization will try to realize (see figure 1), which are transcendental

values, societal values, personal values and societal values. I put myself into these four domains. What do I have and what do I value as an individual? It might keep the conversation going forever since there are plenty of things in life I value deeply, but certainly it is worthwhile to clearly identify my own values, because it will determine my role as an individual in the film company that I am working for. For example, I personally value art and talents, so I am willing to make artistic films with talented artists. In this case, what I care about is the driving force influencing my behavior in the company, as a consequence of affecting my goal values (Meglino & Ravlin, 1998). The same principle applies to any other (cultural) workers in the industries. However, even for the individuals working in the same company, their individual values could still be differentiated. In this matter, diverse individual values may create difficulty on fostering the organizational value, since the individual value is the main component of the organizational value (Connor & Becker, 1975).

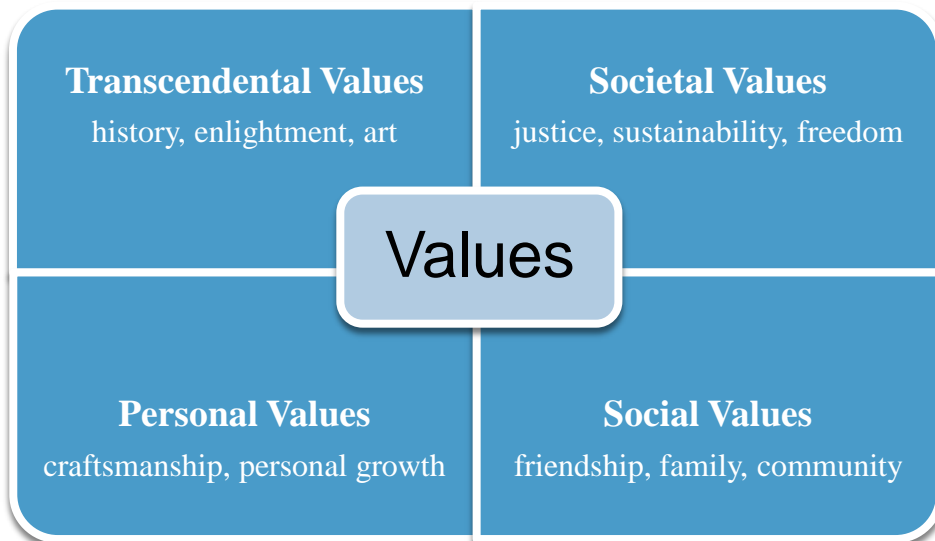


Figure 1. Types of values

Source: Klamer (2014)

Yes, people are different, so are their values, but when an individual selects certain organization to work for, he/she makes this decision based whether this organization is sharing similar interests with his/her own (Schneider, 1987). In other words, an organization's image, vision and values also attract individuals with similar values to come together and form a group (Morgan, 2006). If I am interested in making

independent films, I won't imagine myself running a big company producing blockbusters. People in my company should share my view on this point if they choose to work with me, and then the formation of the organizational value can simply start from here. However, an additional aspect needs to be accounted for, which is that, the individual value should also be generated and developed in the context of an organization. People not only work for the organizations to realize values, but also they are in the process of self-discovery and self-development as human beings. In this sense, the individual competence, which is connected to the individual value, is the one of keys for organizations to succeed nowadays (Dess & Sauerwald, 2014). For instance, human capital, as one of main elements in the individual competence, refers to the individual capabilities and personal attributes. It forms organizational knowledge, produces economic value and ultimately becomes competitive advantage of an organization. Not only that, but economic capital, social capital and cultural capital⁶ all contribute to forming the individual competence, so as to influence the role of the individual value in an organization (Klamer, 2002). However, there are barely researches indicating whether or not the size of an organization will affect the role of the individual value in the organization. For example, if we compare a firm of over 50 employees with the one that only employs 5 people, will the impact of the individual value be equally influential on the organizational level? Is it easier to develop the individual value to its maximum in a big firm or otherwise? This is directly concerned with the formation of the organizational value.

The values of an organization, or the so-called organizational values, are based on employees' (individual) values, which indicates that the formation of the organizational value is a process of aggregating various individual values into shared values (Agle & Caldwell, 1999). Argandoña (2003) emphasizes six stages in the process of fostering (shared) values within the organizations (Figure 2). This model clearly shows that development of the organizational values not only relies on the individual values, but also it shares a strong relationship with policy and strategic structure in the organizations.

⁶ "Economic capital denotes the capacity to generate economic income or economic values"; "Social Capital is the capacity to generate social values like friendship, collegiality, trust, respect, and responsibility"; "Cultural Capital is the capacity to inspire and be inspired. Immeasurable as it is, cultural capital appears to generate the most important values of all, the values that give meaning to our life" (Klamer, 2002, p.444-446).

However, time is a key element missing in this model. When do the organizations need to reevaluate and foster their values? Or maybe I should use the phrase ‘ how often’. Moreover, I am a new comer in the film industry, so should I follow this model to foster values of my company? But then I need a structure of my company and make policy so as to test them in the first place right before I jump into the redesign part. Therefore, this model seems to be more helpful for established organizations in the industries. Meanwhile, this procedure seems to be much easier for the small organizations to experience rather than the big ones, since more people involved within the company might create complexity in each stage of the application. If the size of the organization does matter, and then, what are the consequences and solutions about it? This requires more clarification.

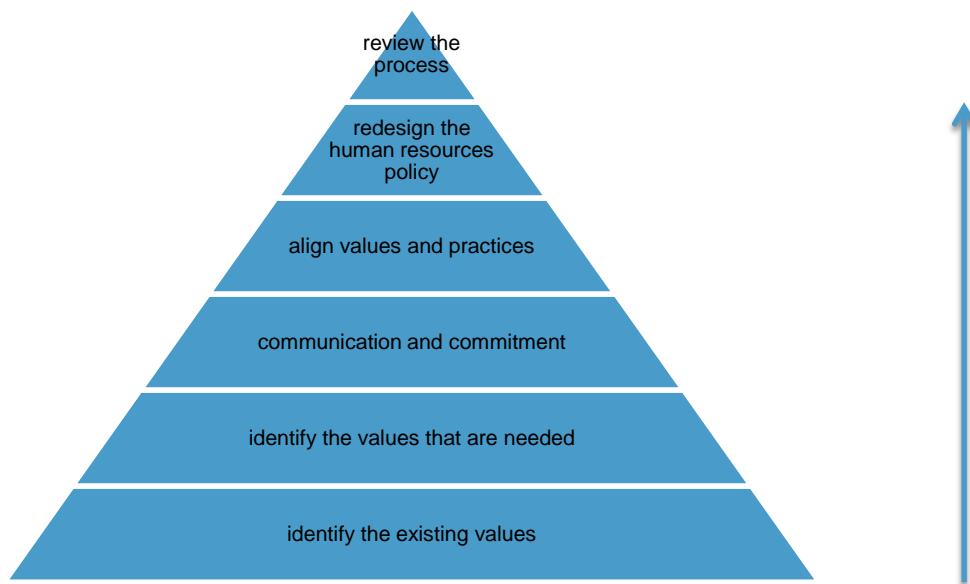


Figure 2. Process of fostering values within the company

Sources: Argandoña (2003)

In the business world, both employees and organizations pay much attention to the financial value. However, Klamer (2002) believes that the values of organizations are worth more than what they earn financially. In the cultural sector in particular, the financial value of the cultural goods cannot account for all the values that they possess. The cultural organizations are operated mainly for the purpose of providing cultural and artistic programs, activities and goods to the general public (Throsby, 2001). Could this be the reason that the financial value is not in the value model discussed earlier (Figure

1)? Klamer (2014) explains that the financial values are the instrumental and functional values. Money itself does not have value unless it is transferred or exchanged into other forms of goods and objects. Therefore, the financial value of my company could be transferred to expand the company in size or develop more projects. In this sense, the financial values are always the tools to realize other values. But still, the financial value needs to be highlighted. A lot of the cultural organizations are proud of the artistic and cultural values they have, and under most of circumstances, they neglect the financial values. Especially artists who works for the cultural organizations, it is the art for art's sake spirit invoking them to do the creative works, not the financial values they could bring out through their works (Caves, 2003). It is understandable and admirable that they make a clear distinction between art/culture and commerce, but the problem is, in order to continuously make art and realize the cultural and artistic values, you need money. Under the situation of having fewer subsidies in the cultural sector, without realizing or possessing financial values, it is scarcely possible for the organizations to stay alive in the industry. Survival and continuity of the organizations directly depend on their incomes. Therefore, it is urgent to find the way of balancing the values that cultural organizations are equipped with. In this situation, the organizational culture steps in. It injects a strong impetus for organizations to foster and maintain their values, the dominant values in particular, so as to achieve their goals in the market and the society.

2.2 Organizational culture and leadership

2.2.1 Organizational culture and organizational structure

Every organization has a culture. A culture in an organization is like a property of a social unit, where people are interacting each other and share common experiences while strengthening their relationships (Schein, 1988). These common experiences allow people in this social unit to have opportunity to create shared views over time, so that the methods of problem solving could be emerged and developed into the effective factors to influence the working environment (Yildirim & Birinci, 2013). In this sense, the organizational culture is directly related to the structure of an organization. Hence, the way I structure my company might influence the culture within it. Now, the question is, if an organization can be structured in different ways, and where and when should I start to think about the structure? Morgan (2006) introduces eight metaphors describing the

nature of different types of organizational structures (see Figure 3). These metaphors are helpful for organizations to clearly realize what kind of organization they are willing to become. However, when it comes to a fixed structure of an organization, it is not an easy task to change respective structure. Firstly, an organization itself is divided into several departments, such as research and development, finance, marketing and production, which could be a problem for an organization to apply the same structure (metaphor) to each part of it. Secondly, even if organizations could act flexibly and equip with joint characteristics among all the metaphors, it is another tough task to unite people from different departments of organizations. For instance, how to build up connection between the marketing team and the production department in a theater company is not easy. The organizational culture and the shared values have to be established under the environment of mutual trust and respect. Last but not least, industries vary, and so do organizations. Industries like airlines and groceries are in a massive competition base where there is no organization with a clear leadership position in the market, while there are major companies, which are the leads in the industries of film and music, taking a large market share. Therefore, the structure of an organization is crucial, and it is associated with degrees of competitive advantage that an organization can gain (Cameron & Quinn, 2011).



Figure 3. Metaphors of organizations

Source: Morgan (2006)

Cameron and Quinn (2011) stress the important of the competing values framework (CVF) (see Figure 4). CVF is not only beneficial for organizations to well organize the way of operating things, but also it contributes to the formation of the organization's structure, the organizational culture and the values. It is noticeable that four types of structure/culture the model is emphasizing are sharing similar key elements of Morgan's metaphors. It can be argued that, *Clan* is equitable to *Organisms*, *Adhocracy* to *Brains*, *Hierarchy* to *Political Systems* and *Market* to *Machines*. However, CVF is more precise in building up a core structure and a culture of an organization, and it emphasizes the main characteristics of an organization should possess in each category (see Figure 5). Within the film industry in particular, most of the independent film companies are relatively small and non-hierarchical. Their existence largely depends on employees' passion, enthusiasm and diligence (Finney, 2010). Therefore, under this industrial uniqueness, *Clan* and *Adhocracy* are normally the ones I should choose to structure my own film company. But still, there are some consequences. Generally speaking, creative minds do need space, but as an organization, controlling is still required. Too much flexibility and freedom not only slows down the efficiency of the organization in terms of business performance, but also damages the process of building up professionalism within the employees and the organization. People come and go easily in the film industry, and most of them work on a project base instead of full-time employment. Under this situation, professionalism is important for employees in the companies, especially for the small ones. They have to be responsible, ambitious and resourceful, and at the same time, they have to be capable of doing their jobs notwithstanding the conditions (Lindgren & Packendorff, 2007). In this case, the culture of an organization really matters. It is the glue that holds everyone together. Both the professional identity of the employees and the identity of the company can be strengthened by a healthy and positive organizational culture. More importantly, leadership is emphasized in the organizational culture, which is considered as a powerful spirit to stimulate effectiveness of organization in operation, especially in the small enterprises (Cameron & Quinn, 2011).

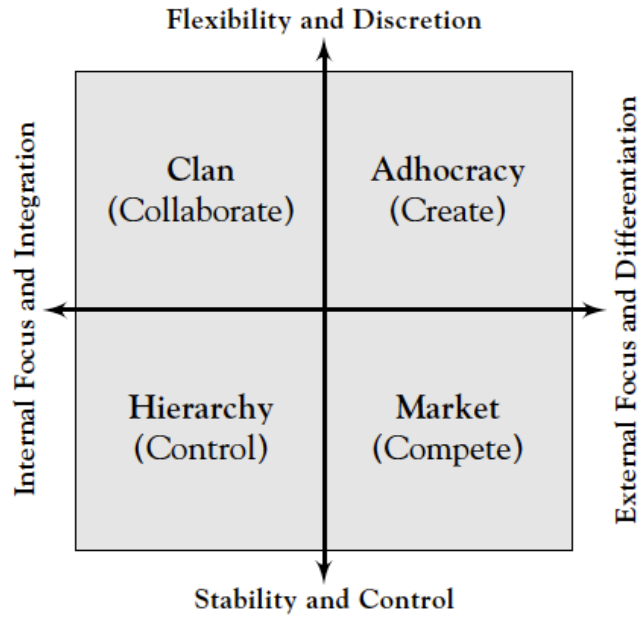


Figure 4. The competing values framework
 Source: Cameron and Quinn (2011)

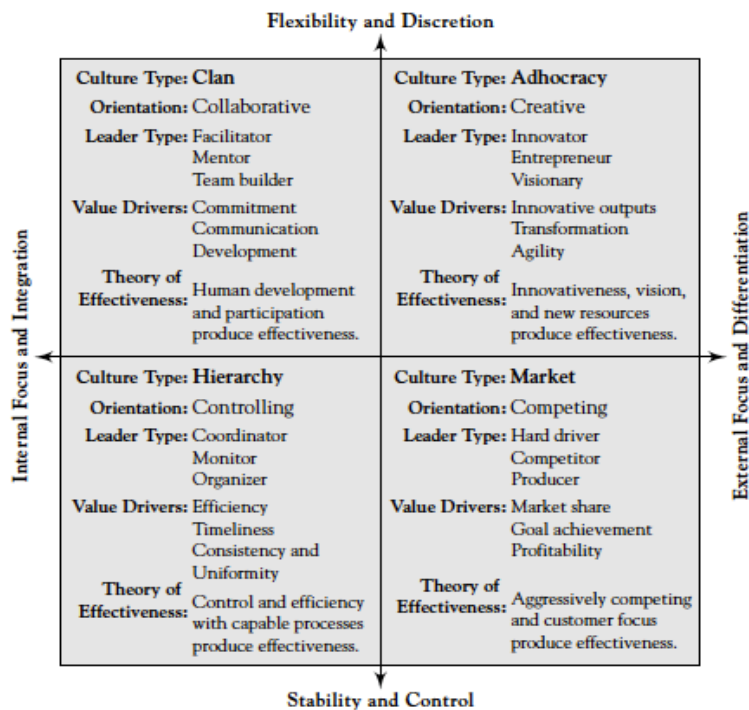


Figure 5. The competing values of leadership, effectiveness and organizational theory
 Source: Cameron and Quinn (2011)

2.2.2 Leadership

Leadership plays an indispensable role in an organization when building up the organizational culture. However, there is a big difference between manager and leader. In some cases, one person can possess both functions, while in the other cases, roles of leader and manager are separated. This leads to some confusion on leadership and management in an organization. Application of leadership can be divided into two main categories, which are, leadership without management and leadership combined with management (Thohidi & Jabbari, 2012).

What does a manager do and what does a leader do in an organization? The manager who focuses on controlling and maintaining, normally has a short-range perspective, while the leader on the other hand, who tends more to development of new ideas/approaches and focuses on people instead of company structure, usually gives a lot of thoughts and contributions to the organization's future. However, there are still some overlapping areas between leadership and management (see Figure 6). Leadership is essentially needed in the managerial level when a new change occurs. In the cultural sector, creativity is the key and it produces possibility of generating and realizing the values of an organization. New ideas and new approaches or even new products will come along with the flow of creativity. In this sense, leadership does play a vital role in the organizational culture. An organization could have a (symbolic) leader without taking any responsibility in management, but management of the organization in general has to be undertaken in the atmosphere of leadership. Therefore, management cannot work properly without leadership (leadership's influence) in the organizations, but not other way around (Thohidi & Jabbari, 2012).

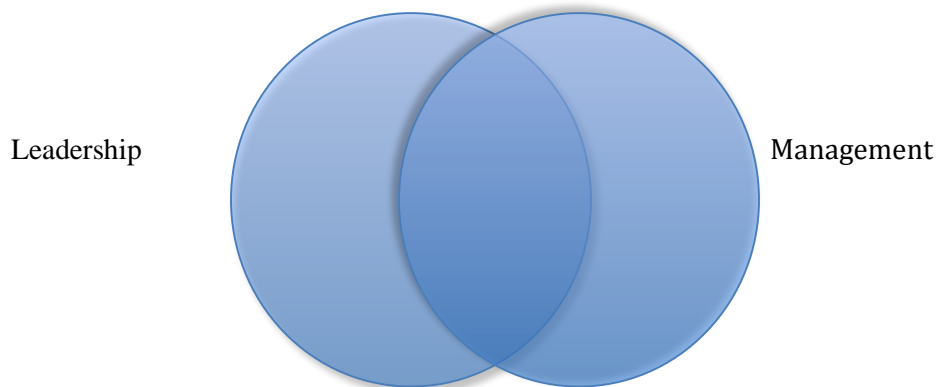


Figure 6 Relation between leadership and management

Source: Thohidi and Jabbari (2012)

Moreover, smart trust is another core value in a healthy organization and it is associated with leadership and the organizational culture (Luzinski, 2012). It is necessary to apply five actions of smart trust in the process of managing an organization. They are, ‘the choice to believe in trust’, ‘start with self’, ‘declare your intent and assume positive intent in other’, and ‘leading out and extending trust to others’ (Luzinski, 2012, p.497-498). In Pixar’s organizational culture for example, mutual trust lies in every employee and everyday work. That’s why when Pixar faces crisis during producing films, Edwin Catmull, who doubles as a leader and an entrepreneur, is able to make right decisions under the atmosphere of trust, so that all the staff can unite to dodge the bullet of failure and achieve success (Catmull, 2008). However, trust, which can be easily considered as a behavioral value, should also be put into the goal value side in an organization. Because trust is not only to create nice and harmonious working environment, more importantly, it serves for achieving goals and realizing organizational values in the end. So to speak, on the one hand, as a leader/entrepreneur, I need to expand trust on everyone in my company; On the other hand, how to grow this trust in my clients, peers and audience is another task I should work on. After all, how much they trust in me, my products and my company will determine their willingness to contribute. As stakeholders, they play one big role in terms of value realization for my company.

2.3 Environment and environmental change

2.3.1 Environment

When establishing a company’s vision, mission and structure, it is necessary to research the market. However, the market only represents one part of the “environment” that an organization stays in. The concept of the “environment” refers to different dimensions. Within the context of organizations, the environmental dimensions can be divided into five categories, namely, economical, technological, social, political and physical. These five categories define the external impacts and influences affecting an organization’s activities, performance and development (Suarez & Oliva, 2005). In the cultural sector, these environmental dimensions lie in different logics and spheres (see figure 7). Following Klamer’s logic, *Market* (Economic) includes banks, sponsors, consumers and competitors. Technological dimension can also belong to *Market*, since it

goes with competitors in industry; *Government* (Political) is with funds. *Social* represents relationships of all kinds and *Oikos* (Physical), stands for the dimension on an individual level, a ‘home’ (Klamer, 2014). According to Klamer (2014), cultural organizations have to take these four different logics into consideration during business and strategic decision-making processes. They all are factors in the “environment”.

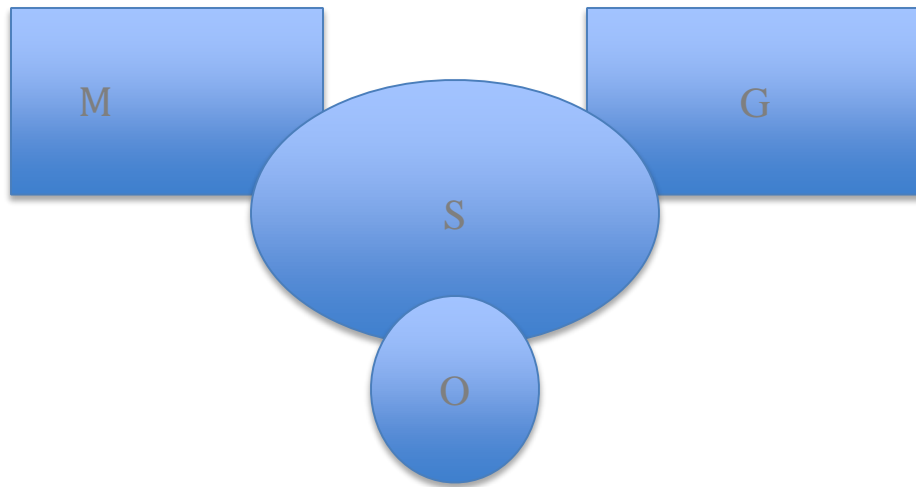


Figure 7. Four logics

Source: Klamer (2014)

2.3.2 Environmental change in the film industry

In the film industry, independent film production companies bear the majority of the financial risks by themselves when developing and producing films. At the same time, independently produced films are usually only limitedly distributed (Levison, 2013). Generally speaking, independent labels are relatively small and so are the production budgets and operating costs in comparison to the eight big firms, but they still require funding. Therefore, in the big environment of the small firms, either you get money from your family and your peers, or you obtain support from the government and the market. No matter which way you take to get financing, you have to convince people (stakeholders) in these four spheres. In short, their willingness to contribute depends on how much they are aware of you and your values. As a result, their reaction will form an impact on the ‘environment’ as a whole and on your performance in business. So, who are the stakeholders? What do they want? Should I reach them all? Where should I start? As an independent label, I have to be aware that my fellows and peers in the industry,

experienced audience, as well as financiers who are looking for social and artistic achievement are the important stakeholders for my business (Levision, 2013). I could win their support through my passion, professionalism and cultural/artistic value. This social impact I intend to create could be my bargaining chip to convince the government for the provision of subsidies (Scott, 2002). What about the other audience and financiers in the environment? Are they excluded in my business? In other words, if they are only looking for the entertainment value and the pure investment, should I neglect them? The truth is, the environment is changing over time. Taste of audience on films with regards to experience shifts every 4-5 years and so do the trends in filmmaking. From time to time, major studios will turn to follow the examples of low budget independent films and try to succeed in this field (Levision, 2013). Therefore, under the constantly changing environment, film companies not only need to be sure which spheres are their priorities, but also need to be sensitive about the picture as a whole.

Further, in the film industry, i.e. the Hollywood film production system (see Figure 8) is also going through changes, including:

1. *New technology has been and will continue penetrate into all the processes of film production and distribution.*
2. *Divergence exists in Hollywood production system between filmmakers of blockbusters and independent filmmakers.*
3. *“The intensifying geographic decentralization of film-shooting activities is away from the core complex of Hollywood” (Scott, 2002, p.958).*
4. *Intellectual property rights are the bases of the diffusion of new markets.*
5. *“The merging of the major studios into giant media conglomerates whose scale of operation is nothing less than global” (Scott, 2002, p.958).*

According to the changes above, the film companies in and outside of U.S. all have to adapt to the “new” environment, since the Hollywood film production system, as a front leader, creates large worldwide influence in the film industry; Secondly, The old studio system, which vertically combined production, distribution with exhibition, has been transformed into the disintegrated production complex (Scott, 2002). Changes happening in this environment determine the actions film companies have to take to cope with them. In the end, the organizational change will occur, and then the question we need to ponder

on will be: With regards to the environmental changes, what kind of (new) values and culture does my company need to foster?

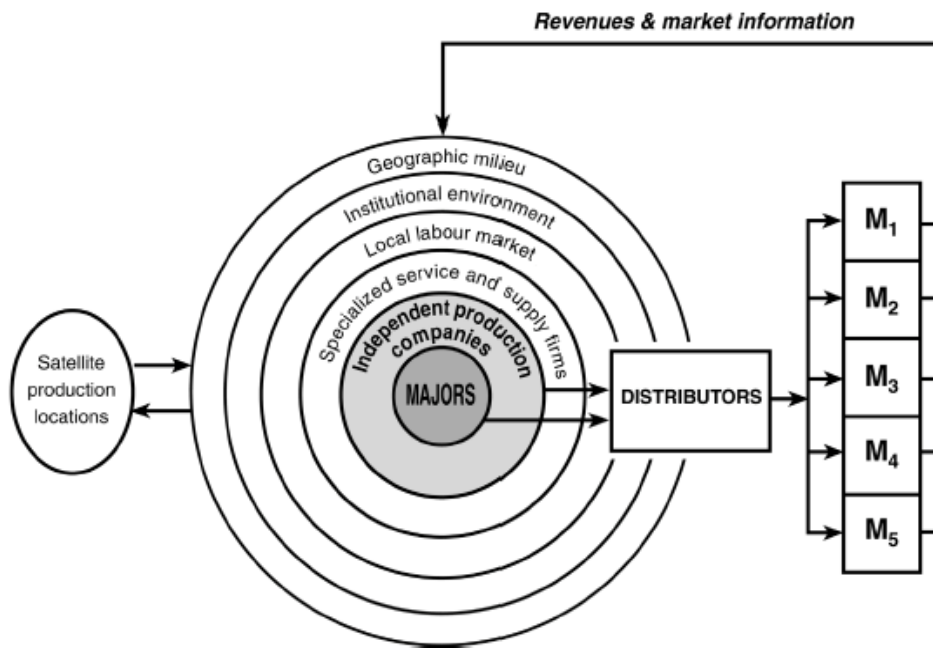


Figure 8. Hollywood motion-picture production complex

Note: M1 to M5 represent differentiated markets based on niche and geography

Source : Scott (2002)

2.4 Organizational change

2.4.1 Organizational change and adaptation

The environmental changes trigger the organizational change. Finding out ways of adapting to the changes are what organizations need to do. It matters for an organization's competitiveness, innovativeness and extends to the fact of survival in the market (Suarez & Oliva, 2005). For the independent film companies, the process of making a film includes several stages (see Chart 1). Based on the environmental changes mentioned in section 2.3.2, companies have to make changes and adjustments in each stage of filmmaking. For instance, in the new-formed system, the changes within the process of production and distribution are likely to lead to changes in supply structures and the labor market. A large scale of new sub-sectors and intermediaries will be the result. As for the labor market, many talented filmmakers or film-related creative workers have become freelance working basis instead of working for major studios alone. In this

case, it is very possible to have more freelancers working for my company instead of full-time employees. Then the organizational culture needs adaptation to this change.

Managing full-time employees is one thing, but organizing work with freelancers or part-time employees is a different task. Of course, I also have to realize that the adjustments are more than that. In some cases, in order to achieve new goals, new added values are included in the organizational change. However, the big problem is, according to the environment, how big a change should I make? A minor change or a major change? This decision will have a large impact on the process and kind of organizational adaptation, which stresses the vital role of values and culture in the change process. After all, both of them determine an organization's structure and operation (Aims, Slack & Hinings, 2002).

ELEMENT	PLAYERS	SUPPORT
Consumer	First time product is seen by end-user, and where true value can be assessed and realized. Time and money have been sunk at high level before this final contact with the consumer marketplace.	
Exploitation	Exhibition/cinema release, DVD sales/rental, VHS, Sales/rental, pay-TV, Video on demand, Internet, Download, Free-TV, Syndication Library rights: ongoing exploitation opportunities for producer, financier; distributor's licence window; Remake, prequel/sequel rights Long tail opportunities	Marketing By territory (distributor and sep. by exhibitor)
Sales Distributor	International sales agent; producer's rep; producer; marketing and selling distribution rights and in return receiving commission.	Marketing By sales agent Int. Markets
Shoot/Post	Production company/Producer, director, cast, crew, studio locations, labs, support services, postproduction, supervision, facilities. (Director, producer and financiers normally involved in final cut and sign off of product)	Marketing Use of PR On shoot
Financing	Producer(s); Production company; package (including the script, director, cast, national and international pre-sales (if available), co-production. Funds/partners, national subsidy finance, national broadcaster. Finance, equity, bank, gap finance, tax financing. Executive, Associate and Co-producers. Talent agent, talent manager, lawyers. Completion Bond. Insurance.	Lawyers, talent agents, accountants
Development	Concept, idea, underlying material producer (creative), Writer, Development executive, script editor, development financier, talent agent, talent manager, director (as developer with writer or as writer/director). Private equity support is rare at this stage.	Regional and national subsidy support and/or broadcaster support. Private investors. Producers who are personally capitalized.

Chart 1. Film Value Chain Model (Independent)

Source: Finney (2010)

2.4.2 Roles of values and culture in process of organizational transformation

The possibilities of survival for an organization depends on how much degree its organizational values are in accordance with the values of the institutional environment (Meyer & Rowan, 1977). In other words, values of an organization have to keep pace with the environment and the four spheres. At the same time, the organizational values and cultures are representatives for missions and visions of organizations. They both determine to what extent an organization can change, minor, medium or radical. At this point, the dominant values matters (Aims, Slack & Hinings, 2002). The dominant value(s) not only influence other values within an organization, but also its effect will spread to the organizational change. It is worth noting that if the dominant values are not consistent with the proposed changes, the organization might be discreet about the changes, especially the radical ones, in order to avoid unnecessary conflicts with members of the organization (Oliver, 1991). However, what if an organization is ready for a vision and a mission change? Does this action greatly influence or reshape the dominant values in the organization? Although few studies have been done in this area, one thing is certain: The organizational change has to be in accordance with the organizational values (Aims, Slack & Hinings, 2002). Even though an organization has a desire of achieving new goals by making changes as much as it could, the shared values and the culture within the organization cannot be changed completely, otherwise people might leave and there will be no support in the process of transformation.

Moreover, the organizational culture plays another big role in the organizational change. If the organizational value is the glue to gather people together as a group in the first place, the organizational culture is the key component protecting and supporting this group and make it last as long as possible. It contributes to sustaining the effectiveness of an organization on business performance in the changing process, so as to develop competitive advantage of an organization (Yildirim & Birinci, 2013). Further, a strong leader (leadership) is considered as one of the key factors guiding an organizational transformation (Tohidi & Jabbari, 2012). When I think of real cases to apply to above-mentioned theories, the bankruptcy of Metro-Goldwyn-Mayer Studio (MGM) might fit the spot. It became the talk of the industry in late 2010. At that moment, MGM was desperately in the hope of emerging from this nightmare. Rumor had it that a wealthy

Chinese company was one of the a few which made an acceptable offer. However, people inside of MGM were not convinced. Why? First of all, how much a Chinese company knows about rules and regulations in the American film industry is questionable; secondly, in order to adapt to the new situation and smooth the transformation, how much of the MGM's own culture and traditions is going to change under the management of an eastern culture? This might be the very reason why MGM emerged with another American film company namely Spyglass in the end. The new leaders, Gary Barber and Roger Birnbaum retained the culture of MGM and allowed them to keep doing what they ought to do⁷. In 2012, MGM claimed that they got all their debts paid off. Therefore, we could say that the greater the consonance between the shared values in an organization and the prescribed changes, the faster and the more successful the transformation will be (Aims, Slack and Hinings, 2002). However, most of studies on the organizational change and transformation do not point out the differences between small firms and big firms. Organizations could profit from studies concerned with the topic at hand and apply efficient solutions to handle changes and transformation process in accordance with research results.

2.5 Conclusion

To start a business, every organization has to be clearly aware of its vision, mission and values before stepping into the market, as these factors determine what kind of structure and culture is required to build up in terms of business operation (Levison, 2013). The environment, or so-called four spheres that an organization is involved in, has significant impacts on an organization's business performance (Klamer, 2013; Suarez & Oliva, 2005). Meanwhile, the environment is dynamic, so is an organization. Therefore, the environmental change should be the very big reason triggering organizations to change with it. Moreover, the organizational change is determined to a large extent by organizational values (Aims, Slack & Hinings, 2002). The organizational values do not only control the degree of the organizational change, but also influence the formation of the organizational culture, which in return creates effects in process of the organizational transformation. Under the culture of an organization, leadership and trust are considered

⁷ Sources from: <http://news-briefs.ew.com/2010/12/20/mgm-out-of-bankruptcy/>

as the driving forces guiding the organizations to move forward, smoothening the changing process. However, the organizational change differs. Minor adjustments or major shifts will lead to different results, which highlights the importance of the dominant values. If the proposed changes cannot be in accordance with the dominant values within the organizations, damages are likely to occur due to the conflicts between the organizations and the employees. Therefore, the dominant values, the values shared the most by the members of the organization, should be the key factor for organizations to make decisions on what to keep and what to change.

Chapter Three The Case study of Cinema Art

3.1 A short history

Cinema Art Film Company was founded in 2013. Cees Wonder is the founder of the company and has worked as a producer in the film industry since 1982. Cinema Art, known as Wonder Film Company (WF) between the years 1999 and 2013, mainly focuses on developing and producing English language artistic films, which is risky for a Dutch independent label in a competitive market such as the film market. Cinema Art has nonetheless survived in the industry for over 15 years, and its films have gained huge artistic and cultural recognition in the field.

Cinema Art, the name of the organization, combines different meanings – respectively, signature in cinema, nature and adventure. Indeed, people involved in Cinema Art (’s mission/vision) believe that making films for cinema is a nature for them and they enjoy doing it. At the same time, it is also an adventure for audience to discover the world through their works.

Cinema Art pays a great deal of attention on the artistic value of making films, and it mostly favors co-production rather than own productions. So doing, responsibilities are shared with the co-production companies involved in the different projects with Cinema Art. Cees Wonder has recently reoriented the company into a new direction and hopes that the passion and excitement that he and his team have for films will help the company to overcome barriers and bravely meet the challenges ahead.

3.2 Working method

At this moment in time, there are four employees working for Cinema Art. Two of them are full time employees, including Cees himself, while the other two are working as an intern and as a freelancer. Cinema Art has an office in Amsterdam, which is the place where interaction and creativity happen. The uniqueness of Cinema Art to mainly work in co-production requires the employees to work with people and companies from all over the world. Moreover, since co-production companies are mostly non-Dutch ones, the employees have to travel regularly in order to smooth the progress of cooperation and to eventually close the deals. Out of the four employees, Eve⁸, is London-based and is

⁸ Due to confidentiality reason, in this paper, Eve is not the real name of the employee.

responsible for all UK collaboration projects. As a consequence, Skype calls and E-mail represent the major ways of communication among employees of Cinema Art. Eve on the one hand says to be enjoying her freedom in London and the practice she gains by working for Cinema Art, but on the other hand she also admits that the distance makes her feel apart from the rest of the team.

In general, every month, Cinema Art receives many film scripts. Cinema Art tries to pick interesting ones and put them into the stage of in-development. Later on, it is process of locating finance sources, along with seeking potential co-production companies. Sometimes, although there might be approximately ten different projects in development, it is very possible that in the end only one of them will eventually be produced. During the working process, every employee in Cinema Art has his/her own project(s) to work on, which requires professionalism and strong independency skills. If something goes wrong with one project, it is hard for other employees to help or take over.

3.3 Product (Film)

So far, no film has been produced and released in the market under this new brand. One feature film titled *Who the Devil Can See in the Dark (2014)* is currently in the post-production and it is expected to be in the market later this year. However, details about the distribution of the film still have to be settled. If all goes well, this film will be the first one produced under the name of Cinema Art.

Previous films have to be taken into account when discussing products of Cinema Art. From 1999 to 2013, 28 films were produced (co-produced) under the name of WF. Among the 28 films, 7 are documentaries, but drama type accounts for the majority (see Figure 9, Figure 10 and Figure 11). It is noted that there are 8 films of Paul Greenaway made by Cinema Art over the past 15 years, which accounts for over 1/3 of feature films (21 in total) that Cinema Art has produced so far. Therefore, to a large extent, Paul Greenaway's work could represent Cinema Art's style and taste on films.

Paul Greenaway is a British director. Greenaway's contribution to cinema has been awarded by several major film festivals and film awards. The films of Paul Greenaway are usually black comedies with minimal plot and a surreal, lush design. Each film of Greenaway is a new experiment in terms of style. His films are filled with references to

the painting (Baroque and Flemish paintings in particular), the literature, drama and history. His films also arouse controversy due to openly showing violence, sex and vulgarity. Best-known films of Paul Greenaway include, *The Cook, the Thief, His Wife & Her Lover* (1989), *The Pillow Book* (1996) and *Nightwatching* (2007).

From the year 2014 forward, amount of project development in Cinema Art has gained an obvious increase comparing to the WF period (see Figure 12). Currently, Cinema Art is developing three types of films. One type is a high-end art house film, as illustrated by films of Paul Greenaway. A second type refers to films that involve directors, writers and actors considered as (new) talents and with whom Cinema Art is willing to work with. The last type of film represents quality picture films screened in big (commercial) cinemas and is Cinema Art's new approach to making films. The new approach, which aims to match with the big audience, might however result in some problems. Issues may especially arose from the fact that Cinema Art is not used to make films following the taste of the consumers, but has rather always produced films according to its own taste and interest. This shift of attention might threaten the company's artistic values and prevent them from reaching their new goal. Meanwhile, Cinema Art also plans to launch online products (films) very soon in order to increase its visibility in the industry and distribution opportunities.

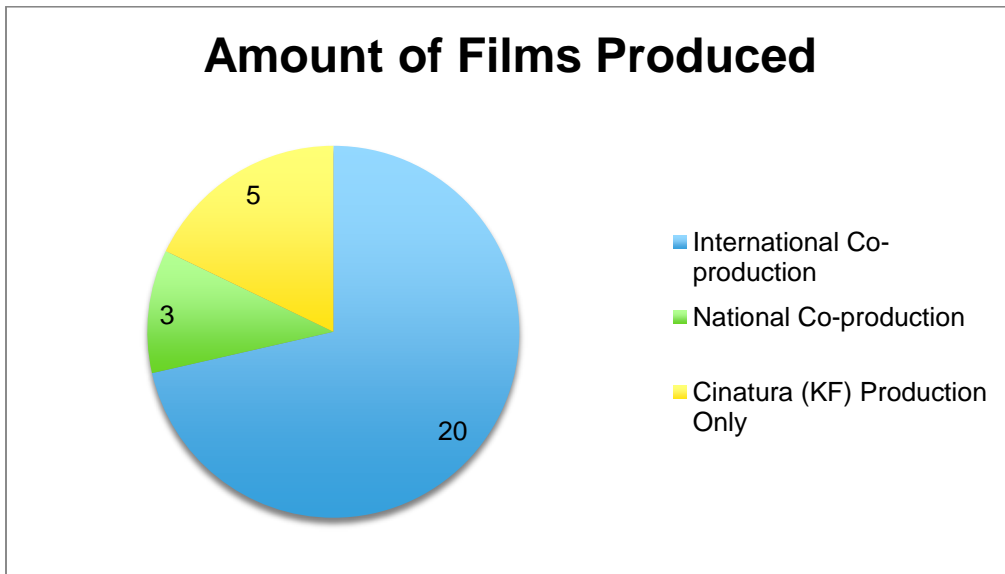


Figure 9. Amount of Films Produced (from year of 1999 to 2013)

Source: IMDB and researcher's own elaboration

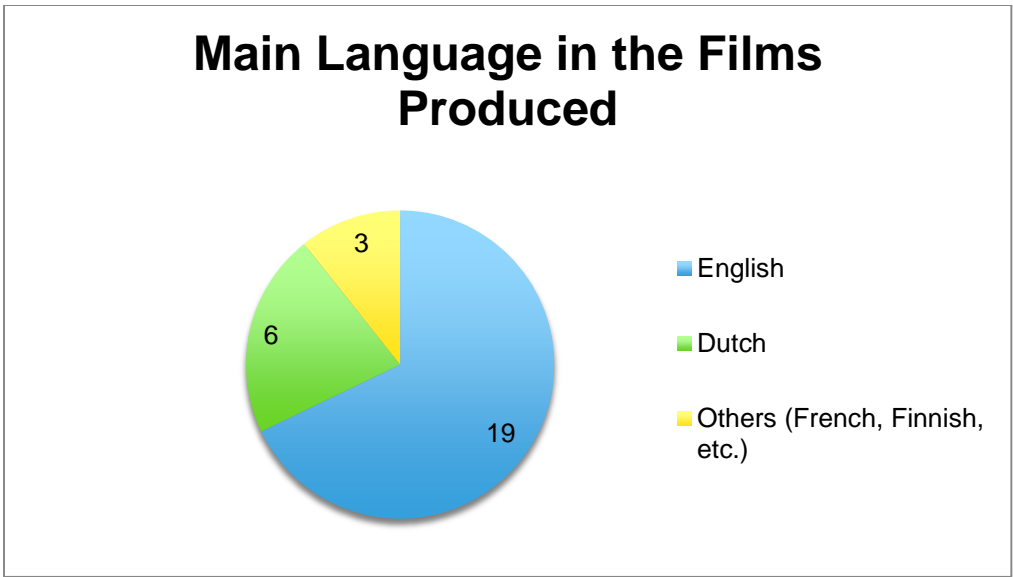


Figure 10. Main Language in the Films Produced (from year of 1999 to 2013)
 Source: IMDB and researcher's own elaboration

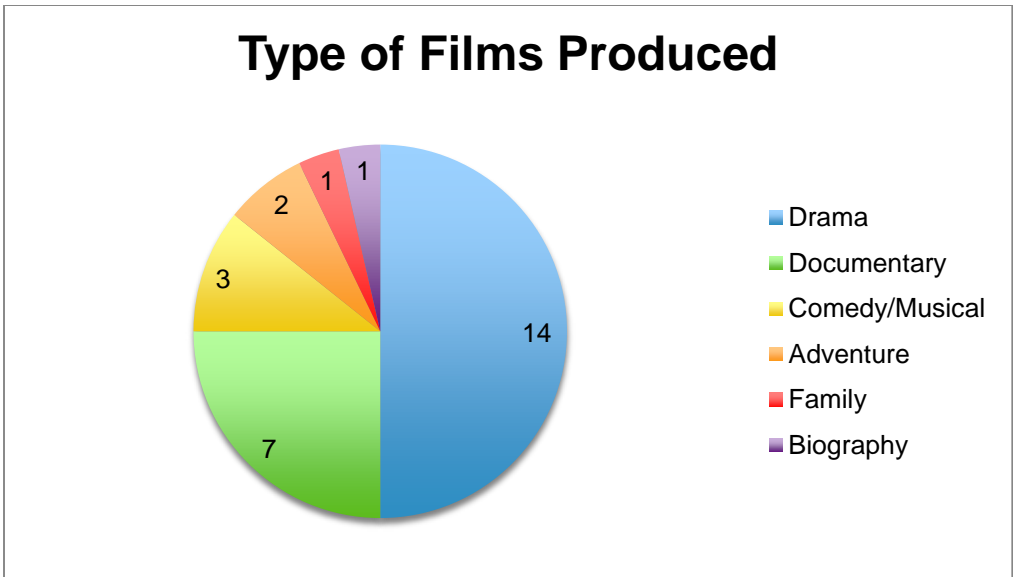


Figure 11. Type of Films Produced (from year of 1999 to 2013)
 Source: IMDB and researcher's own elaboration

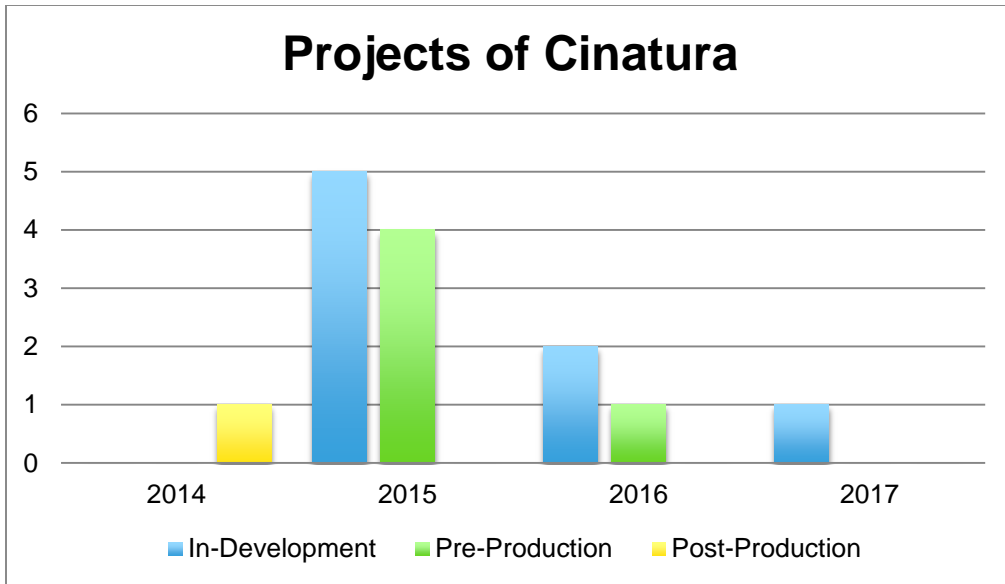


Figure 12. Projects of Cinema Art (update till May 2014)

Source: IMDB and researcher's own elaboration

3.4 Market

As mentioned earlier in section 2.4.1, the process of making a film can be split up into several stages. From the development to the exploitation and in order to finally reach the consumers, many players and stakeholders are involved. These include screenwriters, directors, actors, producers, sales agents, lawyers and end-users (audiences). Currently, the distribution represents the main problem faced by Cinema Art. Distribution is especially limited for the art house film market. Although DVD sales and pay-TV methods contribute to film distributing, piracy and illegal downloading still make it hard for companies and investors to reach break-even, not to mention gaining profits.

Although Cinema Art's team is familiar with the art house film market and its distribution, the company hardly earns enough money. Cinema Art therefore needs new channels of distribution. That is why Cinema Art is changing its ways of developing projects so as to attract young generations through producing quality pictures in big cinemas, as well as launching online products. Even though Cinema Art has gained a good reputation during the WF period through numerous film awards (see Figure 13), including titles of 'Best Film' in Venice Film Festival and Cannes Film Festival, all these successes belong to the past. Moreover, WF could not

properly benefit from this recognition since the brand was back then unknown to the big audience market. Although not familiar with the broader market, Cinema Art is now stepping into it. In this case, smart marketing is necessarily needed to promote the company itself.

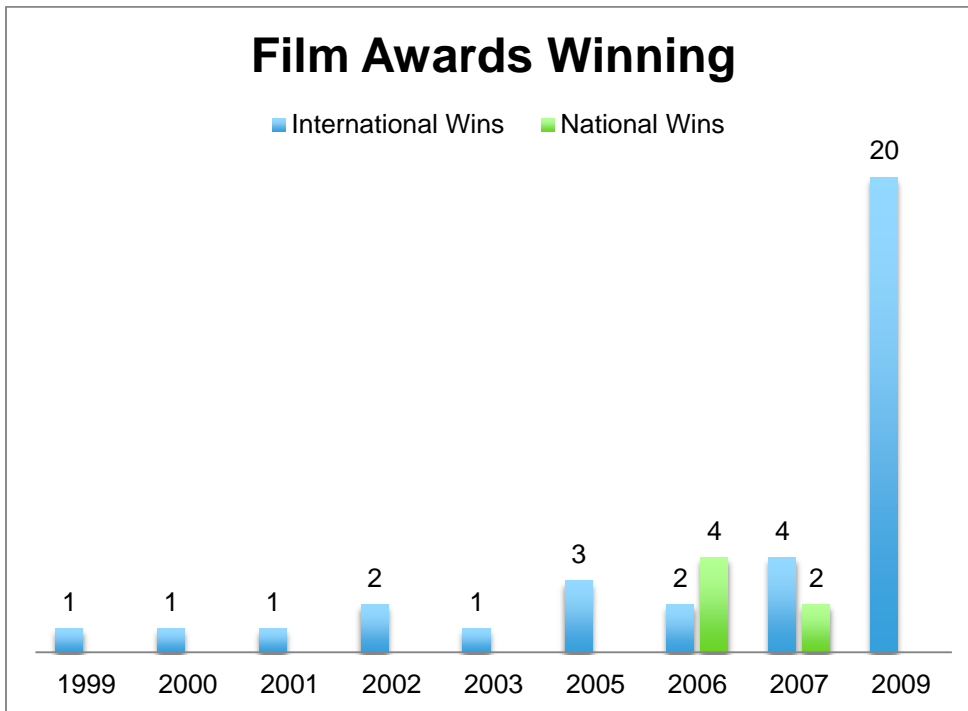


Figure 13. Film Awards Winning (from 1999 to 2013)

Source: IMDB and researcher's own elaboration

3.5 People in Cinema Art

Cees Wonder's interest and passion for films started in his early age. His addiction to cinema became the driving force, which as a result landed him in the film industry. Cees loves cinema, and he claims that doing art house film is only due to his personal interest and taste. What he emphasizes is excitement. He refuses to make boring films, even though they might be successful in terms of financial value. Cees has a good eye on new talent. On business, Cees loves to work with people that he perceives talented and creative. In his opinion, the young generation nowadays is more interesting. He believes that they need to self-discover and self-describe. So, making some quality films for this

group has become one of Kee's main goals in Cinema Art.

Juliet⁹, 28 years old, is an executive producer. She has worked in the company for more than 5 years. Juliet firstly started as an intern in the company in her 3rd year of university. Before she graduated from university, she got a job offer from Cees and then she stays in the company till now. Juliet studied Media and Stage Management in Rotterdam. She believes that Cees is the one who taught her everything about the film industry.

Juliet is responsible for managing financing and maneuvering co-productions. She is also representative for Cinema Art at film festivals and film forums. According to her, it is not always smooth during the process of locating funding and dealing with people in the industry. 'Trust' needs time to develop. However, Juliet stresses that she loves working in Cinema Art and is very much passionate about her job.

When talking about changes from Wonder Film into Cinema Art, she says, "With Cinema Art, we are focusing more on our audience, and new possibilities for us in the industry, like the online distribution. We are focusing on building a brand."

Anna¹⁰, 21 years old, Dutch, but she moved to UK when she was 8. She studied Anthropology and Law in London School of Economics (LSE). She now works as an intern in Cinema Art. Anna has little experience in the film industry, but she loves films. Meanwhile, Anna is good at financial application and communication, and she has a deep understanding and knowledge of social media.

Anna works in the Amsterdam office and acts as an assistant producer. Working in Cinema Art is her first industrial job. She indicates that she loves working in a small company, in which she could have more hand-on experience. Anna says that Juliet and Cees are really patient, and they are willing to take some time to teach her things. She enjoys what she is doing and she is very happy where she is.

Eve, 26 years old, comes from Lithuania. She studied Cultural Management in Lithuania and Turkey. After that, Eve went to the Goldsmiths University in London, for master program of Film Producing and graduated last summer. Before joining Cinema Art as a freelancer, Eve got experience in short films and was a production assistant at

⁹ Due to confidentiality reason, in this paper, Juliet is not the real name of the employee.

¹⁰ Due to confidentiality reason, in this paper, Anna is not the real name of the employee.

Partizan¹¹.

Eve did a project during her master program. She was responsible for interviewing producers. Cees Wonder was on her list. That is also how she had the connection with Cinema Art and ended up working for the company. Currently, Eve lives in London and works alone at Cinema Art's London office. Now there are four projects that she is focusing on, all of which are UK-based.

3.6 Financial situation

Cinema Art is an independent label that mainly makes art house films, and it is a for-profit company in business. The type of product Cinema Art has been producing determines that it can't earn a lot of money. Governmental funding is possible if cultural elements are embedded within the projects, but it is not enough (see Chart 2). Cinema Art still needs to find other investors and co-producers for producing the projects. In 2012, one film of Cinema Art, KKK¹², was released in the Netherlands (see Chart 3). According to the Netherlands Film Fund (2013), among all the Dutch films released in year of 2012, GBO¹³ of KKK ranks No.18 in the Dutch market (€460,000). However, the revenue from the box office hardly recovers the production costs (€5.57 million), not to mention gaining profits. Fortunately, fees to Cinema Art are included in the project budget. In other words, Cinema Art does not need to depend on profits of the films to stay financially sufficient. Once Cinema Art locates fundings and co-production company for its projects and make them into stage of production (filming), they earn money. As long as Cinema Art keeps developing and producing projects on a regular basis, the commission they obtain will support them to continue.

Another fact in the film industry is that the profits of the films normally return to financiers and investors first. Producers and developers will be the last ones to receive their shares from the profits, and it could be years after. Therefore, in order to survive in the industry and strengthen the sustainability of the company, Cinema Art not only needs to make more films in the market, but also requires extra income/profits from previous projects so as to have start-up capital to develop new projects in the future.

¹¹ Partizan is a leading producer of award-winning music videos, commercials, movies, animation, and pioneering interactive media. Sources from: <http://www.partizan.com/>

¹² Due to confidentiality reason, in this paper, KKK is not the real name of the film in this company.

¹³ GBO: Gross Box Office

Category/Year	2011	2012
Number of Dutch feature film released	37	36
Total number of film released in the Netherlands	343	406
Governmental funding on released Dutch feature films	€24 million	€23.5 million
Foreign financing in Dutch feature films	€13.4 million	€20.5 million
Production cost of released Dutch feature films	€59.5 million	€66.3 million

Chart 2. Figures and Facts of Dutch film industry in 2011 and 2012

Source: Nederlands Film Funds (2013)

Film	Production cost (€m)	Netherlands Film Funding (€m)	European Public Funding (€m)	Producers Investment (€m)	Regional Funding (€m)	NL Broadcasters (€m)	Foreign Tax Incentives (€m)	Other Private Equity (€m)	GBO
KKK	5.570	2.011	0.250	0.220	0.200	0.425	0.814	1.650	0.460

Chart 3. Figures and Facts of Film KKK (2012) from Cinema Art

Source: Nederlands Film Funds (2013)

3.7 Challenges and problems

As any other independent label in the film industry, two of the biggest challenges for Cinema Art regard the distribution and the financing. As Scott (2002) indicates, distribution for the independent films is limited, especially for the art house films, since they are matching with specialized audiences. Therefore, it is hard to find money to produce these kinds of films if they cannot recoup cost through the market. Although Cees is good at seeking potential investors and co-producers, he is nearly 60 years old, and Cinema Art's continuity cannot completely depend on him in the long run. Moreover,

Cinema Art looks forward to matching its films with the young generation, but it has no experience in this market segment. As a consequence, the way Cinema Art will reach its new audience represents a big challenge.

At the same time, Cinema Art is a new image in the industry and the market, and it will take some time for people to get to know what it is and how it is. Therefore, projects of Cinema Art in next 3-5 years will be extremely important. They will constitute the experimental phase during which the reaction of both in the industry and the market will be tested.

Chapter Four Methodology

4.1 Method of research

A qualitative research method is employed to answer the main research question: *What does it take for a small organization as Cinema Art to adjust to new developments?* Since there are only four people working in Cinema Art right now, the individual interviews can be feasible and efficient to find out useful insights to answer the question.

4.2 Method of collecting data

Between April and May 2014, four interviews were conducted with each of the four employees working for Cinema Art. Although the company is located in the center of Amsterdam, these employees are busy with various projects in different places, which means that a lot of business trips are involved in their daily work routines. Therefore, it was more efficient to do the interview through Skype. However, the owner of the company, Cees Wonder, who showed his kindness and willingness to participate, agreed to do his part of interview in the office of Amsterdam. Choosing the company's office to do a face-to-face interview is to meet Cees' convenience, which also provided more comfort for him to do the interview in his familiar environment. Meanwhile, all of the interviews were set up during the daytime (10 am to 11 am), so that the interviewees could feel more relaxed and clear-minded to answer questions.

4.3 Operationalization and structural design of interview questions

Four variables needed to be analyzed in my research. These are the individual value, the organizational value, the organizational culture and the organizational change. The interview questions are designed under this logic in order to find out the relationships among these four variables, as well as the mutual effects they could bring out. In total, 12 open-ended questions are structured in the interview, which are divided into 5 parts. The first part includes question 1 and question 2, which serve as an easy start in order to loosen the interviewees and let them get ready for the following questions. Asking how they landed in the film industry and Cinema Art will also provide information on their working experience, personal values and interests. The second part contains question 3, question 5, question 7 and question 12. These four questions all focus on mission, goals, values and expectations of the company from the perspective of individual (employee's) level, respectively. At the same time, they are all related to one of main variables in this

research, the organizational values. In order to get more details from interviewees and avoid them repeating what they have already said, these four questions are not designed one after the other in a sequence.

Question 4, question 6 and question 11 build up the third part of the interview. They are designed to find out what values and goals that employees have by working in the company, which directly connects with one of our variables, the individual values. The reason of not arranging the questions in order follows the same logic as in the second part of the interview. The fourth part of the interview consists of question 8 alone: *How do you feel like working with a small group in Cinema Art?* This question is mainly looking for relevant information of Cinema Art's organizational culture. More specific questions referring to the concept of organizational culture can be emerged to guide the interview if interviewees could not provide too much detail in question 8, such as the working environment, the relation between colleagues, the leadership and the structure of the Cinema Art. Question 9 and question 10 as the last part, are aiming to identify what triggers the organizational change in the company and what they changed and plan to change.

4.4 Hypothesis

Theory: The dominant values in the organization will control the organizational change. New goals or new values that an organization wants to achieve/realize also rely on the dominant values shared by the members of an organization. Meanwhile, a healthy and strong organizational culture will smooth the transformation process.

Hypothesis: In the process of an organizational transformation in Cinema Art, the dominant values in the company will take the lead. They are also responsible for developing and realizing news values/goals for Cinema Art. Meanwhile, the organizational culture of Cinema Art will help to faster the changing process.

Chapter Five Result Analysis

5.1 Research analysis

The case study of Cinema Art is a perfect fit for my research. Firstly, I am a student who studies Cultural Economics and Entrepreneurship, and I am strongly interested in the film industry. Secondly, in order to fully understand my research subject, not only do I have to read numerous relevant literatures both in the cultural sector and the film industry, but I also need to meet and talk with people who actually are working in the field and in one company in particular, here Cinema Art. Mr. Cees Wonder is an entrepreneur in the film industry. His spirit and what he is doing in Cinema Art match with my study, which provides me opportunity to apply theory into practice.

5.2 Vision, mission and values

Any person or organization has a vision, a mission and values. Cinema Art describes itself as an international and innovative media company. Its current statement of mission is:

*For us it's all about when the lights go out and the film begins. That's the magic in making movies.*¹⁴

It is simple and direct. It shows that making films is their passion and ideal. Besides this, according to researcher's findings, there are more relevant indicators representing Cinema Art, which are:

Co-production	Collaboration	Exploration
Creativity	Artistry	Innovation
Talents	Passion	Connection
Young Generation	Internet	Communication

The **Vision** of Cinema Art is to be an international media company that develops creative and innovative works in the film industry. However, in the long run, its vision is more than that. When Juliet introduces Cinema Art, she says, “*We are mostly inspired by*

¹⁴ source from company's statement

intelligent people in the creative industry. It doesn't really matter if they are artists, filmmakers, writers or musicians. We try to combine people with talents and make them get even better. But the film doesn't match with the big audience. We like to produce what we like, even though sometimes it is very difficult". In this sense, Cinema Art plays a role of gatekeeper in the artistic films. Its contribution to the industry could have been a strong impetus for establishing a brand in the early year of its development. However, the market-oriented situation in the industry was not consistent with Cinema Art's ideal back then. In the interview, Cees indicates, *"I refuse to make product for the big cinemas. That's all marketing-related and game-related. Nonsense. I don't want to waste my time on that"*. On the one hand, it is problematic that Cinema Art emphasizes too much on only making films they like. It has the preconceived notions that its films cannot match with the broader audience. Why not? If Cinema Art already positions itself in a limited market, the audience and the distributors will think the same. On the other hand, Cinema Art is changing to reach the young generation audience and it has to play the game now. Therefore, the conflict appears.

Moreover, according to the Rotten Tomatoes¹⁵, quite a few low budget art house films in recent years, such as *Let the Right One In*¹⁶ (2008), *A Separation*¹⁷ (2011), *Amour*¹⁸ (2012) and *Philomena*¹⁹ (2013) have won over the big audience and critics on an international level. They are quite different artistic films, but somehow they connected with the big audience. This proves that the big market is always there and the audience is ready. Therefore, Cinema Art can label itself as a high-end cultural and artistic film brand, but it should not be the reason of getting in its way to approach the market. These two things are not in opposition to each other. If they are, Cinema Art requires reevaluation on its vision.

The **Mission** of Cinema Art nowadays is seeking (new) talents and trying to build up collaboration with them, so that not only (new) artists could have stage to show their work, but also the consumers could have the chance to appreciate cultural and artistic

¹⁵ Rotten Tomatoes is known as a film review aggregator providing information and reviews on movies all over the world. Sources from: <http://www.rottentomatoes.com/>

¹⁶ Sources from: http://www.imdb.com/title/tt1139797/?ref=mv_sr_1

¹⁷ Sources from: http://www.imdb.com/title/tt1832382/?ref=mv_sr_2

¹⁸ Sources from: http://www.imdb.com/title/tt1602620/?ref=mv_sr_1

¹⁹ Sources from: http://www.imdb.com/title/tt2431286/?ref=mv_sr_1

elements in films. In this case, Cinema Art aims to grow up with its peers and audiences together in the process of its development. It brings out impacts on the development of the film industry and people's spiritual enjoyment.

However, Cinema Art currently is making three different types of films, which in my opinion is not focused enough on accomplishing its mission and realizing its vision. For starters, it can be an issue to simultaneously develop three different types of projects. It is a time consuming process. Secondly, it is another issue that how the audience and peers perceive Cinema Art as a brand through its differentiated products. Moreover, the audience-oriented picture is a new try for Cinema Art. It might require more time and energy than the other two types of projects, which may in turn suffer from this situation. Besides, there are only four people working in the company. It is another tough task for them to handle the hard work. For Cinema Art, maybe it won't be completely mission impossible. After all, they have truly experienced filmmakers guiding the operation of the company. However, without years of practice in the industry, is it still a good idea for a (new) company to do such things? I believe this will be another story to tell.

The **Values** in Cinema Art are not one-sided. As discussed in section 2.1.2, the values of an organization can be divided into four categories, namely transcendental, societal, personal and social values. Based on the interviews and discussion in chapter 3, the values of Cinema Art are as follows:

Transcendental values of Cinema Art are making an impact in the film industry through its artistic works and building up a connection between the artists and the audience.

Societal values of Cinema Art are changing the way people think of artistic films and making a contribution on raising awareness of importance of cultural and artistic values in films.

Personal values of Cinema Art are establishing a successful artistic film brand and keeping doing what they feel like doing in terms of making films.

Social values of Cinema Art are helping new artists to find platforms so as to display their creative works, as well as building up long lasting relationship among peers and organizations.

5.3 Dominant values and the changing process

The **artistic value** serves as one of the core values in Cinema Art. It reflects what Cinema Art is in terms of identity and image. Every employee in the interviews emphasizes that it is the artistic value attracting them to work in Cinema Art and they are indeed enthusiastic about making artistic films in the film industry. Therefore, the artistic value is a goal value and it greatly influences Cinema Art's operation, including its changing process.

Cinema Art is changing from a production company into a development company. It means that they are mostly responsible for developing projects, not shooting them, so that more works are possible to be produced annually, including some young generation-oriented works that Cinema Art has barely tried before. However, Juliet and Cees both stress that Cinema Art will keep the artistic quality in its films instead of producing the totally commercial films for money, and this won't change. Therefore, it can be argued that developing projects in the young generation market contributes to the other two types of films that Cinema Art is making. Because the commercial films are easily distributed in the market, the more the (young) audience love the experience of watching what Cinema Art develops in the big cinemas, the more they are willing to try other types of films from Cinema Art without much hesitation. In this sense, the new goals of Cinema Art might create a chain reaction in the market and assist on establishing its brand through more exposure and visibility in public. In the end, no matter what new goals and new developments that Cinema Art wants to achieve, it is all about realizing the artistic value. Therefore, the artistic value serves as the dominant value in the company is leading the changing process.

Trust, as another core value, is embedded in Cinema Art. On the employee's side, they are aware that Cees is the one working in the industry for decades, so that they trust his reputation, experience, knowledge, and wisdom. Eve in the interview says, "*I trust Kee's artistic taste in films and I admired what he is doing, so I asked him his options and indicated that I wanted to be part of his projects*". This is also the very reason that Eve gets to work in Cinema Art. On Cees' side, he trusts his team. Generally speaking, people in Cinema Art do not have much experience in the industry but they all are eager to learn. As a leader and an entrepreneur, Cees is the one who acts both as a mentor and a manager in the company. He has to teach his employees how things work in the industry, and he

has to be influential and inspiring for holding the group together. Besides, Cinema Art is a project-based company. People might work on different projects, but during the working procedure, they are clear about steps involved in completing the projects, which means that Cees chooses to trust them and keeps transparency in the company. Anna and Eve are new in the company and they are not as experienced as Cees and Juliet in the industry, but they both have a few projects to work on their own. Anna works with Juliet more often, and Eve communicates with Cees frequently. Everyone in the interview expresses that they are happy about this team both at work and off the job, which reveals that mutual trust is also among all the people on this level.

However, as we discussed earlier in section 2.2.2, trust cannot be considered as a behavioral value alone. Besides the three-dimension trust among employees, Cinema Art also should put trust into the goal value side. In other words, in order to realize the artistic value or the market value of Cinema Art's films, they have to make their families and peers trust in what they are doing, as well as the government and the market. If willingness to contribute in the four spheres depends on knowing who you are and what you are, then trust, as a goal value, will determine the continuity of the willingness to contribute. For instance, Cinema Art might have certain film attracting people from the four spheres, because people might be interested in one certain film or they might have interest in watching it due to their friends and families. Whether this herding effect is one-time thing or not, is determined by how much people trust on Cinema Art's name, quality and values. That is when people will decide to really appreciate what Cinema Art is doing and make their contribution a lasting one. Therefore, how to implant this trust value in the four spheres is what Cinema Art needs to seriously consider as one of its main objectives. Juliet in the interview emphasizes the importance of trust for Cinema Art. Due to co-production feature of Cinema Art, she has to get to know people in the film industry from all over the world, but it is not easy for her to deal with them. She says that Cinema Art trusted some people they should not trust in the past, and experience taught her not only to keep in touch with peers and potential business partners on project matters, but also interact with each other outside of work. Co-production must be founded on mutual trust, and this is also why trust is the dominant value in Cinema Art, and it will lead Cinema Art in the process of organizational change and development.

5.4 Culture of Cinema Art

Freedom and independency lie in the culture of Cinema Art. Juliet, Eve and Anna all stress that they feel much freedom to do their work under the non-hierarchic structure of the company. They do not meet everyday and they work in different locations most of the time, but it does not change the fact of frequent good communication among them through E-mail and Skype meetings. New young employees are fresh blood for the company. Since Cinema Art is trying to reach the young audience, it hires creative people from this category to explore this new market, which is smart. Cees' leadership is strong and positive. He inspires his people to work on their own projects independently, and he also makes himself approachable when his people are occupied by questions and doubts. He keeps a great balance between pushing people and holding himself back in term of running the company. People are learning hand-on experience while practicing in the field. Anna enjoys this feeling in Cinema Art. She says, *"Everyone in Cinema Art knows what is going on. It's not like I can't say anything. Like in some company, I am just relegated to making coffee, and it wouldn't be okay to request to ask questions in a meeting or putting my own ideas. That's more likely here"*. Judging from this aspect, human capital, social capital and cultural capital can be fully developed in this working environment. As a result, effectiveness and professionalism in business are born under this friendly and open organizational culture. In this sense, the process of new developments and changes in Cinema Art will also be undertaken smoothly due to this strong and healthy organizational culture.

Meanwhile, the core values of Cinema Art, the artistic value and trust, influence the formation of the culture in the company. They are the keys to bring people to Cinema Art. People who come for money will leave for money, while people who come for appreciation of artistry will stay for the artistic achievement. In the interview, Juliet, Eve and Anna all indicate that they agree with what Cinema Art is trying to change, and they are happy to see the company is trying every way to realize its artistic value. In this case, it reflects discussion in section 2.4.2. If the dominant values are consistent with the proposed changes, the organization doesn't need to be discreet about the changes, since there is no unnecessary conflict with members of the organization if they agree on the changes. However, in the WF period, there were more employees in Cinema Art. Could

the new changes and goals of the company be the reason of their leaving? If so, we can argue that this can be a benefit of being small in size. Because even when most of people are leaving due to changes, the company still can operate its business well by having new people. In the end, the organizational transformation of Cinema Art is going just fine under the guidance of the core organizational values and the organizational culture.

On the matter of keeping the company small, Cees in the interview emphasizes even more that being small is an advantage of being flexible. It produces possibility for Cinema Art to change its identity and adjust its business strategy without much trouble. In this sense, we could say that having fewer people within the company actually creates an easy access to generate the organizational values and establish the culture. However, in Cinema Art's case, it still needs to consider more about the employees, especially the freelancers. It is a very small company in size now, and it cannot take the risk of losing people any more. Therefore, being small is not always advantageous. It is vital to keep people confident and comfortable on what they are doing even if challenges are ahead. Cinema Art has a knowledgeable leader and experienced employees. They know the industry well and they can and are willing to teach new people. Under this condition, keeping the company small is doable, but is it applicable for any other organization? Can a newcomer company apply to this culture? It is worth our thoughts.

5.5 Stakeholders

Following Klamer's logic in section 2.3.1, stakeholders of every organization are in the four spheres. Cinema Art has to take what stakeholders want into consideration of its business operation and strategy. Family and employees support Cinema Art's business, and peers in the industry are continuously working with Cinema Art year after year due to their understanding on what Cinema Art is and how it is. In this sense, Cinema Art has realized its values in the social sphere and Oikos. The government subsidizes Cinema Art thanks to its artistic and cultural values, and even educational value. However, the Dutch governmental funding in films is not going higher, and there are more and more films being made every year. So, why would the government keep subsidizing Cinema Art's films instead of others? A lot of films are considered as artistic films or with artistic elements, but then, what's your difference in terms of artistry? Cinema Art must let the government know and trust in it. They have to convince the government that what they

are doing is something meaningful and valuable to the society. That will determine how long the willingness to contribute can go in the government sphere.

The same principle applies to the market. Sponsors and investors in this sphere are beneficiaries, and they are also the biggest risk takers. Most of them consider economic return as their priorities. At the same time, there are some other sponsors and investors looking for artistic achievement and improvement of the social status by financing the art works. Moreover, Consumers in the market are end-users. They can represent an experienced audience who knows what to expect, and they can also be a new and young audience who barely experiences high-end art house films, so the latter audience might tend to seek mainly for the entertainment value related to films. Cinema Art needs to be aware of the different stakeholders' demands and combine them with its vision, mission and values to identify the perfect match. This contributes to establishing a successful brand. The question is, how? How could investors and consumers recognize your values and decide to finance or watch your films? If previous films of Cinema Art didn't match with the big audience, how can their new films convince more people? Under this circumstance, smart marketing strategies are urgently needed.

5.6 Other important findings

Cinema Art is changing, but not everything. They continue to employ co-production method and develop English or international films. By keeping it, they could still hold an advantage of foreign tax incentives, which allows them to obtain tax reduction (see Chart 3). Moreover, artists and other filmmakers, with whom Cinema Art collaborated, will still be in the list of future cooperation as long as the projects fit Cinema Art's taste.

Meanwhile, none of the employees in Cinema Art are the real artists in the industry, but they all share the artistic value as the dominant value in the company. In theory, art for art's sake might commonly happen in the (fine) art world, and it mostly applies to artists. However, completion of a film project lasts a long period of time, employees sometimes might have to do extra work to support what they are doing in Cinema Art. They are doing this not for money but for excitement and joy. In this case, their commitment, passion and perseverance on artistry (in film) are no less than the pure artists. This could also explain why some artists love to work with Cinema Art for years with high loyalty.

5.7 Recommendation

When Paul Greenaway received an award of Outstanding Contribution to British Cinema on stage of British Academy of Film and Television Awards (BAFTA) in 2014, he thanked Cees personally by finding every way to finance his films over the past 20 years. All in a sudden, Cees' name is out there in the industry and people start to look for him. Some people for financing advice, and some others for potential collaboration. Therefore, social media could be a very big and important platform for Cinema Art to promote itself both in the industry and the market. Moreover, as the soul of Cinema Art, Cees Wonder could be the face of the company. His image of an inspiring, skillful and artistic filmmaker/entrepreneur could be delivered through social media, as a result of creating a sort of "Celebrity Effect". In this case, I could say that once people know about me, they will start to pay attention to my work, as well as my company. Therefore, personal branding is as important as company branding.

In the interview, Cees says, "*Over the last 25 years, the cinema is very much star-driven and director-driven. Producers are the ones who organize all sorts of these things, but people don't really know what producers are doing*". This reflects the model of independent film value chain (Chart 1). The developer and the producer are at the bottom, while consumers are at the top. There is a long distance between these two groups, which means that Cinema Art has to reach its consumers through stages of financiers, directors, actors and distributors. It is too complex for Cinema Art to build up its brand through this process. In this case, finding ways to make a more direct relationship with its audience is what Cinema Art ought to do. Internet products are a great start, since there are only Internet companies and laptops between Cinema Art and the audience. It could also be beneficial for Cinema Art to collaborate with other cultural organizations and create special events, so as to make its name and products more grounded and rooted to people.

Meanwhile, family-oriented films are considered as the ones that audiences can easily relate to. From Cinema Art's filmmaking history, a few family drama and adventure films it produced in the WF period did arouse more audience's interests in terms of market values. Therefore, in the following projects, Cinema Art could consider to develop more films in this genre in order to strengthen its relationship with the market. However, although family-oriented films can also be artistic, spending more time on

developing films in this genre might decrease attention on development of the high art house films. In the end, it will compromise or limit Cinema Art's artistic value. It is important to take this drawback into account.

Chapter Six Conclusion

This thesis is not an ordinary academic master thesis. It is based on a case study of a small size film company, namely Cinema Art. Cinema Art focuses on developing artistic works in the industry over decades and it is always searching for the new talents. The vision, mission and values of Cinema Art determine its role of gatekeeper in the art house film market. Under the situation of problematic distribution system for art house films, in order to better realize its mission and values, Cinema Art is currently experiencing a radical change. It has a new name, and it aims to develop more projects instead of shooting them; at present there are fewer employees in the company comparing to the WF period; it targets at the young generation audience and it is willing to explore this part of market so as to provide assistance on establishing a film brand.

It is good for Cinema Art to make changes at the moment. Firstly, Cinema Art has been going through years of baptism and challenges in the industry, which allows it to gain valuable experience and knowledge in the field and make it use on smoothening its organizational change and transformation. Secondly, Cinema Art's core values, which are artistic value and trust, are never changed. The dominant values represent Cinema Art's image and identity, and they are the very reason gluing employees together as a fine team and convincing families, peers, investors and the government to offer support, subsidy and collaboration. Therefore, the new added values or the new developments of Cinema Art, such as online distribution and the commercial projects are dependent on these dominant values. In this sense, the dominant values are controlling the changing process within Cinema Art.

Meanwhile, Cees Wonder, who established the company, is an inspiring leader. He and his team is a perfect combination of professionalism, expertise and creativity. They are striving for artistic achievement and passion of making films, but not for making themselves wealthy financially. They trust and keep great communication with each other, and at the same time, they are learning to take in charge for their own projects in everyday work. In other words, a healthy organizational culture is essential for success of a business. Influential leadership, a friendly working environment with freedom and mutual trust, together with employees' self-improvement experience on the job, are all determining factors creating effectiveness and professionalism within the company.

Under this healthy and strong organizational culture, we can predict that the changing process will be much easier for Cinema Art to go through.

However, since the establishment of Cinema Art, its creation and development of projects has been following their own taste and ideal, and they didn't pay much attention on its audience. As Cees and Juliet mentioned in the interview, “*our films do not match with the big audience and we just focus on making films based on our enjoyment and interests*”. Although art house film market is a relatively limited market, Cinema Art still needs to consider their audience. In section 2.1.2, we discuss about art for art's sake in the cultural sector, and it is understandable that the artistic values should not be compromised to the financial returns during the creation of artworks, but you have to put your audience somewhere in between. After all, Cinema Art is making films for the audience to watch, and building up connection with them is the only way to realize Cinema Art's values in the market. Besides, taking audience element into account will also contribute to establishing a brand. In Cinema Art's case, it is a brand to make, and it requires audience's attention. On the one hand, Cinema Art might struggle to find a way out without limiting its artistic value in films. On the other hand, it is a fair game. No risk, no reward. With their experience, passion and perseverance, it is positive to predict that Cinema Art will have a promising future.

Another problem needs to be highlighted is that most of the filmmakers are freelancers, and they are mostly working on a project base. In Cinema Art, there are only two employees are working full-time. Therefore, people might be interested in making films, but their willingness to contribute to building up a company's brand is not certain. Besides, smart marketing is desperately needed in terms of establishing a brand. Although Cinema Art is trying hard to adjust to its new developments, it has to take these factors into consideration in the changing process.

Last but not least, from the case study of Cinema Art, it is noticeable how important self-awareness on vision, mission and values is to an organization. The value-based approach is not only about knowing what an organization is, but also about how to transfer the values and image of an organization to people in the four spheres. This is the backbone of an organization before it starts to structure itself and operate marketing strategies. However, Cinema Art is a small Dutch independent label, and it has been in

the film industry for over 15 years. Whether or not its way of running business can apply to the bigger size companies or to the new companies is questionable. In other words, in order to explain clearer how effectiveness and usefulness of value-based approach on an organization's operation and success in business, it will be remarkable to carry out a more explicit research by comparing different sizes of organizations with similar years of establishment. Meanwhile, more research should be conducted on explaining the relation between the organizational change and the sustainability of the organization, and the company's size should also be considered as one of elements in the future research.

References

- Agle, B. R., & Caldwell, C. B. (1999). Understanding research on values in business. *Business and Society*, 38(3), pp. 326-387.
- Aim, J., & Slack, T., & Hinings, C, R. (2002) Values and organizational change. *The Journal of Applied Behavioral Science*, 38(4), pp. 436-465.
- Argandoña, A. (2003). Fostering values in organizations. *Journal of Business Ethics*, 45, pp. 15-28.
- Catmull, E. (2008). How Pixar fosters collective creativity. *Harvard Business Review*, 86(9), pp. 64-72.
- Caves, R. E. (2003) Contracts between art and commerce. *The Journal of Economic Perspectives*, 17(2), pp. 73-84.
- Connor, p. E., & Becker, B. W. (1975). Values and the organization: Suggestions for research. *The Academy of Management Journal*, 18(3), pp. 550-561.
- Dess, G. G., & Beard, D. W. (1984), Dimensions of organizational task environments. *Administrative Science Quarterly*, 29. pp. 57-73.
- Dess, G. G., & Sauerwald, S. (2014). Creating value in organization: The vital role of social capital. *Organizational Dynamics*, 43, pp. 1-8.
- Finney, A. (1996). *Developing Feature Films in Europe: A Practical Guide*. London and New York: Routledge.
- Finney, A. (2010). *The International Film Business: A Market Guide Beyond Hollywood*. London and New York: Routledge.
- Finney, A. (1996). *The State of European Cinema: A New Dose Of Reality*. London: Cassell.
- Harvie, D., & Milburn, K. (2010). How organizations value and how value organizes. *Organization*, 17(5), pp. 631-636.
- Klamer, A. (2002). Accounting for social and cultural values. *De Economist*, 150(4), pp. 453-473.
- Klamer, A. (2011). Cultural entrepreneurship. *Austrian Econ*, 24, pp.141–156.
- Klamer, A. (2012). *The Mode of Financing Matters. What is the right thing to do?'*. Rotterdam: Erasmus University.

- Klamer, A. (2014). Doing the right thing. Yet to be published
- Levison, L. (2013). *Filmmakers and financing: business plans for independents* (7th edition). New York: Taylor & Francis.
- Lindgren, M., & Packendorff, J. (2007). Performing arts and the art of performing – On co-construction of project work and professional identities in theatres. *International Journal of Project Management*, 25, pp. 354-364
- Luzinski, C. (2012). Trust a core value of a healthy organization. *The Journal of Nursing Administration*, 42(11), pp. 497-498.
- Meglino, B. M., & Ravlin, E. C. (1998). Individual values in organizations: concepts, controversies, and research. *Journal of Management*, 24(3), pp. 351-389.
- Meyer, J. W., & Rowan, B. (1977) Institutional organizations: Formal structure as myth and ceremony. *American Journal of Sociology*, 83, pp. 340-363.
- Morgan, G. (2006). *The Images of Organization*, Chapter 5- Organizations as Cultures. Chapter 9 – The ugly face: organizations as instruments of domination.
- Nederlands Film Fund (2012). Film facts and figures of the Netherlands (Filmfeit en encijfers/September 2012). Retrieved from: <http://issuu.com/netherlandsfilmfund/docs/fff2012>
- Nederlands Film Fund (2013). Film facts and figures of the Netherlands (Filmfeit en encijfers/September 2013). Retrieved from: www.issuu.com/netherlandsfilmfund/docs/fff_2013_def
- Oliver, C. (1991) Strategic responses to institutional processes. *Academy of Management Review*, 16, pp.145-179.
- Paarlberg, L.E., & Perry, J.L. (2007). Values management: aligning employee values and organization goals. *The American Review of Public Administration*, 37(4), pp.387-408.
- Scott, A. (2002). A new map of Hollywood: the production and distribution of American motion pictures. *Regional Studies*, 36(9), pp. 957-975. DOI: [10.1080/0034340022000022215](https://doi.org/10.1080/0034340022000022215)
- Sheridan, J. E. (1992). Organizational culture and employee retention. *Academy of Management Journal*, 35(5), pp. 1036-1056.
- Suarez, F. F., & Oliva, R. (2005). Environmental change and organizational

transformation. *Industrial and Corporate Change*, 14(6), pp. 1017-1041

Throsby, D. (2001). *Economics and Culture*. Cambridge: Cambridge University Press.

Tohidi, H., & Jabbari, M.M. (2012). Organizational culture and leadership. *Procedia Social and Behavioral Sciences*, 31, pp. 856-860.

Yildirim, N., & Birinci, S. (2013). Impacts of organizational culture and leadership on business performance: A case study on acquisitions, *Procedia – Social and Behavioral Sciences*, 75, pp. 71-82.

Findings/Appendix

Appendix 1 Interview Questions

1. How did you land in film industry?
2. How did you land in Cinema Art?
3. If I ask you to introduce Cinema Art as a film company to people, what would you say about it?
4. What is the most important thing for you working in Cinema Art at the moment?
5. What is the most important thing for Cinema Art as an organization at the moment?
6. What do you want to achieve personally by working in Cinema Art?
7. From your perspective, what does Cinema Art want to achieve from now on?
8. How do you feel like working with a small group in Cinema Art?
9. Wonder Film and Cinema Art Film, in your opinion, what are the differences between these two?
10. What are the challenges that Cinema Art is facing or will face in the future?
11. How do you predict your career as a filmmaker in 5 years?
12. How do you predict Cinema Art's future in 5 years?

Appendix 2 Interview Transcript

Interview Cinema Art 1

Date: 1st May 2014

Present: Anna Boumeester, Jie Lin

Skype meeting

Thank you so much for participating in this interview. It won't take too long, since I only have around 10 questions to ask. Should we start now?

Anna: Yes. No problem.

How did you land in film industry?

Anna: I...mmm, you mean literally how it happened or emotionally?

Maybe a bit of both?

Anna: Okay. So I graduated from university in the summer of 2013. I hadn't planned what I wanted to do exactly. I had done something in the summer and I decided to keep travelling and moving, maybe found couple of internships along the way. So I planned to spend couple of months from middle of September in Holland, stay maybe a bit more, get better Dutch and get an internship. My godfather is a friend with Cees'. He is sort of scriptwriter. He had heard they were looking for someone, and he knew that I was moving for a little bit of time to Holland and looking for internship, so he connected us. Me and Juliet got each other's email addresses and we met up. We talked and had a little chat. It was quite informal. I mean I am sure there were some formal interview processes, but it was very causal. Then I started working in Cinema Art a week after.

So it is how you landed in Cinema Art, right?

Anna: Yes.

If I ask you to introduce Cinema Art as a film company to people, what would you say about it?

Anna: On working atmosphere, I guess I would say Cinema Art is like a collective company. In a sense, there are a lot of different types of people and a lot of different places in their lives, but it worked. Even though me and Juliet are in office in Amsterdam usually, and Cees is often in Gorinchem. Eve is in London. Leley used to be in London as

well, while Steven used to be a freelance. We are not necessarily always at one place, but somehow it works. We have freedom, but at the same time we connected with each other. There are a lot of skype meetings and everyone CCs each other's emails, and Cees makes effort to come to Amsterdam every now and then. Me and Juliet, we drive to Gorinchem once a month as well and we stick around. Everything is kept quite together. We have like a project list. We write every month. So it's like we put down a project, what stage we think of it, where we think it is going and that changes a lot, so it depends on what we are focusing on.

What is the most important thing for you working in Cinema Art at the moment?

Anna: I guess I like this small company, which means I could get more hand-on experience, especially like I said before, this is my first industrial job as a work. Juliet is really patient. She is willing to take some time and teach me things. Also, it is quite an individual company. You can tell that you do have to do things in your own ways. Cees nurses me like 'how would you like to handle things?' For example, he works with different agents, but sometimes he might have direct contact with a lot people as well. He is in the industry for a long time, but he quite focuses on young talents. With Juliet, keen for her to play her part, like, look what she wants to do and future stuff. That's also quite heartening I would say. So you know, someone wants everyone in the company to grow. It sounds cheesy, but... yeah...

You mean Cees really cares about what you need, not only for just the company itself?

Anna: Yes. I mean obviously he is still in the business. Cees can be quite strict and quite stubborn, but it is true that he does think that kind of things.

What is the most important thing for Cinema Art at the moment?

Anna: Things they are doing? Or things they want?

Yes, things they are doing and things they want.

Anna: Okay. I guess (thinking)...One thing that comes to my mind is that Cinema Art is always looking for different ways to get things distributed. We are paying attention on the fact that the things are changing, the industry. I am not going to talk about the budget that I am not specifically doing. Better to talk with Eve about it, but for example, we have a movie called *Tall Stories*, and it's a collection of *Tall Stories*. What they plan to do is first

to shoot short films, so that short films director can collect them into one fixed feature, because the stories are linked. But now they are intending to get funding for one short film, and that also will act as sort of promo and prove of a whole, so, you know, they will be individual pieces, and they still think about distributing differently, but at the same time it is also an example that they can use to get funding for the rest of the films, which is not necessarily the normal way of going on about it, but I think it would work, and they often think about, like, online distribution and what they want younger audiences to have. So I think this is a good... example.

Okay, understand. So, personally speaking, what do you want to achieve by working in Cinema Art?

Anna: well, it is hard for me to say, because this is my first role that I have, and I am kind of figuring out what I want to do and what is possible to get. But I think, I would say I am fairly ambitious, so I would like to move on up. I would like to have more responsibilities regarding budgeting and scheduling, like, just have better handling on all stuff of production process. Like, how they deal with sale agents and distribution. I do think it is quite interesting. At the moment, I am an assistant to producer/ assistant producer. Yeah, I mean, obviously, the closer to the producer, the better.

So, you mean you want to be a producer in the future?

Anna: mmm, I don't know. I feel like saying that is quite concrete. I don't know how long I would be in this company and how long I will enjoy what I do. Right now, I like more responsibilities and skills.

I understand. You want to get more experience, skills, and responsibilities to get to know the film industry more and better.

Anna: Yes.

From your perspective, what does Cinema Art want to achieve from now on?

Anna: Okay, I see. Mmm, I would say that, obviously, they just want to produce movies. Usually they just try to aim for one year, but I would also say that Cees likes, also Juliet in turn, likes to focus on finding new talent and making new movie that people will like but on the sense of artistry in it. So obviously they have that in an established base of Paul Greenaway's pieces. Like the project we have, you should ask Juliet about, which is called *Cross My Mind*. Ania Bird, who was the planned director, passed away. Cees is

looking for a director again to take her role. He's been looking like a lot of relatively new people, you know. I think they want like the company funding talent, but also they are like a showcase to talent. So like Emily Young, we are looking at her for *Cross My Mind* as a director, but Cees decided that she has her own a very nice project, so now we are working on that one as well, called *Thief*. So they like to explore other options as well, like I said before, online distribution, and stuff they kind of want to keep up and also go forward.

Keep up and also go forward. Okay. How do you feel like working with a small group in Cinema Art?

Anna: I mean, if you think about it. Cees and Juliet are working full time. I work 4 days a week, although I think that's gonna go up to 5. You might check that with Juliet, and Eve works part time as she can. So yes, it is very small. But I do like that, because...mmm... like I said before, it is just me and Juliet in Amsterdam, in office. Cees is in Gorinchem, and he is always connected with us. I like this 'small' feeling. You know, everyone knows what is going on. It's not like I can't say anything. Like in some company, I am just relegated to making coffee, and it wouldn't be okay to request to ask questions in a meeting or, you know, putting my own ideas. That's more likely here. Plus Juliet is just 29, was 28 when I started here. So there is 7 years age difference, which is not that much between someone and a boss. If you are in a small group, that is nice. If you are in a large group, that will be difficult, because you have to have more hierarchy. Obviously, there is some form of hierarchy. Actually, she is my boss, but there also has to be some level of common order if you are just working 24/7 with just another person, in a room with you, you have to get along.

Wonder Film and Cinema Art, in your opinion, what are the differences between these two?

Anna: When I heard the option to work here. I recognize one film, which is *Fish*²⁰, I know it is from Wonder Film. They won in UK the best British film in BAFTA Award, so I am aware of that film, but not the Wonder Film specifically, I wasn't aware at all of all the production persons personally. Also when I got into the company, it is Cinema Art

²⁰ Due to confidentiality reason, in this paper, Fish is not the real name of the film.

already. I am not so familiar with Wonder Film. But it sounds to me that there were more people in Wonder Film. Cinema Art is more fluid. Everyone takes the opportunity they have to work here.

What are the challenges that Cinema Art is facing or will face in the future?

Anna: I guess because we are relatively a new company, which we couldn't hold the old procedures that Kasadner Film had, because Wonder Film is an older company. It had Cees' surname in the company, while Cinema Art isn't. I think that is also the purpose of move. Cees was more thinking about the company overall, while Cinema Art is more about group of people rather than a leader. But Wonder Film had more weight, while Cinema Art doesn't. People don't necessarily know about it (Cinema Art), and it doesn't have a name yet, you know. People in the industry might not know about it. So, the difference we want is hard to show to everyone.

Thank you so much. The last 2 questions. How do you predict your career as a filmmaker in 5 years?

Anna: I have no idea, to be honest. Things can change, a lot. Like a project. how much we think about it, the aspects, or the story. The perspective can really change. So it is a life cycle. I imagine that my career might be similar (laughing). I don't think there are many concretes.

How do you predict Cinema Art's future in 5 years?

Anna: I guess I can... I could probably imagine what they hope for, you know. A company produces films in a year; they have established it by name; people all know the name. I mean, in some circumstances, you might make film quite wide and they don't focus on the genre films. Like I said, we are doing shorts, we have documentary right now, and we are doing feature. So I hope Cinema Art will have a good impression in 5 years, couple of films under the belts. Maybe I will also be there. That will be nice.

Thank you so much for your time.

Interview Cinema Art 2

Date: 2nd May 2014

Present: Juliet , Jie Lin

Skype meeting

Thank you so much for participating in this interview. It won't take too long, since I only have around 10 questions to ask. Should we start now?

Juliet: Yes.

How did you land in film industry?

Juliet: I think my education Media and Stage Management was very general. When I was there, I hadn't learned anything specific. During that time, we had internship for thesis in some company. My teacher said to me, why don't you focus on film? I was a lit bit hesitated, because I always thought I would work for television and I felt like so. But then I thought, yes, why not? And then I got a list of film production companies in the Netherlands, and Wonder Film is one of them. I sent email to them to ask if I could write my thesis over there, and at the same time I asked if there was an internship available. Then they offered me an internship in Wonder Film, also I wrote my thesis there. If you don't know the film industry, you can't learn it from the books. Every film is different, with different structures. Books can tell you something about subsidy or things like that, but I think for the other things, you learn it by doing. I think Cees is the one who taught me everything about the film industry, as well as my colleagues.

How did you land in Cinema Art?

Juliet: Well, I started in Wonder Film. Cinema Art is also a company of Cees'. Wonder Film is a production company, which produced films. After producing films, we decided to use our development company more. So name of Wonder is not connected anymore. Cees decided to focus on a company, which is not connected to his name anymore. He makes sure that a company can exist longer when he has to retire.

Okay, I understand. If I ask you to introduce Cinema Art as a film company to people, what would you say about it?

Juliet: Oh, I would say we are a brand of small production company. We are mostly

inspired by intelligent people in the creative industry. It doesn't really matter if they are artists, filmmakers, writers or musicians. We just, we just try to combine people with talents to make them get even better. Our format is films. And we are interested in working with talented people whether they are youngsters or olds. It doesn't really matter if they have special skills, and I think sometimes we like a lit bit crazy people. But the film doesn't match with big audience; we just like to produce what we like, even though sometimes it is very difficult to produce.

What is the most important thing for you working in Cinema Art at the moment?

Juliet: I really really like my job, and I know I am very lucky that I can do this. Cees gives me so much freedom to meet people, to take decisions, to learn and to set up my own career. Because you know, he will retire one day, but I have to go on, and I am still young. I am still willing to work for years, which is sometimes terrifying.

But you could be the leader in the future as well.

Juliet: Well, maybe, but you never know what will happen of course. For me, the most important, I think we are sometimes making our lives complicated to make film we wanna make. Because if you see the films, they are being financed by the Dutch funding at the moment, and they are typical Dutch films. They are much easier to finance. We just don't really like them. So we decided to make English art house films, but not only English, also Polish, also French. And we just...like those kind of more. And then the Dutch romantic comedy, we tried it once in a while. But you have to understand who you are going to make this film to and which element you should have. I didn't understand it (Laughing). Really, what am I doing? I don't know. I don't understand it. For me, that's the most important thing. We don't need to make a lot of money, and we just need to survive, and we just do what we like to do. That's for me the most important thing.

What is the most important thing for Cinema Art at the moment?

Juliet: The sustainability. The most important thing is that we are making films that we like to make. And...of course, we just like to have... making good films to have sustainability. Just... making a film, hopefully every year, so our company can continue. Maybe there is a little bit of money left to develop a new film.

What do you want to achieve personally by working in Cinema Art?

Juliet: Well. I... because, I started as an assistant to Cees. At first I started in office

management, and then I became an assistant to the producer. Then I became the executive producer. Now I am financing film and getting producer credit. So, for me, I , I am working in Cinema Art now. For me, I would like to produce films under this brand. Which maybe, yeah, I will hope, I really hope I could make something like *Fish*. Just strong outstanding art house films. Known indeed in the European film industry, like being a producer in that film.

From your perspective, what does Cinema Art want to achieve from now on?

Juliet: Mmmm, I think that is also the company's goal, I guess, to make outstanding European art house films, but also to be known as a company, which can spot talents. I think Cees is very good at this, and he has an eye for talents. I think, because we just like it so much to work with different people, that I really hope we can continue that thought.

How do you feel like working with a small group in Cinema Art?

Juliet: For me, it's perfect. I prefer to work in a small company. Because you know everything what is going on, and of course, financially it is not always easy, and you notice it as well. You feel that. But I think prefer that than to be a part of a very big company, so strict. And I like a small group.

Yes, I see. It is easy to do something.

Juliet: Yes, it's easier to communicate, and... I think at the moment we have a very good structure, and we all work together very well. Yeah...I think I don't really mind not working in a very big company, and I prefer to keep it small.

You worked in Wonder Film before.

Juliet: Yes.

Now you are working in Cinema Art.

Juliet: Yes.

So, if I ask you, Wonder Film and Cinema Art, in your opinion, what are the differences between these two?

Juliet: Actually, of course it is the same owner. Cees is still my boss. But I think the difference is that...ummmm...with Cinema Art, we are more focusing on our audience, and new possibilities for us in the industry, like the online distribution and focusing more on building a brand. Because, ummm...I think, we are just focusing more and more on what kind of projects we would like to do. And, I think, in Wonder Film, for example,

there were more different films. And, yeah, for me, that's the difference. However, we will for sure keep the co-production all the way, like we did in Wonder Film.

About co-production, since you mentioned, did Wonder Film co-produce films with Dutch film companies before?

Juliet: Ohhh, then I don't really know. But I don't think so.

So Cinema Art will also do the same? Only co-produce with companies outside of the Netherlands?

Julia: Well, we have a company in UK, and we have one in Holland. So what we can do is if we are the UK producer, and if the project has Dutch element, and yes, I would say we could co-produce with another Dutch company. That it would only be we are the UK producer. If we are starting a structure in the Netherlands, then we will never work with another Dutch company.

Types of film Cinema Art making, will be different from Wonder Film period?

Juliet: We (Cinema Art) have 3 types of film, commercial ones, art house films, and another is the actors and directors we think they are talented and we are willing to work with. I think Cees is always putting films into these 3 (categories), in Wonder Film as well, but we are thinking about it more now.

What are the challenges that Cinema Art is facing or will face in the future?

Juliet: Ohhh, I think the distribution for the art house films is becoming very difficult, especially in the cinemas. The online distribution is becoming...(popular), but...it is not as big as the DVD sales. Mmm, so, the art house film, into the cinema, that is a big challenge. That is the most difficult challenge. If your film is not in the cinema, it's also difficult to get finance.

How do you predict your career as a filmmaker in 5 years?

Juliet: I will be still producing films. Hopefully, in 5 years time, I have 3 or 4 producer credits.

How do you predict Cinema Art's future in 5 years?

Juliet: Well, if I predict my future, for me as the same it is Cinema Art's future, because I see myself working here in 5 years. This is really the work I want to be with, and I am thinking to go anywhere else unless it's not possible anymore, financially. What we like to do is, actually, that is something different between Wonder Film and Cinema Art. We

also like to make foreign language films, not only English language films. Because I like to set up projects, which work for certain market. If it works for the Polish market, or if it works for the Danish market, that's fine by me. I don't have a desire to be a main producer in a company who puts up most of the money. For us, it's just...for me, making a budget and making a financing plan works more than the money comes from. That for me is the most important thing. For me, I like that.

Thank you very much for your time on this interview.

Interview Cinema Art 3

Date: 4th May 2014

Present: Eve , Jie Lin

Skype meeting

Thank you so much for participating in this interview. It won't take too long, since I only have around 10 questions to ask. Should we start now?

Eve: Sure. No problem.

How did you land in film industry?

Eve: Well, I was actually very much into contemporary dance, even before my study in cultural management. I worked 5 years in contemporary dance. You know, the stage and whole procedure of grading the performance, something like that really excited me. So, when I was...I started to think like, you know, a bit kind of into the distant future about my life. I was thinking about dance. Dance is good, but I didn't want to choreograph. I don't even want to be a choreographer. I was thinking in my head about the replacement of that kind of excitement. What excites you, you know. And...my dad was working in the TV industry back then, so I got how things go live, on a TV show or things like this. I don't know, when I studied cultural management, I went to Turkey, and I spent 2 years there. I was allowed to do anything I wanted in the cultural management, so then I decided to focus on films made for TV, and I really really loved it. Through that, I think I kind of...determine that, determin myself to get to that field. So, all right, you know, this is film, what, what exactly the film, you know, I want to do. And like, thinking about, you know, mostly, like, characters and features. I think producing area is for me.

How did you land in Cinema Art?

Eve: Right, that's the story. When I was studying in London. We had...like one project. That project was to invite industry people, who are high up there, and invited them to a market talk, and we like...got a little bit of money to do that, and I was thinking to invite executive producers, editor etc. and etc.. But, you know, for producers, there were 2 places. I went to the guy who started the project, and said to him, "let me do the producer part". He was happy about it. I decided to invite...I made a list of my top producers and Cees Wonder was up there (Laughing). And you know, very top. I approached him and

the other producer called Laura Hastings-Smith, who produced *Hunger*, and...so I got them both to come, like one after another. When Cees Wonder came, he wasn't... he didn't have time to prepare...So we had to come up with questions, and it was like 15 questions. I came up with questions and I asked him...mmm...I was asking him questions, he was like, you know, replying everything about producing (films), very interesting. That's kind of...in a way we contacted... when we did like...mmm...our ending...a graduation film, he happened to be in town again in London, and he came over to see the film. Afterwards, I was asking him his opinions and everything, and I said, look, I am really...I really wanna be part of his projects. You know, I admire his work...and he said, yes, that's absolutely fine. So, that's how I ended up in Cinema Art.

Wow, that's very nice. So, if I ask you to introduce Cinema Art as a film company to people, what would you say about it?

Eve: I would say that it's a... mainly...as far as I am in the company...I would say it's a development company, although I know it's also a production company, well, not technically, but the way just it is. For me, it's very much development, because they got, we've got lots of...lots and lots of projects are in the air, you know, we are working according to what...mmm...always see the potential...you know, we try to see where the money is, and we try to apply for the...you know, apply for the money or look and find interesting ways to get the projects rolling. We have a project, you know, we do that at once. And, you know, we do it... we do it with lots of projects, and we set a rule first. You go for it and you push it further, and...yeah, for me, it's very much like a... for me, it's very much (Laughing)...like a development company. It deals with all the producers...very...for me, it's like we produce art house films, which I really really love, and that's the reason I'm in this company. That's kind of films I really enjoy. Cees...he is really... he likes film producing. He goes for quite original projects, and everything is quite interesting in the company.

What is the most important thing for you working in Cinema Art at the moment?

Eve: Well, the way we are working, like, kind of signing me in couple of projects that I have to work on with. Like, *The Food of Love*, which is directed by Paul Greenaway. We've got a project called *Viva*, we haven't had the script yet, at the moment, we are trying to have development money, money from Italy. And there is a project, which I am

currently finishing application in England, it's called, mmm, basically, it's a short film, but it's gonna be a feature in the end, it's called *Tall Stories*. The fourth project is called *Cross My Mind*, it's still questioned...how...which way it's gonna take on that film, because the director... the director on that film unfortunately died. So, there is a very much big question mark, which way it's gonna go, but at the moment, the most important thing is Tall Stories, and the...funding of that. Because, it's all gonna take place in UK, somewhere in England. Because I am here, and they are in Amsterdam, like they are trying to give me something that...with the area I am in.

So, for you, the most important thing is they are signing you to do something in UK, which also in your area, so you can really practice your knowledge and do something you really love to do, right?

Eve: In a way, yes. And also, it's logically that I am taking care of something that is closer to me while they are in Amsterdam. So...you know, it makes more sense to Tall Stories. The director, the writer, the line producer, they are all in London. Sometimes, you know, we need to meet up when Cees is not around, so we meet up, talk about everything, what happened, you know. I am really interested in development side of things. How a project from a tiny idea gets all the way into...mmm...coming into big screen, you know. I am really interested in how you get involved all of it. And you know, where you look for, and how you apply for money, and what's for future. They give me tasks, and we work on them. I always try to add questions in it, like...you know, it's give and take, and I can try Cees or Juliet, ask them questions about it.

Cool, nice. So I asked what you think the most important thing for you. Now if I ask you, what is the most important thing for Cinema Art at the moment, what would you say?

Eve: Mmm, I think we really want to get films into production (laughing). I think that is the...always the most important thing, and finally, into get production of the films. I don't know much about the project that I am not working on, because, you know, I focus on my side of projects. *Tall Stories* has quite potential to take off...to be done. The project of *Viva*, we need other money for the development. I think we pay attention on projects we think have potential you know. The important thing is to get it into production. Cinema Art has a lot of good projects. They are working on more projects, not only these 4 we are

talking about. They've got something for co-production I think.

Okay, thank you. What do you want to achieve personally by working in Cinema Art?

Eve: Yeah. Well, I really...I really want to...be able to produce (films), you know. So when I started in Cinema Art, I kind of thought that this probably is my bitter-and-sweet, because I can be within the company where the things are actually happening, the big things happening, and I can observe things from inside, rather than...rather than, I don't know, working in a company which is not making as good as...you know, I cannot be there. In Cinema Art, I learn everything from first hand in a way. You know, the way I work with Cees. I love his work, you know. So, I think it is the best way to land for your own ones.

So what you said is that you just want to be a producer.

Eve: Yes. I think that is the best way to do that. Really. Because, you know, whenever I do something, and I don't know how to do it, particularly, Cees has been there in this industry. He knows how it works, and he can give me the best advice. So, that's my aim.

From your perspective, what does Cinema Art want to achieve from now on?

Eve: To achieve, what do you mean, like...goals?

Yes. In a way.

Eve: I think they, I think the company...Obviously, the purpose of this company is to develop films and make films into production. Then, you know, I think it is very important to let films be acknowledged, you know. Mmm, so, festivals, international film festivals,. I think that is very important. By participating and by being acknowledged, and then you can see the company's name is growing. So I think that's very important. Sometimes you make a film, but it is not that...not that...

Recognized?

Eve: Exactly. I think sometimes, it is fine, I mean, personally speaking, it is not the most important thing to get recognition. People know it's a good film. You are happy with it. But I think for the company, it's very very important to receive recognition, to be claimed like, national or international. I think that is very important.

Yes. So how do you feel like working with a small group in Cinema Art? I know there are not so many people in Cinema Art.

Eve: Yeah yeah yeah. Not so many people. Our communication is based on Skype and email. Sometimes they will come to London, so we meet. But it's not like every week, you know. It's like every month or every other month. Sometimes it's difficult, because... Sometimes I really wish I could... I mean I am not talking about the size of the company, I am talking about the communication of the company, because I am apart from them. I am here (laughing), and they are there. Sometimes, I am really working on my own. Sometimes I wish I could just, you know, go to the office, and work there, and see everything what's happening there. That will be even better. But in a small company, I think it is really good, because the communication is direct. For example, I can talk to my boss, Cees, whenever I want and however I want (laughing). It's not like I have to go through many stages to get to him. I think it is really good in a small company. I kind of feel very comfortable, because at the same time, it's... It's easier to communicate, you know.

Wonder Film and Cinema Art, in your opinion, what are the differences between these two?

Eve: You know it's an interesting point. I have no idea why they changed the company's name. I know it was Wonder Film before, and now it's Cinema Art. But I don't know the reason behind that. Also I didn't work in Wonder Film, so I really sorry that I can't say things about it.

It's fine. No worries. You didn't work there, of course you know little about it. Then what are the challenges do you think that Cinema Art is facing or will face in the future?

Eve: It's always a challenge I think for Cinema Art is because our projects are so sophisticated, and they are not...of course some of them are commercial, but not crazily and stupidly commercial (laughing) that would have so much money available. It's always, you know, if the film is commercial, it will get some money, and our films I think are quite art house film, and it's always hard to get money and funding for that kind of project. It's always been a challenge I think, and it will continue to be the challenge to be able to receive funding for the nice ideas we've got. But also I think it's a nice challenge, because then you start to think cleverly how to introduce your project, and how to sell it in an interesting way, and right now the online distribution is another thing which is...I

think it's very challenging, because we don't know where it is going and we don't know where it will end up. But we have to approach it, because we are a film company, you know. We are not gonna be able to avoid it. You have to think in a different way, you know, like how to introduce yourself and how to promote your projects in an interesting way.

Yes, I understand. So it's almost in the end of our interview. So if I ask you, how do you predict your career as a filmmaker in 5 years?

Eve: Mmm, in 5 years, I think I would be a producer (Laughing). I think it would be enough time for me to climb up that ladder and be able to already produce. the way I am learning in the company at the moment and the way things are going, I think there is a high potential for that. And also, you see like, it's interesting. It's also...mmm...I mean sometimes there...if you are working on like...if you are approaching people, not people but institution, get the money and get into development. The part, financially, is really important for me, you know. So I also try other freelance. I don't know...For Cinema Art, it's like when the funding is secure, you know, we go ahead to get the money. I am sure there will be a slight budget for me as well, because I have been working. Meanwhile, I need to survive. I might be doing producing art house film in 5 years, and I might also work in commercial side, you know, I need a little bit of money, which I think it would be probably smart for some time if I wouldn't be able to survive well. You know what I mean.

Yes, I know what you mean. So the last question, how do you predict Cinema Art's future in 5 years?

Eve: I think we will...be... the problem is that the 4 projects I am taking care of, I know what they are and we are predicting to shoot them, you know, so I am pretty sure that in 3 to 5 years, these 4 projects, they will be either being produced already or in the process of shooting, you know. I really believe that the 4 projects I am taking care of will be already done or in the process. I really believe that we will have more film festivals recognition by entering our films that we've done in the film festivals. I think the name will grow quite significantly throughout 5 years. I think the projects we have are really really strong ones. I can see only good things (laughing), I don't know...

(Laughing) of course, stay positive. Basically, I asked every question I am supposed

to ask. Thank you so much for your time and everything. *Wish you a very nice day.*

Interview Cinema Art 4

Date: 9th May 2014

Present: Cees Wonder, Jie Lin

Location: Cinema Art Film Company office, Amsterdam

Thank you so much for your time to do this interview with me. It won't take too long, since I only have around 10 questions to ask. Should we start now?

Cees: Yes.

How did you land in film industry?

Cees: As it is always by coincidence, but I was well educated. When I was very young, I loved cinema. I was going to the cinema all day, every day. So, even if I couldn't see the films in my little village, I saw them in Rotterdam and Amsterdam. I always travel to Paris to see films. So when this job came up, I was fully prepared, you know, because I knew the film industry very well. I convinced people from film festivals to take me to the places, so I was addicted to cinema very early on.

How did you land in Cinema Art? I mean, how did you come up with the idea to build up Cinema Art?

Cees: Mmm... if you... if you work in the cinema (film industry) as a producer, nobody knows what you are doing. So, people don't understand what producers are doing. Over the last 25 years, the cinema is very much star driven, and then it's director, director driven, and producers are the people who organize all sorts of these things, so people don't really know what producers are doing. So I decided that I better started to have a development company, because excitement for producers is not to make films, but to set them up and to finish them, and to make them into marketing and distributions. All of these, (producers) just trying to solve the problems as much as possible. Cinema Art is basically a development company, using the skills that people learned from the last 30 years, so we know how to make films but now we don't make them, we just develop them.

If I ask you to introduce Cinema Art as a film company to people, what would you say about it?

Cees: We, Cinema Art sets up 3 kinds of films for 3 different markets. We are

very...mmm...experienced on the high-end art (film) market, because the high-end art house cinema is like cinema of *Paul Greenaway*. That's something we know. We know how to get to distribution and we know how to get to festivals and we know how to organize, and that's one path. Then we have... you need to discover, you need talent, so that's another path we want to do in the future. It's always nice to discover new actors and directors. That's the second aim of the company. So, film like *fish*, ...because distribution is a problem in the world... we need to develop bigger sort of film... more... let's say...quality pictures in the big cinemas.

Okay. So if I ask you, what is the most important thing for you working in Cinema Art at the moment?

Cees: For me, the development is the most exciting part. Bringing people together and organizing scripts, finding a way to finance...that's nice. You have to be very clever to organize it, because everybody is using the same trick, like you buy a book and then find a star, and then you find the money. It's interesting.

What is the most important thing for Cinema Art at the moment?

Cees: Continuity. You need to make...you need to develop 20 projects to make one. So you have to make sure you have enough...mmm...products. So you have to find your products all the time. Mmm...you get a script a day. Let's say 7 scripts a week. You have to pick one you think it will fit in our thing and can be made. So, in the end, we are here to make films. So we help and make sure that films can get made. So, continuity is very important. Make sure you have selected films so you can continue.

Okay, so what do you want to achieve personally by working in Cinema Art?

Cees: Well, I think we are in a very complicated period at the moment in terms of distribution. I think distribution of our products will move to Internet. I hope we will be ready in time for that distribution, but you have to survive in this complicated period now, where it is still very old school at distribution in national sales...The theater doesn't show the film anymore, and we won't see...mmm...you can't blame them, because they don't earn money, and you can't blame distributors, because they come and go, and come and go. You just have to...I refuse to make product for the big cinemas now, that's all the marketing-related, game-related. Nonsense. I don't want to waste my time on that. So, if we make films we wanna make, we have to understand the distribution. It's going to

change. So for Cinema Art, it's very important to stay hands on the distribution and marketing, but then it is...no way, if you succeed, that is 5 years from now on.

So basically, I asked you personally what you want to achieve, and since you are the owner of the company, what you want to achieve is also what the company wants to achieve, right?

Cees: Yes.

How do you feel like working with a small group in Cinema Art?

Cees: I had big company and small company. Obviously Cinema Art is a small company, but specialized. Everybody should have a genre, and it should be international. Because...the only way I work in this business is if you are...if you are going to change your marketing, your producing all time, so you need to be flexible. I think we are European, and we are non-Dutch. If you are Dutch, then you will be in the Dutch market, and that is a very very very complicated market and not very interesting. So if you are small, you are able to change...mmm...identity all the time. You can be English. You can be French. You can be Turkish. Whatever it is. You can't do this if you have more than 10 people in Amsterdam. You have to stay, and you have to pay all the bills. It's not something you wanna do.

So, you worked in Wonder Film before, now it's Cinema Art. In your opinion, what are the differences between these two? In my opinion, Cinema Art is kind of upgraded version of Wonder.

Cees: No. The shift is from making films to setting films up.

So, it changes from a production company to a development company. Is it a big difference?

Cees: Yes. It's a big difference. Because you are making films, you have to spend 2 years to make a film. You can't do anything else. So you are not a big company, you have to make...make sure that all work. But that is not the nicest part of making films, and you caught that continuity is a problem. If you are a production company, and you stop, then you are a production company, and then stops. Well, the development company is much more exciting, because you develop many many projects and you give them to somebody to make it (into a film). I don't like to involve making a film anymore.

You already experienced that part, right (laughing)?

Cees: Yes. It's enough (Smiling).

Okay, besides the company's mission change, from production into development, what else do you think it's changed?

Cees: Well, the next change is...of course, it needs to be much younger. I have a daughter who is 20 years old, and I am sure you are the same age. She is not watching television anymore. She is not watching...mmm...she only goes to cinema with me. She spends 4 hours a day on the computer. So I need to understand how the future will be for my daughter. The younger generation in Cinema Art knows how to do that, so I have to change over to them and listen to them.

So how about people in Cinema Art? Different from before in Wonder?

Cees: Much younger and different generations. I have a strong feeling, that we have a lost generation, a lost generation they are in 40s now. That's the money, and that's the money generation. The money went to stock exchange...and they make quick money. That generation now is in trouble, because the banking world is in trouble. The younger generation is more interesting, because they have to self-describe, and they have to learn how to deal with this world now.

What are the challenges that Cinema Art is facing or will face in the future?

Cees: Distribution.

Distribution. That's the big problem?

Cees: That's the only problem. Environment of the industry nowadays is in limbo. Do you know what it means?

Limbo? No, I don't. What does it mean?

Cees: It means it is not going anywhere. It is waiting for younger generation to take over and there must be a new system. The current system doesn't work. 95% of the films are not made, because it stops at the financing level, and distribution is the problem. Financing is related to distribution, distribution is a problem, so financing is a problem. So you have to find a new distribution system, because financing organizes and makes films. Maybe it's too complicated, but your financing at the moment is stuck, you can't find financing anymore, because the distribution doesn't work. Films cannot be seen all over the world, so the distribution has to change.

How do you predict Cinema Art's future in 5 years (Owner's career future equals

company's future)?

Cees: Well, I think it (film industry) will change rapidly. There will be new companies coming up. I think you have to talk to Amazon. You have to talk to Netflix. You have to talk to all these Internet companies and find your place. We need to find our place, our little niche, somewhere in the market. We will be on line, very soon, our products. But you don't know how to do it yet. Nobody knows. So it's just...next 3-5 years, you have to find out.

But you still have positive feelings about it, right?

Cees: I have to be. Because otherwise I just make films people can't see. Making film is not a problem, only the distribution is the problem. I have to spend a lot of time to distribute. It's quite easy to give up and say, let's make a film that I know I can get it into cinemas, like a comedy. But it's so boring. Make films for a system doesn't work, that will be waste of my life. So, that's not interesting for me. And also, I think, it is a challenge, so it's interesting. It has to change, because people get fed up with this system. Nobody is going to the cinema anymore, and the cinema is closing. When I was here in Amsterdam, long time ago I was living here. It used to have as twice as many cinemas. Now there're very limited films you can see. Maybe you can see 5 to 10 films in the cinema, but we have 10,000 films all over the world, and you want to see them, because they might be very interesting films.

Thank you very much for your time on this interview. I admire what you are doing in the film industry. Thank you.