

**Coming to a Screen near you: Investigating the Entrepreneurial
Motivation, Failure and Resilience of Movie Producers in Producing
Movies**

Thesis Submitted By

Rajeev Kamineni

For the Award of Doctor of Philosophy

November 2019

Thesis Supervisors:

Prof Noel J Lindsay & Dr Wendy A Lindsay

Entrepreneurship, Commercialisation and Innovation Centre (ECIC)

Entrepreneurship

The University of Adelaide

Adelaide, Australia



THE UNIVERSITY
of ADELAIDE

Declaration

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

I acknowledge that copyright of published works contained within this thesis resides with the copyright holder(s) of those works.

I also give permission for the digital version of my thesis to be made available on the web, via the University's digital research repository, the Library Search and also through web search engines, unless permission has been granted by the University to restrict access for a period of time.

I acknowledge the support I have received for my research through the provision of an Australian Government Research Training Program Scholarship.

Abstract

A significant number of entrepreneurship researchers have focussed on the traits or behaviours of entrepreneurs. Over recent years, these areas have expanded to include the need to understand entrepreneurial failure thereby building consensus around the significance of failure leading to a more comprehensive view of the entrepreneurial process. This research approaches failure from a three dimensional perspective. The first dimension is to understand what motivates an entrepreneur to choose the path of entrepreneurship. The second dimension is to analyse the reaction to failure and the aftermath of failure. Finally, resilience to failure and how entrepreneurs exhibit resilience in the face of failure is the third dimension. In essence, it is a journey that covers a period that may encompass the before failure (if this occurs), during failure, and after failure phases.

Failure can have an impact, either positive or negative, on the choices and future decisions that an entrepreneur makes and can be a painful experience that an entrepreneur goes through. Despite acknowledging it, failure has not been researched as in-depth as it deserves. Though the reasons behind failure have been investigated with an understanding that knowledge about the reasons behind failure will benefit future decision making and enhance the chances of success, it is imperative that the experience of failure is understood and analysed. The primary aim of this thesis is to understand the motivation behind the decision to be an entrepreneur and to understand failure and resilience from the perspective of entrepreneurs who have been on the journey. A secondary aim of this thesis is to present frameworks for motivation and resilience to failure based on experiences from the entrepreneurial journey. The overarching and central research question for this thesis is: What motivates entrepreneurs to choose an entrepreneurial path and how resilient are they in reacting to failure, if this occurs, and preparing or dealing with the aftermath of failure?

The overarching and central research question mentioned above is addressed in a systematic and integrated way through the portfolio of papers and commentary that comprises the substance of this thesis. Combined together, the papers advance the main argument of the thesis, which is that an entrepreneur is motivated to choose an entrepreneurial path and if he/she experiences failure, then is either resilient enough to withstand failure and deal with the aftermath, or is able to work out alternatives to get over the debilitating effect of failure. The research for this thesis is set in the context of the movie industry. This is a grossly under researched industry that is underpinned by a plethora of entrepreneurial initiatives and behaviours at a range of different levels, and which is a significant influencer of culture.

Toward this end, in paper 1, three research questions are addressed: How or what do movie entrepreneurs identify themselves as? What is the entrepreneurial motivation amongst movie producers? What is the nature of entrepreneurial passion amongst movie producers and the role it plays in shaping their future choices? Paper 2 shows the effect of failure and its aftermath thereby addressing two questions: At what point of the entrepreneurial journey do entrepreneurs quit after experiencing failure? Do entrepreneurs with negative emotions employ mentoring as a process to convert negative emotions to positive emotions? Paper 3 focuses on resilience and how entrepreneurs exhibit resilience while experiencing failure. Three research questions are addressed: How do entrepreneurs stay resilient while experiencing entrepreneurial failure? What attributes play a role and influence the building of individual resilience? Does the choice of an entrepreneurial context have an impact on the resilience of an entrepreneur?

Employing the philosophical position of interpretive, phenomenological, symbolic interactionism and the life history narrative as a strategy of ethnographic enquiry, life stories of failure, success and resilience are analysed as narrated by 27 entrepreneurs during in-depth multiple interviews. Set against the backdrop of the movie industry, theoretical constructs developed from the findings are integrated into a framework and discussed with insights into relevant literature. The framework presented in the first paper highlights the link between identity, motivation and passion. In the third paper, the framework presents the resilience of entrepreneurs who attempt to come to grips with failure. The entrepreneurial journey goes through many twists and turns which makes the entrepreneurs resilient. This resilience stems from acceptance of failure, learning from failure, and having an optimistic outlook for the next venture(s) potentially shifting from negativity to positivity. This thesis attempts to extend the understanding of entrepreneurial failure by presenting empirical and evidence-based frameworks that incorporate motivation and resilience. Additionally, this research identifies the importance of acceptance and hope in building entrepreneurial resilience and how the belief and support systems of the entrepreneur play an important role in facing the challenge of failure. Academics and practitioners can benefit from the findings of this research as relates to the motivation for entrepreneurial choice, failure and its aftermath, and the resilience to failure.

Keywords: Entrepreneurial Motivation, Entrepreneurial failure and resilience, identity, passion

Foreword

This thesis is about an entrepreneur's journey through failure and success, it is also about the motivation for an entrepreneur to become an entrepreneur but most importantly this thesis is about entrepreneur's resilience to failure. It offers researchers in entrepreneurship a new dimension about failure and the reaction to failure. Failure rate amongst start-up ventures is very high and therefore entrepreneurial failure is a reality and a rule rather than an exception. In a nutshell, this thesis attempts to establish the fact that understanding entrepreneurial failure is essential to understanding the entrepreneurial process and by just studying failure there will be inherent gaps therefore it is imperative that motivation that comes before failure and resilience that comes after failure are also analysed.

What prompted interest in this topic?

Growing up in a country of more than a billion people is challenging and there is tough competition for education, employment, quality of life and individual choices. I originally come from a smaller town (now elevated to a state capital status) called Vijayawada in Southern India. The two favourite pastimes in this town were politics and movies, though politics did not influence me much, movies did and from the age of 4, I was fascinated by movies and the movie industry. Though the opportunity to work in the movie industry did not present itself until I was into my thirties, it was a dream and a life time ambition. However, the movie industry has more failures than success stories and the movie producer carries the burden of entrepreneurship, by burden I mean the burden of trying to successfully balance art and commerce. As a child, one of the movie production houses, Vijaya Productions, left a lasting impression on my young mind, the logo of this organisation is one of the inspirations for this thesis: **Figure 1. The banner and logo of Vijaya Productions Ltd, Madras, India**



Inscription on this logo can be translated to—great people do not rely on any accessories but they achieve their goal by spirit and determination—it exemplifies the resilience of a human being and it serves as an inspirational ode to the entrepreneurial spirit of many movie producers. It also served to remind me of the sacrifice and dedication required to be an entrepreneur more so in the case of entrepreneurs who have experienced failure. These words resonated in my mind during my start-up ventures and journey in the movie industry and the essence of these words pervades throughout this thesis.

About the Author

I was actively involved in the production, marketing and business development of 14 movies in the Indian movie industry and was a member of the board of the Indo Cine Appreciation Foundation (ICAF), and organising committee member of the Chennai International Film Festival (CIFF).

I started my working career in a bookstore almost three decades ago and then moved onto become an area sales manager with a leading cement company. I am a multiple award-winning teacher with teaching stints in Australia, South Africa, Singapore, Japan, India and Dubai. I was successful in winning the Best Business Plan award as part of a team representing Australia in the Moot Corp World Business Plan competition held at Austin, USA. Prior to joining the Entrepreneurship, Commercialisation and Innovation Centre (ECIC) at the University of Adelaide, I was Lecturer and Head of Program at the University of Western Sydney and also lectured at Bond University. Apart from owning and operating bookstore and café, I was the Chief Officer managing, two business schools, an excellence academy and a technology park. I also managed a badminton team and a soccer team that were very successful in the commercial league competitions. I am the founder trustee of Small Differences, an organization working for uplifting the destitute and a partner in Coimbatore Art and Theatrical Society (CATS). I have been an active Rotarian for many years and am currently member of Rotary Club of Adelaide, I was the Chair of University of Adelaide Theatre Guild and I am Secretary and Vice-President of the Prospect District Cricket Club. With a lifelong passion for cinema, I was a Judge for the Global undergraduate awards in Music, Film and Theatre category. Committed to the cause of Cinema as art and commerce, setting up a business school, a retail business and leading the diversification of a media company into commercial sports, has equipped me with an in-depth and broad understanding of entrepreneurship with specific focus in the areas of movie media, arts and entertainment, retail, sports and education.

Through my involvement in the financing, production, marketing and business development of movies, I bring my deep, rich, first-hand knowledge of the movie business. I am not just someone who has interviewed movie producers, but a key member of the producers' circle. I know the stars, the senior producers and the crew who make movies such a success (and a failure). These people gave their time with absolutely nothing to gain on their part, other than to support me due to my personal rapport with them. Hence, this thesis captures my journey

as much as it captures the journey of the producers and their circle. My contribution adds authenticity to the thesis because of my first-hand experience. This thesis is more than just another research project. It is a personal testament to the journey of one individual woven into the story of many others.

Acknowledgements

Writing a thesis can be an exciting as well as an exasperating process, the excitement of sharing my amazing colleagues' experience and the exasperation of dotting the I's, crossing the t's and striking a balance between theory and practice. But, luckily for me I had the solid support of a few people who ensured that I went through the journey with as few speed breakers as possible. It is not possible to even contemplate completing this thesis without the support of these wonderfully kind people.

Top of the list is my principal supervisor, Prof Noel Lindsay. I cannot believe that it is 22 years since we first met, I was a post graduate student in Noel's class on New Venture Financing. In these 22 years we have forged a friendship based on mutual respect and belief while we traversed through career pathways, fatherhood, successes and failures. This thesis would not have been possible without Noel, his unwavering support, encouragement and gentle guidance to bring me back on track whenever I veered off it. Thank you Noel for inspiring me to try out the entrepreneurial option and thank you for guiding me through this process.

Special thanks to my co-supervisor, Dr Wendy Lindsay for always keeping her door open for my 2 minute discussions that invariably stretched by many more minutes. Thanks for teaching the art of wordsmithing and encouraging me to pursue topics of my interest and more importantly for being a friend. It will be remiss of me if I do not acknowledge the contribution of Dr Barry Elsey in this thesis. Barry was the first one to encourage me to chronicle my journey rather than just report other's experiences. Thank you Barry for many hours of discussion, debates, hot chocolate, croquet and most importantly believing that I have a PhD worthy story to narrate.

I acknowledge the financial support of the University of Adelaide through the divisional scholarship. In addition the financial and logistic support from the Entrepreneurship, Commercialisation and Innovation Centre (ECIC) at the University of Adelaide by opening up teaching opportunities for me, sponsoring my attendance at conferences and workshops and most importantly being a home away from home during this journey. Thank you ECIC. Special thanks to the Adelaide Graduate Centre for providing me with a grant to travel and conduct interviews with movie producers. The emotional support from my friends in the PhD room cannot be quantified and many a long hour was spent in their company. Sincere thanks to you dear Ashkan, Tiep, Adele, Binyam, Christian, Nana, Luke, Sean and Richa.

The stars of this thesis are the 27 movie producers and another 18 movie industry stakeholders who have opened their homes and hearts to me, yes we laughed together, we cried together, we shared our passion and the travails of surviving in the harsh terrain of movie business. As my good friend and mentor in the industry said, this industry gives us bouquets and brickbats in unequal measure. I could relate to each one of their emotions because I went through all of them myself. It will be preposterous of me to think that it is my thesis alone, it is the thesis of those 45 individuals who share my passion and love for cinema. This thesis is a chronicle and tribute to the motivation, resilience and entrepreneurial spirit of these individuals who live and breathe cinema. Thank you from the bottom of my heart to all of you.

Mom and Dad (amma and nanagaru) are true entrepreneurs who never worked for others but created a safe working environment and livelihood for many families and it is their goodwill and credibility that shields me and opens doors for me. Thank you for believing in me and letting me always do what I was passionate about. My daughter, Ahalya, deserves a special commendation for putting up with my long hours and weekend absences, understanding my demands and grumpy mood. Thank you kutty.

Finally, no amount of gratitude and thanks will suffice for the love of my life, Priya, for being the most resilient of all. Tolerating my career choices and crazy adventures, always putting a shoulder to the wheel and supporting financially, emotionally and intellectually. This journey is hers also. Thank you for letting me indulge in all my passions. Thank you.

Table of Contents

Abstract

Foreword

About the Author

Acknowledgements

Table of Contents

List of Figures

1 Introduction	15
1.1 Motivation for entrepreneurship	18
1.2 Entrepreneurial Failure	20
1.3 Relevance for Entrepreneurship	22
1.4 Entrepreneurial Resilience	24
1.5 Research Background	26
1.6 Notes on Methodology	28
1.6.1 Philosophical Foundations	29
1.6.2 Ethnography and Qualitative Research	31
1.6.3 The Context of Movie Industry	33
1.6.4 Limitations of Thesis	36
1.7 Format of thesis and contribution to knowledge	38
1.8 Summary	41
2 Movie Producer Motivation for choosing Production as an Entrepreneurial Pathway	42
2.1 To be or not to be an entrepreneur	43
2.2 Life history narrative	45
2.3 Preface to paper	47
2.4 Statement of authorship	48
2.5 Introduction	49
2.6 Conclusion	76
2.7 References	77

3	Entrepreneurial failure and its aftermath in the movie industry	86
	3.1 Preface to paper	87
	3.2 Statement of authorship	88
	3.3 Introduction	90
	3.4 Conclusion	123
	3.5 References	125
4	Entrepreneurial resilience to failure in the movie industry	133
	4.1 Preface to paper	134
	4.2 Statement of authorship	135
	4.3 Introduction	136
	4.4 Limitation and future research	161
	4.5 References	162
5	Conclusion	174
	5.1 Summary of thesis arguments	175
	5.2 Practical implications of findings	177
	5.3 Policy implications	179
	5.4 Strategic implications	181
	5.5 Theory building implications	183
	5.6 Originality of contribution	185
	5.7 Future research	186
	5.7.1 Phronesis, Metis and Enactive Research from the Film Industry: An Exploration of Entrepreneurship as Practice	187
	5.7.2 Preface to paper	187
	5.7.3 Statement of authorship	188
	5.7.4 Introduction	190
	5.7.5 Conclusion	209
	5.7.6 References	210

Appendices	218
Bibliography	221

List of Figures

Figure 1. The banner and logo of Vijaya Productions Ltd, Madras, India	5
Fig 2.2.1. A framework of entrepreneurial motivation in the movie industry	72
Fig 4.2.1. Framework for Entrepreneurial Resilience	159
Figure 4.2.2. Producers and their background	169

1 Introduction

This thing we call failure is not the falling down but the staying down

Mary Pickford, one of the earliest female movie entrepreneurs

In the year 2003, it was shocking to read about the suicide of a leading movie producer. This producer appeared to be at the top of his profession with access to top talent and premium projects. He hails from a leading family and his brother is one of the leading directors married to a multiple award winning actress. How could this producer commit suicide? With his business management education background, this producer often quoted himself as an entrepreneur rather than just a movie producer, he used to proclaim his ability to recognise opportunities and mould them into successful ventures. There are many such stories and headlines detailing the death of business owners who are unable to come to terms with business losses. Probably the entrepreneurial spirit of these business owners and the producer mentioned above was broken and failure might have sapped away their zest for life. If entrepreneurial failure can force individuals to take the drastic decision of ending their life, then there might be other narratives also that come out of failure. Having personally experienced failure, it was important to understand failure but it might not be justification for a thesis topic because the essence of a doctoral thesis is to contribute to the body of knowledge and also have implications for practitioners. A review of literature with this background in mind, revealed that there was a higher degree of focus on success and entrepreneurial survival rather than failure (Shepherd, 2003). To be precise, the main objective of previous studies that focussed on failure was to understand the causes of failure (Abdullah et al. 2009; Bruno et al. 1992 and Zacaharakis et al. 1999). It cannot be denied that understanding the cause of failure is a relevant area of research because understanding the reasons and avoiding these in subsequent ventures will increase the chance of success (Minniti and Bygrave, 2001).

High chance of success is on the top of every entrepreneur's mind when they commence a new venture (Lussier and Halabi, 2010). Unfortunately, motivation for success by having it at top of mind is not a guarantee for success (Sausser, 1987). Commencing a new venture involves risk, the degree of risk might vary with the level of investment but there is no denying the fact that there is risk (Hogarty, 1993). Despite the best intentions and sincere efforts of the entrepreneur, new ventures fail frequently (Holtz-Eakin, 2000). In the ever changing and turbulent global markets that new ventures operate in the modern day, the challenge for a venture to survive is very steep especially faced with the limited resources of

entrepreneurs. Entrepreneurial failure can push an entrepreneur into the vortex of grief (Shepherd, 2003), can be financially costly and emotionally painful for the entrepreneur and their families (Coelho and McClure, 2005). For an entrepreneur, failure can be psychologically devastating (Ahmad and Seet, 2009) and will be forced to face the stigma of failure (Politis and Gabrielsson, 2009), shame, loss of reputation and credibility (Smith and McElwee, 2011), rejection in the society and discouragement for subsequent ventures (McGrath, 1999).

As evident in the case of the producer who has committed suicide, the mismanagement of failure and its after effects can lead to serious emotional and financial costs and even lead to drastic outcomes like suicide, murder or criminal behaviour (Coelho and McClure, 2005, Shepherd, 2003; Shepherd, Wiklund and Haynie, 2009, Smith and McElwee, 2011). Though it is widely acknowledged that failure has negative consequences, the flip side or the positive side is that failure is a learning experience. As remarked by one of the movie producers interviewed, if there is no learning from failure then it is the time to quit but if there is tremendous learning from the failure experience then it is not the right time to quit because failure presents learning opportunities (Cope, 2005; Cope, 2011; McGrath, 1999; Singh, et al. 2007). Failure can have a negative impact on the entrepreneur's ability to decide that he/she might give up on their entrepreneurial aspiration or as a positive impact become determined to wipe out the memory of failure and work harder for success (Cardon et al. 2011). Although existing literature on entrepreneurial failure has focussed on failure as a crucial aspect of the entrepreneurial process and one that should not be ignored because of the negative impact that it can have on an entrepreneur, it also opens up the opportunity to research and understand failure in a comprehensive manner especially with a focus on the entrepreneurs who have experienced failure including yours truly. The basic foundation for this thesis was an innate belief that failure should be studied in a comprehensive manner especially in the context of the creative arts industry as there is paucity of such research in the existing literature. Focussing on this innate belief, the research aim and the research questions that anchor this thesis are stated next.

Research Aim and Questions:

The primary aim of this thesis is to understand the motivation behind the decision to be an entrepreneur and to understand failure and resilience from the perspective of entrepreneurs who have been on the journey. Secondary aim of this thesis is to present frameworks for

motivation and resilience to failure based on the experiences from the entrepreneurial journey. The overarching and central research question for this thesis is: What motivates entrepreneurs to choose the path of entrepreneurship and how resilient are they in reacting to failure and preparing or dealing with the aftermath of failure?

The overarching and central research question mentioned above is addressed in a systematic and integrated way by the portfolio of papers and commentary that comprises the substance of this thesis. Combined together, the papers advance the main argument of the thesis, which is that an entrepreneur is motivated to choose the path of entrepreneurship and he/she experiences failure and is either resilient enough to withstand failure and deal with the aftermath or work out alternatives to get over the debilitating effect of failure. The research for this thesis is set in the context of the movie industry, a grossly under researched industry and a significant influencer of culture. Towards this end, in paper 1, three research questions are addressed: How or what do movie entrepreneurs identify themselves as? What is the entrepreneurial motivation amongst movie producers? What is the nature of entrepreneurial passion amongst movie producers and the role it plays in shaping their future choices? Paper 2 shows the effect of failure and its aftermath, therefore, addressing two questions: At what point of the entrepreneurial journey do entrepreneurs quit after experiencing failure? Do entrepreneurs with negative emotions employ mentoring as a process to convert negative emotions to positive emotions? Paper 3 focuses on resilience and how entrepreneurs exhibit resilience while experiencing failure. Three research questions are addressed: How do entrepreneurs stay resilient while experiencing entrepreneurial failure? What attributes play a role and influence the building of individual resilience? Does the choice of an entrepreneurial context have an impact on the resilience of an entrepreneur?

1.1 Motivation for Entrepreneurship

I went into the business for the money, and the art grew out of it. If people are disillusioned by that remark, I can't help it. It's the truth

Charlie Chaplin, entrepreneur, co-founder of United Artists, actor

The inner drive in individuals to excel at something or achieve a target can be termed as motivation. The level of motivation can vary between individuals, similarly an individual's motivation to be an entrepreneur can also vary. Money can be a motivating factor, sense of responsibility and ability to provide livelihood to others can be another motivating factor, the thrill of innovation and path breaking development can be another motivating factor. For more than eight decades, Schumpeter's (1934) economic goals were considered as a reason for individuals pursuing entrepreneurial goals or in a way an entrepreneur got to be described as someone who starts an enterprise for a clear financial gain (Carsrud et al. 2009). However, in the past decade, research on social enterprise has gained momentum and insights have emerged that entrepreneurs need not pursue financial gains alone but can also pursue social gains. Another dimension to this discussion is a category of entrepreneurs classified as lifestyle entrepreneurs who might pursue entrepreneurial options for financial gain but not only for that reason (Carsrud and Brannback 2011). It can also be argued that motivations and goals change over the course of an individual's lifetime. An individual's motivation for a certain activity or pursuit in his/her teens can vary drastically from their motivation in middle age or late age in life (Elfving, 2008).

Individual motivation can be broadly classified into intrinsic and extrinsic motivation. Intrinsic motivation is an inner drive that comes from psychological and biological needs, expectations of success and self-satisfaction and expectations on oneself without anyone else guiding or encouraging. Extrinsic motivation comes from outside the individual and can be influenced by encouragement from family, friends, peer group, society, environment and also the rewards that are attractive. Therefore motivation for entrepreneurship can stem both intrinsically and extrinsically to an individual. Psychologists have established that human motivations influence many aspects of human behaviour (Shane, Locke and Collins, 2003). Motivations can be summarised into the need for achievement, desire for independence, passion, drive and locus of control. Since opportunity recognition is a vital component of the entrepreneurial process, it can be argued that individuals who are not motivated cannot spot opportunities or let opportunities pass by. Though profit and making money was not the primary motive for me to don an entrepreneur's hat and pursue entrepreneurial ventures,

personal dreams and aspirations were definitely a motivating factor. Right from the age of six, there was this innate desire to create something on screen and growing up as a kid, the old fashioned view master was a constant companion and dreams of creating a movie were continuous. Despite warnings and advice that entrepreneurship is fraught with risk and high rate of failure that was compounded in the creative arts industry, intrinsic motivation to pursue a passion won over and the entrepreneurial option was pursued. I was confident that the fundamental psychological process of motivation would be similar in other entrepreneurs and was curious to find out how motivation was a determining factor in pushing entrepreneurs into pursuing their goals. In other words, I had my motivation story for entrepreneurship and do other entrepreneurs also have their own motivation stories for pursuing entrepreneurship and are they willing to narrate? They have and they did...

1.2 Entrepreneurial Failure

I don't spend much time looking back at what happened. I do remember it, but I don't see any purpose of wanting to look back

Amitabh Bachchan, Indian Cinema's Superstar and an entrepreneur who experienced failure

At the peak of his career as India's leading star and dubbed as a superstar, Bachchan decided to pursue his entrepreneurial ambition and set up a corporation named after himself and attempted to expand into an entertainment corporation that made movies, organised global beauty pageants, conducted talent spotting shows, providing opportunity for aspiring artists and created a pipeline of entrepreneurial initiatives. Unfortunately the best laid out plans went awry and Bachchan's corporation was rated as a sick company (Indian business parlance for bankrupt) and he had to act in television shows and multiple movies to pay back creditors. So, entrepreneurial failure is common and it does effect the superstars as well as the start-up entrepreneurs. Similar stories are narrated in various industries and failure tends to be more common than success in entrepreneurship. As described in the second paper of this thesis, there can be several reasons for failure, but the entrepreneurial process is fraught with risk. However, not all entrepreneurs learn from failure, either they refuse to learn from failure or are not able to learn from failure because they are stuck in the negative emotions of failure rather than trying to look for a positive outlet. Recently, there was a very interesting article by Liu et al. (2019) that focussed on how narcissism clouds entrepreneurial judgement and reduces the ability of an entrepreneur to learn from his/her failure. This article set me thinking, especially in the context of the movie industry, narcissism is definitely prevalent and I personally know several entrepreneurs who have debt running into millions but for the world outside portray an image of affluence and success thereby attempting to hide their failure.

Failure has a price to pay and there will be social, psychological and financial costs associated with failure. When the scale and magnitude of failure is very high, it will have a debilitating impact on the individual personality and self-esteem of an entrepreneur. As it will be evident in the forthcoming sections, senior entrepreneurs lament the fact that new entrepreneurs are reluctant to learn from their experience and refuse to be mentored unless until they experience a failure themselves. For many entrepreneurs in the movie industry, their role as an entrepreneur is their identity and they place a high premium on the social standing that their entrepreneurial ventures bestow upon them. Such entrepreneurs tend to take failure very hard as the loss for them is not just financial but also social and has a significant impact on their self-esteem. Having a significant negative impact on their self-esteem forces entrepreneurs

experiencing failure to take drastic steps or life altering decisions. The entrepreneurs interviewed for this thesis have all experienced failure and they have chosen different pathways to follow after failure some of them were positive and some were negative. Some choose to learn from failure and use it as a good learning experience, some used failure as a motivating factor to work for success and others allowed failure to defeat them.

1.3 Relevance for Entrepreneurship

Entrepreneurship is a journey, not an outing

Ronnie Screwvala, entrepreneur, founder of UTV and RSVP

Entrepreneurship is a process and it is not a job that can be completed in a set time period, there will be different aspects of entrepreneurship like opportunity recognition, resource allocation, team formation, at different stages of the venture. In the past two decades there has been considerable focus on the actions of entrepreneurs and consequences (Hannafey, 2003; Venkataraman, 1997) with specific focus on identifying the factors that can contribute to the success of an entrepreneur (Alstete, 2008). Other side of the coin for identifying the success factors is identifying the factors that cause entrepreneurial failure (Shepherd, 2003; Singh et al. 2007). Failure has been attributed as a cause for generating a stronger commitment to entrepreneurship particularly in the case of male entrepreneurs (Hessels et al. 2011), leading to the question whether entrepreneurs who have experienced failure to be better off as entrepreneurs rather than entrepreneurs who have never experienced failure (Espinoza-Benavides, Diaz, 2019). Failure has been touted as a route to learning for an entrepreneur and increasing the chances of success (Olaison and Sorensen 2014). Of course there has to be a balance between learning from failure, focusing on success and not avoiding the social, financial and psychological impact caused by failure (Khelil, 2016, Ucbasaran et al. 2013). Understanding failure is very relevant to the entrepreneurship process as well as the literature on entrepreneurship. Failure can be the end of an entrepreneurial process or can just be one learning step in the larger journey. There is no better way to gain a deeper understanding of failure other than from the perspective of entrepreneurs who experienced failure.

There is no denying the fact that failure is a negative outcome, but that doesn't preclude it from our scope of research. A body of literature that is focussed only on successful outcomes carries the risk of being perceived as unidimensional. It is vital that negative outcomes like entrepreneurial failure are discussed particularly in a variety of contexts and cultures in order to gain better insights into the universality of the entrepreneurial process. Engaging with multiple experiences of entrepreneurial failure and the limitations of understanding failure in different contexts has an impact on shaping the understanding that we possess and construct about the pedagogy of entrepreneurship (Shepherd, 2004). In the specific context of this thesis the focus is on the movie industry, where there is undue attention given to the glitz and glamour shadowing the grind and grit that is needed to survive in this industry. Personal

stories of failure will aid and assist in understanding the process of failure not only from the specific industry context but from a broader perspective on entrepreneurship. In a nutshell, failure is very relevant for entrepreneurship because it is fundamental for understanding the entrepreneurial process and a vital step in gaining comprehensive entrepreneurial expertise that can assist practitioners, policy makers, academic institutions and sources of funds for new ventures.

1.4 Entrepreneurial Resilience

I struggled a lot for what I have today

Raj Kapoor, entrepreneur, director, actor, hailed as the original showman of Indian Cinema

The experience of failure can have devastating consequences on the entrepreneurs who have failed to fulfil their dreams and ambitions. No amount of motivational talk and inspiration can be sufficient while going through the harrowing experience of failure. On a personal note, there were days that I did not want to get out of the bed because of the uncertainty that the day held for me. Every individual that has come out of significant failure can be termed lucky and can claim to have witnessed a miracle. Facing the supposedly insurmountable grief of loss on several counts and then picking up the broken pieces, assembling them and attempting to commence life afresh can be termed as resilience. Though overcoming failure might seem like a massive challenge, resilience fortifies and helps through the process. As the second paper in this thesis illustrates, resilience can be exhibited in different formats, one format is mentoring, and another format is launching multiple new ventures if resources are available. Different entrepreneurs exhibit resilience in different formats and all of those formats are useful in appreciating the travails of an entrepreneurial journey. Looking back at their journeys, entrepreneurs realise that bouncing back from failure and formulating new ideas and strategies to move forward in life did not occur in an instant but it was a gradual process that they worked out and devised based on their personal experience and knowledge.

To cite the personal experience and knowledge, it is pertinent to look into the examples of two individuals who were labelled as different or trendsetters in Hollywood and Bollywood. *Citizen Kane* by Orson Welles serves as a good example to understand the thin line that separates success and failure in the movie industry. First released in 1941, *Citizen Kane* was appreciated by the critics but not the general audience, and it failed to recoup its costs. However, it attained classic status after getting favourable reviews from the French and re-released, in fact, the producer and director, Orson Welles did not truly enjoy the success of this movie until later in his life. However, Welles took it in his stride and went on to create other movies despite being viewed as an outsider by the studio system. A similar example from the Indian movie industry is a classic movie titled, *Mera Naam Joker* (My name is Joker) by one of the greatest showmen of Indian cinema, Raj Kapoor. First released in 1970, *Mera Naam Joker* was rejected by the audience and the critics as it was criticised for both the content and the length. It caused severe financial strain on the producer, director, Raj Kapoor and he was on the verge of bankruptcy. Though the movie is referred to as a cult classic today

and its music topping the all-time great lists and being feted extensively in the erstwhile Soviet Union, the bottom line was that it was a financial disaster. Kapoor did not lose heart and continued producing movies, and his comeback was memorable when in 1973, three years after the Joker debacle, he released Bobby, a teen romance which rewrote the rules of romance in Indian cinema and was a blockbuster success. Though both Welles and Kapoor were affected and paid the price for the box office's fickle mindedness, they are perfect examples of resilience. These examples illustrate the fact that there is life indeed after failure and the strength of an entrepreneur lies in his/her resilience because it is guaranteed that the path of entrepreneurship is not always smooth and there are several bumps, turns and pitfalls that an entrepreneur has to negotiate, if not for resilience the journey will end...

1.5 Research Background

This section will endeavour to provide a brief overview of the research activities undertaken in the last thirty two months.

Hailing from an industry background it was important to adjust to academic settings and appreciate the importance of balancing theory and application. Theory and application go hand in hand to advance the pursuit of human civilisation. In the month of October, 2016, I had a formal meeting with my potential supervisor to discuss the possibility of commencing a HDR at the University of Adelaide. Since I had extensive background as an entrepreneur and in the movie industry, I proposed a research topic: Film Producer as an Entrepreneur. Though I commenced my candidature as a HDR student in March 2017, the research topic was not finalised pending further discussion and review of the literature. In April 2017 a research retreat was organised where I had the opportunity to present my topic as a proposal and after receiving extensive feedback, the topic was expanded in consultation with my supervisor. We agreed to focus on the research areas of entrepreneurial failure and resilience with the contextual setting of movie producers. Working title--Coming to a screen near you: Investigating the entrepreneurial ecosystem, entrepreneurial failure and resilience of film producers in producing films. Since the accessible sample size was going to be relatively small, it was decided to design the research as a qualitative methodology where around 30 film producers will be interviewed personally and their responses will be analysed.

In August 2017, after completing extensive review of literature on the topics of entrepreneurial failure, entrepreneurial resilience and entrepreneurial resilience, I developed a framework. This framework for resilience to entrepreneurial failure was presented as part of my core component of the structured program. The feedback received during the presentation was that there is a lack of clarity in my approach between inductive and deductive reasoning. Since I propose to undertake qualitative research, in general, it has to be an inductive approach of theory building. By proposing the framework, I confused the audience/panel because it was not theory building but theory testing or in other words deductive reasoning. I discussed this confusion with my supervisor, who advised me to read through material on grounded theory and also with the higher degree by research coordinator in our school who recommended me to attend the consortium for advancement of research methods and analysis conference and workshop.

My School, entrepreneurship, commercialisation and innovation centre, sponsored my participation at this conference and it helped me significantly in framing my research

methodology. I understood the concept of grounded theory and the Gioia methodology. In twelve months, my research has moved from a very simplistic focus on defining a movie producer as an entrepreneur to a more detailed study of entrepreneurial failure, resilience and the ecosystem. However, at my one year major review presentation in 2018, unanimous feedback was received that ecosystem was not adding value to my thesis and it will better if it is removed. Hence ecosystem was removed from the scope of my research and it was expanded to include motivation and identity. This resulted in a change of title and finalising the title as: *Coming to a Screen near you: Investigating the entrepreneurial motivation, failure and resilience of movie producers in producing movies.*

1.6 Notes on Methodology

This research did not have any preconceived hypothesis that will unground the theory from the data. We (it is a rule that the ethics clearance will be issued in the name of my supervisors) have secured human research ethics committee clearance for our research (H-2017-194) and I conducted extensive and multiple set of interviews with 27 movie producers and 18 other movie industry stakeholders. The sample set of producers was selected based on the concept of theoretical sampling (Strauss and Corbin, 1994), where a decision to interview only those producers who have experienced failure and exhibited resilience by launching their next venture. Subsequently, the data collected was put through different stages of analysis, of coding, conceptualising, categorising and then building on the theory.

This thesis seeks to offer a pathway for better understanding of how entrepreneurs come to terms with failure and if their motivation for entrepreneurship has a role in helping them handle failure better by being more resilient. To this end, qualitative studies are essential and therefore qualitative research methodology was employed in this thesis. Qualitative studies aid in capturing the rich narrative of a life journey and bringing out the emotions experienced by entrepreneurs during the course of that journey. The ultimate goal is to make knowledge available and relevant to both established and start-up entrepreneurs, so that the entrepreneurial process can be better served.

Many approaches to entrepreneurial failure are based on historical information. However, as established from the four publications included, entrepreneurial failure is gaining increasing significance in entrepreneurship literature due to the enhanced levels of entrepreneurial activity across the world increasing the pervasiveness of entrepreneurial failure. This thesis puts forth an argument that analysing entrepreneurial failure without analysing entrepreneurial motivation and entrepreneurial resilience will leave a lacuna in the understanding of entrepreneurial failure.

1.6.1 Philosophical Foundations

The social constructionist perspective can be termed as the epistemological position that this thesis occupies. Though there are many instances of using constructionism and constructivism interchangeably (Bryman, 2012), there is a clear distinction between these two concepts and that distinction is relevant for the approach to analysis in this thesis. Social constructionism states that society shapes the way we see this world and the view to the world is provided by the society thereby giving us a right to criticise society. Social constructivism takes a view that is different and opposed to this, it states that experiences of individuals are unique and they have the right to view the world from their perspective and this right ensures that they cannot be criticised for their views.

This thesis is built on the social constructionist position which acknowledges that concepts such as entrepreneurial motivation, entrepreneurial failure and entrepreneurial resilience are impacted and influenced by a view of the world that is heavily influenced by the society. If there is no involvement from society then it can be argued that the impact of failure will be far less debilitating since the social consequences or costs are taken out of the equation. Instead of being about individual entrepreneurs alone trying to make sense of their environment, it is about the entrepreneurs operating in a certain context. In this thesis that context is the movie industry and the definition of failure and success defined in that industry shaped by conventions, standards and benchmarks of that industry. However it needs to be kept in mind that there are exceptions to this epistemological perspective because similar to every human being, entrepreneurs tend to learn in a social constructionist way in some instances and in some other instances learn in a social constructivist way. The example of learning techniques of movie production can be in a constructionist way but personal grief might be in a constructivist way because each individual grieves in his/her own way.

Research on entrepreneurial failure and resilience is better served by taking up an inter-epistemological approach or in other words not fully subscribing to a positivist view or a hermeneutist view. In other words when building knowledge about entrepreneurial failure and resilience it is better to be open minded about several complimentary perspectives that add up together to provide a comprehensive view. Nietzsche school of thought proposes that facts are not facts unless interpreted or there are no facts as such but only different interpretations (Schacht 1984). This is termed as the interpretive approach that is in league with the constructivist view. Research to understand the external world is different to

understanding the worldview from the perspective of the participants and representing how they perceive the world around them, feel about the world and act (Neuman 2004). The validity of this thesis or for that matter any thesis depends on how well the researcher has been able to capture the world view of the participants. The world view of the movie producers formed by their understanding of success and failure is captured in this thesis. Though this thesis veers strongly towards the deductive reasoning there is an element of abductive reasoning also present. Therefore the direction of reasoning is deductive and abductive, explanation is interpretive and the level of abstraction is the two theoretical frameworks developed.

1.6.2 Ethnography and Qualitative Research

Employing theoretical sampling as proposed by Strauss and Corbin (1994), 27 movie producers were selected with a combined experience of seven decades and almost three hundred movies. This research employs a methodology of ethnographic research analysis. Ethnography is used to create a narrative description of individual actions in social, cultural, political, and other contexts (Van Maanen 2011). Apart from accessing print and video materials about the entrepreneurs, in-depth interviews spread over multiple sittings and in one case five years with the entrepreneur are used to reflect on negative emotional reactions to entrepreneurial failure. A detailed ethnographic analysis of the film entrepreneur's journey mirrors emotional highs and lows experienced by the entrepreneur concluding with a negative reaction to failure. This research aims to follow grounded theory (Glaser and Strauss, 1967) with an attempt to generate new theory pertaining to entrepreneurial failure and resilience. The research questions present a brief snapshot of applying the existing literature on entrepreneurial motivation, entrepreneurial failure and resilience to movie production. However, this research aspires to present a different perspective on this existing literature. It is acknowledged that grounded theory is not an approach to be treated lightly because it involves extensive and repeated sifting through data. There will be a personal challenge for me since my background in the movie industry might prevent me from having absolute open mind.

The trustworthiness of any qualitative research is based on four components (Denzin, 1994), which are credibility, transferability, dependability and confirmability. Credibility (~ internal validity) may be defined as how positive researchers can be about their findings. In the qualitative approach, there is no longer the assumption of one true world but rather the possibility of multiple constructed realities. Thus there is no concrete benchmark for validating one's interpretation (Lincoln and Guba 1985). In order to demonstrate truth value, the researcher must show that s/he has represented those multiple realities adequately and that his/her study is credible. To determine the credibility, one useful approach is to submit the interpretation to the scrutiny of those individuals upon whom it is based and seek their response as to its authenticity (Gergen and Gergen 2000). Therefore, after completing the analysis, interpretation and write up were shared with the movie producers/interviewees and further discussed with them to ensure that they concurred with the representation of their views, thus ensuring credibility.

Transferability (~ external validity) refers to establishing the domain to which a study's findings can be generalised. While survey research relies on statistical generalisation, case studies rely on analytical generalisation. This means that the researcher is seeking to generalise a particular set of results to some broader theory. In theory building cases, external validity can be achieved through a robust theoretical support and by replication (multi-case studies). The research design phase is critical in establishing this type of validity (Yin 2003). In this thesis, transferability to other context results from the in-depth literature research conducted in the psychology, organisational theory and entrepreneurship fields that allowed the development of the conceptual framework.

Dependability (~ reliability) involves showing that the study if replicated, would achieve the same results (Lincoln and Guba 1985). Errors and biases can be minimised by providing a clear research protocol and by the development of a raw-database. The raw database increases the reliability of the entire case study as it allows an external researcher to analyse the evidence directly. In short, the risk to avoid is the researcher's biased reading of the data. In the appendix of this thesis, a case study protocol that was used is included. Due to ethics and privacy constraints, the exact database of interviewees cannot be included but it can be stated that the database was derived from the raw database of movie producer members of the South Indian Film Chamber of Commerce.

Confirmability (~ objectivity) implies the certainty that what is being observed is supported by the data and that the arguments are logical. It is critical in the data collection phase. It can be increased by using multiple sources of evidence establishing a chain of evidence, and by having the key informants review the draft case study report. Additionally, an outside auditor-familiar with the phenomena under study can be invited to follow the derivation of any evidence from the initial research question to the ultimate case study conclusion (Lincoln and Guba 1985, Hirschman 1986). Though it was not possible to interview family members due to time and ethics constraints, data triangulation was conducted. First source of information was the movie producers themselves, second source of information was the newspaper articles, press coverage and in some cases biographies about these producers and the third source was interviews with journalists and movie critics. Since the underlying theme of this research is failure, when the producers themselves narrated their failures there was almost no discrepancy with the accounts of other two sources therefore objectivity was ensured.

1.6.3 The Context of Movie Industry

We don't make movies to make more money, we make money to make more movies

Walt Disney, entrepreneur, animator, voice actor and producer

A movie producer is a good example for hands on approach to entrepreneurship (Newth, 2018) as opposed to an arm's length approach. Movie producer has to develop or possess capabilities in four critical entrepreneurial aspects of the business. These four critical aspects are the opportunity recognition in the form of creative aspect, the production execution aspect, the marketing aspect and the financial or business exploitation aspect. Behind the glitz and glamour, there is a significant amount of sweat and effort to get a movie project off the ground and into the theatres. The annual turnover in the movie industry is \$38.6B globally, projected to reach \$50B by 2020, and employs over 2 million people in the US alone (MPAA, 2017). Yet, there is scant research about the movie entrepreneurial process and especially the role of movie producers as entrepreneurs. A movie producer has to exhibit command over creativity in script selection; budgeting; project management; and marketing in order to execute a movie project successfully. These four roles fit in well with Shane's (2003) theory of entrepreneurship that highlights the discovery of opportunity, execution and exploitation.

Building on the ideas initially presented by Venkataraman (1997), Shane defines entrepreneurship as 'an activity that involves the discovery, evaluation and exploitation of opportunities to introduce new goods and services, ways of organizing, markets, processes, and raw materials through organizing efforts that previously had not existed' (p. 4). The nub of the theory examines the nexus between opportunity and entrepreneurial individuals who identify opportunities in the entrepreneurial process. Entrepreneurship is more than a function of different types of people engaging in entrepreneurial activity but also entails identifying opportunities and capitalising on them (Shane 2003). In the movie industry opportunity recognition is in identifying a script that has potential to be a blockbuster and then transferring the script on to screen by executing the movie production project. Movie producers are an integral part of the entrepreneurial process of movie production. They identify opportunities for movie production, assemble relevant cast and crew, and amass the other necessary resources to execute a movie. Movie producers both learn from the process as well as leave an imprint on the process. Defining a movie producer as an entrepreneur means defining the key facets of an entrepreneur that are exhibited by the movie producer.

Independence is one of the most cherished facets or ideal of an entrepreneur. A movie producer tends to have the heaviest workload of all the technicians, cast and crew involved in movie production. A dedicated producer has limited time for rest and relaxation because every department is under his/her control. This yearning for independence is very high in a movie producer and can at some point act as a hurdle to seek professional help but independence is very important for a producer. An entrepreneur takes pride in a sense of achievement, it is very evident in the case of a movie producer who desires both awards (artistic excellence) as well as rewards (financial returns). Risk taking is inherent in many producers, in fact if there is no penchant for risk taking the movies would not have evolved from silent to talkies to colour to 70mm to 3D. However, it has to be noted that entrepreneurs don't just exhibit a willingness to take risks but they actively go out looking for them. Several examples of turn around specialists highlights this fact. Such entrepreneurs actively seek risk by picking up organisations that are bankrupt and turn them around into successful operations. I have personally interacted with several producers, who have literally placed their house on the line by borrowing significant sums of money with the hope that their next production will be a blockbuster. Such producers tend to lose sight of the long term objective and focus on the short term, production to production cycle. A true entrepreneur is innovative by nature spotting the chance for success and focusing on it, there are a few innovative movie producers with mixed bag of success, some were labelled as too far ahead of time thereby denting the self-confidence of such innovative producers.

Self-confidence is an essential trait for every entrepreneur, confidence that leads them to believe in their abilities and confidence that leads them to commit to projects and execute them successfully. However, this self-confidence can quickly become a negative trait when they refuse to acknowledge reality and become delusional in their belief about their ability to execute a new venture. Apart from motivation for success, financial rewards and intellectual glory, a movie producer who enjoys the work of production rather than viewing it as a chore tends to last longer, is motivated to launch new productions and build a strong production house. While learning on the job they develop a vision for their own production style, it might not be visionary but just a compilation of the best practices that worked well on the job. They tend to be fanatical about blockbuster success thereby sacrificing long term vision.

This fanatical attitude is typical of a movie producer, they tend to get fanatical about launching new ventures and gladly or grudgingly sacrifice family life for achieving that goal.

I can vouch for the fact that to make one movie, as a rule of thumb 10 ideas are discussed, then 4 or 5 first drafts are looked into and finally 3 or 4 will make it to the full bound script stage and in those one will be selected to commence the process of casting and principal photography. Despite this rigorous scrutiny, there is a high degree of failure (Sparviero, 2015) in movie business. Hence, it is not surprising to observe fanatical traits in movie producers.

1.6.4 Limitations of Thesis

A thesis cannot cover all the perspectives of a research topic in its scope therefore this thesis does have its limitations.

First, the necessity to integrate knowledge from sociology, psychology, organisational behaviour, management and entrepreneurship meant that certain psychological topics had to be included and covered without getting into too much detail and getting a complete grasp on them. For this reason, concepts such as identity and passion were explored only with reference to entrepreneurial motivation, failure and resilience rather than from a sociological or psychological point of view.

Second, the stated objective of this thesis, to understand the concept of entrepreneurial failure and its implications meant that certain concepts had to be adjusted and realigned to fit in with the narrative on entrepreneurial failure. For this reason, entrepreneurial ecosystem which I think captures the essence of the movie industry anywhere in the world had to be sacrificed. Additionally to narrow down the focus of the thesis to failure and resilience, entrepreneurial learning was not included because that adds a different dimension and enlarges the scope of this thesis.

Third, all the four publications in this thesis represent different versions or iterations about understanding the entrepreneurial process with specific focus on failure and the aftermath, resilience and motivation. Deductive reasoning and in some cases abductive reasoning by nature tends to follow such a pattern. Due to this reason, some of the main concepts underlying this thesis may seem repetitive when moving from one publication to the other. However the sequence of these publications presents the evolution of the concepts and theories as explained in the introduction and sets the plot for motivation before failure, failure and then resilience to failure.

Fourth, this thesis has been conducted for the specific purpose of a higher degree by research at the University of Adelaide and the sample of movie entrepreneurs are from the Indian movie industry, while this offers potential to replicate the study in other movie industries it has to be noted that there might be some cultural differences.

Fifth, the number of participants involved, 27, is a reasonably good number for a qualitative thesis. However it is low compared to the number of entrepreneurs operating currently all over the world. For this main reason, while data saturation in terms of the sample and the

context was achieved, these views cannot be considered as truly representative of all the entrepreneurs who experienced failure. It will be better to consider the sample as contributions to understanding of the problem of entrepreneurial failure that is being studied.

Finally, it has to be mentioned and noted that the necessity of capturing emotions in writing had forced me to represent findings in a systematic and linear manner while failing to capture the emotions of sadness, tears, anger, fear, happiness, pessimism and optimism that were expressed either facially or by gestures. However choosing to write the thesis by publication presented me an opportunity to present the respondents in multiple iterations rather than just one

However, in spite of the limitations mentioned above, the personal aim and spirit of this research is to explore and appreciate the concepts of entrepreneurial motivation and entrepreneurial resilience in relation to entrepreneurial failure. This thesis satisfies that aim.

1.7 Format of thesis and contribution to knowledge

Four journal articles are presented in this thesis. These are reported as per the order in the thesis below. All the publications are listed as publication style, last publication has completed two rounds revision is under review. First publication has been submitted for review, second publication is under review and third publication is ready for submission. All publications are blind peer reviewed.

- 1) Kamineni. R., Lindsay. N. J. and Lindsay, W. A (2019). Movie Producer Motivation for choosing Production as an Entrepreneurial Pathway. Abstract accepted for the *ACERE 2020* conference and full paper prepared for submission to *Strategic Entrepreneurship Journal*.

Key concepts: Identity and passion as motivation for entrepreneurs

Central argument: contributes to theory by providing insights into entrepreneurial motivation in a creative field, including what motivates entrepreneurs to remain in an industry where failure is high

Knowledge contribution: This research contributes to the literature through providing insights into the role of motivation in understanding producer entrepreneurial aspirations. Through viewing entrepreneurship as a process occurring over time rather than as a profession, a movie producer's motivations to choose movie production as an entrepreneurial pathway is linked to how motivations influence the entrepreneurial process at various stages.

Fit with thesis: To understand the concept of entrepreneurial failure and entrepreneurs' reaction to failure it is important to understand what motivated them in the first place to become an entrepreneur.

- 2) Kamineni. R., Lindsay. N. J. and Lindsay. W. A (2019). Entrepreneurial Failure and its aftermath in the Movie Industry. Paper submitted for review to the *Journal of Small Business and Entrepreneurship*.

Key concepts: Entrepreneurial Failure, Mentoring, Enactive research, Ethnography

Central argument: Shifting focus from who and what questions of entrepreneurship, this research focuses on how an entrepreneur copes with failure and where do they channel their emotions.

Knowledge contribution: This research contributes to theory by providing insights into entrepreneurial failure and how it leads into different channels such as mentoring when entrepreneurs grapple with failure. In the process, the research provides a pathway for potentially developing a framework for mentoring.

Fit with thesis: The reaction of entrepreneurs to failure can vary depending on several factors, some can react in a negative way and some can react in a positive way, therefore the aftermath of entrepreneurial failure is captured in this thesis with an understanding of how mentoring can be one of the positive avenues for entrepreneurs to cope with failure.

- 3) Kamineni. R., Lindsay. N. J. and Lindsay. W. A (2019). Entrepreneurial resilience to failure in the movie industry. Paper ready for submission to *Journal of Business Venturing*

Key concepts: Entrepreneurial resilience, attributes for building resilience, entrepreneurial context for building resilience

Central argument: contributes to theory by providing insights into entrepreneurial resilience to failure in a creative field and the manner in which resilience is developed and exhibited in an industry with a high degree of failure

Knowledge contribution: Resilience is a critical component of the entrepreneurial journey and it is vital to assess the resilience of an entrepreneur to understand how they react if their venture fails.

Fit with thesis: This paper presents how entrepreneurs tend to be resilient in the face of failure. There will be entrepreneurs who possess low degree of resilience as well as a high degree of resilience. This paper completes the trilogy of papers that analysed motivation before failure, failure and its aftermath and finally resilience in the face of failure.

- 4) Kamineni. R. (2019). Phronesis, Metis and Enactive Research from the Film Industry: An Exploration of Entrepreneurship as Practice. Completed two rounds of revision, under review at the *International Journal of Entrepreneurial Behavior and Research*.

Key concepts: Enactive research, Phronesis, Metis, Practice theory, Entrepreneurship.

Central argument: This paper has two purposes, the principle purpose is to highlight the importance of employing enactive research as a research method within the context of entrepreneurship studies. Secondary purpose is to build on the concepts of phronesis and metis within the domain of entrepreneurship.

Knowledge contribution: Insightful research employing an enactive method offers a new perspective. It is pointed out that entrepreneuring is a practice that takes up a metis and phronesis approach of adjusting and adapting to the environment that is constantly changing rather than working with a rigid strategy.

Fit with thesis: Points out to the direction in which future research can be conducted in unique cases where the researcher is a practitioner in the industry. This portrays the future direction for this thesis.

Every publication is preceded by a statement of authorship indicating the work undertaken by the authors.

1.8 Summary

This chapter has both introduced and provided an overview of the main thought process and theoretical background that anchor this thesis. This was done by understanding the concepts of entrepreneurial motivation, entrepreneurial failure and resilience to entrepreneurial failure and by explaining the underlying link between these three concepts. Entrepreneurial motivation was presented as the prologue, entrepreneurial failure as the main focus and entrepreneurial resilience as the epilogue.

Background for the research and the philosophical foundations underpinning the research were discussed to provide the reader with a ringside view and general structure of the thesis. Applications, main contribution to knowledge and the limitations were presented individually as well as in conjunction with the four publications that constitute this thesis and follow this chapter.

The basic and central argument is based on the observation that it is not particularly useful to study entrepreneurial failure in isolation and failure can be better understood if it is viewed from a holistic perspective of motivation to become an entrepreneur and resilience to entrepreneurial failure. The existing literature on entrepreneurial failure has not looked at it from such a holistic perspective and narrowly focused on causes for failure. Therefore there is a compelling need to better understand the highly prevalent concept of entrepreneurial failure by broadening the focus.

**2 Movie Producer Motivation for choosing Production as an Entrepreneurial
Pathway**

2.6 To be or not to be an entrepreneur	42
2.7 Life history narrative	44
2.8 Preface to paper	46
2.9 Statement of authorship	47
2.10 Introduction	48
2.11 Conclusion	74
2.12 References	75

2.1 To be or not to be an Entrepreneur

Part of the issue of achievement is to be able to set realistic goals, but that's one of the hardest things to do because you don't always know exactly where you're going, and you shouldn't

George Lucas, entrepreneur, founder of THX, ILM, producer, director

Movie industry portrays an image of glitz and glamour and a very luxurious life style, surely for an industry that has less than 20% (Sparviero, 2015) success rate it cannot be all that positive. The low success rate in the movie industry points out to the high risks involved and the biggest risk taker who has everything to lose if a movie fails at the box office is the producer or the movie's entrepreneur. Unfortunately, a movie entrepreneur has the image of being a moneybag with the sole purpose to pay the bills while everyone else is involved in the creative process. This is a stereotypical misnomer that has been in vogue for many years mainly due to the new entrants entering into the business with limited or no skill in production and enamoured by the glitz and glamour. Film schools have introduced production courses but the enrolment is much lower compared to other technical and artistic courses. Unfortunately there is a belief in aspiring entrepreneurs that they have the expertise because they have access to funds, which is a high-risk belief because production is not just about having money. Movie production is an amalgamation of creativity, prudent financial planning, project management, marketing campaign and distribution ingenuity. It is almost impossible for one person to be blessed with all these talents, so it is imperative that certain talents have to be acquired with experience and learning over a period of time. There are entrepreneurial producers who are very good at bootstrapping and ensure that their movies never go over budget and they do not attempt lavish productions, there are entrepreneurial producers who can be termed as marketing geniuses who have the ability to sell their movie well, there are entrepreneurial producers who are very good at opportunity recognition and have the ability to decide and judge a right script that taps into the pulse of the audience. An entrepreneurial producer who can combine all the above will have a very high chance of success and if a movie fails it is safe to predict that the entrepreneur has failed on one or two of the above vital aspects.

Why does an entrepreneur choose movie production as an entrepreneurial pathway? This is a question that has been put forth to several entrepreneurs for several decades because when a movie ends up as a disaster, the critics and the audience ask this question as they wonder about the need to produce a film. Passion is a word that is heard often in the movie industry, this can be passion for using the visual medium to convey a message or passion for

moulding a written script into a moving image or passion for suspending disbelief. An entrepreneur produces movies with the passion for the art of cinema, an entrepreneur produces movies with the passion of a businessman to make money in the commercial sense and an entrepreneur produces movies with the passion for gaining fame and access to celebrities. All these reasons are valid for an individual to choose movie production as the entrepreneurial pathway. If the reason and the goal is clear then the chances of failure might come down. As reflected in the comment of George Lucas above movie production is all about setting realistic goals and it is an apt expression to summarise the entire process. Some entrepreneurs experience less pain because of their planning and execution while some entrepreneurs experience great pain due to the best laid plans going awry. In conclusion, it is pertinent to state that a movie cannot be made without an entrepreneurial producer and for more than 100 years the role of an entrepreneur in the movie industry has been constantly changing and evolving and it will continue to do so but as long as movies exist entrepreneurial producers exist or even the other way around...

2.2 Life History Narrative

Since this paper and paper three rely on the life history narrative to appreciate the participants' version of their entrepreneurial journey, a brief introduction to life history narrative is provided to aid readers' understanding. The uniqueness of life history is that it almost erases the dividing line between a researcher and the participant. In the case of the movie producers interviewed for this research, there was extensive sharing of information and it was a very collaborative effort because both the participants and I shared a common ground in terms of our shared experiences in the industry. Another important fact about life history is that it need not be comprehensive for example, I did not dwell into much depth about the personal life of those entrepreneurs who participated, but their professional life was discussed in detail and in-depth. As a general rule of thumb, life histories tend to be expansive and broader than other forms of qualitative research. Multiple data collection techniques were employed including analysing biographies (Riessman, 2008), printed material, interviews, observations at work and also reflective notes. In present day context, the online presence and digital avatar has assumed additional significance as a high percentage of information is conveyed through digital space (Lincoln and Lanford, 2019). This is very pertinent to the movie industry that relies on the online space to communicate as well as promote.

Communication through life history offers an opportunity to narrate individual life journey as a story and offers opportunity for questioning and interrogation (Gabrium and Holstein, 1998). Two important points to note are that, first, time is of essence in life history narrative because information can be gleaned over many sittings spread over weeks and months. If not for the flexibility and opportunity offered to me as a research scholar with no other work pressure, it will be difficult to replicate it while juggling other work commitments. Second, if I was not a practitioner from the movie industry it would have been very difficult to contextualise and appreciate the nuances of the personal experiences that were narrated. Life history can assist in our understanding of complex concepts like globalisation, culture (Tierney, 2010) and organisations that enhance and encumber human initiatives (Goodson, 2001). Ethnography was explained in chapter 1.6.2, life history has similarity to ethnography in seeking, collecting and analysing personal experience in order to better understand a cultural and social experience (Ellis, Adams and Bochner, 2011). One crucial area of contribution for life history narrative is in tackling sensitive and emotional issues such as women suffering from domestic violence (Sokoloff and Dupont, 2005) or return of women

and men back to their communities after serving a prison term (Richie, 2001).

Entrepreneurial failure tends to be a sensitive and emotionally charged subject for many entrepreneurs and I have personally witnessed entrepreneurs breaking down into tears, getting very angry, still feeling hurt and upset about the impact of failure. Such emotions could not or would be very difficult to capture in any other format other than a life history narrative.

Therefore whether a researcher examines a phenomenon focusing on entrepreneurial failure, resilience and motivation or personal information pertaining to gender, sexual orientation, religion and ethnicity, life history presents an opportunity to empathise and connect with an individual while at the same time questioning the preconceptions about the group. In this thesis the individual is the producer entrepreneur and the context is the movie industry.

2.3 Preface to paper

The purpose of this paper was to explore the concept of motivation, to understand entrepreneurial motivation so that the concept of failure can be better understood. To gain a better understanding of motivation, two related concepts of identity and passion are introduced to study motivation from multiple perspectives. This paper attempts to make a contribution to the existing body of literature in psychology, organisational behaviour and entrepreneurship. The framework presented in this paper is based on the link between individual identity, passion and motivation. An individual's entrepreneurial motivation is linked to the passion they have for the industry and the role developed as an identity. This link advances the earlier attempts to explain entrepreneurial motivation. Additionally, the framework presented also attempts to highlight the importance of identity, social identity and passion theories for understanding entrepreneurial behaviour and action better. This paper also adds to the debate about the role of entrepreneurial motivation in understanding and appreciating the phenomenon of entrepreneurship.

Statement of Authorship

Title of Paper	Movie Producer Motivation for choosing Production as an Entrepreneurial Pathway
Publication Status	<input type="checkbox"/> Published <input type="checkbox"/> Accepted for Publication <input type="checkbox"/> Submitted for Publication <input checked="" type="checkbox"/> Unpublished and Unsubmitted work written in manuscript style
Publication Details	Kamineni, R., Lindsay, N. J. and Lindsay, W. A (2019). Movie Producer Motivation for choosing Production as an Entrepreneurial Pathway. Abstract accepted for the <i>ACERE 2020</i> conference and full paper prepared for submission to <i>Strategic Entrepreneurship Journal</i> .


Principal Author


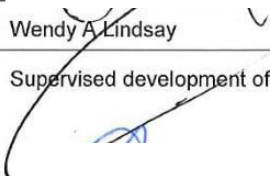
Name of Principal Author (Candidate)	Rajeev Kamineni			
Contribution to the Paper	Conceptualised work, wrote and reviewed manuscript, acted as corresponding author and submitted abstract to ACERE conference.			
Overall percentage (%)	70%			
Certification:	This paper reports on original research I conducted during the period of my Higher Degree by Research candidature and is not subject to any obligations or contractual agreements with a third party that would constrain its inclusion in this thesis. I am the primary author of this paper.			
Signature	<table border="1" style="width: 100%;"> <tr> <td style="width: 80%;"></td> <td style="width: 10%;">Date</td> <td style="width: 10%;">24/09/19</td> </tr> </table>		Date	24/09/19
	Date	24/09/19		

Co-Author Contributions

By signing the Statement of Authorship, each author certifies that:

- i. the candidate's stated contribution to the publication is accurate (as detailed above);
- ii. permission is granted for the candidate to include the publication in the thesis; and
- iii. the sum of all co-author contributions is equal to 100% less the candidate's stated contribution.

Name of Co-Author	Noel J Lindsay			
Contribution to the Paper	Supervised development of work 			
Signature	<table border="1" style="width: 100%;"> <tr> <td style="width: 80%;"></td> <td style="width: 10%;">Date</td> <td style="width: 10%;">24/09/19</td> </tr> </table>		Date	24/09/19
	Date	24/09/19		

Name of Co-Author	Wendy A Lindsay 			
Contribution to the Paper	Supervised development of work 			
Signature	<table border="1" style="width: 100%;"> <tr> <td style="width: 80%;"></td> <td style="width: 10%;">Date</td> <td style="width: 10%;">24/09/19</td> </tr> </table>		Date	24/09/19
	Date	24/09/19		

Movie Producer Motivation for choosing Production as an Entrepreneurial Pathway

Rajeev Kamineni
Noel J Lindsay
Wendy A Lindsay
The University of Adelaide
Contact: rajeev.kamineni@adelaide.edu.au

Introduction

Human motivations influence entrepreneurial decisions whether these are associated with evaluating opportunities, generating resources, or in planning strategies for harnessing opportunities (Shane, Locke & Collins, 2003). Motivation involves an individual's desire to seek a higher social identity or to establish a new identity (Mahto & McDowell, 2018).

There have been a number of human motivations/entrepreneurship related studies undertaken in recent years including Carsrud and Brännback (2011); Carsrud *et al.* (2009) and Chelariu *et al.* (2008) referring to entrepreneurial motivation as a goal orientation directed towards creating new ventures, creating/starting a business and disregarding constraints. What differentiates this research from prior studies is that the earlier studies have focussed on motivation as a goal orientation. This research adopts a different approach in that it looks at individual identity or the influence of identity on entrepreneurial motivation and the role of passion in choosing an opportunity that can be linked to motivation and the choice of an entrepreneurial pathway. This approach is set within the context of the creative industries examining the motivations of movie producers through an entrepreneurial lens.

What motivates individuals to identify entrepreneurship as a career path as it pertains to the creative field of movie production is complex. Exploring the career trajectories of legendary movie entrepreneurs such as Darryl F. Zanuck, Sam Goldwyn, and Walt Disney reveals that they chose movies as their vehicle for entrepreneurship after working in other domains including hospitality (Zanuck), apparel (Goldwyn), and illustrations (Disney). In their earlier non-entrepreneurial years, these entrepreneurs performed self-assessment (Obodaru, 2012), which created a sense of dissatisfaction in what they were then doing prompting life-path changes toward adoption of an entrepreneurship mantle. Had they been satisfied in their previous non-entrepreneurial careers, the movie world and society in general would have missed out on their significant contributions.

There are two types of entrepreneur motivation: Opportunity and necessity (Mota, Braga & Ratten, 2019). Entrepreneurs in the first category tend to identify opportunities due to their passion (De Clercq, Honig & Martin, 2013). Passion can be one of two types: Harmonious and obsessive (Vallerand, 2010). Harmonious passion indicates a compelling intention to continue in an activity that can be controlled by an individual (Hodgins & Knee, 2002). In line with self-determination theory (Deci & Ryan, 2000), obsessive passion refers to a compelling intention to continue in an activity that cannot be individually controlled. Both types of passion spur entrepreneurs to identify opportunities. Entrepreneurs in the second motivational category are motivated due to necessity (Evans & Leighton, 1990; Masuda, 2006). The pull motivation of opportunity and the push motivation of necessity (Van der Zwan, Thurik, Verheul & Hessels, 2016) contribute toward movie producers becoming who they are.

There is a paucity of research into the motivations of movie producers through an entrepreneurial lens; yet, they are entrepreneurs in every sense. They identify opportunities, amass the necessary resources to take advantage of those opportunities, and manage the related risks, while embracing innovation looking to develop innovative end products that consumers want. They have a significant impact on global economies and societies creating both direct and indirect multiplier employment effects to the tune of 1.8 million jobs in the US (MPAA 2019) and 2.35 million jobs in India (Deloitte, 2018) and often generate widespread positive financial and non-financial benefits. Yet, they are often “invisible” in that while they are responsible for making movies happen – creating something out of nothing - it is generally the actors who “grab the limelight”. And, so it is little wonder that little research has been undertaken into movie producer behaviour. But, we need to know much more about movie producers including what motivates them as their actions result in significant financial and other contributions to economies and societies. For example, in 2018, annual global movie industry turnover was \$41.1B (projected to reach \$50B by 2020) with over 2.5 million jobs generated in the US alone (MPAA, 2018). They are arguably one of the most significant entrepreneur groups that exist. However, neither the paucity of research into motivation of movie producers nor the fact that it is a multi-billion dollar industry with a high failure rate are in themselves a rationale to argue that they will provide new insights into the phenomena under study. The main rationale is that movie producers are particularly interesting to understand entrepreneurial motivation because of the intrinsic link between art and commerce and juxtaposition of artistic expression and commercial exploitation. In other words the significant impact movies produced by movie producers have on our cultural landscape in terms of the consumption patterns.

A motivating factor underlying this research is linked to the failures of many films that are still born, only 20 in every 100 films are successful (Moore, 2019). Film failure can emotionally and financially destroy a producer’s reputation, career, and personal circumstances. For every film that fails, there is an associated opportunity cost related to the potential multiple jobs that could have been. Thus, developing a comprehensive understanding of movie producer motivations is essential to ensuring a more sustainable film industry and more sustainable entrepreneurial outcomes.

Tracing the entrepreneurial journeys of 27 movie producers with a combined output of almost 300 movies spanning over eight decades, this research examines what motivates movie entrepreneurs to choose their entrepreneurial paths. The following research questions are addressed: How or what do movie entrepreneurs identify themselves as? What is the entrepreneurial motivation amongst movie producers? What is the nature of entrepreneurial passion amongst movie producers and what role does it play in shaping their future choices?

In answering these questions, this research contributes to theory by building upon previous studies and providing additional insights into entrepreneurial motivation in a creative field, including what motivates movie producers to remain in an industry where failure is high (Sparviero, 2015). The nature of entrepreneurial passion amongst movie producers highlights that passion is an important part of entrepreneurship especially in shaping future decisions. These findings have important implications for the literature on passion, identity and entrepreneurial motivation. In the process, the research provides the foundations for developing a framework for understanding motivation in the movie industry leading to a larger study into movie entrepreneur motivation, failure and resilience.

Theoretical Background

Research in entrepreneurship has a strong connection to the discipline of economics and can be argued to have been built upon the economic principles of supply and demand prevalent in the market and the manner in which markets react to the fluctuations in supply and demand (Kihlstrom and Laffont 1979; Casson 1982). The entrepreneurship literature has advanced significantly in the past three decades with scholars and researchers delving deep into the phenomenon and taking a much broader perspective thereby leading to a broad classification of the research. Research on entrepreneurship can be broadly classified under three main concepts which are the individual entrepreneur, centrality of opportunity recognition, and the vital role of resource generation and allocation (Venkataraman 1997; Shane and Venkataraman 2000; Fisher 2012). Prior research has focused on appreciating and explaining these three main concepts either separately or in relation to each other in terms of launching entrepreneurial ventures and running them successfully or not so successfully (Fisher 2012). Within these three main concepts, the entrepreneur, the person central to the entrepreneurial activity has garnered the most attention from researchers due to their fascination for understanding and defining an entrepreneur (Alvarez 2005; Bird and Schjoedt 2009). Though Gartner (1988) made a definitive statement (questioning whether we should be asking, Who is an entrepreneur?), there exists a significant body of literature that focuses on identifying the differences between entrepreneurs and non-entrepreneurs. Differences were explained due to traits possessed by entrepreneurs such as high propensity to take risk (Corman et al. 1988; Fry 1993), high need for achievement (McClelland 1961), and tolerance to uncertainty (Liles 1974; Venkataraman 1997). Although research on traits plays a major role in the research on entrepreneurship, most of this research did not garner empirical support (Busenitz and Barney 1997; Carsrud and Brannback 2011).

But, the central role played by an entrepreneur is irrefutable. An entrepreneur plays the lead role in the action-oriented script of entrepreneurship (McMullen and Shepherd 2006) and is a central character in theories of entrepreneurship such as entrepreneurial bricolage (Baker and Nelson 2005) and effectuation (Sarasvathy 2001). Such theories of entrepreneurship enhance our understanding about not only the different components of entrepreneurship but also the interplay and relationships among these different concepts. However, while interplays and relationships among resources, opportunities, and entrepreneurs advance our understanding of the entrepreneurial process, these fall short of explaining the concepts of identity and motivation (Shane et al. 2003) for individuals to choose entrepreneurship as a pathway.

Entrepreneurship is often viewed as the pathway to prosperity, development and progress. The vital role played by entrepreneurship and entrepreneurial ecosystems in enhancing the growth and general improvement of a region is well documented (Isenberg 2010). Silicon Valley and Hollywood are touted as, justifiably, the shining examples of powerful engines that have galvanised not just the State of California but the USA in general in terms of rapid expansion and employment generation. Though difficult to replicate, Silicon Valley's and Hollywood's successes have created heightened levels of awareness about the positive impact that entrepreneurship can have on a community, region, state or nation and this has led to governments across the world strive for entrepreneurship focused administrations and governance (Lundstrom et al. 2014) - with varying degrees of success (McCann and Ortega-Argiles, 2016). However, governments typically tend to use policy to lead theory rather than being informed by theory to develop policy (Stam, 2015) thereby ignoring or not channelling effort into understanding how entrepreneurs identify themselves as, the motivation for entrepreneurs and also the relevance of passion for entrepreneurs. An important point to note is that the focus of this research is not on entrepreneurship in general but entrepreneurship

within the context of the movie industry specifically focussing on the key concepts of identity, motivation and passion of a movie entrepreneur.

Identity

Existing literature does not establish the identity of a movie producer, in fact literature on the identity of a movie producer is almost non-existent. Therefore the background of research on identity is presented with an attempt to link existing literature on identity into the specific context of a movie producer. Identity for an individual commences from the beginning of life. When a baby is given a name and that name is referred to as the first point of identity, the process of developing an identity for that baby commences. Upon this name is built the concept of self which again tends to be a reference to identity (Erikson 1994). Employing name as an identification, the baby grows into a teenager, adult and senior citizen while interacting with society and peers, imbibing culture and thereby developing a unique identity (Down and Warren 2008). Developing an identity is an individual process in which the individual tries to adjust to the social and cultural setting surrounding them and develops an identity within the confines of social norms (Yost and Strube, 1992, Cote 1996). Parents, extended family, school, place of worship and other social institutions like workplace and even a social club impact the identity formation for an individual (Mead 1970, Grotevant and Adams, 1984).

Impact of identity formation in an individual is visible from the ambition, achievement, successes and failures. In fact, an individual constantly re-calibrates his/her position in society by analysing the identity that he/she possesses at present against the identity he/she would like to have in the future, in other words their current identity as opposed to the ideal identity. An individual's identity continues to evolve in various stages of their life cycle, phrases like rediscovering and reinventing one's identity are commonly heard when describing the identity of a person (Ashforth and Schinoff 2016). Family or parents, job, education, marital status, life partner's identity can all be defining factors for an individual's identity and can be employed by individuals to aspire for an ideal identity (Ryan and Deci 2000).

Ideal identity can be ideal in their own eyes and in the eyes of the society. Individuals can use identity as a tool for personal, professional and social interaction and relationships. For example a movie lover would naturally identify with other movie lovers and a Star Wars fan can go to the extent of not only identifying with other Star Wars fans but also joining a fan club to proclaim his/her identity thereby exhibiting predictable behaviour in terms of their identity especially social identity and intentions (Stets and Burke 2000, Erikson 1994, Powell and Baker 2017, Ashforth and Schinoff 2016). Entrepreneurial intentions are shaped by the identity of the entrepreneur and the entrepreneur's passion for new ventures is within the boundaries of identity (Murnieks et al. 2014, Powell and Baker 2014). Entrepreneurs with high visibility and popularity like Sir Richard Branson tend to use their identity to not only enhance the brand image of their brands but also as a motivating factor to push themselves further to reconfirm the importance of their identity (Burkes and Stets 1999). Self-assessment is an ongoing process in the identity formation, development and consolidation stages. Self-assessment is a course correction process that individuals go through in order to assess if their current identity is in tune with the aspired identity (Obodaru, 2012). In terms of business ventures, two examples come to mind, the multi-million dollar weight loss industry and the multi-million dollar, especially in South Asia, skin lightening cream industry. In both these examples, the industries thrive due to the influence of the cultural and peer groups in the

society that exert pressure on individuals to create a new identity that is better and improved than their existing identity (Alvesson and Willmott 2002). In other words, the quest for individuals to enhance their identity or create an identity that is ideal.

Ideal identity is a mix of personal identity and social identity (Ibarra and Barbulescu 2010). When two individuals meet for the first time, they exchange their names and then inform each other about their vocation or what they do for a living. Reactions for the vocation will vary based on the individuals' perception of identity in a social context whether the profession is the oldest or the youngest on earth. In fact, in the first meeting itself individuals tend to peg others according to the social hierarchy which can be real or imaginary (Powell and Baker 2014). Social context can be best explained by the social phenomenon labelled as 'networking', this is an exercise at getting to know people with a clear purpose. The clear purpose can be achieving a business goal, furthering career aspirations or climbing up the social ladder. Therefore, individuals have three dimensions to their identity, first dimension is shaped by the family, second dimension is shaped by the work, vocation or profession and the third dimension is shaped by the social group like Entrepreneurs Organisation or Rotary Club. Identity varies according to the standing or status in these three dimensions (Ashforth and Kreiner 1999) and also enhances the credibility and respect (Yost and Strube 1992) for that individual. Credibility is extremely important in any industry more so in the creative arts industry where the bridge between art and commerce is always subject to debate. An individual can excel at any or all three of the dimensions mentioned above and thus enhance his/her identity (Elsbach 1999) but social identity (Dutton et al. 1994) outscores the other two in terms of visibility thereby resulting in long waiting lists or by invitation only memberships to emphasise the importance of this dimension of identity.

Membership in organisations such as the Entrepreneurs Organisation (EO) and Young Professionals Organisation (YPO) is aspirational (Fullagar et al. 1995) with stringent requirements to satisfy and members in such groups tend to use their membership credentials as an indicator for their identity (Down and Warren 2008). The aspirational aspect of these group membership ensures that individuals focus on achieving as per the standards set by such organisations. Both the groups mentioned here are for entrepreneurs and the guiding principle of these groups is to encourage entrepreneurship, thereby individuals aspiring to be part of these groups pursue entrepreneurship as a pathway for building and enhancing their identity (Saks and Ashforth 1997).

Multiple dimensions of identity can create friction and tension between identities because there is scope for conflicting identities. An individual who at home is portraying the identity of a good parent who is warm and affectionate might have to portray an identity of a ruthless corporate leader with little warmth and affection thereby creating a conflict of identities (Bateson 2004; Sveningsson and Alvesson 2003). This conflict of identities might not be as extreme as R L Stevenson's Dr Jekyll and Mr Hyde but nevertheless there does exist a conflict. The importance of these multiple identities and the balance between those identities varies between individuals (Murnieks et al. 2014). It is up to the individual to manage the conflict between different identities and if not managed properly can result in unhappiness or even extreme outcomes (Pratt et al. 2006). Existentialist philosophers like Sartre and Dostoevsky emphasised that an individual is not just for thinking but for acting, feeling and living (Macquarie, 1972), therefore the question of existence or who they are continue to drive individuals to strive for new identities or ideal identity (Ibarra and Barbulescu 2010). Career choices and entrepreneurial decisions are part of this search for new identity.

Choices and decisions for individuals are part of the process for seeking an identity or a new identity and are influenced by the social environment and social group (Ashforth and Schinoff, 2016). An individual's constant interface and co-existence with their peers, friends and family offers material for building a narrative about the self and identity. It can be argued that individuals sign up or gravitate towards social groups that offer them avenues to either satisfy their interests or image building. Therefore groups like EO and YPO that are almost entirely made up of entrepreneurs offer an individual an opportunity to build an identity as an entrepreneur as that is the defining feature of this group's membership. Aspiring for membership in such groups for prestige, recognition and a sense of identity can be a motivating factor or motivation for individuals to undertake entrepreneurship. A fact that has been largely ignored by governments across the world.

Governments across the world issue statements highlighting the prominence of entrepreneurship in their scheme of administration and list out various measures to enhance the ease of doing business in their region. But, they fall short in understanding how an entrepreneur identifies himself/herself. There are several instances of governments injecting significant amount of resources but still failing to spur entrepreneurial activity. In a major industry like the movie industry with turnover across the world running into several billions of dollars, despite very little involvement or participation from government, several entrepreneurs venture into movie production and choose movie production as their entrepreneurial pathway. This missing link in the existing literature is the main reason behind our primary research question in this research. We propose that an individual undertakes self-assessment and, in that process, an individual becomes aware of his/her identity and makes a judgement about whether he/she is happy or unhappy with this identity. Happiness or unhappiness sums up from measuring their current identity and social identity against the ideal self that they would like to have and portray (Rogers 1951). As indicated in our proposed model (figure 1), an individual who is happy with their current identity continues with that identity and there is no motivation to pursue other options and avenues. On the other hand, if the individual is unhappy with their current identity then he/she is motivated to pursue other options and look out for other avenues to develop an ideal identity (Markus and Nurius 1951), therefore our first research question:

Research Question 1: How or what do movie entrepreneurs identify themselves as and how does it relate to their choice of an entrepreneurial pathway?

Motivation

Entrepreneurial motivation does not find the prominent place in literature as it deserves. It can be argued that an entrepreneur's action is an outcome of his/her attitude and behaviour, this argument resonates in the entrepreneurial bricolage literature (Baker and Nelson 2005) and also the effectuation literature (Sarasvathy 2001). However both the theories of bricolage and effectuation while failing to acknowledge entrepreneurial motivation (Carsrud and Brannback 2011) credit factors like financial rewards (Baumol 1968) and traits like the inherent desire to achieve and taking risk as the main reason for an entrepreneur's action. Rewards and results can drive entrepreneurs but the missing link here is motivation, rewards and results motivate entrepreneurs to take up entrepreneurial opportunities. Research that attempts to link internal and external factors with entrepreneurial motivation (Busenitz and Barney 1997) do not offer sufficient evidence to establish a link between entrepreneurial motivation and entrepreneurial behaviour. The metamorphosis of a non-entrepreneur to an entrepreneur is very interesting from both the academic and practitioner perspective, the

motivation for this change or the reasons for entrepreneurial motivation are not presented in a convincing manner in the literature (Mahto and McDowell, 2018)

Scott Shane (2003, p 258) states that "the willingness of people to play the game" is an essential pre-requisite for the entrepreneurial process. If aspiring entrepreneurs do not abide by the rules of the game then they will naturally lose out on the process of entrepreneurship. These rules can be written or unwritten about the opportunity recognition, team building and allocation of resources. Motivation can be a crucial component for driving an individual into the entrepreneurial process (Carsrud and Brannback 2011). Human motivation can be the key defining factor to differentiate between an entrepreneur and a non-entrepreneur. In a way, motivation can be the difference between an individual choosing a 9 to 5 job or the 24 by 7 grind of entrepreneurship. For an individual to take the next step and move into the role of an entrepreneur, motivation is essential and lack of entrepreneurial motivation indicates that there will be no change into the role of an entrepreneur (Miller et al. 2012). Though intuitively, entrepreneurial motivation is critical for entrepreneurship there has been limited research on this construct (Shane et al. 2003, Miller et al. 2012 and Grimes et al. 2013). Motivation is the conduit connecting intention and action, entrepreneurial motivation is the link that can connect an individual's intentions like, I want to own a book store or I want to own a café to the actual action of setting up a bookstore or café, therefore it is essential to understand entrepreneurial motivation better (Bird and Schjoedt 2009; Carsrud and Brannback 2011).

Extending the argument about understanding entrepreneurial motivation further, it can be argued that due to the lack of proper understanding about entrepreneurial motivation, historically, academics and practitioners have readily accepted financial benefits and enhancing the profit as the main factors motivating entrepreneurs (Knight 1921, Schumpeter 1934, and Kirzner 1985). Though a considerable body of literature exists on this perspective, empirical support and justification was not consistent and also had clear limitations in terms of not taking into account non-financial aspects like identity, independence, choice of life style and image that can be motivating factors for an individual's entrepreneurial aspiration (Shane et al. 1991, Kolverid 1996, Busenitz and Barney 1997, Amit and Zott, 2001). This lacunae is more pronounced in the case of failing to explain how social entrepreneurship has occupied the main stage of entrepreneurship teaching and research in recent years. The fundamental premise of social entrepreneurship is betterment of society and that is a significant motivating factor (Miller et al 2012; Grimes et al. 2013). The focus of this paper is to explain the phenomenon linking passion-identity-motivation and their link to the choice of entrepreneurial pathway, while the movie producers are the ideal case to study the phenomenon from a broader perspective. To better understand motivation, identity is presented in the earlier section because identity and individuals' quest for identity is one of the major foundations for human behaviour (Ashforth and Schinoff, 2016).

The pursuit for identity, whatever that identity might be, influences the motivation and choices that an individual makes (Markus and Nurius 1986; Larkin 1987; Ashforth and Schinoff 2016). The choice of pursuing an entrepreneurial pathway is a challenging decision for many individuals. Challenge lies in choosing a safer option like a full time job with steady income or a riskier option like entrepreneurial venture where the income is not guaranteed. Being exposed to entrepreneurial activity right through their formative years ensures that entrepreneurship is imprinted on the minds of individuals while forming their identity. It is evident in a business community like the Marwaris of India, who have exhibited a flair for business and head many leading family businesses that have survived into the third and fourth

generations (Bakhru, Behera, Sharma, 2018). The relationship between choosing entrepreneurship as a career option and the individual identity has been empirically tested and established in the literature (Lounsbury and Glynn 2001). Interacting and growing up in a culture of entrepreneurship where the professional and social interactions are with other entrepreneurial families creates a lasting impression on young minds during the stage of forming an identity and clearly motivates youngsters to follow or emulate the path of their parents and family members. Apart from the community example from India, this was established in the literature through studies from Sweden (Lindquist et al 2015), United Kingdom (Walter and Heinrichs 2015) and Germany (Chlosta et al. 2012).

As an example, it will be worthwhile to briefly look at the case of Samuel Goldwyn, one of the leading movie producers from Hollywood and renowned for his Goldwyn touch that changed the fate of a movie at the box office. Samuel Goldwyn was born as Szmuel Gelbfisz to Polish Jewish parents and struggled in life to eke out a living as a garment factory worker and then a glove salesman (Berg 1999). Goldwyn was not happy with his identity and upon self-assessment and self-realisation (Obodaru 2012), decided to change his identity and he started with his name changing from Szmuel Gelbfisz to Samuel Goldwyn and from a salesman to an independent movie producer and also a studio owner. Goldwyn is a classic case of developing identities as per demands of the situation and finally settling into an ideal identity. The result of self-assessment and self-realisation can be satisfactory or not satisfactory for individuals. If they are satisfied, there will be no change in identity (Strube 1990) but if they are not satisfied, they will go on a quest to change identity (Yost and Strube 1992) and that quest can be entrepreneurial as was the case of Goldwyn.

An individual can be unhappy with the outcome of the identity assessment because it might not be the ideal identity or the identity is not in consonance with the cherished principles and image perception of the individual with respect to the position in society. Another common reason is for individuals to feel that they are identified as jack of all trades and master of none thereby motivating them to develop an identity that portrays expertise in a particular area. For either of these reasons, individuals will be motivated to change their identity or improve their identity based on their passion for a particular field, in this case movies, or for pure commercial reasons, or for becoming popular and attain a celebrity status through the media (Nicholson and Anderson 2005) thereby enhancing their status in the society. Such receptive individuals tend to get attracted to the most popular career choices available and movie production is one of those popular and glamorous career options especially in countries where the movie industry is very strong both from a financial and cultural angle. In such countries, individuals tend to grow up in an atmosphere where movies are discussed regularly, analysed threadbare and are part of the culture thereby igniting a passion for choosing movie production as an entrepreneurial pathway. Once individuals start looking out for other avenues to develop an ideal identity, entrepreneurship might come into focus if these individuals are in social groups or family environment that supports and encourages entrepreneurship. The context of discussing and dealing with entrepreneurship on a daily basis naturally motivates individuals in that setting to choose entrepreneurship as a pathway for achieving their ideal identity. There might be different factors that motivate entrepreneurs (Shane et al. 2003; Carsrud and Brannback 2011) to choose the path of entrepreneurship rather than any other avenue and these can be classified under the broad category of opportunity and necessity (Mota, Braga & Ratten, 2019), therefore our second research question:

Research Question 2: What is the entrepreneurial motivation amongst movie producers and how does it relate to their choice of an entrepreneurial pathway?

Passion

On Ash Wednesday, in the year 2004 (25/02/2004), a movie titled *The Passion of the Christ*, released in screens across the world generating unprecedented biblical and cinematic debate about the merits and demerits of this movie (Garber, 2006, p.1). Specific mention was made about the word passion and its use especially in relation to Christ. Passion is a word that invokes images of fierce commitment, single minded drive and going the extra mile. Passion is cited as an essential part of the psychological make up of an entrepreneur that enhances chances of success, growth and survival (Drnovsek et al. 2016; Mooradian et al. 2016; Stenholm and Renko, 2016). Dualistic model of passion was developed by Vallerand et al. (2003) to explain the multifaceted nature of passion. The two dimensions of passion are labelled as harmonious passion and obsessive passion. In a nutshell, harmonious passion is something an individual chooses out of free will and motivates him/her to be identified with that activity. Opposed to harmonious passion is obsessive passion that an individual possesses and will not give up until it is completely exhausted and by the end of it is drained out of the system. In the literature on entrepreneurs passion is acknowledged to play a central role and entrepreneurs are described as passionate as well as obsessive (Cardon et al. 2005; Cardon et al. 2009, 2012; Fisher et al. 2018). Though there are limited empirical tests pertaining to passion in the entrepreneurship research, it was employed in the context of sports, education, music, art (Ho and Pollack, 2014). During the course of this research, several movie producers introduced themselves as movie producers rather than someone who produces movies. Though the difference is subtle, this according to Vallerand et al. (2003), is the difference between someone who is treating their vocation as just a job and someone who identifies their vocation as their identity. Harmonious passion and obsessive passion lead to varying experiences and impact (Vallerand, 2015). Harmonious passion ensures concentration and a clear passage of positive emotions especially while engaging in the activity that one is passionate about (Vallerand, et al. 2006) as opposed to obsessive passion that might result in positive or negative outcomes at the cost of sacrifice and pain on many other counts (Vallerand et al. 2008). This is pertinent in the case of entrepreneurial passion.

Entrepreneurial passion is connected to the role identity of an entrepreneur (Yitshaki and Kropp, 2016), if an entrepreneur chooses to pursue his/her passion irrespective of the risks and uncertainty then that passion is the motivating factor. In an entrepreneurial journey passion makes its presence felt during the start-up phase (Vujnic and Corner, 2010) where invention, innovation and development play an important role. Founders and first generation entrepreneurs tend to be more passionate about their venture than professional managers (Morris et al. 2010). Passion also varies according to the importance of the venture to the identity of an entrepreneur. If the entrepreneur chooses to use the venture as a key identity defining factor then the passion will be much higher than for an entrepreneur who is treating the venture as just a job (Collewaert et al. 2016; Murnieks et al. 2014). Situation also plays an important role in passion being harmonious or obsessive, in fact both these types of passion are found in entrepreneurs but they exhibit one or the other based on the demands of the situation thereby making passion dualistic in nature (Vallerand 2015). Existing literature on passion in entrepreneurship indicates that harmonious passion is dominant and is associated with positive outcomes in entrepreneurs (Ho and Pollack, 2014). On the other hand obsessive passion has a negative relationship with positive outcomes but was found to be very strong in sportspersons driving themselves to achieving that gold medal and also serial entrepreneurs

(Amiot et al. 2006; Sheard and Golby 2009; Omorede et al. 2013; Thorgren and Wincent 2015). Though the prevalence of one type of passion over the other in entrepreneurs is not established beyond doubt, literature on the dark side of entrepreneurship (Kets De Vries 1985; Wright and Zahra, 2011; Spivack et al 2014) suggests that the obsessive passion of an entrepreneur results in undesirable outcomes irrespective of entrepreneurial success or failure.

Entrepreneurial success ensures that the venture continues to operate and expand, an entrepreneur who uses the venture as an identity treats success of the venture as personal success (Fisher et al 2018). When it comes to resource generation, team formation, thought process about success and in a way predicting success, passion plays an important role (Schindehutte et al. 2006; Mooradian et al. 2016; Cardon 2008; Chen et al. 2009; Murnieks et al. 2016). Commitment is an essential component of entrepreneurship and Hisrich (1990, p.209) defines entrepreneurship as a commitment that is essential for sustaining a venture. Passion drives the commitment and the necessary perseverance especially in the start-up phase of the venture when there are too many moving parts and a sense of insurmountable odds (Foo et al 2009; Cardon and Kirk, 2015). In industries like the movie industry that comes under the broad domain of creative arts, the environment is constantly changing and the audience/customer tastes also change, thereby necessitating a combination of passion for the goals of the venture and persistence that helps in crossing over the line from failure to success (Tang 2008; Drnovsek et al. 2016; Mooradian et al. 2016). Passion is the motivating factor that drives entrepreneur to go the extra mile in building an identity. Passion influences opportunity recognition which in turn motivates the choice of an entrepreneurial pathway and we focus on this aspect and not on the necessity part of the motivation. An individual with either harmonious passion or obsessive passion spots the opportunity and pursues it as an entrepreneurial opportunity. Of course, it can be argued that because of the passion of the individual, he/she was able to identify an opportunity that could not be identified by others, therefore our third research question:

Research Question 3: What is the nature of entrepreneurial passion amongst movie producers and the role of passion in choosing an opportunity that can be linked to motivation and the choice of an entrepreneurial pathway?

Method

Alex Haley (1976), mentioned that when an individual's family, lineage and ancestry is discussed, in a way, the discussion is about every person on earth. This statement from the author of *Roots* reflects that right from birth, human beings are controlled by events and situations around them that end up connecting them to their roots (Atkinson 2002, p 121). Therefore, narrating incidents, successes and failures, or history is a method through which life is constructed (Hatch and Wisniewski, 2003). The stories or episodes about movie producers that reveal their entrepreneurial motivations constitute their life histories and is a relevant data collection method (Bathmaker and Harnett, 2010) used in this research. Life history was established as a methodology that can be placed into a context as well as personalise a respondent's story (Atkinson, 2002). The impact of incidents, encounters, and interactions that form into life history, and its various dimensions, is the focus of this research, highlighting the effect of specific events and decisions without detracting from the significance of the individual's personal values and emotions (Pamphilon, 1999). Employing a life history approach, interviews were conducted with 27 movie producers. These 27

producers were carefully selected from a list of registered members with the film chamber of commerce taking into account their experience and diversity.

A life history approach entails collecting multiple stories from respondents' lives; hence, a select group of movie producers from the list of 27 were interviewed multiple times with a specific focus on entrepreneurial aspects. This approach aided in appreciating the motivations that drove them toward entrepreneurial paths in the movie industry. There were two important reasons for choosing the Indian movie industry to conduct this research. First reason is the size of the industry evident from the fact that the central board of film certification (CBFC) has certified 1986 movies in India produced in the year 2017, significantly higher than the 700 produced in the USA. This establishes that the Indian movie industry is the largest in the world in terms of its output. Second reason is that lead author in this research worked in the industry for close to a decade thereby establishing a network bringing in his deep, rich, first-hand knowledge of the Indian movie business through his involvement in the financing, production, marketing and business development in movies. He is not just someone who has interviewed movie producers, but a key member of the producers' circle. His contribution adds authenticity to the story because of his first-hand experience.

This research did not have any preconceived hypothesis that will unground the theory from the data. Extensive and multiple set of interviews with 27 movie producers and 18 other movie industry stakeholders were conducted. The sample set of producers was selected based on the concept of theoretical sampling (Strauss and Corbin, 1994), where a decision to interview only those producers who have experienced failure and exhibited resilience by launching their next venture. Subsequently, the data collected was put through different stages of analysis, of coding, conceptualising, categorising and then building on the theory.

Snapshot of Indian movie producers interviewed

Role	Gender	Experience	Movies and years' experience
Producers (first and second generation)	Male (26)	Post-graduates, under-graduates and high school graduates who have expertise in a range of backgrounds from movies to accountancy, business, engineering, architecture, computer science and photography. All are Indian nationality but three have significant experience in the USA that informed their Indian producers' role.	Between three and 170 movies over a period of six decades.
Producer (first generation; married to an actor)	Female (1)	Post-graduate with expertise as a child counsellor and producer. Indian nationality.	Six movies over 23 years' experience.

Results

This section provides a summary of the results flowing from the interviews undertaken with the 27 film producer participants in this research.

Producer 1: Very senior in the industry (45 years), second generation (father started the company more than seven decades ago), distributed close to 600 movies and ventured into movie production. Was a chartered accountant by profession, when he did his self-assessment, he realised that he was not a successful chartered accountant and he was not happy with his identity, so he wanted to change his identity. He joined his father in the movie distribution business and then ventured into movie production. Harmonious passion and known to be risk averse. Winner of national award for best producer, respected figure in the movie production fraternity. Very happy with his current identity.

Identified himself as a risk averse and cautious entrepreneur, changed his identity from a not successful chartered accountant to a successful movie producer. Considers himself semi-retired now. Harmonious passion best summed up in his own words:

If you are jumping from the first floor only your hands will break, jumping from the second floor, your legs will break, if you are jumping from the 4th floor your entire body will be torn into pieces be careful. That is what we have to do in the movie industry and that is what we have to learn to be very careful.

Producer 2: Entered the industry as an intern cashier 48 years ago in a movie production company, moved up as an executive assistant to a leading press baron who was also a Member of Parliament, and movie producer. Undergraduate degree in commerce presents him an opportunity to work in a bank. Works in a bank for 2 years full time while continuing as a cashier in the movie production office. Mentored by uncle and trained under him to learn the nitty gritty of movie business. Commenced active role as a distributor, due to financial losses as a distributor faced an identity crisis and in the mid-eighties decided to become a producer. Produced 32 movies, had successes but the last film was a massive flop resulting in his entire life savings being wiped out. Obsessive passion, does not know any other business other than movie business, still looking for that elusive success to make a grand comeback. Trying to come to terms with his current identity.

Identified himself as a showman, the way he dresses and image he portrays, and a high stakes entrepreneur, changed his identity from a failed distributor to a successful producer and then changed identity again as a mentor and senior figure after experiencing failure as a producer. Considers himself forced into retirement and donning the hat of a mentor and trade body office bearer now. Obsessive passion best summed up in his own words:

But till today I am in a rented apartment only. Credibility is there that is important. I am serving the chamber, 9 years served as Secretary, next year I am going to be President. I used to advise new comer producers, new artists. Any dispute between producer and distributor, or dispute between producer and artist, all disputes, I am solving. My children settled, I have not settled, no problem, but till today I am not dependent on my children.

Producer 3: Chartered accountant by profession and it is his full time occupation, heads his own accounting firm and entered into movie production 17 years ago encouraged by some of his movie actor clients. Produced as an independent producer as well as executed projects for a leading multi-national movie corporation. Very successful chartered accountant but not that successful as a producer. Harmonious passion as he enjoys the process of movie making but

is confident that he can always fall back on to his professional career so is not too emotional about. Exited movie production business thrice and then came back again. Good at building networks and staying very loyal to his close group of friends.

Identifies himself as an auditor and not as an entrepreneur, in other words he produces movie but is not a movie producer. Retained his original identity as he was happy with that identity. Motivated to produce movies only because of the recommendation of his movie actor clients and pursues production as an opportunity to diversify. Considers himself neither successful nor a failure as a movie producer. Very harmonious passion and in fact bordering on no passion can be summed up in his own words:

What would I advise if a new comer wants to come into the industry? If a new comer wants to come into the industry without any knowledge of the movie production, I would definitely say no to him because even today whatever we experienced in 2002 when we produced our first movie, the same situation continues even now for a new movie producer. Any new movie producer whether he is big or small, I am sure the industry will take him for a ride. That's the unfortunate part of it, there is absolutely no honesty anywhere. Instead of supporting they are taken for a ride, there is no ecosystem and such support, we were taken for a ride. Even today for any new comer the same situation prevails.

Producer 4: Heading into his 50th year in the movie industry, entered the industry immediately after high school, has a very successful track record and clout in the industry. Produced more than 30 movies and considers himself as a quintessential movie industry person. Commenced career designing posters for movie publicity and still considers publicity as his forte and unique selling proposition that differentiates from other producers. Has rapport with the leading stars and commands respect from them due to his control over the production process. Keeps reworking on his identity constantly, changed identity from a publicity man to a distributor, to a producer, to a leader of producers, to a politician and now a senior producer. Clearly displays ambition and takes pride in the fact that he has moved up the ladder of society by sheer effort.

Identifies himself as a successful entrepreneur, yes successful entrepreneur. He does not just produce movies but he is a movie producer and that identity is very important for him. Constantly keeps self-assessing and trying to build an ideal identity. Obsessive passion and does not take failure easily yet he wants to be remembered as someone who was always rendering service to the industry. Quest for this identity and his obsessive passion are reflected in his words:

My bottom line is work is worship and whatever we do we have to do with commitment and effort. Right from the days I was pasting posters, I had this work ethic and I stuck to that work ethic. I used to climb on a ladder and stick posters myself, I used to tell the others who were sticking posters to follow my instructions and I used to show to them by doing personally. I knew all the poster sticking boys names personally, I used to pay them and treat them with respect. I suffered a huge loss and a big monetary blow with one movie. Then, I started from scratch, again from zero it was like turning the clock back by almost 20 years, when I had to start with nothing. I launched 4 movies simultaneously, I did not want my last failure to defeat me. I was possessed with the obsession to clear those losses. I did

it, I cleared all my losses with these films. I cleared all the debts with interest and that made me get into the good books of not only the industry but also the financiers.

Producer 5: Second generation producer continuing the production legacy of both his father and father-in-law. MBA from the USA and was pursuing his ambition of making it big in the US financial sector when an emergency call from his mom to rescue their family business from bankruptcy brought him back home and into the movie industry. Initially not interested in the movie business but had to step in to save the family. Very professional approach to the business and is not fixated with the idea of producing few movies every year, in fact takes a break from production when the situation is not favourable. Harmonious passion as he approaches the business with caution. Initial identity as a banker, forced to change his identity to a producer. Motivation was to keep the family business running and at the same time deliver quality product.

Identifies himself as a thinking entrepreneur delivering quality, he takes pride in winning awards and reluctantly bends to the demands of commercial cinema. It is important for him to be perceived as someone who encourages and introduces new talent into the industry. Harmonious passion, willing to take a break if the terms are not favourable. His attitude is summed up in his own words:

Simultaneously, I also had lot of passion for making different kind of movies. That was my passion, my personal passion. I started a separate company, and I wanted that company to make different movies different from the regular commercial movies. So while I was looking after the main organisation, I was also producing movies under a new company name. My first movie the reviews were phenomenal, it was rave reviews and the movie picked up and it ran for 25 weeks in many centres. Commercially it was a very successful movie for me and, the company also won 6 awards.

Producer 6: IT consultant from the US, though his grandfather was a very senior producer who produced more than 30 movies, there was a gap and no one from the family took up movie production. This producer moved out of the country and established an identity as a successful project management and IT consultant in the US. But a close childhood friend pursued acting as a career and tasted success, this actor friend encouraged him to collaborate and become a movie producer. Though he was not unhappy with his identity, he pursued a new identity. Motivation to change the identity was his friend's encouragement and support added to the fact that he had a latent desire to continue his grandfather's legacy. Commenced as CEO of a movie production company then branched out into own production. Harmonious obsession as he considers movie production as a profession and continuing a legacy.

Identifies himself as a professional producer who wants to operate movie production like a corporate set up, down the lane aspires to be a director because he is impressed with the creative side of movie making rather than just the commercial side. Changed identities though not unhappy because he was motivated by a friend and displays harmonious passion as he takes a detached holistic view of movie production as portrayed in his words:

At the end of the day, this is an industry where we need lot of money to purchase films and we have to collaborate with theatres and exhibitors and lot of people. The industry is structured in such a way that it is easier to secure production funds rather than money for distribution, so that was one thing and creating content. Production

has a creative element to it. That is the primary reason why I wanted to be in the production side of the business not just as a cash machine for the production requirements but to be a part of the creative process per say and down the line there could be a director dormant inside which I could become at some time in the future.

Producer 7: Second generation producer, father was a legendary writer as well as a producer and he introduced son into movie production right from the age of twelve. Did not have any other identity than that of a producer from a very young age. Understands the craft of movie making due to the deep domain knowledge gathered on location of movie principal photography. Passionate about movies not just for commercial reasons but for artistic pursuit also, strong belief in world cinema and regular attendee at Cannes. Only identity he has is of a movie producer, built upon this identity by heading national trade bodies and guilds for movie producers. Motivation to continue production is a harmonious passion for the craft of movie making and is not obsessed with churning out products.

Identifies himself as a student of cinema entrepreneurship, in fact calls himself still in the kindergarten of cinema despite living in it since the age of twelve. Never changed identity and wears his passion for cinema proudly on his sleeve. Believes in making a mark and leaving an imprint so that knowledge can pass. Harmonious passion as highlighted in his words:

In this long innings of myself, I don't see myself as a success or failure but I am still in my KG (kindergarten). If we have passion for movie making nothing will stop you and we will keep on making movies. End of the day, we had people who worked with us, wanted their movies to run not to just make money. Going to Cannes, we meet 10 people, we watch lot of movies and learn. It is a learning from other language films, best is to watch movies when you go to the film festivals, meet people, speak to people. Film festival is a place where, that's why it is called festival. Festival means, celebrating, meeting 10 people connected with cinema and they bring in ideas.

Producer 8: Young first generation producer, was unhappy with his identity as an architect because he felt he has reached the "glass ceiling" and he wanted to do something different. He claims to have fallen in love with the architecture of movie making. Started with promise and delivered cult classics that were off beat as well as commercially successful, faltered with a few false steps that landed him in financial trouble and got back on track after two harrowing years. Analysed the process of movie making in-depth and created a successful template for ensuring the entire process is streamlined thereby reducing the chances of failure.

Identifies himself as an entrepreneur who wants to do things in his own way rather than working for someone. Was not happy with his identity so was motivated to change course and his harmonious passion for movies made him choose movie production as the entrepreneurial pathway. Tends to be detached about success and failure and wants to be very efficient in the process of movie making thereby reducing the risk factor, this is reflected in his words:

I was used to seeing these things happen in a structured way so cinema took a back seat, I went and did 5 years of architecture and started, I finished my course and came back and interestingly I wanted to get into movies at that point of time. Did not like the industry, but, I think I always wanted to do things on my own, did not want to work with somebody. For me I don't think it was in my grain to work under somebody, that's why I decided to go back and go for architecture. Even in architecture I set up my own office, the day after I completed my course, I didn't work with anyone. So the entrepreneurial spirit was there right then. Once I decided that I wanted to produce a film, I said we went through the do's and don'ts like what is the current industry and how does it do.

Producer 9: First generation producer, never intended to be a producer and was interested in becoming a "big businessman". Chose the pathway of movie production due to the encouragement of his first cousins who were into acting and his brother who was into production. Commenced as an executive producer and a partner in a production company and moved up as a full-fledged producer. Unhappy with both the identities of a software tutor and a garment exporter, wanted to be an entrepreneur. No obvious passion for the movie industry but passion for success and recognition.

Identifies himself as an entrepreneur who wants to make money and not exactly as a producer, gave himself a rating of 7 or 8 out of 10 because of his ability to work on improving continuously. Very keen on ensuring that costs are controlled and profit margins rise. If not for the encouragement from his cousins and brother, he could have chosen any other part for entrepreneurship not necessarily movie production, harmonious passion as he is more focused on quality and brand value rather than just financial success, this choice is summed up in his words:

The thing is like that I never dreamt of being a producer at all, I wanted to be a big business man and I wanted to make money. I wouldn't have been in the industry itself if my actor cousins were not supporting me. One thing what I see is once you have the right content with you, it doesn't matter what size you are, you have to cling on to that one right content, you can grow with that right content, that is the biggest asset you have. I believe the whole industry, if it runs out of content, once you have the right content in your hand that will always save you.

Producer 10: The only female producer in our sample, this is not an exception and it is almost a rule in the movie industry. If we take the case of Hollywood, despite more than 50% of the US population being women, there is a significant gap between the genders in Hollywood film and television production (Erigha, 2015). Including all technical roles also does not help their cause as less than 20% of such roles were performed by women (Lauzen, 2019). Though there might be several reasons attributed for underrepresentation of women in the role of a producer, it is a fact that women producers are few and far. This female producer was happy in her career and identity as a child counsellor but her husband is an actor and he wanted to produce and he could not find the right team to manage his production so his wife steps in to steady the production and dons the mantle of a producer. Changed her identity due to circumstances and not by choice, motivation was to ensure that her husband's financial position and by default their family financial position did not suffer.

Identifies herself as an entrepreneur out of necessity and not of opportunity, sacrificed her career to safeguard her husband's career and built credibility in the industry. Harmonious passion and not obsessed with the idea of producing movies, only produces if her husband is creatively involved and if she can control the finances. Her image of a producer by default is aptly conveyed:

I think I was bold enough to go through such a sort of thing. I took a risk and went in there. It was not by choice, I was forced into it. I was a child development and family relationship counsellor, I had a guidance clinic on my own and that was my career. I gave it up entirely and I don't talk about that, I don't ever talk about it. I was the first one at that time, I was the first batch of MPhil student at that time, in 1989 and then I became a producer.

Producer 11: Professional who worked for a corporate organisation, adept in financing and then moved into managing production. Was a consultant with education from top ranked engineering school and a top ranked business school. Changed his identity from a consultant to a movie financier and producer as a mid-career change looking for new challenges. Motivation was to streamline and professionalise the movie lending and producing businesses.

Identified as an intrapreneur and not as a financier or a producer. Professes to have no passion whatsoever for the movie industry and treats it as just a business opportunity as portrayed in his comments:

I had my doubts I didn't want to get into it for the simple reason that our industry was not professional enough and I didn't find a lot of professional long standing companies in the production or the funding business for films. Probably my expectations were different, so that was the time and it was almost like force fitting me into the industry as I was seeing the company's money going out and getting into all directions so I thought I should guard this because I was into this trip of building my company. It was more like building an institution, building a long term organisation kind of a thing so that's how it started.

Producer 12: IT consultant in the US with no background or interest in movies but just perceived it as an opportunity to indulge in a new challenge. In fact, he comments that it looked like the "easiest thing to do". After spending a decade as an IT consultant was on the lookout for a change of direction and though not unhappy with the identity was looking out for a change of identity rather than a "behind the monitor job". No strong passion for the movie industry and viewed it as a business opportunity with a short learning curve.

Identifies himself as an entrepreneurial manager of the process, not as a producer or as the one in control but as someone who has to manage the director, the stars and the crew. Neither harmonious nor obsessive passion, approached it as business opportunity and after failure treated it as a challenge to prove a point that success can be attained in this business that became the motivating factor as evident from:

Now we had a point to prove that we had to bounce back. After these bad experiences, we kept doing projects, we decided to focus on content rather than blindly going with what the director was coming up with and not being involved in the creative part of it. What we decided was that we will get involved and do small movies which is content

oriented. So then we did one movie and it was purely content based and it became a big hit in terms of the return it gave us a 500% return.

Producer 13: Third generation financier, distributor and producer. Commenced his journey 36 years ago under the tutelage of his father. His company was a leading financier and at any given point in the 80s and 90s was financing almost 70 percent of the leading producers. Known to be a tough but fair negotiator, there has been no change in the identity of this producer, motivation is to run a business that they have been involved for more than 60 years, now his son is the fourth generation into the business. Motivation is to continue being successful at the business that he has in-depth knowledge about.

Identifies himself as an entrepreneur and he wears his entrepreneur heart proudly by heading a leading global organisation for entrepreneurs. There is no particular passion for movie production but the obsessive passion is for success and not losing his investment. The sheer volume of his movie business portrays the dispassionate manner in which he runs his operations as summarised in his words:

Now I do the entire value chain, finance - produce - distribute - exhibit across the world (theatres in London, Birmingham, Sharjah, and Dubai) audio label, video label, editing post studio - restoration- new media - hiring still cameras for photoshoots. I am an entrepreneur always looking for the gap to fill - may not be financially beneficial at the moment but look to grow the opportunity. As a business since 1958, 1800 plus movies in terms of copyright acquisitions and 300 plus stand alone in terms of finance where I have not acquired the copyrights.

Producer 14: Passionate movie producer who claims to have been passionate about movie from the age of 3. Continuous self-assessment and changed identities periodically to finally arrive at an identity that he is most comfortable with and perceives to be the ideal identity. Changed identity from a paint salesman to a music label executive to head of production for a start-up and then head of production for a leading corporate and finally settled with the identity of an independent producer and movie school start-up entrepreneur. The number of identity changes indicate the quest for an ideal identity. Motivation is to be a respected figure in the movie industry further accentuated by the fact that he authored two very successful books about the movie industry. Throughout all these roles, he exhibited harmonious passion as he was careful and risk averse in ensuring that there was proper financial planning.

Identifies himself as a passionate movie entrepreneur, he claims to live and breathe cinema and uses movies to identify himself. Press approach him for opinions and quotes about movies and movie industry issues. He has developed his identity as an expert on cinema and exhibits harmonious passion to reduce the risk, in a nutshell in his words:

I got into the movie industry because from childhood movies were my passion, I grew up in cinema, my mother is so fond of cinema that she used to take me to the movies along with her right from when I was 3 years old. I experienced lot of failures, even at that point I never thought of quitting cinema, the reason is my passion. I am working on 6 month projects and my fund requirement is clear for those 6 months. But I will not do a one year and two year project because I will be sitting and watching my funds idle away wondering about the status of that project.

Producer 15: First generation young producer who has moved up the value chain by getting a qualification from a film school, then working as a line producer, moved up as an executive producer and finally ventured out as an independent producer. Claims to have no passion

initially for movies and just wandered into film school due to no particular interest. However passion was kindled at the film school when forming networks with budding movie directors. Prefers being under the radar but feels a sense of achievement and pride for finally securing the identity of an independent movie producer. Motivation is to excel and establish a professional company and go for an IPO.

Identifies himself as a team player entrepreneur who takes the team along with him. His statement that he likes his entire team to learn reveals his personality. Harmonious passion and does not try to over achieve and stretch beyond limit. His identity and passion motivate him to be a movie producer and he captures it:

Learning production is like learning excel, whatever the production and whatever the team, if you know the format for film what you say, above the line and below the line. That is a format that you can learn within one movie or one movie production experience as EP or whatever, but as a producer it is different. As an executive I can cut down the cost and keep the budget within limit and other aspects but succeeding as a producer definitely you need creative knowledge, then only success will be there. If we have the experience then we can steer it onto the track and ensure that there is no cost overrun. If we have a right model, we can monitor and cut down my team can learn from me and we can all learn together.

Producer 16: Started out as a fan and supporter of one star and ended producing movies with the same star and his brother. Treats cinema as a big attraction for the clout and image that he enjoys due to cinema. Every movie of his has a caption that follows his name saying "proudly presents" thus revealing the pride he takes from his work and even the name of his company is modelled on the lines of a very successful European company. Changed his identity from a mobile phone salesperson to a fan to a manager of a star and then a successful producer and now he enjoys the identity of someone who grooms talent. 15 year journey in movies due to passion.

Identifies himself as a problem solver and Good Samaritan entrepreneur. This image is very important to him because he feels that he can command respect by solving other's problems. Motivation to get into movie production due to obsessive passion and his image and bleeding heart can be captured in his words:

Even when a failure comes, I don't view it as a failure but I view it as just a learning lesson and I plan to rectify that mistake next time around. I am more close to directors who have given me biggest failures more than directors who gave me super success. Failure doesn't determine that, biggest failure I feel that letting down the family and associates by trying to help someone else. It is not like that I am going to lose, I am troubling everyone that is dependent on me or around me. Whoever wants to do business with me, they get affected because of my carelessness and that upsets me.

Producer 17: Second generation producer who entered the business to help his father and brother. But due to family tensions and lack of motivation moved out of the industry. Does not call himself a movie producer anymore and there is a clear lack of passion as he was not motivated to set up a separate company and operate.

Identifies himself more as a past entrepreneur who has exited from the movie industry. Did not start anything new but built on the brand name and credibility built by father. Motivation

was to continue the family legacy and did not enjoy the challenge of operating under a new set of rules and exited the industry, his predicament is explained:

We have decided to slow down and almost exit movie production because we cannot operate in this star driven system where everyone is at the mercy of the star and producers have become glorified cashiers who just handle the finance and are not allowed to have a say in the creative aspects of the business. This has diminished the role of the producer. Though I was initially interested and launched a few projects on my own, I don't have the stomach for it anymore because we are not used to the culture of waiting hat in hand at the mercy of the stars and directors.

Producer 18: Another second generation producer who was kept away from the industry because his father was disillusioned and did not want him to continue movie production. In fact he claims that his family "forced" him to undertake an engineering course. Obsessive passion for the industry motivated him to start a post-production recording studio first and then move into production after father passes away.

Identifies himself as a technocrat entrepreneur. Though he admits that he is struggling to mount projects due to the lack of funding support, he is passionate about movies and in fact obsessive passion about movies that made him quit his engineering career option and pursue a career in the movies. Wants to create an image as a successful producer with strong creative credentials, his struggles in his words:

I would have become a corporate by now. I did not have that strength, so I needed some back up, I can make a movie but I needed a backup which I never got at any point of time. I never thought of quitting. I keep trying because I am so passionate about it. Everybody keeps telling me, not to produce movies and not to get into this risky job. But for me, I see it as I cannot sink further and I have to come up. For me, every project is a passionate one, I am not going to leave it. Somehow I will do it.

Producer 19: Probably the most educated, in terms of degrees, producer. Two undergraduate degrees including one in law and two post graduate degrees reflect the fact this producer was not interested in movie production and he wanted to pursue a professional career. Secured a good job in the port but did not take it up because his cousin forced him to enter into the movie business and manage his affairs. So he is a reluctant producer motivated by the responsibility to manage his cousin's burgeoning business interests.

Identifies himself as an over qualified entrepreneur and there is a trace of regret in his voice. Adept at mounting large canvas projects and taking risk. Harmonious passion that doesn't drive him to keep churning out movies but wait for the right project on his terms and he is very clear that he deserves and demands respect. Apart from the one change in identity more than thirty years ago from a graduate employee to a producer never changed identity despite setbacks, summarises in his words:

Even after losing so much money, I have never thought of quitting and exiting the industry, even now I want to produce a movie and make it a blockbuster. That is the only skill that I have and that is the only known art to me. Even now I am planning a couple of projects and I have to wait and watch which one will come to fruition. My educational qualification is MCom, MBA, LLB very highly qualified and these degrees are just pieces of paper now. These qualifications were from good universities

and I might be one of the most educated producers going around. I got a very good job as a Traffic manager in the Port Trust, it is a very plum posting in a reputed organisation but because of my cousin, I ended up as a producer. I gave up a cosy salaried position as he pulled me away and said we should not work for others and we should be entrepreneurs.

Producer 20: An actor producer, though he lost his entire investment in his first movie as a producer, enjoys producing because he says it gives him the flexibility to control and experiment. Qualified as a computer engineer, but moved into modelling, acting and then producing thereby changing his identity thrice. Motivated to get into movie production for furthering acting career, not happy with his identity as just a model but wanted to be an actor and unhappy at being an actor without control became a producer.

Identifies himself as an actor performing the role of an entrepreneur with a conscience. This is very important for him and that is the image he wants to portray. The motivation to produce is to avoid the risk for others and absorb all the risk. Harmonious passion and does not produce for the sake of producing but for the sake of helping. First production he produced to help a friend and lost his entire investment, another production was to launch the acting career of his brother and again he lost his entire investment, to sum up in his words:

If you are only working for money and that is the motivation then I would say don't produce. We are not in an abusive world and it is all emotional and closely connected people in cinema. I cannot do that to my producers, as a person I cannot do that even to my friends, I normally become very close to the producers. I feel I am responsible for their money that is the biggest weakness for me as an actor. So I feel that instead of hurting somebody and they making a loss, let me only make a loss. Anyway I am trying to help them after the loss so I might as well not put anybody through that and I myself will go through the process.

Producer 21: Originating from a very humble background, commenced journey as an assistant director and moved up as a production manager, executive producer, producer and a leading name in the industry. Started at a very young age almost 40 years ago immediately after high school. Changed identity several times and identity and image is very important to him. Developed strong political connections and has an image of a go getter and efficient administrator.

Identifies himself as an influential entrepreneur, it is very important for him to have that clout and influence. Motivation is not just financial success but to produce movies that will keep enhancing his identity and reputation in the industry. Obsessive passion, works relentlessly to wipe out memories of failures or anything that impacts his standing as a producer. Works tirelessly to cultivate political connections and relationships which is an essential element of his identity, in his words:

Financially I will give myself a score of 3 or 4 only out of 10. But, the cinema field has given me an image. How much money I have gained or lost is not important but this cinema field has given me from 0 to 1000 marks and that is the image, credibility and belief that came from this industry. The belief and respect for my name and the brand name from my name is all from this industry only. This is something that I built on my own and it is not hereditary it did not come from my parents or family or

relatives, it came from my own hard work and ability and I built it all on my own. Each and every drop, I collected and built brick by brick added to this is belief, sincerity and my credibility.

Producer 22: Travel industry professional who changed into a movie producer, very successful travel industry professional. Interestingly the motivation for him to move out the travel industry and move into movie production is to surmount the skilled work force shortage. He was facing severe skilled work force shortage in his travel industry and he scouted around and realised that the movie industry does not suffer from this shortage so he decided to enter into movie production. Changed his identity from a travel professional to a movie producer.

Identifies himself as a different entrepreneur. This is very important for him, he wants to be different in terms of the content he creates and also the shoe string budget he operates with. His reputation in the industry is for mounting projects with very minimal resources and he takes pride in that model. Obsessive passion when it comes to cost, he will not budge on his budget and he is prepared to lose out on projects but he will not enhance his budget. This is the way he identifies himself and also motivates himself. Described in his words:

This is a business plus art, we love the art, being a cinema lover I want to make good cinema, I don't want to make bad movies and I don't want to make movies only for money sake that was another point that I was very clear from day one. I wanted to make good cinema and we have no criteria for good cinema, whenever I read a script, I feel good then I will go ahead and make it.

Producer 23: Director-producer who has been in the industry for 61 years balancing both the roles successfully. Started as a production assistant, moved on to become an assistant director and then a director, equal partner in a production company and then finally an independent successful producer. After high school stumbled into the movie industry not because of passion but just as a career option. Motivation was to "settle" down in life and pursue a career, movies offered that option due to family members.

Identifies himself as a blockbuster entrepreneur, he takes pride in identifying himself as a blockbuster creator. During his younger days confessed to have obsessive passion but now happy to work at a harmonious passion and not pressed to mount projects if he is not comfortable operating them as per his terms. Motivation was to build a viable and successful business, as described in his words:

I will give myself 10/10 as a producer because from where I started to what I have achieved is an incredible journey. I am very much satisfied with my production career, I enjoyed the freedom, independence and learning that I got from this industry. As a 20 year old young man I came into the industry and in my more than 6 decades journey I am very satisfied.

Producer 24: Young producer who recently moved up as a producer after a long stint as an executive producer. Moved into the movie industry after losing interest in formal education. Confesses to having no passion for cinema when he moved in and instead of not doing anything and being idle decided to join a distant family member in his movie production company as an assistant production manager. Changed identity from production manager to producer after taking a break

Identifies himself as an efficient entrepreneur. For him more than the content and the creativity, system efficiency is very important and strives to ensure that his production functions like a well-oiled machine within the stringent budgetary boundaries. Harmonious passion as he is always prepared to walk away from a project if it does not fit his budget parameters. He describes it in his own words:

I did not have the idea to be a producer, but it was a 22 year journey and training for me to become a producer. But now, I am doing it in a very streamlined manner and working based on the script and a very tight budget with controlled production, I have a good team to help me. My philosophy as a producer is that if it is in my control I will produce otherwise I will not.

Producer 25: A producer who has operated in the movie industry for the past 36 years and produced more than twenty movies as an independent producer and another ten movies as a partner in another company. Passion for cinema made him move from a small town to the movie industry and promptly lost his entire investment in his first movie as a producer. Movie production was the only career option that he pursued after training as a still photographer.

Identifies himself as a failed entrepreneur, though for his identity it is very important to be in the thick of issues in the industry. He plays an active role in the producers' council and tries to work for the benefit of other producers. Harmonious passion as he walked away from the industry at least on two occasions. Occasionally acts in minor roles just for the love of cinema and not for the money. He summarise his journey:

What I am trying to say is if I made a historic blockbuster or an academy award nominated movie, it is an achievement, I have not done that and I have not reached that level. I am not even dreaming those dreams. I have come into the industry with the dream and aspiration to make a movie that will be praised by everyone and the production values are of the highest standard and everyone praises it for both quality and content. That was the dream that I had when I started the production journey but it is not happening and my financial situation and my contacts, none of these are allowing me to reach to that level. So I am referred to as someone who keeps making movies and getting them released and ensuring that all the dues to the financiers are repaid back. This is how I am plodding along.

Producer 26: A second generation producer who learnt the trade under the guidance of his father and then branched out on his own. Moved into father's movie equipment rental business immediately after an under graduate degree, then commenced production on his own and also simultaneously set up a production company that line produces for other companies. Risk averse and prefers to safe guard his late father's credibility and thereby does not venture into risky movie production.

Identifies himself as a professional entrepreneur who is good at execution. Interesting career trajectory and very comfortable with the image of being a line producer executing projects for others though operated as an independent producer, this illustrates his risk averse nature. Motivation is to execute projects and retain a professional image. This identity is reflected in his words:

We even seek projects with the goodwill that I have in the industry with our old banner and also with the goodwill that I earned with a reputation of being clean and transparent in everything. The corporates who work with us once always came back to us, so people who worked with us had a good word and when they went to the other company they came back to us because they know us.

Producer 27: Third generation producer who is carrying forward the legacy of his grandfather and passing on the mantle to his daughters, the 4th generation. Grandfather started the company more than 80 years ago and the company produced more than 170 movies. Though branching out into new technology and platforms, this producer maintained one identity throughout his career.

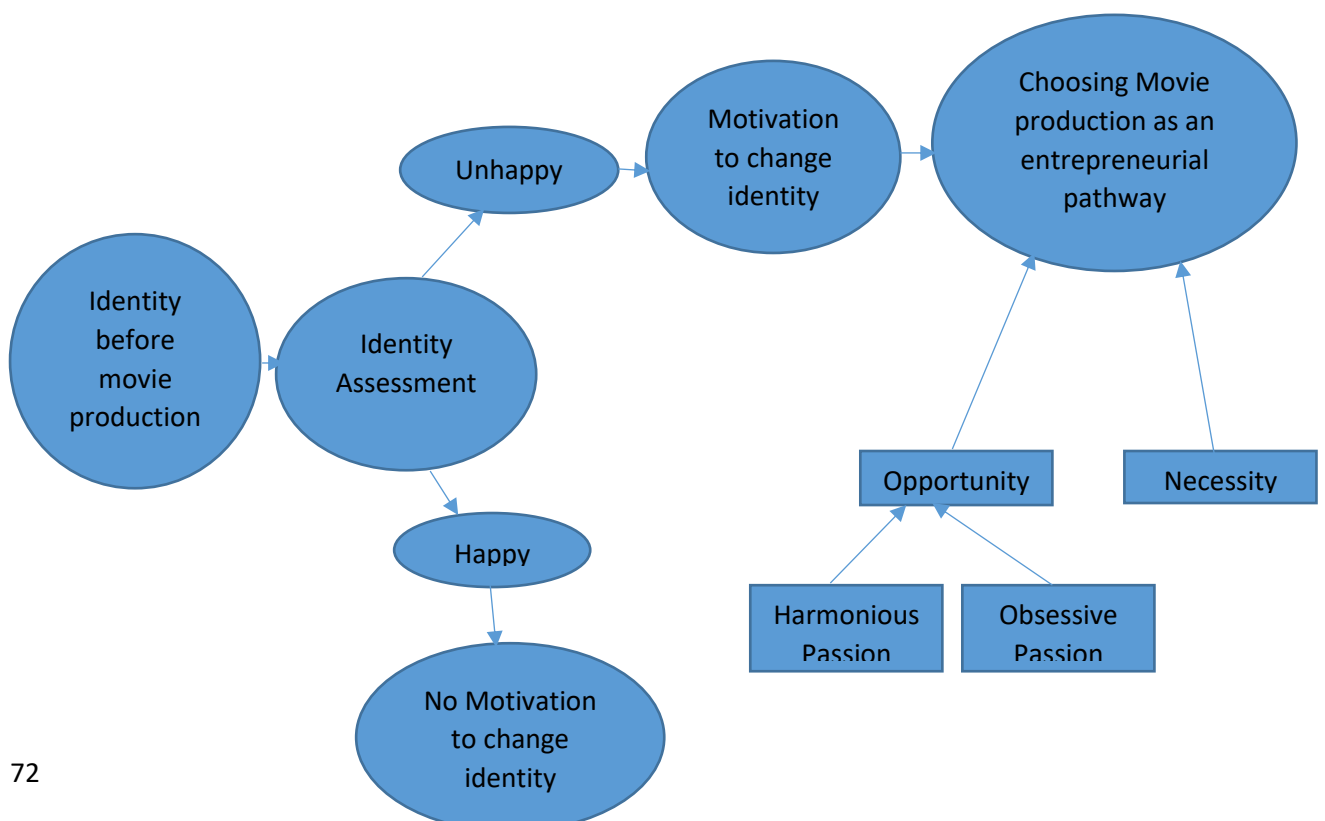
Identifies himself as entrepreneurial custodian of a great legacy. Harmonious obsession as he is happy not to produce if the terms and conditions are not favourable. Very committed to preserving the legacy and operating with clear values, that is his motivation and he takes great pride in recounting the history and his organisation's place in history, weight of that legacy is evident from his father's statement:

My father worked with several artists and technicians, many of them went on to become leading political leaders and occupied positions of prominence, and this is our contribution and our place in history.

Discussion

We present a model for entrepreneurial motivation with movie producers viewed as the lead entrepreneur to better understand their reasons and motivations for making entrepreneurial choices. Movie producers might not necessarily identify themselves as entrepreneurs and might probably identify as creative artists but their entrepreneurial actions are irrefutable.

Fig 1: A model of entrepreneurial motivation in the movie industry



Movie producers assume multiple, sometimes conflicting identities (Bateson, 2004) including as business people who generate employment, those responsible for entertainment, and custodians of society's moral fabric through their ability to deliver “messages”. Such multiple identities might be far-removed from the glamour and celebrity status typically associated with movie producers, but this is how they choose to identify themselves so as to enhance their reputations and identity in society (Powell and Baker, 2014). These insights relate to the extant literature presented earlier in this paper establishing the continuous evolution of an individual's identity in various stages of their life cycle, phrases like rediscovering and reinventing one's identity are commonly heard when describing the identity of a person (Ashforth and Schinoff 2016). Producing movies is the entrepreneurial pathway or a defining factor for a producer's individual identity and assuming multiple and conflicting identities mentioned at the beginning of this paragraph can be employed by movie producers to aspire for an ideal identity (Ryan and Deci 2000).

From the results presented, we identified four significant motivations that influenced movie producers to be entrepreneurial: Passion, potential to carve out a viable career, accidentally stumbling into movies, and inheriting from a parent(s) an existing business/production house. Accidentally stumbling into movies is a motivating factor because of being put on the spot and they do not want to look bad, in fact, they want to make it work and ensure that though coming into movie production might have been accidental, their decision to continue on this entrepreneurial pathway is not an accident and they want to make the most of this opportunity and that motivates them to continue their entrepreneurial journey. Similarly, inheriting an existing movie production business was cited as a major motivation because the movie producers took the responsibility of continuing and building on their ancestral heritage very seriously and it was very important for them. Relating to the extant literature on motivation discussed earlier in this paper, motivation can be a crucial component for driving an individual into the entrepreneurial process (Carsrud and Brannback 2011). The four significant motivations indicated at the beginning of this paragraph can be the key defining factors to differentiate between a movie entrepreneur and a non-entrepreneur. In a way, these four significant motivations can be the difference between a movie producer spurning a 9 to 5 job and opting for the 24 by 7 grind of entrepreneurship. For an individual to take the next step and move into the role of a movie entrepreneur, motivation is essential and if there is lack of entrepreneurial motivation then there will be no change into the role of an entrepreneur (Miller et al. 2012). The four significant motivations mentioned here are the conduits connecting a movie producer's intention and action.

Passion was a dominant recurring theme amongst all producer participants in this research. The criteria for selecting passion as the dominant motivation amongst the four motivations was the number of times it was repeated by 18 of the 27 movie producers as the main reason for them to continue in the industry and look forward to their role as a movie producer. Individuals with harmonious passion can decide whether to continue or not in their chosen pathway. This was evident in some producers who were flexible in their decisions to produce or not - based on a variety of positive cognitive, affective and/or behavioural outcomes (Curran et al, 2015). Individuals with obsessive passion feel pressurised to engage in activities that they love. This was evident in producers who responded and behaved as if the passion controlled them and they were not able to detach themselves from the process and

their ego, with identity invested in them through their being producers. Relating to the extant literature presented earlier in this paper, entrepreneurial passion is connected to the role identity of an entrepreneur (Yitshaki and Kropp, 2016), if an entrepreneur chooses to pursue his/her passion irrespective of the risks and uncertainty then that passion is the motivating factor. In an entrepreneurial journey passion makes its presence felt during the start-up phase (Vujnic and Corner, 2010) where invention, innovation and development play an important role. Founders and first generation entrepreneurs tend to be more passionate about their venture than professional managers (Morris et al. 2010), this feature was clearly evident in the movie producers who exhibited strong passion for movie production rather than viewing it as just a job (Collewaert et al. 2016; Murnieks et al. 2014).

This research contributes to the existing body of literature in psychology, organisational behaviour and entrepreneurship. The theoretical model for entrepreneurial motivation in this research makes five main contributions:

First, it is the study of the entrepreneurs in the movie industry that contributes to the social identity theory (Tajfel and Turner 1979) and identity theory (Stryker 1980) arguments. These arguments were put forth to better appreciate the formation of identity for an entrepreneur (Fauchart and Gruber 2011), an identity that can explain the individual behaviour (Murnieks et al. 2014) or how the entrepreneur's identity can have a bearing on the venture or firm's results (Powell and Baker 2014, 2017). To take it a step back and look into the role played by identity of an individual into the motivation for choosing an entrepreneurial pathway in other words even before the venture is launched was our focus. From the literature it can be gathered that identity is constant over a period of time for the entrepreneur but it was evident that opting a pathway in the movie industry is a significant choice and linked to changing the identity.

The second contribution is to establish the role played by motivation for an entrepreneur in the movie industry. In order to understand the concept of entrepreneurship, it is essential to understand the significant role played by entrepreneurial motivation (Katz and Gartner 1988; Shane et al. 2003; Carsrud et al. 2009; Grimes et al. 2013), but there is no adequate explanation in the literature about how motivation plays an important role in an individual choosing to be an entrepreneur, behaving and acting like an entrepreneur. This research establishes that motivation plays an important role in a movie producer choosing to be an entrepreneur.

The third contribution is to contribute to psychology literature by employing passion, both harmonious and obsessive (Vallerand et al. 2003), and explaining it as the reason for individuals to find opportunities to motivate themselves into choosing entrepreneurial pathways within a movie industry context.

The fourth contribution is to contribute to the literature on organisation behaviour by linking identity and motivation and presenting an explanation into the role played by identity in developing an individual's motivation towards an entrepreneurial choice (Van Knippenberg 2000). We propose that an evolving identity or changes in identity will influence an individual to decide and select a specific vocation like movie production or make a change in their careers after trying out different options and then narrowing these down to a particular choice. Our argument is that if identity is viewed as rigid then it is not possible to explain the career choices that individuals make.

The fifth contribution is to equip academics and policy makers with a model that, while focused on movie production, will enable them to investigate and promote entrepreneurial choices by appreciating identity, motivation and passion within different contexts.

Limitations and future research

There are a few limitations that need to be pointed out for this research:

First, the problem of generalisation persists for this research and its findings though it is a qualitative research and in a context where the number of entrepreneurs are lower still a sample size of 27 might be considered as small. Though according to the norms in qualitative research, this is by no means a small sample, there is scope for criticism.

Second, the theoretical background section in this research suffers from an initial impression that it is a plain vanilla entrepreneurship theory. Though this can be acknowledged as a limitation, it can also be perceived as an opportunity for using this research as setting theoretical background for future research into entrepreneurship in the creative arts or movie industries. The initial perception is that if we replace movie producers with car salesmen or accountants or lawyers there will be no significant differences, however, due to the paucity of research into the entrepreneurial activity in many industries this limitation is prevalent. However, by stating upfront that the phenomenon is the link between passion-identity-motivation and their link to choice of the entrepreneurial pathway, while the movie producers are the ideal case to study the phenomenon from a broader perspective, this limitation is addressed. Readers who proceed to the go through the results section will be able to identify the distinctive patterns that emerge from the life history of movie producers. Additionally, if the context of movie producers can be compared with accountants, lawyers and car salesmen then that might open up avenues for further research into similarities and differences in the entrepreneurial activities in these industries.

Third limitation of this research is that it does not include the influence of external factors, such as industry conditions, resources available, and social networks. Though these external factors are outside the scope of this research, there can be an argument that a movie entrepreneur's identity, motivation and passion will be influenced by the above mentioned external factors and needs to be addressed in future research.

Fourth limitation is that the movie producers have expressed their identity, motivation and passion. This can be viewed as unidimensional as it is their statement with no validation. Though individuals have the right to explicitly state their motivation, identity and passion the way in which they are perceived by other stakeholders or the community might be different so it will be interesting to include the perceptive of other stake holders also in future research.

Fifth limitation is that there might be differences in the levels of motivation and passion between a senior movie producer with more than twenty five years' experience and a relatively younger producer with less than five years' experience. These differences have not been accounted for in this research and should be included in future research.

Finally, though the Indian movie industry is the largest in terms of volume in the world, research on movie entrepreneurs cannot be conclusive unless movie producers from other prolific industries like Hollywood, China, Hong Kong and Nigeria are included in a comprehensive research project. It will be an interesting point to research why the movie industry tends to flourish in clusters like Hollywood, Hong Kong, India, Nigeria and some

parts of Europe and whether the identity of movie producers in these regions is a motivating factor for new entrepreneurs to enter into the industry. That will be the future direction for this research in order to make conclusive statements about movie producers across the world. Additionally, the contributions that this research makes into the disciplines of social identity theory, identity theory, psychology and organisation behaviour open up avenues for research in those areas with specific focus on the movie producer.

Conclusion

Research on the differences between entrepreneurs and non-entrepreneurs has not been conclusive despite the fact that there has been a significant increase in the literature on entrepreneurship (Shane et al. 2003). There has been limited research about entrepreneurship in the creative arts industry in general and the movie industry in particular, existing research has not established a connection between identity and entrepreneurial motivation despite the fact that research on human behaviour has established the primacy of motivation in predicting the behaviour of humans (Heron and Robinson 1993). Though the movie industry tends to remain under the radar for many governments across the world, realisation has dawned on the potential for movie industry to be a major employment and revenue generator (Saas 2006), however by not understanding the identity of movie producers and the entrepreneurial motivation for movie producers there will be a lacunae in the efforts to promote entrepreneurship.

We propose that an individual's quest for establishing a new identity because he/she is not happy with their current identity or wanting to improve on their present identity motivates them to seek out an entrepreneurial opportunity, this opportunity can be that of a movie producer. We have described how the 27 movie producers in our research conducted a self-appraisal or assessment of their current identity (Ashforth and Schinoff 2016) and if they were not satisfied with that identity actively sought out avenues to change their identity. The influencing factor like a family member, friend or the social setting in which they operate also played a significant role as the motivating factor for their entrepreneurial decisions. Though the model we presented was tested in an exploratory manner in our paper further rigorous empirical testing will fine tune it before being adopted by practitioners.

Our research attempts to make a contribution to the existing body of literature in psychology, organisational behaviour and entrepreneurship. The model presented in this paper is based on the link between individual identity, passion and motivation. An individual's entrepreneurial motivation is linked to the passion they have for the industry and the role developed as an identity. This link advances the earlier attempts to explain entrepreneurial motivation (Carsrud and Olm 1986; Carsrud et al. 1989; Kuratko et al. 1997; Shane et al 2003; Carsrud and Brannback 2011). Additionally, our model also attempts to highlight the importance of identity (Stryker 1980), social identity (Ashforth and Mael 1989) and passion (Vallerand et al. 2003) theories for understanding entrepreneurial behaviour and action (Bird and Schjoedt 2009; McMullen and Shepherd 2006) better. This research also adds to the debate about the role of entrepreneurial motivation in understanding and appreciating the phenomenon of entrepreneurship.

This research contributes to the literature through providing insights into the role of motivation in understanding entrepreneurial aspirations. Through viewing entrepreneurship as a process occurring over time rather than as a profession, a movie producer's motivations to choose movie production as an entrepreneurial pathway is linked to how motivations

influence the entrepreneurial process at various stages. This provides not only theoretical contributions but also practical insights relevant to educators, administrators, and investors alike. Educators especially film school educators will find our model useful for adjusting their student expectations within the boundaries of their identity and social identity. Policy makers, administrators and investors can reassess their programs and efforts by concentrating more on the motivational factors that entice entrepreneurs into making entrepreneurial choices.

References

- Amiot CE, Vallerand RJ, Blanchard CM. 2006. Passion and psychological adjustment: A test of the person environment fit hypothesis. *Personality and Social Psychology Bulletin* 32(2): 220-229.
- Amit R, Zott C. 2001. Value creation in e-business. *Strategic Management Journal* 22(6-7): 493-520.
- Alvarez SA. 2005. Theories of entrepreneurship: Alternative assumptions and the study of entrepreneurial action. *Foundations and Trends in Entrepreneurship* 1(3): 105-148.
- Alvesson M, Willmott H. 2002. Identity regulations as organisational control: Producing the appropriate individual. *Journal of Management Studies* 39(5): 619-644.
- Ashforth BE, Mael F. 1989. Social identity theory and the organisation. *Academy of Management Review* 14(1): 20-39.
- Ashforth BE, Kreiner GE. 1999. "How can you do it?" Dirty work and the challenge of constructing a positive identity. *Academy of Management Review* 14(1): 20-39.
- Ashforth BE, Schinoff BS. 2016. Identity under construction: How individuals come to define themselves in organisation. *Annual Review of Organisational Psychology and Organisational Behaviour* 3: 111-137.
- Atkinson R. 2002. The life story interview. In *Handbook of Interview Research: Context and Method*, Gubrium J, Holstein J (eds). Sage, Thousand Oaks: CA; 121-140.
- Baker T, Nelson RE. 2005. Creating something from nothing: Resource construction through entrepreneurial bricolage. *Administrative Science Quarterly* 50(3): 329-366.
- Bakhru KM, Behera M, Sharma A. 2018. Entrepreneurial communities and family enterprises of India. *Journal of Enterprising Communities: People and Places in the Global Economy* 12(1): 32-49.
- Bateson MC. 2004. *Willing to Learn: Passages of Personal Discovery*. Steerforth Press, Hannover: Germany.
- Bathmaker AM, Harnett P. 2010. *Exploring Learning, Identity and Power through Life History and Narrative Research*. Routledge, New York: NY.
- Baumol WJ. 1968. Entrepreneurship in economic theory. *The American Economic Review* 58(2): 64-71.
- Berg AS. 1999. *Goldwyn: A Biography*. Simon and Schuster, New York: NY.

- Bird B, Schjoedt L. 2009. Entrepreneurial behaviour: Its nature, scope, recent research and agenda for future research. In *Understanding the Entrepreneurial Mind: Opening the Black Box*, Carsrud A, Brannback M (eds). Springer: Heidelberg; 327-358.
- Burke PJ, Stets JE. 1999. Trust and commitment through self-verification. *Social Psychology Quarterly* 62: 347-366.
- Busenitz LW, Barney JB. 1997. Differences between entrepreneurs and managers in large organisations: Biases and heuristics in strategic decision-making. *Journal of Business Venturing* 12(1): 9-30.
- Cardon MS, Zietsma C, Saparito P, Matherne B, Davis C. 2005. A tale of passion: New insights into entrepreneurship from a parenthood metaphor. *Journal of Business Venturing* 20(1): 23-45.
- Cardon MS, Wincent J, Singh J, Drnovsek M. 2009. The nature and experience of entrepreneurial passion. *Academy of Management Review*, 34(3): 511-532.
- Cardon MS, Foo MD, Shepherd DA, Wiklund, J. 2012. Exploring the heart: Entrepreneurial emotion is a hot topic. *Entrepreneurship Theory and Practice* 36(1): 1-10.
- Cardon MS, Kirk CP. 2015. Entrepreneurial passion as mediator of the self-efficacy to persistence relationship. *Entrepreneurship Theory and Practice* 39(5): 1027-1050.
- Carsrud AL, Olm KW. 1986. The success of male and female entrepreneurs: A comparative analysis of the effects of multi-dimensional achievement motivation and personality traits. In *Managing take off in Fast Growth Firms*, Smilor R, Kuhn RL (eds). Praeger, New York: NY; 147-162.
- Carsrud AL, Olm KW, Thomas JB. 1989. Predicting entrepreneurial success: Effects of multi-dimensional achievement motivation, levels of ownership, and cooperative relationship. *Entrepreneurship and Regional Development* 1(3): 237-244.
- Carsrud A, Brannback M, Elfving J, Brandt K. 2009. Motivation: The entrepreneurial mind and behaviour. In *Understanding the Entrepreneurial Mind*, Springer, New York: NY: 141-165.
- Carsrud A, Brannback M. 2011. Entrepreneurial motivations: What do we still need to know? *Journal of Small Business Management* 49(1): 9-26.
- Casson MC. 1982. *The entrepreneur: An economic theory*. Barnes and Noble Books, Totowa, NJ.
- Central Board of Movie Certification. 2017. Ministry of Information and Broadcasting, Government of India. *Annual Report April 2016 to March 2017*. URL: https://www.cbfcindia.gov.in/main/CBFC_English/Attachments/AR_2016-17_English.pdf, accessed 24/05/19.
- Chelariu, C., Brashear, T.G., Osmonbekov, T. and Zait, A. (2008). Entrepreneurial propensity in a transition economy: exploring micro-level and meso-level cultural antecedents. *Journal of Business & Industrial Marketing* 23(6): 405-415.
- Chen XP, Yao X, Kotha S. 2009. Entrepreneur passion and preparedness in business plan presentations: A persuasion analysis of venture capitalists' funding decisions. *Academy of Management Journal* 52(1): 199-214.

- Chlosta S, Patzelt H, Klein SB, Dormann C. 2012. Parental role models and the decision to become self-employed: The moderating effect of personality. *Small Business Economics* 38(1): 121-138.
- Collewaert V, Anseel F, Crommelinck M, Beuckelaer AD, Vermeire J. 2016. When passion fades: Disentangling the temporal dynamics of entrepreneurial passion for founding. *Journal of Management Studies* 53(6): 966-995.
- Corman J, Perles B, Yancini P. 1988. Motivational factors influencing high-technology entrepreneurship. *Journal of Small Business Management* 26(1): 36-42.
- Cote JE. 1996. Sociological perspectives on identity formation: The culture-identity link and identity capital. *Journal of Adolescence* 19(5): 417-428.
- Curran T, Hill AP, Appleton PR, Vallerand RJ, Standage M. 2015. The psychology of passion: A meta-analytical review of a decade of research on intrapersonal outcomes. *Motivation and Emotion* 39(5): 631-655.
- De Clercq D, Honig B, Martin B. 2013. The roles of learning orientation and passion for work in the formation of entrepreneurial orientation. *International Small Business Journal* 31(6): 652-676.
- Deci EL, Ryan RM. 2000. The what and why of goal pursuits: human needs and the self-determination of behaviour. *Psychological Inquiry* 11: 227-268.
- Deloitte. 2018. Economic Contribution of the Film and Television Industry in India, 2017. https://www.mpa-apac.org/wp-content/uploads/2018/05/India-ECR-2017_Final-Report.pdf; accessed on 20/09/19.
- Down S, Warren L. 2008. Constructing narratives of enterprise: clichés and entrepreneurial self-identity. *International Journal of Entrepreneurial Behaviour and Research* 14(1): 4-23.
- Drnovsek M, Cardon MS, Patel PC. 2016. Direct and indirect effects of passion on growing technology ventures. *Strategic Entrepreneurship Journal* 10(2): 194-213.
- Dutton JE, Dukerich, JM, Harquail CV. 1994. Organisational images and member identification. *Administrative Science Quarterly* 39: 239-263.
- Elsbach KD. 1999. An expanded model of organisational identification. *Research in Organisational Behaviour* 21: 163-200.
- Erigha M. 2015. Race, gender, Hollywood: Representation in cultural production and digital media's potential for change. *Sociology Compass* 9(1): 78-89.
- Erikson EH. 1994. *Identity: Youth and Crisis*. WW Norton and Company, New York: NY.
- Evans LB, Leighton LS. 1990. Small business formation by unemployed and employed workers. *Small Business Economics* 2: 319-330.
- Fauchart E, Gruber M. 2011. Darwinians, communitarians, and missionaries: The role of founder identity in entrepreneurship. *Academy of Management Journal* 54(5): 935-957.
- Fisher G. 2012. Effectuation, causation, and bricolage: A behavioural comparison of emerging theories in entrepreneurship research. *Entrepreneurship Theory and Practice* 36(5): 1019-1051.

- Fisher R, Merlot E, Johnson L. 2018. The obsessive and harmonious nature of entrepreneurial passion. *International Journal of Entrepreneurial Behaviour and Research* 24(1): 22-40.
- Foo MD, Uy M, Baron RA. 2009. How do feelings influence effort? An empirical study of entrepreneurs' affect and venture effort. *Journal of Applied Psychology* 94: 1086-1094.
- Fry FL. 1993. *Entrepreneurship: A Planning Approach*. West Publishing Co, St Paul: MN.
- Fullargar CJ, Gallagher DG, Gordon ME, Clark PF. 1995. Impact of early socialisation on union commitment and participation: A longitudinal study. *Journal of Applied Psychology* 80(1): 147-157.
- Garber Z. 2006. *Mel Gibson's Passion: The film, the controversy and its implications*. Shofar Supplements in Jewish Studies. Purdue University Press, West Lafayette: IN.
- Gartner W. 1988. Who is an entrepreneur? is the wrong question. *American Journal of Small Business* 12(4): 11-32.
- Grimes MG, McMullen JS, Vogus TJ, Miller TL. 2013. Studying the origins of social entrepreneurship: compassion and the role of embedded agency. *Academy of Management Review* 38(3): 460-463.
- Grotevant HD, Adams GR. 1984. Development of an objective measure to assess ego identity in adolescence: Validation and replication. *Journal of Youth and Adolescence* 13(5): 419-438.
- Haley A. 1976. *Roots: The Saga of an American Family*. Doubleday, USA.
- Hatch JA, Wisniewski R. 2003. Life history and narrative: questions, issues and exemplary works. In *Life History and Narrative*, Hatch JA, Wisniewski R (eds). *Qualitative study series 1*, Taylor and Francis e-library; 113-135.
- Herron L, Robinson RB. 1993. A structural model of the effects of entrepreneurial characteristics on venture performance. *Journal of Business Venturing* 8(3): 281-294.
- Ho VT, Pollack JM. 2014. Passion isn't always a good thing: Examining entrepreneurs' network centrality and financial performance with a dualistic model of passion. *Journal of Management Studies* 51(3): 433-459.
- Hodgins HS, Knee CR. 2002. The integrating self and conscious experience. In *Handbook of Self-Determination Research*, Deci EL, Ryan RM (eds). University of Rochester Press, Rochester: NY; 87-100.
- Hisrich RD. 1990. Entrepreneurship/Intrapreneurship. *American Psychologist* 45(2): 209-222.
- Ibarra H, Barbulescu R. 2010. Identity as narrative: Prevalence, effectiveness and consequences of narrative identity work in macro work role transitions. *Academy of Management Review* 35(1): 135-154.
- Isenberg D. 2010. The big idea: How to start an entrepreneurial revolution. *Harvard Business Review* 88(6) 41-50.
- Katz, J, Gartner WB. 1988. Properties of emerging organisations. *Academy of Management Review* 18(3): 429-442.

- Kets de Vries MFR. 1985. The dark side of entrepreneurship. *Harvard Business Review* 63(6): 160-167.
- Kihlstrom RE, Laffont JJ. 1979. A general equilibrium entrepreneurial theory of firm formation based on risk aversion. *Journal of Political Economy* 87(4): 719-748.
- Kirzner IM. 1985. *Discovery and the Capitalist Process*. University of Chicago Press, Chicago: IL.
- Knight FH. 1921. Cost of production and price over long and short periods. *Journal of Political Economy* 29(4): 304-335.
- Knippenberg DV. 2000. Work motivation and performance: A social identity perspective. *Applied Psychology* 49(3): 357-371.
- Kolverid L. 1996. Prediction of employment status choice intentions. *Entrepreneurship Theory and Practice* 21(1): 47-58.
- Kuratko DF, Hornsby JS, Naffziger DW. 1997. An examination of owner's goals in sustaining entrepreneurship. *Journal of Small Business Management* 35(1): 24-33.
- Larkin L. 1987. Identity and fear of success. *Journal of Counselling Psychology* 34(1): 38-45.
- Lauzen MM. 2019. The celluloid ceiling: Behind the scenes employment of women on the top 100, 250 and 500 films of 2018. Center for the Study of Women in Television and Film. San Diego: CA.
- Liles PR. 1974. *New Business Ventures and the Entrepreneur*. Richard D Irwin, Homewood: IL.
- Lindquist MJ, Sol J, Van Praag M. 2015. Why do entrepreneurial parents have entrepreneurial children? *Journal of Labour Economics* 33(2): 269-296.
- Lounsbury M, Glynn MA. 2001. Cultural entrepreneurship: Stories, legitimacy and the acquisition of resources. *Strategic Management Journal* 22 (6-7): 545-564.
- Lundström, A., Vikström, P., Fink, M., Meuleman, M., Głodek, P., & Storey, D. J. 2014. Measuring the costs and coverage of SME and entrepreneurship policy: a pioneering study. *Entrepreneurship Theory and Practice*, 38(4): 941–957.
- Macquarie J. 1972. *Existentialism*. Penguin Books, Harmondsworth: UK.
- Mahto RV, McDowell WC. 2018. Entrepreneurial motivation: a non-entrepreneur's journey to become an entrepreneur. *International Entrepreneurship and Management Journal* 14(3): 513-526.
- Markus H, Nurius P. 1986. Possible selves. *American Psychologist* 41(9): 954-969.
- Masuda T. 2006. The determinants of latent entrepreneurship in Japan. *Small Business Economics* 26: 227-240.
- McCann, P., & Ortega-Argilés, R. 2016. Smart specialisation, entrepreneurship and SMEs: issues and challenges for a results-oriented EU regional policy. *Small Business Economics*, 46(4): 537–552.
- McClelland DC. 1961. *The Achieving Society*. D Van Norstrand Company Inc., Princeton: NJ.

- McMullen JS, Shepherd DA. 2006. Entrepreneurial action and the role of uncertainty in the theory of the entrepreneur. *Academy of Management Review* 31(1): 132-152.
- Mead M. 1970. *Culture and Commitment*. Doubleday, Garden City, New York: NY.
- Miller TL, Grimes MG, McMullen JS, Vogus TJ. 2012. Venturing for others with heart and head: How compassion encourages social entrepreneurship. *Academy of Management Review* 37(4): 616-640.
- Mooradian T, Matzler K, Uzelac B, Bauer F. 2016. Perspiration and inspiration: Grit and innovativeness as antecedents of entrepreneurial success. *Journal of Economic Psychology* 56: 232-243.
- Moore S. 2019. Most films lose money. *Forbes*.
<https://www.forbes.com/sites/schuylermoore/2019/01/03/most-films-lose-money/#45c9e094739f>; accessed on 20/09/19.
- Morris M, Allen J, Kuratko D, Brannon D. 2010. Experiencing family business creation: Differences between founders, non-family managers, and founders of non-family firms. *Entrepreneurship Theory and Practice* 34: 1057-1084.
- Mota A, Braga V, Ratten V. 2019. Entrepreneurship motivation: opportunity and necessity. In *Sustainable Entrepreneurship. Contributions to Management Science*, Ratten V, Jones P, Braga V, Marques C (eds). Springer: 139-165.
- Motion Picture Association of America (MPAA) Theme Report. 2018.
<https://www.mpa.org/wp-content/uploads/2019/03/MPAA-THEME-Report-2018.pdf> (1 August 2019).
- Motion Picture Association of America (MPAA) Theme Report. 2019.
<https://www.mpa.org/wp-content/uploads/2019/03/MPAA-THEME-Report-2019.pdf>; accessed on 20/09/19.
- Murnieks CY, Mosakowski E, Cardon MS. 2014. Pathways of passion: Identity centrality, passion and behaviour among entrepreneurs. *Journal of Management* 40(6): 1583-1606.
- Nicholson L, Anderson AR. 2005. News and nuances of the entrepreneurial myth and metaphor: linguistic games in entrepreneurial sense making and sense giving. *Entrepreneurship Theory and Practice* 29(2): 153-172.
- Obodaru O. 2012. The self not taken: how alternative selves develop and how they influence our professional lives 37(1): 34-57.
- Omoredede A, Thorgren S, Wincent J. 2013. Obsessive passion, competence, and performance in a project management context. *International Journal of Project Management* 31(6): 877-888.
- Pamphilon B. 1999. The zoom model: A dynamic framework for the analysis of life histories. *Qualitative Inquiry* 5(3): 393-410.
- Pratt MG, Rockmann KW, Kaufmann JB. 2006. Constructing professional identity: The role of work and identity learning cycles in the customisation of identity among medical residents. *Academy of Management Journal* 49(2): 235-262.
- Powell EE, Baker T. 2014. It's what you make of it: Founder identity and enacting strategic responses to adversity. *Academy of Management Journal* 57(5): 1406-1433.

- Powell EE, Baker T. 2017. In the beginning: Identity processes and organising in multi-founder nascent ventures. *Academy of Management Journal* 60(6): 2381-2414.
- Rogers CR. 1951. *Client-centered therapy: Its current practice, implications and theory*. Houghton Mifflin, Oxford: UK.
- Ryan RM, Deci EL. 2000. Intrinsic and extrinsic motivations: Classic definitions and new directions. *Contemporary Educational Psychology* 25: 54-67.
- Saas DR. 2006. Hollywood east? Film tax credits in New England. FRB of Boston Public Policy Brief 6(3).
- Saks AM, Ashforth BE. 1997. Organisational socialisation: Making sense of the past and present as a prologue for the future. *Journal of Vocational Behaviour* 51(2): 234-279.
- Sarasvathy SD. 2001. Causation and effectuation: Toward a theoretical shift from economic inevitability to entrepreneurial contingency. *Academy of Management Review* 26(2): 243-263.
- Schindehutte M, Morris M, Allen J. 2006. Beyond achievement: Entrepreneurship as extreme experience. *Small Business Economics* 27: 349-68.
- Schumpeter JA. 1934. *The Theory of Economic Development*. Harvard University Press, Cambridge: MA.
- Shane S, Kolverid L, Westhead P. 1991. An exploratory examination of the reasons leading to new firm formation across country and gender. *Journal of Business Venturing* 6(6): 431-446.
- Shane S, Venkataraman S. 2000. The promise of entrepreneurship as a field of research. *Academy of Management Review* 25(1): 217-226.
- Shane S, Locke EA, Collins CJ. 2003. Entrepreneurial motivation. *Human Resource Management Review* 13(2): 257-279.
- Sheard M, Golby J. 2009. Investigating the rigid persistence paradox in professional rugby union football. *International Journal of Sport and Exercise Psychology* 7(1): 101-114.
- Sparviero S. 2015. Hollywood creative accounting: The success rate of major motion pictures. *Media Industries Journal* 2(1): 19-36.
- Spivack AJ, McKelvie A, Haynie M. 2014. Habitual entrepreneurs: Possible cases of entrepreneurship addiction? *Journal of Business Venturing* 29(5): 651-667.
- Stam E. 2015. Entrepreneurial ecosystems and regional policy: A sympathetic critique. *European Planning Studies* 23: 1759–1769.
- Stenholm P, Renko M. 2016. Passionate bricoleurs and new venture survival. *Journal of Business Venturing* 31(5): 595-611.
- Stets JE, Burke PJ. 2000. Identity theory and social identity theory. *Social Psychology Quarterly* 63: 224-237.
- Strauss, A., & Corbin, J. 1994. Grounded theory methodology. *Handbook of Qualitative Research*, 17, 273-285.

- Strube MJ. 1990. In search of self: Balancing the good and the true. *Personality and Social Psychology Bulletin* 16(4): 699-704.
- Stryker S. 1980. *Symbolic Interactionism: A Social Structural Version*. Benjamin Cummings Publishing Company, San Francisco: CA.
- Sveningsson S, Alvesson M. 2003. Managing managerial identities: Organisational fragmentation, discourse and identity struggle. *Human Relations* 56(10): 1163-1193.
- Tajfel H, Turner JC. 1979. An integrative theory of intergroup conflict. In *The Social Psychology of Intergroup Relations*, Austin WG, Worchel S (eds): 33-47.
- Tang J. 2008. Environmental munificence for entrepreneurs: entrepreneurial alertness and commitment. 2008. *International Journal of Entrepreneurial Behaviour and Research* 14(3): 128-151.
- Thorgren S, Wincent J. 2015. Passion and habitual entrepreneurship. *International Small Business Journal* 33(2): 216-227.
- Vallerand RJ, Blanchard CM, Mageau GA, Koestner R, Ratelle C, Leonard M. 2003. On obsessive and harmonious passion. *Journal of Personality and Social Psychology*, 85: 756-767.
- Vallerand RJ, Rousseau FL, Grouzet FME, Dumais A, Grenier S, Blanchard CM. 2006. Passion in sport: A look at determinants and affective experiences. *Journal of Sport and Exercise Psychology* 28: 454-478.
- Vallerand RJ, Mageau GA, Elliot AJ, Dumais A, Demers MA, Rousseau F. 2008. Passion and performance attainment in sport. *Psychology of Sport and Exercise* 9(3): 373-392.
- Vallerand RJ. 2010. On passion for life activities: The dualistic model of passion. In *Advances in Experimental Social Psychology*, Zanna MP (eds). Vol: 42; 97-193.
- Vallerand RJ. 2015. *The Psychology of Passion: A Dualistic Model*. Oxford University Press, New York: NY.
- Van der Zwan P, Thurik R, Verheul I, Hessels J. 2016. Factors influencing the entrepreneurial engagement of opportunity and necessity entrepreneurs. *Eurasian Business Review* 6(3): 273-295.
- Venkataraman S. 1997. The distinctive domain of entrepreneurship research: an editor's perspective. In *Advances in Entrepreneurship, Firm Emergence and Growth*, Katz J, Brockhaus R (eds). JAI Press, Greenwich: CT; 119-138.
- Vujnic U, Corner P. 2010. The experience of emotion in new venture start-ups. In *Regional Frontiers of Entrepreneurship Research*, Fox JL (eds). Australian Graduate School of Entrepreneurship, Swinburne University of Technology, Melbourne, Australia: 507-521.
- Walter SG, Heinrichs S. 1997. Who becomes an entrepreneur? A 30years review of individual level research. *Journal of Small Business and Enterprise Development* 22(2): 225-248.
- Wright M, Zahra S. 2011. The other side of paradise: Examining the dark side of entrepreneurship. *Entrepreneurship Research Journal* 1(3).

Yitshaki R, Kropp F. 2016. Entrepreneurial passions and identities in different contexts: A comparison between high-tech and social entrepreneurs. *Entrepreneurship and Regional Development* 28(3-4): 206-233.

Yost JH, Strube MJ. 1992. The construction of the self: An evolutionary view. *Current Psychology* 11(2): 110-121.

3 Entrepreneurial failure and its aftermath in the movie industry

3.1 Preface to paper	84
3.2 Statement of authorship	85
3.3 Introduction	87
3.4 Conclusion	114
3.5 References	117

3.1 Preface to paper

The purpose of this paper was to explore entrepreneurial failure and its aftermath. Entrepreneurial failure is a stressful fact of life for any entrepreneur. Education and media often portray an optimistic story of entrepreneurs learning from failure; however, reality does not share this optimism and entrepreneurs can exhibit both positive and negative emotional reactions to failure. Though entrepreneurs who fail once and try again may exhibit better opportunity recognition and exploitation skills, there is a high chance that due to the public stigma of business failure they will not try again and give up being an entrepreneur. If the failure experience is appraised as stressful, in terms of its financial and emotional implications, then the feelings of grief will be very high. How do film entrepreneurs cope with this grief? This paper contributes to theory by providing insights into entrepreneurial failure and how it leads into different channels such as mentoring when entrepreneurs grapple with failure. Mentoring will help new entrants avoid the obvious mistakes, thereby increasing their chance of success. In the process, the paper provides a pathway for potentially developing a framework for mentoring and a larger study into entrepreneurial failure in the film industry.

Statement of Authorship

Title of Paper	Entrepreneurial Failure and its aftermath in the Movie Industry
Publication Status	<input type="checkbox"/> Published <input type="checkbox"/> Accepted for Publication <input checked="" type="checkbox"/> Submitted for Publication <input type="checkbox"/> Unpublished and Unsubmitted work written in manuscript style
Publication Details	Kamineni. R., Lindsay. N. J. and Lindsay. W. A (2019). Entrepreneurial Failure and its aftermath in the Movie Industry. Paper submitted for review to the <i>Journal of Small Business and Entrepreneurship</i> .


Principal Author

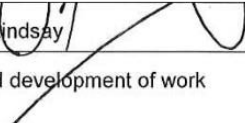
Name of Principal Author (Candidate)	Rajeev Kamineni		
Contribution to the Paper	Conceptualised work, wrote and reviewed manuscript, acted as corresponding author and submitted paper to journal.		
Overall percentage (%)	80%		
Certification:	This paper reports on original research I conducted during the period of my Higher Degree by Research candidature and is not subject to any obligations or contractual agreements with a third party that would constrain its inclusion in this thesis. I am the primary author of this paper.		
Signature	<table border="1"> <tr> <td>Date</td> <td>24/09/19</td> </tr> </table>	Date	24/09/19
Date	24/09/19		

Co-Author Contributions

By signing the Statement of Authorship, each author certifies that:

- i. the candidate's stated contribution to the publication is accurate (as detailed above);
- ii. permission is granted for the candidate to include the publication in the thesis; and
- iii. the sum of all co-author contributions is equal to 100% less the candidate's stated contribution.

Name of Co-Author	Noel J Lindsay		
Contribution to the Paper	Supervised development of work 		
Signature	<table border="1"> <tr> <td>Date</td> <td>24/09/19</td> </tr> </table>	Date	24/09/19
Date	24/09/19		

Name of Co-Author	Wendy A Lindsay 		
Contribution to the Paper	Supervised development of work		
Signature	<table border="1"> <tr> <td>Date</td> <td>24/09/19</td> </tr> </table>	Date	24/09/19
Date	24/09/19		

Please cut and paste additional co-author panels here as required.

Entrepreneurial Failure and its aftermath in the Movie Industry

Rajeev Kamineni

Noel J Lindsay

Wendy A Lindsay

The University of Adelaide

Contact: rajeev.kamineni@adelaide.edu.au

Abstract:

Entrepreneurial failure is a stressful fact of life for any entrepreneur. Education and media often portray an optimistic story of entrepreneurs learning from failure; however, reality does not share this optimism and entrepreneurs can exhibit both positive and negative emotional reactions to failure (Shepherd, Williams, Wolfe and Patzelt, 2016). Though entrepreneurs who fail once and try again may exhibit better opportunity recognition and exploitation skills (Ucbasaran, Shepherd, Lockett and Lyon, 2013), there is a high chance that due to the public stigma of business failure (Simmons, Wiklund, Levie, Bradley and Sunny, 2018) they will not try again and give up being an entrepreneur. If the failure experience is appraised as stressful, in terms of its financial and emotional implications, then the feelings of grief will be very high (Jenkins, Wiklund and Brundin, 2014). A film producer has to exhibit command over creativity in the script selection, budgeting, project management and marketing in order to successfully execute a film project. These four roles fit in well with Shane's (2003) theory of entrepreneurship that highlights discovery of opportunity, execution and exploitation. Therefore, for every film that he/she produces, a film producer is entrepreneuring (Steyaert, 2007) and is an entrepreneur in the true sense. Shifting focus from who and what questions of entrepreneurship (Gartner, 1988), this research focuses on how an entrepreneur copes with failure and where do they channel their emotions. Prior studies are still inadequate in terms of when or if entrepreneurs will quit after failure and what coping mechanism is used to deal with grief arising out of failure. This research, therefore, addresses two questions: At what point of the entrepreneurial journey do entrepreneurs quit after

experiencing failure? Do entrepreneurs with negative emotions employ mentoring as a process to convert negative emotions to positive emotions?

Keywords: Entrepreneurial Failure, Mentoring, Enactive research, Ethnography

Entrepreneurial Failure and its Aftermath in the Movie Industry

Introduction

A film producer has to exhibit command over creativity in the script selection, budgeting, project management and marketing in order to successfully execute a film project. These four roles fit in well with Shane's (2003) theory of entrepreneurship that highlights discovery of opportunity, execution and exploitation. Therefore, for every film that he/she produces, a film producer is an entrepreneur in the true sense. There is a dearth of research on film entrepreneurs despite the significant cultural and economic impact of the film industry. Annual turnover in the film industry is \$38.6B globally, projected to reach \$50B by 2020, and employs over 2 million people in the US alone (MPAA, 2017). Yet, less than 20% of films are successful (Sparviero, 2015), so entrepreneurial failure is pervasive in this industry. However, it can be argued that the size of the film industry or lack of research on the film entrepreneurs, in themselves, do not per se represent a gap in the literature. Therefore, failure and its aftermath is the phenomena and the movie industry is the specific context.

Entrepreneurial failure is a stressful fact of life for any entrepreneur. Education and media often portray an optimistic story of entrepreneurs learning from failure; however, reality does not share this optimism and entrepreneurs can exhibit both positive and negative emotional reactions to failure (Shepherd, Williams, Wolfe and Patzelt, 2016). Though entrepreneurs who fail once and try again may exhibit better opportunity recognition and exploitation skills (Ucbasaran, Shepherd, Lockett and Lyon, 2013), there is a high chance that due to the public stigma of business failure (Simmons, Wiklund, Levie, Bradley and Sunny,

2018) they will not try again and give up being an entrepreneur. If the failure experience is appraised as stressful, in terms of its financial and emotional implications, then the feelings of grief will be very high (Jenkins, Wiklund and Brundin, 2014). How do film entrepreneurs cope with this grief? This paper presents the definition and causes of entrepreneurial failure while pointing out to the complexity of researching failure in entrepreneurship and concluding with the implications of entrepreneurial failure and its aftermath in the film industry.

The paper is structured as follows: A brief introduction into the topic precedes the background and literature review that provides an opportunity to get a view into the extant literature on entrepreneurial failure include the causes for failure. A section explaining the complexity of researching into entrepreneurial failure leads into the method section. The overall logic of the paper is to understand the concept of entrepreneurial failure and how the entrepreneur copes with failure. The aftermath of entrepreneurial failure is coping with failure and finding avenues to cope with failure. Instead of focusing on multiple entrepreneurs, just two entrepreneurs who have a combined output of 46 movies between them were chosen. This approach was preferred because a movie producer who had produced 32 movies goes through the start up, execution and harvesting phase 32 times and it will be interesting to observe the tipping point of failure for such an entrepreneur. Ethnography and auto-ethnography are employed to discuss entrepreneurial failure. Paper concludes with implications to theory, practice and policy.

Background

Failure is inherent to the entrepreneurial process (Jenkins & McKelvie, 2016), failure in entrepreneurship is to be expected for the reason that uncertainty (Knight, 1921) and creative destruction (Schumpeter, 1934) are the defining characteristics of entrepreneurship.

What is failure? Just like beauty lies in the eyes of the beholder (Hungerford, 1878), is failure also subjectively interpreted? Studies of failure have not specifically defined failure (Ahmad & Seet, 2009; Menefee & Parnell, 2007) but exhibited a tendency to employ a range of terms like survival, exit, closure and death (Liao et al., 2008). In a broader context of explaining failure, four types of definitions stand out and they are-failing to run the business, bankruptcy, liquidation to avoid losses and discontinuance (Carter & Auken, 2006). Failing to run a business is a deviation from the expectation.

Any deviation from the expected and desired results has been conceptualised as failure (Cannon & Edmondson, 2001). It includes interpersonal conflicts that can lead to potential problems as well as the propensity to experiment and risk thereby indicating that failure can be of different types and magnitude. According to McGrath (1999), if an initiative has to be terminated for the sole reason that it has fallen short of its goals then it can be termed as a failure. Initiative is equated to the entrepreneurial effort of a firm or an entrepreneur to launch a mixture of the resources at their disposal. In an entrepreneurial context, Cannon and Edmondson's (2001) definition is broad based compared to McGrath's narrow definition but both definitions converge on the premise of failing to meet the outcomes that were hoped and anticipated for. Failing to meet the financial outcomes can be visible in bankruptcy and liquidation.

Financial performance of a firm is explicitly used to define failure. In a straightforward definition, when the firm is not profitable it can be termed a failure (Lussier & Halabi, 2010) or when a firm has filed for bankruptcy, it can be labelled as a failure (Zacharakis et al., 1999; Carter & Auken, 2006). If the revenues of a firm fail to exceed the costs and hence makes it less viable to continue the operations then the firm has failed to pass the market test (Coelho & McClure, 2005). This differs from the bankruptcy definition because it proposes that a firm doesn't need to file for bankruptcy to be labelled a failure and

it can be implied that there are several degrees of failure not necessarily culminating in bankruptcy. An entrepreneur can weigh the different options and choices available and make a conscious decision to curtail operations or even cease operations if the firm is not on track to meet a minimum profit expectation. Some entrepreneurs place a high value on the opportunity cost and make an assessment about the chances to earn higher in something else rather than their current venture (Cressy, 2006). If value of the firm falls far below the opportunity cost of staying in business then it can be termed as a failure. So more than the profitability, emphasis is laid on opportunity cost. The ambiguity in this definition stems from the fact that there is no clear explanation whether switching from one opportunity to another can be defined as a failure especially when the business is still running in a different domain but the operations in the original area have ceased. Ceasing operations leads to business discontinuance.

Business discontinuance was defined as failure (Bruno et al., 1992). This is a rather open ended definition where the discontinuance can occur for several reasons that might include death, legal complications, and dispute within the partners or for a simple shift in priorities and interest in operating the same business. Shepherd (2003), builds on this idea of business discontinuance by using the term business failure and refers to the scale of failure by mentioning the magnitude of losses that render a firm insolvent and pushed to a corner where there has to be a change of ownership. Cease of operation is a phrase that was included by Gelder et al (2007) while defining failure and alluding to the concept of business discontinuance as well as the magnitude of the consequences of failure. In the specific context of a franchisee's failure despite the franchisor succeeding, Michael and Comb (2008) also include the feature of discontinuance and specifically indicate that failure can occur when closure or discontinuance occurs for voluntary reasons, quality control or for termination due to non-payment of fees, especially in the case of a franchise operation. Singh

et al (2007) go a step further in delinking failure from business discontinuance for less serious reasons such as shift in the entrepreneur's personal interest. Liao et al (2008) in their study of nascent entrepreneurs sum up the discussion on definition of failure through business discontinuance by clarifying the difference between discontinuance and failure. They define entrepreneurial discontinuance as an action taken by a nascent entrepreneur to suspend the venture creation effort itself during the start up or gestation phase. There can be multiple reasons for this but it is pointed out that entrepreneurial discontinuance has a broader connotation than venture failure. Discontinuance, deviation, financial performance that includes bankruptcy and liquidation are the 4 main classifications of entrepreneurial definitions as presented in the literature.

The definition of entrepreneurial failure employed for the purpose of this research is business failure as described by Shepherd (2003). His definition of business failure is applied in the context of entrepreneurship, and for the purpose of this research more specifically in the context of film entrepreneurship. Shepherd (2003, p. 318) states that business failure "occurs when a fall in revenues and/or a rise in expenses are of such a magnitude that the firm becomes insolvent and is unable to attract new debt or equity funding; consequently it cannot operate under the current ownership and management". Shepherd includes the term-magnitude and this reflects in the film production also where the magnitude of the disaster or flop has a significant impact on the survival and continuance of the film producer/production house. The term-magnitude also resonates in the research of Singh et al (2007) when involuntary exit is portrayed as a result of intractable disputes and legal problems caused by a venture failure. If magnitude of the failure hinders the resolution of serious problems then that failure can be classified as a business failure, though there might be several reasons for business discontinuance, magnitude of failure becomes the main reason for business discontinuance.

Magnitude of failure as a reason for business discontinuance is pointed out by Singh et al (2007). This point about non-serious reasons can be illustrated with examples from film production in the film industry. In example one, the film producer is discontinuing film production because he/she has lost interest in the field and has decided to migrate to a different geographic region and a totally different industry. In example two, the film producer sells the business to another organisation that has made a very attractive offer and there is no reason to refuse that offer (e.g.: Pixar selling out to Disney). In example three, the film producer's personal/family life is under tremendous strain due to the pressures of film production and this is impacting his/her physical as well as social health forcing the producer to discontinue production in order to safe guard their personal well-being. In example four, the film producer decides to discontinue production because of a serious falling out between his/her business partners or financiers. This falling out can be due to difference of opinions or due to communication breakdown and appropriation of credit. In the case of examples one and two, the film producer is enthusiastic and willing to discontinue the business. The producer can see positive benefits in discontinuing production and it is a straight forward uncomplicated decision because the alternatives offered are more attractive. In examples three and four, the decision to cease production will be difficult because in an ideal situation the producer would not have wanted to stop production. There is a degree of reluctance and hardship involved in deciding to discontinue production in examples three and four even though at first look all four examples can be broadly classified as a shift in the personal interest of the producer. The definition of business failure and discontinuance in this research will not include the non-serious types of discontinuance such as those described in example one and two but would include failure and discontinuance such as those described in examples three and four.

Causes of Entrepreneurial Failure

In the past decade, several studies have researched and analysed causes of failure (Borchert and Cordozo, 2010). The basic premise of these studies, as reflected in their managerial implications and discussion, is that an understanding of the reasons for failure will aid and abet in an informed entrepreneurial journey minimising the chances of failure (Carter & Auken, 2006, Abdullah et al., 2009). Failure of entrepreneurial ventures can happen for several reasons and identifying those reasons is crucial because of the negative impact and high cost of failure on the economy of a nation, employment growth and personal consequences for the entrepreneur (Ahmad & Seet, 2009). It is well documented in the entrepreneurial literature that entrepreneurial failure can occur due to six main causes.

Cause One: Financial

It might not be an exaggeration to state that financial problems can be termed as the main cause for failure. Financial problems in the nature of inadequate firm start-up capital (Bruno et al., 1992), debt management issues and liquidity constraints (Holtz-Eakin, Joulfaian & Rosen, 1994; Carter & Auken, 2006) are the key issues that lead to a venture failure. Inadequacy in start-up capital is a common conundrum that start up entrepreneurs are confronted with and this can be due to the entrepreneur's lack of knowledge and difficulty in accessing loans from financial institutions because he/she does not have a record or history of previous business experience (Ekanem & Wyer, 2007). Inability to tap into the institutional funds and support forces the entrepreneur to rely on an informal network of friends and family, personal savings and in many cases relying on a full time job to provide income to sustain the entrepreneurial dream (Ekanem & Wyer, 2007; Liao et al., 2008). Adequate reserves of personal financial resources from inheritance or gifts can substantially enhance the chances of survival for an entrepreneurial venture for the simple reason that the entrepreneur is fully focussed on growth and profitability with the confidence of having this cushion as opposed to struggling for survival and day to day operations (Ekanem and Wyer,

2007; Liao et al., 2008). Another important financial reason that leads to venture failure is succumbing to the demand to extend customer credit thereby resulting in bad debts (Abdullah et al., 2009). Apart from the above, Hogarty (1993) suggested that underestimating the financial requirements, not having financial goals, plans and proper book keeping in place and lack of a contingency plan or plan B to fall back during financial difficulty causes a new venture to fail. Finally, strained relationship and poor communications with the venture capitalists is also cited as a financial cause for a venture's failure (Zacharakis et al., 1999)

Cause Two: Human Resources

Working in tandem with employees for the common cause of a venture's success is crucial for any venture and more so in the case of new ventures where the track record is not yet established. A workforce that is lacking in discipline, ethics, experience and skill can be toxic for the survival of a new venture (Abdullah et al., 2009). Added to this the inexperience of the entrepreneur in identifying, recruiting and managing a good team plus inability to separate the performers from the non-performers also contributes to the venture failure (Hogarty, 1993; Ahmad & Seet, 2009). Along with the employees, customers are a very important cog in the wheel of success for a venture. If customers fail to repose faith and confidence in the venture or the product and services that the venture is offering, then the relationship between the customers and the venture breaks down resulting in failure (Abdullah et al., 2009)

Cause Three: Planning

The odds of success are stacked against an entrepreneur, however, if an entrepreneur takes a proactive approach and has proper planning and well researched strategy in place, then the odds of venture failure can be reduced (Hiemstra et al., 2006; Gelder et al., 2007). Lack of thorough business planning (Gelder et al., 2007; Hogarty, 1993), lack of clarity in the

business goals (Hiemstra, Kooy & Frese, 2006) and poor research leads to venture failure. Especially in terms of research, Ahmad and Seet (2009) pointed out that not dedicating adequate effort and time on determining the market demand for product or service, poor identification of the strategic location for the business and insufficient investigation before investing resources as the research related reasons which cause failure.

Cause Four: Leadership

The major burden of ensuring a venture's success rests on the entrepreneur. If the entrepreneur fails to provide the necessary leadership and strategic direction for the venture then the responsibility for the venture's failure solely rests with the entrepreneur (Sweircz & Lydon, 2002). The entrepreneur's lack of experience and expertise, inadequate knowledge, not suitably trained, and not having management abilities and experience (Carter & Auken, 2006; Liao et al., 2008; Michael & Combs, 2008) inevitably lead to venture failure. A smart entrepreneur identifies his/her strengths and weaknesses in an honest manner and consciously works towards seeking expert help to address the weaknesses while harnessing the strengths. As pointed out by Sweircz & Lydon (2002), having suitable skills in functional areas of marketing, operations, finance, human resources and the ability to progress the firm rather than personal goals along with an ability to create a sustainable venture will significantly help in reducing the chances of venture failure. Added to the above, the dark side of an entrepreneur (Kets De Vries, 1985) that involves an egoistic approach of abusing trust and power (Beaver & Jennings, 2005), over confidence about the firm's prospects (Hayward et al., 2006), falling very short in creating clarity and balance within the team (Bruno et al., 1992; Cannon & Edmondson, 2001), inadequate in fighting the competition (Abdullah et al., 2009), unable to cope and surmount crisis (Beaver & Jennings, 2005), judgements that are way off the mark (Ahmad & Seet, 2009; Busenitz & Barney, 1997), inability to maintain harmonious and productive relationships with stakeholders (Zacharakis et al., 1999) and

falling into the trappings of success (Bruno et al., 1992) are the most cited causes of entrepreneur related reasons for venture failure.

Cause Five: Product or Service

No amount of marketing and sales pitch can save an inherently flawed product. If the product quality and/or service quality falls way below the expectations then the venture is bound to suffer (Hogarty, 1993). Apart from the quality, issues pertaining to the product or service design, the timing of the launch, poor and unsuitable distribution or selling techniques, a very narrow base of target customers, and unable to identify a suitable market segment (Bruno et al., 1993; Hogarty, 1993) can invariably lead to venture failure.

Cause Six: Environment

In many instances, a venture fails for reasons like unfavourable environmental factors external to the venture and beyond the control of an entrepreneur. Poor market conditions such as slow growth and size, shrinking overall economy, lackadaisical state of the industry, negative attitude of the society, restrictive government policies, funding and resource crunch for the government, very poor communication and information sharing by the government, lethargic bureaucracy, poor ethical standards of competitors, presence of bigger firms or multinational firms without a level playing field and disastrous, natural, extremist events are aspects of the external environment that are challenging and have been cited as reasons for new ventures' failing (Zacharakis et al., 1999; Abdullah et al., 2009)

These six causes have been extensively mentioned in the literature as the main and significant causes that trigger a new venture failure.

Apart from defining failure and listing out the causes for failure, researchers have proposed that it will be a valuable addition to the body of knowledge if the experience of entrepreneurial failure can be investigated. Shepherd (2003) and Cope (2005) in their studies

presented the impact that failure has on the well-being of the entrepreneur, the experience gained from failure and the influence of failure on the future behaviour of an entrepreneur. Such pertinent issues are very relevant and merit thorough investigation because it is a well-established fact that the entrepreneur plays a crucial and central role in new venture creation (Markman, Balkin & Baron, 2002). Past experience of failure might have a strong bearing and may influence any decisions regarding commissioning a new venture and also the decisions pertaining to the operation of that new venture (Minniti & Bygrave, 2001; Cannon & Edmondson, 2001). The experiential aspects of failure is a domain of inquiry that is widely investigated by research scholars.

Complexity of researching failure in entrepreneurship

Researchers have pointed out to the difficulty of researching failure in entrepreneurship and therefore the number of studies in this crucial area was rather limited before the year 2000 (Cope, 2011, Smith & McElwee, 2011). Every individual spends a lifetime confronted with the sage advice of avoiding failure. Schools, parents, family and friends while extolling the virtues of success imprint that failure should be avoided at all cost. Though it is done with an intention of protecting their wards, parents and educational institutions endorse the message of avoiding failure by rewarding individuals who commit the least number of mistakes (Cannon and Edmondson, 2001). Due to this wide spread negative perception and view of failure, respondents are reluctant to participate in any research on failure (Mc Grath, 1999; Zacharakis et al., 1999; Politis and Gabrielsson, 2009) and it might be one of the reasons for researchers not paying too much attention to this concept. Practical and ethical problems like difficulty in locating owners of failed ventures who are volunteering to participate in a study on failure further compound the issue of researching entrepreneurial failure (Bruno et al., 1992; Zacharakis et al., 1999, Ekanem & Wyer, 2007; Ahmad & Seet, 2009). Entrepreneur's unwillingness to share their experiences of failure

(Ahmad & Seet, 2009), the difficulty in maintaining entrepreneur involvement in research and the sensitivity of seeking personal information from them with respect to their experience of failure (Shepherd et al., 2009). Researchers like Coelho and McClure (2005) and Cressy (2006) make a strong pitch for removing the bias against researching failure in entrepreneurship. They go to the extent of comparing failure with death and pointing out that similar to the value of learning from death in medical research, a sympathetic understanding of failed entrepreneurs is a more sensible response than harsh social criticism and serves the advancement of society and creating successful new ventures.

Prior studies are still inadequate in terms of when entrepreneurs will quit after failure and what coping mechanism is used to deal with grief arising out of failure. This research, therefore, addresses two questions: At what point of the entrepreneurial journey do entrepreneurs quit after experiencing failure? What coping mechanism do entrepreneurs with negative emotions employ to convert negative emotions to positive emotions?

Method

Employing theoretical sampling as proposed by Glaser and Strauss (1967), two film entrepreneurs were chosen, entrepreneur 1 produced 32 films and entrepreneur 2 produced 14 films. This research employs a mixed methodology of ethnographic and auto ethnographic research analysis. Ethnography is used with Entrepreneur 1, to create a narrative description of individual actions in social, cultural, political, and other contexts (Van Maanen 2011). Apart from accessing print and video material about the entrepreneur, in-depth interviews spread over 5 years with the entrepreneur are used to reflect on negative emotional reactions to entrepreneurial failure. A detailed ethnographic analysis of the film entrepreneur's journey mirrors emotional highs and lows experienced by the entrepreneur concluding with a negative reaction to failure. Using auto ethnography, Bengt Johannisson (2011) proposed enactive

research as an interactive research methodology through which the researcher is completely involved in the entrepreneurial process and uses self-reflection and writing to explore links between his/her personal experience and the broader scheme of understanding from the social, political, cultural, and economic contexts. Auto ethnographic enactive research is used to illustrate positive emotional reaction to entrepreneurial failure with Entrepreneur 2.

Entrepreneur 1: Ethnographic Snapshot

Ethnography tends to look for research normalities so that the researcher can be an observer who is not too close to the setting and knowledge can be built by reflective observation (Geertz, 1983).

The Journey

I came to film industry in 1971, June 16th. I started my film career as a cashier later on I moved as assistant manager of film distribution. After experience of 6 years, by that time I completed my education and I joined a bank for 2 years 1975 and 1976. In 1977 I again came back as Manager for film distribution, additionally I was also personal secretary to the Managing Partner of a large film production company, who was also a Member of Parliament at that time and on the Board of Directors for a bank. In 1978, I joined with my uncle who was my mentor and who brought me up from my childhood and since then I was moving and interacting with all film buffs, producers and directors, other distributors, artists being part of success celebrations. Since then we were doing good and we have released about 40 to 50 films. It was running in a smooth manner and we ran the distribution very successfully. Suddenly the system underwent a change, if you want to buy, you buy a film, no question of distribution. That system sounded the death knell for all the distribution offices, and after 2 years even we had close down. Why did it wind up? Because, financial gain is not there and it became a risky business and all our partners thought let us not get into that.

I started my own film distribution company, I purchased films for two geographic regions. Though I was happy and comfortable for 2 years. 1985 onwards, 1985 to 1987, I lost heavily, very heavily. Then a classmate of mine who is into hotel, restaurant and bar business. He is my childhood friend and classmate. He told me—why you want to buy films produced by others? With this experience, why not we produce our own films. Then a good idea we thought. We moved to the film production hub in 1988 September. 30 years ago. Me and a writer, we left our families behind and children in school, so we thought we will come, first let us settle down, production is not an ordinary thing, it is very risky. So let us try one or two ventures and then we will see. We wanted to commence production immediately.

Success

Only leading actor/hero available was severely restricted to the bail conditions imposed by the court on him. He came out of jail for an alleged offence on bail but he had lot of restrictions, daily he has to sign a register in the police station and he has to stay within the station jurisdiction. That restriction is there, we went to him. His two or three films got stuck unfinished and unreleased, so what shall we do? We will do one commercial, small budget action film with him. We will take low risk, he will not demand much remuneration. We met him. One action film, subject he heard, he liked it, and we narrated the full script. That time our cost of production was \$20,000 and we sold for \$25,000, we were happy. First film completed successfully and profitable, we completed shooting in 45 days. I have released on August 5th, my picture is a hit. Commercial hit, everybody made money and we made money.

Immediately in that happy mood, we started another film with the same leading actor and any moment this actor might get cleared of all the charges and come out. That was our dream. At the time of the release of the second film also he did was not cleared of all charges

but that movie also shaped up very well and was declared a super hit after release. Immediately in January itself, I started one more film with the same hero and the same technical crew. Principal photography commenced and this movie was ready in four months but halfway the hero was cleared of all the charges and all the bail conditions and restrictions were removed, I felt as if I personally got relieved. As If I came out of Jail, he is my permanent hero like my younger brother he used to cooperate like anything, day and night we used to shoot. That film also Super Hit.

All the three movies together, we celebrated the success in a grand manner. From that time onwards, I didn't look back and continuous productions and one calendar year, I used to make 4 films. January to December, I used to censor 4 films and I used to announce the date of release at the time of/date of opening. Artist's payment I used to lock in and take bulk dates without changes and I used to purchase entire costumes, I used to purchase set properties. Suppose tomorrow if there is any problem with any artist then what is the alternative? But shooting should not stop, I used to complete a film shooting in 35 days to 45 days maximum. Almost all successful graph only for me, in between 3 or 4 films utter flops also were there.

Failure

How did I come out of this once it is a flop? After a flop, immediately, I used to be focused to launch my next project so that the negative vibe will not pull me down. One script writer who worked on all of my scripts expressed interest in direction and I wanted to encourage him so I gave him an opportunity and launched him as a director. Half way through the shooting, I wanted to scrap the movie. I saw the—those days we used to see daily rushes, after seeing half of the film I did not like it and I said this is going to be a big flop, let us stop it here. He is my friend and I heard the script, script is good, excellent script, but the

comedy track disturbed the film. He replied saying we will make it carefully and do whatever repairs are needed. With some repairs we have completed the film with very planned and controlled budget. \$100,000 was my first copy budget. I showed it to all the distributors and informed that this is going to be a flop. I don't want any advance from you, you release it. I told the distributors because I am a distributor first, I am already a distributor and I know this will not run. I wanted to scrap it but because of the director and the leading actor, I was releasing this film and if it ran for 1 week also I am ok. But I don't want any advance from you, but you put for prints—those days it was print system—you put money for prints and publicity and even if that is not recovered, I will compensate you for that. Like that I told them, it is a historic decision because no producer will do such a thing. I am a successful producer and I was comfortable at that time. So I said to all distributors to release it. That film was a disaster, as I said and predicted movie was utter flop. It didn't recover anything. For a picture with a budget of \$100,000 my loss was \$110,000. For prints and publicity, I had to compensate distributors so extra \$10,000 loss. What next? What to do?

After a flop, next day I do not think about that film as I have to plan for the next steps. I bought the remake rights of a very successful movie and commenced remaking it in a different language. That movie was a block buster hit, those days, I celebrated the success in a grand manner. I have gifted a car to Director at that time. Subsequently, I commenced a multi-starrer film, we flew down the villain from Los Angeles at that time. Heavy budget film, helicopters, motor boats, back water shooting. Lavish production that is also a Hit. In between I produced 2 films with a very senior artist Super Hits. Wherever I did films with writers I failed. All writers as directors failed in my banner. In these failures, I lost more than the amount I invested.

Like that I used to tell to distributors that this is not good and this is good, immediately some good project will come and compensate. One flop I make means then

immediately one super hit I make, like that I am getting on, my own money, my friend used to give money. He is not a partner but he was lending me money, financiers were also supportive. Whether I pay them before or not, they will accept, next film they finance and I will pay back with interest and old dues, like that my relationship with them, with artists was good. When I borrow from the financiers, I ask them to lend me in two payments. So that I pay all the artists in single payment. That is my school of film making. So I don't compromise in dates, or payments, so all artists payment should be settled before shooting concludes and all technicians' payments should be settled before first copy.

How come I was not affected by failures? Not effected means, I did not have that thinking, no depression or no happiness also, if for a big success also I will not be overjoyed nor I will sink after a failure. I always used to think immediately what next? So one movie flopped so what do I do next? What next? Immediately I bought rights of another movie and remade it and recovered, because of my financiers support to me they used to encourage me—any producer should not direct and any director should not produce. It is two different individual jobs, a producer is producer and a director is a director, and I don't want to be a director. I want to be a boss for a director. That's all and nothing, the director should be like my brother they should feel that it is their own product.

Crumbling Resilience

I made a total of 32 movies. Out of 32, after that again my life's biggest disaster is my last movie, I spent \$600,000 as my first copy budget, and nobody bought it. No distributor was interested, why such a big film, no interest? It somehow did not interest them at all. No body bought it, so I again took the risk and released it on my own. \$600,000 is my first copy budget, \$500,000 is my loss. Just in one film, my entire earnings in this career, whatever I made in films, whatever properties I bought all lost. 3 properties I sold. The property that I

bought after a blockbuster, my office plus residence, my house in my town, I sold all these three properties.

After that only I had cleared all my debts. So \$500,000 loss means I had kept the financiers payment pending. So I sold everything to clear these debts. I thought I must take an intermission to settle my debts and come back fresh to start my second innings. Let me stop production for 6 months and then restart my second innings I thought. But that six months took six years for me to sell my properties and clear my debts. Like that I cleared all my financiers, no due nothing. After that I came back again for film production but the system has changed. Hero worship has come in, director hero nexus together and dictating terms to producer. I am not happy, those days I made film on my taste, as per my preference. I went to a hero or heroine or director or x, y, z and I set the terms. 7am call sheet means, I used to be at the location at 6.30am. I am there throughout the shoot time, I used to push trolley, to hold crane, like that I used to work in the shooting spot, recording time I used to finalise tunes. The best technicians in the country worked for whether it was the cinematographers, editors or music directors.

I never asked any financier to reduce interest or reduce principal amount for me. I sold my properties and cleared, at the time of settlement, financiers offered me you do film from start to finish, we will finance you, you start film, after 6 years also no problem, and you are a disciplined producer. I am the producer who has never smoked in my life, never drink alcohol not even a single drop in my life, you are such a disciplined producer, you start a film that is your bread and butter, and we are there with you. I told only one thing, sir I sold all my properties, (he breaks down and starts weeping, takes a few minutes to compose himself and recommence again). Suppose I lose \$200,000, I don't have any property to sell and pay you, no sir, market trend is not healthy and I am not interested. If any subject or anything comes to my conditions, then I will come to you. The financier knows that I sold all my

properties, moved to a rental apartment, so he told me at least you buy a house for your wife. But till today no, till today I am in a rental apartment only.

Aftermath

Credibility is there that is important. This credibility helped me become a mentor. The industry knows that I am an honest man and my ethics and principles. This helps me mentor many people. I am serving the film chamber, 9 years served as Secretary, next year I am going to be President. I used to advise new comer producers, new artists. Any dispute between producer and distributor, or dispute between producer and artist, all disputes, I am solving. With the cooperation of all important personnel in the Film Chamber, I am comfortable here. My son settled in Melbourne, he is happy there. My daughter settled, my son-in-law is very happy he has got his own IT Company.

My children settled, I have not settled, no problem, but I am not dependent on my children. I am on my own, I don't have a single liability or single dollar bank balance. This year, I will be busier when I take up the position of the President of Film Chamber of Commerce. As it is I am busy, as Chamber secretary I am busy, even when I was not chamber secretary, I used to come to chamber office regularly, I used to do all the work. I used to assist the top management. Because of my experience, I used to advise the past presidents. Everything I am, I am Film Chamber man, and today my name means a loyal Film Chamber man. Anywhere in the industry any problem anybody faces, I am here to serve them. I was instrumental in ensuring that all film producers get access to the best life insurance through the film chamber I am helping all its members. If anybody is sick, hospitalised, all senior citizens members most of them, so I am helping them by getting their insurance amounts, taking care of their hospital expenses, speaking to insurance companies.

Mentoring gave me an outlet for converting my negative feelings to positive feelings. At one stage when I was almost at the age of retirement, I had to restart my life, it was a very difficult period and my role as a mentor and film chamber of commerce representative helped me build my life back to a certain extent and live with some hope that I will produce another movie soon....

Entrepreneur 2: Auto Ethnographic Snapshot

Auto ethnography ensures that the researcher's reflections on everyday life as an entrepreneur are organised. This author has lived through the experience and phenomenon of failure and success to achieve a degree of familiarity and tacit knowledge. The standout feature of auto ethnography is blurring of the boundary lines between the observing researcher and the subject, since the subject and the researcher tend to be one. Auto ethnographic research can trigger two varied results or responses, the concern was about this author's everyday professional life and career rather than a deeply personal experience, therefore the research can be planned, organised and carefully reflected upon (Hayano, 1982, Young, 1991). However, this can be altered drastically if the experience is deeply personal like for a survivor of 9/11 attack who can narrate the story from an introverted angle and remain very personal (Ellis, 1995). In the case of the film production example, if not for auto ethnographic research, it would have been difficult to establish the reaction to entrepreneurial failure without a researcher who is present throughout the process and is tracking the development path. In the case of film production, if an approach of recounting and reconstructing from an academic perspective (Mintzberg and Waters, 1982) was followed then there is an obvious risk of revealing the researcher's practices rather than the film producer's practices. Auto ethnography illustrates the point made by Schatzki (2001, p.8), "no representation of the skills involved in performing appropriate human activity can be adequate, only personal involvement on the part of the researcher will do". Had this author

not been personally involved in the film production, this research would have just studied the entrepreneurial aspects of film production as a case study in a retrospective manner without appreciating the intricacies of entrepreneurial journey during the process and possibly listed out multiple reasons and scenarios for both the success and failure.

Case Study 1:

Failure critically and Success financially.

Towards the end of 2010, the film production company this author was associated with listened to a script narrated by a director who experienced success with his low to mid-range budget films that were raw, gritty and thought provoking in the mould of Quentin Tarantino (1998). The script revolved around an interesting premise of forcible land acquisition and encroaching by a group that indulges in underworld style strong arm tactics. Protagonist or hero of this plot is a simple minded young man who pursues his career as a professional security person. He leads a carefree life with his friends working out and maintaining a six pack physique. However, he gets dragged into a confrontation with the land grabbing villains when he goes to help a senior citizen who is a friend as well as a father figure to the hero who doesn't have any family. How the protagonist confronts the evil minded gang and saves the retirement nest egg of his senior citizen friend forms rest of the plot.

On paper and while it was narrated the script was interesting and held potential for success. Though the director did not have any prior experience handling top tier cast and a big budget, this author and the team were confident that he had the talent to narrate an interesting story and enthrall the audience with a gripping screenplay. The project was greenlit and commenced the process of casting and designing the production. Due to the past record of the director and the potential that this script held, one of the leading stars agreed to be the protagonist for this film. The project progressed in a relative smooth manner and both the cast and crew were finalised by early 2011 and principal photography commenced in March 2011.

Once the filming commenced it started to unravel and hitherto unanticipated problems started cropping up. A quick realisation dawned on the production team that the director was struggling to cope with the demands of a star driven big budget film. In a nutshell he was like a fish out of water and this had a very demoralising impact on the rest of the crew since

director is the captain of the creative process. Though the production team worked hard to iron out the wrinkles and ensure that the film progressed to a smooth completion, the creative process suffered. The script that sounded very promising when it was pitched did not translate into a gripping narrative on screen mainly because of the director's failure to handle it well.

The production team has to share part of the blame for this failure. The production team was highly involved in fire-fighting and ensuring that the production schedules were adhered to and the film progresses to completion, while ignoring one of the fundamental aspects of film business—marketing. There was a lacunae in the marketing effort and the campaign was not well coordinated. It appeared disjoint and in fits and starts. This had a very negative effect on creating hype for the product and there was low buzz before the release. Though the lead actor/hero and other cast members pitched in and aggressively promoted it just before the release, the effort was too late and failed to generate the frenzied anticipation that a big budget top star movie has to typically generate.

Fortunately, there was considerable interest in the product from the exhibitor and distributor fraternity. The combination of director and the leading actor made them curious and piqued their interest in terms of commercial exploitation. Luckily, the inexperienced handling of the project during filming by the director did not reach the ears of the exhibitors and distributors thereby ensuring that they queued up with cheques in hand to purchase rights for the movie. This ensured that the production house sold the product with a decent profit and the risk was completely transferred to the exhibitors and distributors who purchased at a premium price.

The film released at a very good time or season for movie releases, Christmas break. As a rule of thumb, films secure massive opening collections when released in popular slots like Christmas and summer breaks because consumers are looking for entertainment options during these breaks and films are a relatively inexpensive source of entertainment.

Unfortunately, *The Kings Path* could not cash in on the seasonal advantage because the movie opened to very negative reviews and extremely poor word of mouth. This resulted in the box office collections collapsing after the first weekend and in many areas the movie did not go past the second weekend. Audience were neither entertained nor involved in the movie and they were scathing in their feedback and rejection. This resulted in significant

financial losses to the distributors and exhibitors, with some of them claiming to have lost almost ninety cents to the dollar of their investment.

The consequences were disastrous for all concerned, though the production house made a profit by selling the movie, its reputation was severely dented and just with its first film, credibility was damaged in the market. Lack of a coordinated marketing campaign also reflected poorly on the capability of the production house. The leading actor received significant amount of criticism and probably the biggest box office failure in his career. The director was labelled as incapable of handling big stars and big budgets and he was bracketed as a B grade film maker not capable of breaking into the A league.

As an entrepreneurial journey, this film taught very valuable lessons of how credibility in the ecosystem is extremely important. How the entrepreneurial team has to function as a well-oiled machine to achieve desirable results and most importantly how there are different layers of opportunity recognition and an opportunity that sounds good on paper might not be good to execute and harvest if the right team is not in place.

Case Study 2:

Success critically and Success financially.

While the King's path was being filmed, an opportunity to be associated with one of the most talented and creative director in the nation presented itself. This director has finalised a script and was planning to launch it one regional language, he wanted this author's production company to be associated for launching and releasing it in another regional language. Though this proposal had the drawback of not having absolute production control the advantage of working with one of the brightest talent in the nation outweighed this drawback and this project was greenlit and principal shooting commenced during the last quarter of 2011.

Industry analysts were highly sceptical about the decision to launch this project, their reasoning and fears were not unfounded because of the path breaking script and hitherto uncharted territory in Indian cinema. The script was very simple. The leading man is a young pyro technician who falls in love with the leading lady who happens to be a miniature artist and volunteer for social causes. During one of her visits seeking donations for her social cause, she meets a successful businessman who lusts after her and noticing that she is in love with the young man gets jealous and murders the younger man. This is something unheard of

in Indian cinema, the leading man getting killed within the first 30 minutes. But, then the twist is also intriguing, this leading man is reborn as a fly and the fly wants to take revenge for its untimely death. The basic premise of love, murder and revenge is an oft repeated theme but for the Indian audience, a fly taking revenge was completely novel.

The director was very bold and in his first interaction with the media he announced the script and revealed the plot in an open press conference. Though it was extremely risky, the director justified it by saying that the plot has to be simple to pique the interest of the audience because there are no big names involved in the project. In fact, this was another risk for the production house, none of the leading actors were blockbuster material and they were not proven box office drawcards.

Crucial lessons were learnt from the debacle of the earlier venture and the production house ensured that there was solid marketing plan and promotional campaign in place. Even before the principal photography concluded, an advertising blitz was launched with attention grabbing designs depicting a fly in a super hero mode with a weapon in hand and taglines like—buzzing into screens near you, a flying star takes off this summer were employed to create hype around the product.

Since there were no known “stars” to pull in the crowds for the opening weekend, kids and families were targeted with specific promotional campaigns aimed at these demographic segments. A sustained marketing effort ensured that there was significant interest for the movie and audience were earmarking it as one of their summer entertainment preferences.

Despite the principal photography proceeding in a smooth and incident free manner, unexpected hurdles were encountered in terms of the visual effects and the graphics. Since this was uncharted territory for the director as well as the production team, deadlines were not adhered to and it was a stab in the dark to anticipate a completion date. This meant that the official release date could not be announced. A feeling of suspended animation was engulfing the cast and crew as there was no clear closure date in sight.

There was a negative spin off from the disaster of *The King's Path*, the distributors and exhibitors were reluctant to back a product from this author's production house as they had a bitter previous experience. This meant that showcasing the product on maximum number of screens was going to be a challenge and the entire risk had to be assumed by the production house and the screens were opened up on rather unfavourable terms. This is

another negative aspect of failure that the production house had to contend with apart from the open jibes about the movie with no stars and a fly in the leading role.

Hopes of cashing in on the summer school holiday season evaporated because of the delay in completing the visual effects. This meant that the scheduled release will clash with the commencement of a new academic year where the young students and their families will be preoccupied with settling into new routines and also the financial implications of paying the fees and recommencing their school year and therefore a film about a fly will be farthest in their thoughts. The concerted marketing efforts targeting these specific demographic segments were just about to be written off when the director announced that 6th of July will be the release date and he was confident of delivering the final product in time for that deadline.

A high profile premiere was arranged on the previous night of the worldwide release so that celebrities and opinion makers as well as the reviewers can watch it in advance and give out positive comments, the production house was risking it with a hope of getting positive reviews. Many industry insiders warned of the high stakes involved in a premiere, if the content was not up to the expectations of the audience then there was a huge risk of the film failing in the first weekend itself. But, the production house risked it and went ahead with the premiere and by the end of the show it was clear that I am a Fly is well on its way to being a blockbuster. Accolades started pouring in from all quarters and every component of the film ecosystem be it actors, technicians, financiers, distributors or exhibitors were unanimous in praise of the movie.

Critically the movie was declared as a path breaker and game changer. However, all these positive reactions did not translate into additional revenue. Though the film recovered its entire investment plus a moderate profit of 15%, it did not collect revenue as expected. The main reason being that there was no star power in the movie to convince audience to venture out and watch it on the big screen, they preferred to wait and watch it in the comfort of their homes. Though the satellite and home viewing rights were sold at a good price the production house did not reap the benefit of its success as it was a fixed amount sale, however the digital content provider who acquired the rights made a substantial profit on their investment.

Practical wisdom gained from the auto ethnographic research:

- (a) A project that looks good and reads well on paper need not necessarily be executed well
- (b) Aspirations of the team should be matched by ability, aspiration and enthusiasm should not be misconstrued as ability
- (c) There should be a contingency and a back-up plan when project is not moving in the direction originally envisaged
- (d) Never announce a launch date without having a clear handle on the production process
- (e) Every aspect of the new venture process is equally important, whether it is finance, production or marketing. Over emphasising on one aspect at the expense of another is bound to have negative consequences
- (f) Though financial success is important it is not the only important measure of a venture's success. Building credibility and a favourable reputation is equally important.

As examples of auto ethnographic research, the films produced exemplify the features that were applied by Johannisson in 2005 and reiterated in 2011.

- 1) *Change in context*: The production house and the author were earlier involved in financing film ventures at attractive interest rates and were content to harvest the benefits in terms of profits accrued through the interest charged. However, as a forward integration strategy, armed with the experience gained by in-depth understanding into the functioning of the film production ecosystem, the production house decided to move into full scale film production apart from continuing with the activity of financing. This author initiated a change in context

that was part of the production house's *habitus* of film financing (Bourdieu 1977) in order to explore an adjoining territory of film production. This author took charge of the enactability of the venture by experientially expanding the production house's embodied knowledge from financing to production.

- 2) *Reality is structured*: Smircich and Stubbart (1985), put forth a non-dualistic view that the environment is enacted by imaginative and interacting individuals. This author experienced first-hand the vagaries of film production, there was no boundary between the researcher and the actor because the researcher himself was enacting the role of a production executive. The reality or learning curve was steep and structured in a sense that it allowed for human interaction and learning from the interaction and in a nutshell this was a process that every first time film producer goes through.
- 3) *Pre-conceptions being researched*: There were several pre-conceptions in the mind of this author and the production house that it can be natural progression from financing to film production. Realisation dawned in quickly that the two are separate components of the industry and it is not necessary that there is a smooth graduating process in place for financiers to move into production roles. When the move from financing to production happened it was not a case of just testing the theory (Yin 1994) but an enactive learning experience that was reflected upon in a systematic manner in retrospect.
- 4) *A Constructionist view point*: The intentional action of this author's production house moving into a production role from a financing role resulted in unexpected external events like talented and creative directors approaching with their vision and belief about the future entrepreneurial journey. The outcome of the production journey is sensitively dependent on its initial conditions (Stacey, 1996; Fuller and

Warren, 2006) and the vision of this author and the production house. Tracing back the journey, it can be mentioned that after financing a significant number of films the question of what next? cropped up for the organisation and the response to that was to move into production as a natural forward integration strategy with plans for future foray into exhibition also drawn up. However, this intentional action lead into unexpected results and in hindsight, probably the move from financing into production was not well thought out.

- 5) *Orchestrating a ventured reality*: Wieck (1995) suggested that in an organisation making sense of what has happened, what is happening and what will happen is a crucial aspect of organisational functioning. The learning journey from the first film produced to the second film produced was very interesting and the journey continued for twelve more films after that. The actions and the results from the first venture enabled for better planning and execution in the second venture where again a totally new set of challenges and events were encountered thereby successively ensuring that some sense was made into the entire process and that sense was internalised and actualised into the mind of this author and the production house.
- 6) *Bandwidth of human capabilities*: One of the best vignette of advice that this author received was from a line producer who advised that since the author and the production house were new into production to be prepared for the unexpected and to be adept at crisis management because in film production crisis comes in multiples rather than singularly, even before one gets a chance to take a deep breath after coming out of a crisis the next crisis will be ready and waiting for immediate attention. This advice was valuable because the entire bandwidth of human capabilities like senses, feelings, thinking capability and ability to act, of

this author and the production house were tested to the limit and after each of the afore mentioned production examples, a new reality was constructed. The intuition, actions and reflections all had to undergo changes due to the involvement in new and hitherto uncharted territory.

- 7) *Multiple writings*: One of the outcome of this enactive research work is exploring the reactions to entrepreneurial failure, and there is a future pipeline of writings that will deal with the concept of entrepreneurial failure and entrepreneurial resilience ensuring that the theoretical underpinnings and existing literature will get embedded into a confessional story (Van Maanen, 1988)

Results

Entrepreneur 1 reacted negatively to failure by blaming the changed environment. Failure resulted in loss of face and stigma, forcing him to liquidate his assets, including the house he was living in and his office, thereby turning the clock back on his life as well as his entrepreneurial journey. Entrepreneur 2 treated failure as a positive learning experience as he did not lose everything and ensuring mistakes were not repeated in the subsequent venture took the opportunity to come back.

Entrepreneurs quit when they reach a stage where they are no longer able to conceive, raise capital and launch ventures. After 32 ventures, Entrepreneur 1 decided to quit and cease to be an entrepreneur due to the debilitating failure of his last venture and his inability to raise capital. This is the point where his psychological resilience (Fredrickson, 1998) crumbled. Entrepreneur 2 continues to mount new ventures despite having a mixed bag of success and failure attributable to his ability to raise capital and mount new projects, thus exhibiting psychological resilience to bounce back.

Entrepreneur 1 gave up on entrepreneurship but not on the film industry, he occupies leadership position in an influential industry association. He confesses that this new role of a mentor in the industry has helped him overcome the grief of financial and emotional failure.

Implications for Theory

This research contributes to theory by providing insights into entrepreneurial failure and how it leads into different channels such as mentoring when entrepreneurs grapple with failure. Mentoring will help new entrants avoid the obvious mistakes, thereby increasing their chance of success. In the process, though it is based on a single entrepreneur, the research has potential to provide a background for developing a framework for mentoring and a larger study into entrepreneurial failure in the film industry.

Entrepreneurs benefit to a large extent from their individual experience and practice rather than the theoretical underpinnings of entrepreneurship. In strategic management terms, reaction to entrepreneurial failure differentiates entrepreneurs and that reaction can also offer a sustainable competitive advantage to entrepreneurs. The two entrepreneurs illustrate the fact the entrepreneur improves or gets better at the process of entrepreneurship while progressing from the first venture to the second, gaps or shortcomings in the first venture can be rectified and a course correction can be achieved in the next venture. It is shown that the entrepreneurs who progress from one context to a related context exhibit their knowledge, reflexes and strategic ability within a set domain of a familiar industry where opportunities and constraints co-exist. Reaction to entrepreneurial failure is a significant part of entrepreneurship that allows a participant entrepreneur the means to enhance their legitimacy which in turn aids in building a different form of capital like credibility. Though the role of entrepreneurial ecosystem in shaping the entrepreneurial process is beyond the scope of this paper, it will be worthwhile to explore the way in which the ecosystem reflected through the film chamber of

commerce shapes an entrepreneur's actions especially in terms of accessing resources from multiple networks and coping with failure. As an example, revealed in the case of both the entrepreneurs, the manner in which the same distributor/exhibitor network that was very enthusiastic and eager to buy certain films, turned their backs and offered a very cold reception to other films illustrates the fact that there is no guaranteed pathway for entrepreneurial success and thereby forcing entrepreneurs, as identified by Joseph Schumpeter (1942), to be innovative.

The theoretical perspective in this paper offers a view of entrepreneurship that is both subtle and comprehensive by separating the process of entrepreneurial failure and the reaction to entrepreneurial failure. Auto-ethnographic enactive research in entrepreneurship ensures that entrepreneur dons the hat of the researcher also thereby lending itself to studying entrepreneurial phenomena. As such enactive researchers in entrepreneurship are in a unique position where they can practice as well as research entrepreneurship at the same time while identifying the customer segments, distribution networks, sources of finance and infrastructure that benefits their business as well as other businesses. This work's significant implication for theory is to highlight the relevance and importance of auto ethnographic enactive research in the domain of entrepreneurship. An auto ethnographic researcher's reputation as both a practitioner and researcher of entrepreneurship will confer a credibility advantage that can be tapped into as a potential valuable resource for future entrepreneurial activity.

Implications for Practice

Practical implication of this research is understanding the process and exploring the aspects of reaction to failure in an industry with a high rate of failure. Though Entrepreneur 2 exhibited a positive reaction and continued with his entrepreneurial journey, it is evident

Entrepreneur 1 is willing to mentor new entrants and aspiring entrepreneurs thereby channelling his focus from negative to positive. Mentoring provides an opportunity for entrepreneurs to convert negative emotions into positive emotions. Limited research exists on the role of mentoring in entrepreneurship especially in the high stakes film industry.

Mentoring ties in with the findings pointing out that entrepreneurs make strategic decisions about continuing their entrepreneurial journey based on their previous experience and knowledge that offered them an opportunity to pursue a strategy that they deemed to be fit. For example, the first entrepreneur did exhibit a tendency to come back from failure if the magnitude of failure was manageable, however if the magnitude was too high, previous experience of coming back from failure proved to be inconsequential. This example reveals a crucial aspect about the unpredictability of new ventures. Success of a venture depends to a large extent on the acceptability of the venture or the main offering from an entrepreneur, support factors like a good launch date and an attractive marketing campaign can only enhance and maximise the appeal of a sought after product while at the same time, other side of the coin is that if the product is not accepted and sought after then the support factors become irrelevant.

The relevant factors that can help in avoiding entrepreneurial failure are difficult to comprehend and illustrate because of various possibilities. Mentoring as a reaction to entrepreneurial failure is a novel factor that evolves from the journey of Entrepreneur 1. Reaction to entrepreneurial failure can be labelled as a crucial learning aspect of entrepreneurship. For practitioners, this term, reaction to failure, might help in constructing a visual image of entrepreneurship as a continuum rather than one off act. Successful entrepreneurs react to failure in a positive manner with a clear intention of refining and for betterment in order to achieve better results. Positive reaction to failure will also ensure that entrepreneurs enhance their performance by a process of imitation or personal trial and error.

Though it is not fully predictable, tapping into resources at the appropriate time and in an appropriate manner can build a positive vibe that augurs well for the venture. One lesson from entrepreneurial failure is that it is a learning process where learning can incorporate knowledge from within or outside the domain and a creative juxtaposition of routine and the innovative.

Implications for Policy

Policy makers may become more aware of the key role that mentoring an entrepreneur plays in better appreciating the nuances of an entrepreneurial journey especially in guiding and advising start-up ventures. In the modern business world, where cities and states are vying to be labelled as smart cities and entrepreneurial cities, number of directions can be pursued by the policy makers. One direction will be to encourage first time entrepreneurs to connect with entrepreneurs who possess life experiences of failure and success. This will ensure that there is a network of entrepreneurs who are comfortable being mentors and a knowledge database is created that can benefit both the new as well as the existing entrepreneurs. Bridging organisations can be created with an aim of bringing together and connecting. From the view point of entrepreneurship theory, the bridging organisations will have finite shelf life and they will initially bring in their own understandings, goals and practices and enable new ventures. It might be futile for entrepreneurs to rely on these organisations after a time frame because through mentoring, entrepreneurs tend to gain embodied experience which can be combined in a creative manner for better results in the entrepreneurial journey. In government, administrative and academic domains, leaders may wish to invite and install mentors in residence to inspire and advise further promoting entrepreneurship and job creation thereby creating a positive synergy between policy makers and academia so that in the future vision, conversation and action will be shared.

Future Research and Conclusion

Adopting Geertz's (1983) ethnographic and Johannisson's (2005, 2011), auto ethnographic enactive research methodology to analyse two entrepreneurs set from the film industry permitted this research to identify the importance of entrepreneurial failure and its aftermath for a continuing entrepreneur and list out the learnings from failure and success. Since both the entrepreneurs were set in the same industry, it offered an opportunity to observe how some of the entrepreneurial practices persisted, while others evolved and changed as the situation demanded.

Conceptually this paper's contribution lies in building on to the existing knowledge base of entrepreneurial failure. Schatzki (2006), defined a new venture as an evolving practice mesh. Identifying opportunities, building teams and accessing resources is all part of this practice mesh. This implies that an entrepreneur indulges in creatively assembling people and resources for the purpose of succeeding in a venture. Fisher (2012) listed out emerging theoretical perspectives, the auto ethnographic enactive research that is proposed in this paper to understand entrepreneurial failure fits into these emerging theoretical perspectives. This paper adds to an ever increasing body of empirical evidence originating from these perspectives that focus on some of the inherent weaknesses of the causal model of entrepreneurship and underscores how limited entrepreneurs' anticipation of what emerges from their actions and how this outcome shapes their venture in the future is. Another relevant point is to appreciate the fact that entrepreneur 1 buckled under the pressure of failure only after his 32nd venture, obviously establishing that he exhibited sufficient resilience to continue his entrepreneurial journey for 32 ventures. This observation invites revisitation to the types of failure that were discussed in the background section of this paper and maybe suggest a continuum where certain failures allow (more easily) to bounce back than others.

Future research can focus on how entrepreneurs can make sense of and account for their actions. It will be a natural progression for this research to continue the journey and look into the learning from the ventures that followed for Entrepreneur 2. Another aspect that future research can look into is the concept of “how things matter” as proposed by Schatzki (2002). Reaction to failure is an embodied feature of a human being that involves their every aspect including their emotions and it will be a rich vein of research to look into the relationship between actions, accountability and the affect, thus providing a comprehensive outlook for the entrepreneurial failure perspective. Finally, it will be worthwhile to explore the inter-relationship between and respective importance attached to structural matters like resourcing and a focus on what entrepreneurs tend to do after experiencing failure.

The limitation of relying on just two entrepreneurs for analytical transferability is recognised and acknowledged. Additional limitation of taking a leap of faith into mentoring as a pathway in the aftermath of failure is a limitation because the fact that an entrepreneur who has experienced debilitating failure has found a satisfying activity to cope with failure is central and mentoring is an example that can be validated after replicating the study with several other entrepreneurs who have experienced failure. Similar to the manner in which this research built on the earlier works of Shepherd into entrepreneurial failure, further work can test the findings of this research against different empirical contexts and build on to the emerging theoretical framework on entrepreneurial failure and mentoring. The challenge for entrepreneurship as a still young discipline is to find its feet in the mainstream management discipline, at the same time, the relative youth of this discipline will free it from the constraints that force more established academic communities to refrain from using ethnography and auto ethnography. Analysing entrepreneurial failure offers the exciting prospect of using practical wisdom and learning as a beacon that attracts and justifies ethnography as the chosen path of enquiry. The captivating power of a story or stories about

entrepreneurial activities on the minds of both academics and practitioners is undeniable and this leads us to believe that learning from entrepreneurial failure offers an explanation for the ageless human quest of exploration, experience and innovation.

References

Abdullah, F., Hamali, J., Deen, A. R., Saban, G., & Abdurahman, A. Z. A. 2009. Developing a framework of success of Bumiputera entrepreneurs. *Journal of Enterprising Communities: People and Places in the Global Economy*, 3 (1): 8-24.

Ahmad, N.S., & Seet, P. S. 2009. Dissecting behaviours associated with business failure: A qualitative study of SME owners in Malaysia and Australia. *Asian Social Science*, 5 (9): 98-104.

Beaver, G., & Jennings, P. 2005. Competitive advantage and entrepreneurial power: The dark side of entrepreneurship. *Journal of Small Business and Enterprise Development*, 12 (1): 9-23.

Borchert, P. S., & Cardozo, R. N. 2010. Creative destruction and creative combination. *Journal of Applied Management and Entrepreneurship*, 15 (2): 64-75.

Bourdieu, P. 1977. *Outline of a theory of practice*. Cambridge, UK: Cambridge University Press.

Bruno, A. V., Mcquarrie, E. F., & Torgrimson, C. G. 1992. The evolution of new technology ventures over 20 years: Patterns of failure, merger and survival. *Journal of Business Venturing*, 7 (1): 291-302.

Busenitz, L. W., & Barney, J. B. 1997. Differences between entrepreneurs and managers in large organizations: Biases and heuristics in strategic decision making. *Journal of Business Venturing*, 12 (1): 9-30.

- Cannon, M. D., & Edmondson, A. C. 2001. Confronting failure: Antecedents and consequences of shared beliefs about failure in organizational work groups. *Journal of Organizational Behavior*, 22 (1): 61-177.
- Carter, R., & Auken, H. V. 2006. Small firm bankruptcy. *Journal of Small Business Management*, 44 (4): 493-512.
- Coelho, P. R. P., & McClure, J. E. 2005. Learning from failure. *Mid-American Journal of Business*, 20 (1): 13-20.
- Cope, J. 2005. Toward a dynamic learning perspective of entrepreneurship. *Entrepreneurship Theory and Practice*, 29 (4): 373-397.
- Cope, J. 2011. Entrepreneurial learning from failure: An interpretive phenomenological analysis. *Journal of Business Venturing*, 26 (6): 604-623.
- Cressy, R. 2006. Why do most firms die young? *Small Business Economics*, 26 (1): 103-116.
- Ekanem, I., and Wyer, P. 2007. A fresh start and the learning experience of ethnic minority entrepreneurs. *International Journal of Consumer Studies*, 31 (1): 144-151.
- Ellis, C. 1995. *Final Negotiations. A story of love, loss and chronic illness*. Philadelphia, PA: Temple University Press.
- Fisher, G. 2012. Effectuation, causation and bricolage: A behavioural comparison of emerging theories in entrepreneurship research. *Entrepreneurship Theory and Practice*, 36 (5): 1019-1051.
- Fredrickson, B. L. 1998. What good are positive emotions? *Review of General Psychology: Special Issue: New Directions in Research on Emotion*, 2: 300-319.

- Fuller, T. & Warren, L. 2006. Entrepreneurship as foresight: A complex social network perspective on organisational foresight. *Future* 2006, 38 (10): 959-971.
- Gartner, W. B. 1988. Who is an entrepreneur? is the wrong question. *Entrepreneurship Theory and Practice (American Journal of Small Business)*, 12 (4): 11-32.
- Geertz, C. 1983. *Local Knowledge*. New York, NY: Basic Books.
- Gelder, J.-L. V., Vries, R. E. D., Frese, M., & Goutbeek, J.-P. 2007. Differences in psychological strategies of failed and operational business owners in the Fiji Islands. *Journal of Small Business Management*, 45 (3): 388-400.
- Glaser, B.G., & Strauss, A.L. 1967. *The Discovery of Grounded Theory: Strategies for Qualitative Research*. Chicago, IL: Aldine.
- Hayano, D. M. 1982. *Poker faces, the life and work of professional card players*. Berkeley, CA: University of California Press.
- Hayward, M. L. A., Shepherd, D. A., & Griffin, D. 2006. A hubris theory of entrepreneurship. *Management Science*, 52 (2): 160-172.
- Hiemstra, A. M. F., Kooy, K. G. V. D., & Frese, M. 2006. Entrepreneurship in the street food sector of Vietnam: Assessment of psychological success and failure factors. *Journal of Small Business Management*, 44 (3): 474- 481.
- Hogarty, D. B. 1993. Beating the odds: Avoid these mistakes at all costs. *Management Review*, 82 (2): 16-21.
- Holtz-Eakin, D., Joufaian, D., and Rosen, H. S. (1994). "Sticking it out: Entrepreneurial survival and liquidity constraints". *The Journal of Political Economy*, 102(1), 53-73.
- Hungerford, M. W. 1878. *Molly Bawn*, London, UK: Smith Elder.

- Jenkins, A. S., Wiklund, J., & Brundin, E. 2014. Appraisals, grief and the influence of prior failure experience. *Journal of Business Venturing*, 29 (1): 17-33.
- Jenkins, A.S., & McKelviw, A. 2016. What is entrepreneurial failure? Implications for future research. *International Small Business Journal: Researching Entrepreneurship*, 34 (2): 176-188.
- Johannisson, B. 2005. *Entreprenörskapets väsen (The essence of entrepreneurship)*. Lund, Sweden: Studentlitteratur.
- Johannisson, B. 2011. Towards a practice theory of entrepreneuring. *Small Business Economics*, 36 (2): 135-150.
- Kets deVries, M. F. R. 1985. The Dark Side of Entrepreneurship. *Harvard Business Review*, 85 (6): 160-167.
- Knight, F. 1921. *Risk, Uncertainty and Profit*, New York, USA: Houghton Mifflin Co.
- Liao, J. J., Welsch, H., & Moutray, C. 2008. Start-up resources and entrepreneurial discontinuance: The case of nascent entrepreneurs. *Journal of Small Business Strategy*, 19 (2): 1-15.
- Lussier, R. N., & Halabi, C. E. 2010. A three-country comparison of the business success versus failure prediction model. *Journal of Small Business Management*, 48 (3): 360-377.
- Markman, G. D., Balkin, D. B., & Baron, R. A. 2002. Inventors and new venture formation: The effects of general self-efficacy and regretful thinking. *Entrepreneurship Theory & Practice*, 27 (2): 149-165.
- McGrath, R. G. 1999. Falling forward: Real options reasoning and entrepreneurial failure. *The Academy of Management Review*, 24 (1): 13-30.

- Menefee, M. L., & Parnell, J. A. 2007. Factors associated with success and failure among firms in high technology environments: A research note. *Journal of Applied Management and Entrepreneurship*, 12 (4): 60-73.
- Michael, S. C., & Combs, J. G. 2008. Entrepreneurial failure: The case of franchises. *Journal of Small Business Management*, 46 (1): 73-90.
- Minniti, M., & Bygrave, W. 2001. A dynamic model of entrepreneurial learning. *Entrepreneurship Theory and Practice*, 25 (3): 5-16.
- Mintzberg, H. & Waters, J. A. 1982. Tracking strategy in an entrepreneurial firm. *Academy of Management Journal*, 25 (3): 465-499.
- Motion Picture Association of America. 2017. *Theme (A comprehensive analysis and survey of the theatrical and home entertainment market environment) Report*. Washington DC, USA: MPAA.
- Politis, D., & Gabrielsson, J. 2009. Entrepreneurs' attitudes towards failure: An experiential learning approach. *International Journal of Entrepreneurial Behaviour and Research*, 15 (4): 364-383.
- Schatzki, T. R. 2001. Introduction: Practice theory. In T. R. Schatzki., K. K. Cetina., & E. Von Savigny, E (Eds.), *The practice turn in contemporary theory*: 1-14. London, UK: Routledge.
- Schatzki, T. R. 2002. *The site of the social: a philosophical account of the constitution of social life and change*. University Park, PA: The Pennsylvania State University Press.
- Schatzki, T. 2006. On organizations as they happen. *Organization Studies*, 27 (12): 1863-1873.

Schumpeter, J. A. 1934. *The Theory of Economic Development*, Cambridge, MA: Harvard University Press.

Schumpeter, J. A. 1942. *Capitalism, socialism and democracy*. New York, NY: Harper.

Shane, S. 2003. *A General Theory of Entrepreneurship: The Individual—Opportunity Nexus*. Cheltenham, UK: Edward Elgar.

Shepherd, D. A. 2003. Learning from business failure: Propositions of grief recovery for the self-employed. *The Academy of Management Review*, 28 (2): 318-328.

Shepherd, D. A., Wiklund, J., & Haynie, J. M. 2009. Moving forward: Balancing the financial and emotional costs of business failure. *Journal of Business Venturing*, 24 (1): 134-148.

Shepherd, D.A., Williams, T., Wolfe, M., & Patzelt, H. 2016. *Learning from Entrepreneurial Failure: Emotions, Cognitions and Behaviors*. Cambridge, UK: Cambridge University Press.

Simmons, S. A., Wiklund, J., Levie, J., Bradley, S. W, & Sunny, S. 2018. Gender gaps and re-entry into entrepreneurial ecosystems after business failure. *Small Business Economics*, 51: 1-15.

Singh, S., Corner, P., & Pavlovich, K. 2007. Coping with entrepreneurial failure. *Journal of Management & Organization*, 13 (4): 331-344.

Smircich, L & Stubbart, C. 1985. Strategic management in the enacted world. *Academy of Management Review*, 10 (4): 724-736.

Smith, R., & McElwee, G. 2011. After the fall: Developing a conceptual script based model of shame in narratives of entrepreneurs in crisis. *International Journal of Sociology and Social Policy*, 31 (1/2): 91-109.

- Sparviero, S. 2015. Hollywood creative accounting: the success rate of major motion pictures. *Media Industries Journal*, 2: 19-36.
- Stacey, R. D. 1996. *Complexity and creativity in organizations*. San Francisco, CA: Berrett-Koehler.
- Steyaert, C. 2007. Entrepreneurship as a conceptual attractor? A review of process theories in 20 years of entrepreneurship studies. *Entrepreneurship and Regional Development*, 19 (6): 453-477.
- Swiercz, P. M., & Lydon, S. R. 2002. Entrepreneurial leadership in high-tech forms: A field study. *Leadership & Organizational Development Journal*, 23 (7): 380-389.
- Ucbasaran, D., Shepherd, D. A., Lockett, A., & Lyon, S. J. 2013. Life after business failure: The process and consequences of business failure for entrepreneurs. *Journal of Management*, 39 (1): 163-202.
- Van Maanen, J. 1988. *Tales of the field. On writing ethnography*. Chicago, IL: University of Chicago Press.
- Van Maanen, J. 2011. Ethnography as work: Some rules of engagement. *Journal of Management Studies*, 48 (1): 218-234.
- Wieck, K. E. 1995. *Sensemaking in organizations*. Thousand Oaks, CA: Sage Publications.
- Yin, R. K. 1994. *Case study research. Design and methods* (Revised edition). Newbury Park, CA: Sage.
- Young, M. 1991. *An Inside Job*. Oxford, UK: Oxford University Press.

Zacharakis, A. L., Meyer, G. D., & DeCastro, J. 1999. Differing perceptions of new venture failure: A matched exploratory study of venture capitalists and entrepreneurs. *Journal of Small Business Management*, 37 (3): 1-14.

4 Entrepreneurial resilience to failure in the movie industry

4.1 Preface to paper	125
4.2 Statement of authorship	126
4.3 Introduction	127
4.4 Limitation and future research	152
4.5 References	153

Preface to paper

The primary purpose of this paper was to understand how entrepreneurs are resilient to failure not just from a theoretical perspective but from the lived in perspective of entrepreneurs who have experienced failure and were either resilient to it or were not. Entrepreneurial resilience is the ability of an entrepreneur to recover and rebuild from setbacks in a relatively short span of time. Such recovery and rebuilding can be hastened if the entrepreneur has qualifications and training, can network, are willing to be mentored and actively seek further entrepreneurial opportunities with an unbiased attitude. Entrepreneurial resilience need not be completely dependent on personal characteristics that are internalised but also other factors that are external like the environment and support structure. Failure is not a threat but reality for majority of entrepreneurs. Understanding entrepreneurship in the modern context needs to be a holistic approach expanding focus from opportunity recognition and innovation to entrepreneurs' ability to perceive and come to terms with failure. Failure can be a process of self-discovery for entrepreneurs whereby entrepreneurs not only understand their mistakes and their personal limitations but also the networks and relationships that failed to support them. There is very limited research that sheds light on the relationship between resilience and the external factors especially in the context of the movie industry despite the significant cultural and economic impact of this industry. Analysing entrepreneurial resilience in the movie industry is relevant because for many movie entrepreneurs, their business ventures in the movie industry are a result of their personal passion thereby intimately connecting the success of these ventures to their personal self-worth and personal well-being. On a ground operational level, the pressure for an entrepreneur is very high especially in a context like the movie industry where success is defined by a body of work or several productions rather than one project hence increasing the pressure to sustain performance over multiple projects. This paper draws attention to the belief system and support system in building entrepreneurial resilience through enabling acceptance of failure and optimistic outlook to future. The findings indicate that participants who discussed God and destiny were able to accept the experience of failure through a religious and divine justification.

Statement of Authorship

Title of Paper	Entrepreneurial resilience to failure in the movie industry
Publication Status	<input type="checkbox"/> Published <input type="checkbox"/> Accepted for Publication <input type="checkbox"/> Submitted for Publication <input checked="" type="checkbox"/> Unpublished and Unsubmitted work written in manuscript style
Publication Details	1) Kamineni. R., Lindsay. N. J. and Lindsay. W. A (2019). Entrepreneurial resilience to failure in the movie industry. Paper ready for submission to <i>Journal of Business Venturing</i>

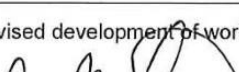
Principal Author

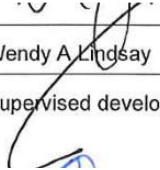
Name of Principal Author (Candidate)	Rajeev Kamineni			
Contribution to the Paper	Conceptualised work, wrote and reviewed manuscript, will be acting as corresponding author for journal submission			
Overall percentage (%)	90%			
Certification:	This paper reports on original research I conducted during the period of my Higher Degree by Research candidature and is not subject to any obligations or contractual agreements with a third party that would constrain its inclusion in this thesis. I am the primary author of this paper.			
Signature	<table border="1" style="width: 100%;"> <tr> <td style="width: 80%;"></td> <td style="width: 10%;">Date</td> <td style="width: 10%;">24/09/19</td> </tr> </table>		Date	24/09/19
	Date	24/09/19		

Co-Author Contributions

By signing the Statement of Authorship, each author certifies that:

- i. the candidate's stated contribution to the publication is accurate (as detailed above);
- ii. permission is granted for the candidate to include the publication in the thesis; and
- iii. the sum of all co-author contributions is equal to 100% less the candidate's stated contribution.

Name of Co-Author	Noel J Lindsay			
Contribution to the Paper	Supervised development of work 			
Signature	<table border="1" style="width: 100%;"> <tr> <td style="width: 80%;"></td> <td style="width: 10%;">Date</td> <td style="width: 10%;">24/09/19</td> </tr> </table>		Date	24/09/19
	Date	24/09/19		

Name of Co-Author	Wendy A Lindsay 			
Contribution to the Paper	Supervised development of work			
Signature	<table border="1" style="width: 100%;"> <tr> <td style="width: 80%;"></td> <td style="width: 10%;">Date</td> <td style="width: 10%;">24/09/19</td> </tr> </table>		Date	24/09/19
	Date	24/09/19		

Please cut and paste additional co-author panels here as required.

Entrepreneurial resilience to failure in the movie industry

Rajeev Kamineni

Noel J Lindsay

Wendy A Lindsay

The University of Adelaide

Contact: rajeev.kamineni@adelaide.edu.au

Introduction

Entrepreneurial resilience is the ability of an entrepreneur to recover and rebuild from setbacks in a relatively short span of time (Powell and Baker, 2012). Such recovery and rebuilding can be hastened if the entrepreneur has qualifications and training, can network, is willing to be mentored and actively seek further entrepreneurial opportunities with an unbiased attitude (Bullough and Renko, 2013). Entrepreneurial resilience need not be completely dependent on personal characteristics that are internalised but also other factors that are external like the environment and support structure. Failure is not a threat but reality for majority of entrepreneurs. Understanding entrepreneurship in the modern context needs to be a holistic approach expanding focus from opportunity recognition and innovation to entrepreneurs' ability to perceive and come to terms with failure. Failure can be a process of self-discovery for entrepreneurs (Cope, 2011) whereby entrepreneurs not only understand their mistakes and their personal limitations but also the networks and relationships that failed to support them. Kets De Vries (1977), Shepherd (2003) and Shepherd et al. (2009) have analysed the financial and emotional cost of entrepreneurial failure resulting in learning and decisions about starting new /continuing business. There is very limited research that sheds light on the relationship between resilience and the external factors especially in the context of the movie industry despite the significant cultural and economic impact of this industry. Annual turnover in the motion picture industry is \$38.6B globally, projected to reach \$50B by 2020, and employs over 2 million people in the US alone (MPAA, 2017). Yet, less than 20% of films are successful (Sparviero, 2015), so entrepreneurial failure is pervasive in this industry offering immense potential to analyse the entrepreneurial resilience to failure in this industry.

Analysing entrepreneurial resilience in the movie industry is relevant because for many movie entrepreneurs, their business ventures in the movie industry are a result of their personal passion thereby intimately connecting the success of these ventures to their personal self-worth and personal well-being (Murnieks, Mosakowski and Cardon, 2014, Evans and Wall 2019b). On a ground operational level, the pressure for an entrepreneur is very high especially in a context like the movie industry where success is defined by a body of work or several productions rather than one project hence increasing the pressure to sustain performance over multiple projects. Though the dark side of entrepreneurship (Kets De Vries 1985, Spivak, McKelvie and Haynie 2014) is beyond the scope of this paper, it is a possibility that entrepreneurs in the movie industry context might experience this phenomenon. However, as evident from the work of Baron, Franklin and Hmieleski (2016) it is possible that movie entrepreneurs might experience lower stress compared to other entrepreneurs when creating new ventures because they choose that profession and select that field to be an entrepreneur, hence they might be better equipped and resilient to handle the stress and challenges of entrepreneurship.

Tracing the entrepreneurial journeys of 27 movie producers with a combined output of almost 300 movies spanning over eight decades, this pilot research examines the way in which movie entrepreneurs exhibited resilience to entrepreneurial failure. Three research questions

are addressed: How do entrepreneurs stay resilient while experiencing entrepreneurial failure? What attributes play a role and influence the building of individual resilience? Does the choice of an entrepreneurial context have an impact on the resilience of an entrepreneur?

In answering these questions, this research contributes to theory by providing insights into entrepreneurial resilience to failure in a creative field and the manner in which resilience is developed and exhibited in an industry with a high degree of failure (Sparviero, 2015). In the process, the research provides foundations for developing a framework for resilience and a larger study into entrepreneurial resilience in the movie industry. The overall logic of this paper is to establish the factors, attributes and consequences of resilience and develop research questions related to resilience from the angle of above dimensions. Additionally a framework for entrepreneurial resilience is developed and the paper concludes with implications for theory and practice.

Theoretical Background

From personal experience and from the various narratives of entrepreneurial failure, it can be concluded that failure is a challenging and life-altering experience. Failure necessitates significant adjustments and periods of uncertainty for an entrepreneur. In the domains of management and psychology, researchers have exhibited a high degree of interest and curiosity in analysing how individuals come to terms with and stage a comeback from complicated and disappointing life situations (Bonanno et al, 2005). The broad spectrum of such studies come under the umbrella of “resilience” (Earvolino-Ramirez, 2007, Evans and Wall, 2019). In Latin, the word “resilio” in a literal sense means jumping back (Klein, Nicholls and Thornalla, 2003) and the English word resilience originates from this Latin word. Tugade and Fredrickson (2004, p.320) defined resilience as “effective coping and adaptation although faced with loss, hardship or adversity”.

Defining and tracing the roots of resilience literature, takes us back to the 1970’s, when a group of psychologists and psychiatrists examined the problems of children at risk of psychopathology and developmental issues due to genetic or experiential situations (Curtis & Cicchetti, 2003). They put forth an argument that research into resilience offered potential to guide interventions and relevant policies that could change the lives of the affected children (Masten, 2001). An interesting discovery by these researchers was that not all children who were exposed to high risk exhibited the negative consequences that were predicted by the theories of psychopathology and in fact, surprisingly, some children developed well in spite of being exposed to significant risks (Curtis & Cicchetti, 2003). This led the researchers to undertake studies to understand the reasons that made children resilient with a major goal of helping to develop prevention, intervention and social policy (Curtis and Cicchetti, 2003). Over a period of time, this fundamental idea of preventing negative outcomes and promoting well-being encouraged researchers to study resilience among adult individuals.

Studying resilience naturally progressed to multiple streams of research on resilience and expanded to include a wide array of disruptive, adverse and stressful life transitions and situations. According to Eye and Schuster (2000, p 563), the main goal of resilience research was to prevent “undesirable outcomes of adverse situations” and to “pave the way for intervention”. Review of the literature on resilience revealed that the concept of resilience was studied under diverse situations and circumstances. Personal grief and sorrow experienced due to the loss of a loved one was the contextual background for one stream of research on resilience (Bonanno et al, 2005; Sandler, Wolchik and Ayers, 2008). Emotional, physical and sexual abuse was the context for another stream of research on resilience (Humphreys, 2001; Burton 2004). Resilience exhibited during the traumatic and stressful

period of war (Maguen et al, 2008) and terrorist attacks (Beitin & Allen, 2005; Bonanno, Rennick and Dekel, 2005; Fredrickson, Tugade, Waugh and Larkin, 2003) is a popular stream of research post the 9/11 attack in the USA. The debilitating effect of mental and physical illness and the resilience that has to be exhibited by individuals to survive such illness is a popular theme of research in both the psychology and medical science literature (Bellin and Kovacs, 2006; Greeff, Vansteenwegen and Ide, 2006; Jonker and Greeff, 2009; Retzlaff, 2007).

Additional themes like poverty and its consequences like homelessness, economic hardship and the resultant violence force people to become resilient for survival or lose their lives (Rew, Taylor-Seehafer, Thomas and Yockey, 2001; Li, Nussbaum and Richards, 2007). Different stages of the life cycle force different set of demands on a human being and the manner in which they cope and exhibit resilience during their college life (Steinhardt and Dolbier, 2008), when they encounter major natural or man-made disasters and devastating losses (Abrams, 2001; Walsh, 2007) and during their old age (Kinsel, 2005) formed the backdrop for a stream of literature on resilience. Research has not been able to establish an agreed set of life situations or inherent qualities that are necessary to trigger resilience (Luthans, Vogelgesang and Lester, 2006) despite various studies focusing on both psychological and contextual characteristics that have an impact on an individual's capacity for resilience. To expand the horizons of resilience literature and to move forward from the nascent stage in which the current literature on resilience finds itself in, it is imperative that additional research should be conducted in different populations taking into account the socio-cultural factors (Bonanno, Moskowitz, Papa and Folkman, 2005).

As evident from the above background, in the discipline of entrepreneurship, resilience is not extensively researched thereby broadening the scope of this section to include the wider domain of organisational theory and management literature. The contribution of this research can be established by attempting to fill the research gap focussing and emphasising on the antecedents or factors of entrepreneurial resilience or in other words the level of resilience exhibited by individuals within the specific context of their venture failure.

Antecedents or factors of Resilience

According to the Oxford English dictionary, antecedents are preceding in time and order to the actual event. From the literature on conceptual analysis, it can be further gleaned that antecedents are those conditions or events that happen before the actual concept happens and it is imperative that these conditions and events have to happen for the actual concept to happen (Walker and Avant, 2005; Gillespie, Chaboyer & Wallis, 2007). The opportunity to exhibit resilience presents itself when there are adverse circumstances or situations, so the adverse circumstances or situations referred to as adversity can be classified as the antecedent of resilience. Change, challenge and disruption are aspects of adversity (Earvolino-Ramirez, 2007). Though adversity is antecedent of resilience, an individual should possess the capacity to interpret the event as adversity and this interpretation should be based on actual circumstances rather than a false notion of either optimism or pessimism (Gillespie, Chaboyer and Wallis, 2007).

There is a large body of work in the organisation theory literature that lists out various types of adverse situations. Competition and change is an adverse situation and organisations are facing more competition and change (Conner, 1992). Failure rate amongst organisations has increased and the risk of failure is an adverse situation that many companies with an impressive track record of success are experiencing when they are confronted with shrinking rate of returns (Hamel and Valikangas, 2003). Adverse situations in the form of job actions,

infrastructure bottle necks, manmade accidents, fire, natural calamities and disasters inflicted by the forces of nature, terrorist attacks, cyber-crime, politics, economic recession and disruptive technologies have exponentially increased the pressure on organisations (Dervitsiotis, 2003; Foster and Dye, 2005; Sheffi and Rice, 2005; Linnenluecke and Griffiths, 2010). Organisations are forced to restructure, reorganise, downsize, upscale and embrace latest technology in order to stay afloat and be competitive in such an adverse environment. These changes can be quite daunting for an organisation and its stakeholders to adapt and survive (Wanberg and Banas, 2000).

The daunting changes, adverse events and situations listed in the above paragraph can impact an organisation's chances of survival, growth and consolidation as well as the welfare of the employees. However, despite the intensity of such adverse events and situations, there are organisations that are the shining examples of exemplary performance of not only survival and adaptation but better than normal results. A classic case in point is the example of a company examined by Freeman, Hirschhorn and Maltz (2004) that had lost thirty nine percent of its staff, seventy five percent of its management committee and literally hundred percent of its physical resources and corporate records during the September, 11, 2001 terrorist attack on the World Trade Centre. Despite such an extreme adverse situation, the company achieved record profits and turn over at the same time took care of its employees and the families of those employees who had tragic consequences of the attacks. In a nutshell, this company did not just survive but performed well and truly beyond every expectation. Such real life stories have enticed researchers to analyse and understand resilience and lay emphasis on its relevance in the domain of organisational theory.

Relevance of resilience in the existing literature is evident through the various antecedents of resilience in organisational theory literature ranging from deep trends that can permanently impair the earning power of a core business (Hamel and Valikangas, 2003) to external shocks (Stewart and O'Donnell, 2007), change (Hamel and Valikangas, 2003) and disruptions (Sheffi and Rice, 2005). Critical strategic shifts (Reeves and Deimler, 2009, Herbane, 2019), adversity (Harland, Harrison, Jones and Palmon, 2004), unexpectedness (Gittell et al., 2006), setbacks (Powley, 2009) and strain (Gittell et al., 2006) were the other prominent antecedents of resilience. Additionally, untoward events (Gittell et al., 2006), challenging conditions (Gittell et al., 2006), fast or disruptive change (McCann, Selsky and Lee, 2009), threats, opportunities (Dewald and Bowen, 2010) and crisis (Chiripanhura, 2010; Hunter, 2006) were the other antecedents of resilience examined.

A cursory glance at the various antecedents of research reveals that adversity is considered the antecedent of resilience in organisational theory in tune with the broader research on individual resilience. The entrepreneurial journey is a very demanding journey in which the physical, emotional and financial resolve of an entrepreneur is tested to the extreme and it is a journey in which despite the best of intentions, fierce inner drive and significant hard work, an entrepreneur can end up in the midst of an adverse situation. Venture failure is termed as the "most heinous" (Smith and McElwee, 2001) of all the demanding situations that an entrepreneur can be faced with. Despite the wide spread acknowledgement of venture failure as one of the main adverse situation for an entrepreneur, it has been relatively under researched and almost overlooked in the study of resilience. The reason for this lack of focus and attention becomes clearer in the next section dealing with the attributes of resilience. Therefore the primary focus is on the research that examines individual level resilience leading into the first research question.

Research Question 1: How do entrepreneurs stay resilient while experiencing entrepreneurial failure?

Attributes of Resilience

Attribute is defined as a quality or feature regarded as a characteristic or inherent part of someone or something (Oxford English Dictionary). This subsection analyses the quality or feature regarded as a characteristic or inherent part, meaning attribute, of resilience.

Attributes are those characteristics that are present when the concept, resilience in this research, occurs and are frequently associated with the concept in the literature (Walker and Avant, 2005). Resilience was conceptualised as a fixed, dispositional and trait-like (Masten, 2001). Earlier studies of this conceptualisation demarcated a person as either possessing the trait of resilience or not possessing it (Block, 1961). Taking up an opposite viewpoint, research in the early years of this century, argued that resilience is a capacity that an individual can develop or build upon (Masten, 2001). Psychologists lent their support to this view point and it is exemplified in the manner in which Karen Reivich, a positive psychologist pointed out to the research that shows people can learn ways to become resilient by practising techniques that can help them stay in the present, keep actions in perspective and consciously work on problems at hand (Reivich, Seligman, McBride, 2011). This argument added a different dimension to the discussion on the attributes to resilience by pointing out that just because some traits are partly inherited does not mean that they cannot be changed. Empirical evidence has reinforced this argument by establishing that there are multiple methods like fostering self enhancement (Greenwald, 1980), altering the levels of risks or assets (Masten and using positive emotions (Tugade and Fredrickson, 2004) for building resilience.

Taking the discussion on the attributes of resilience further, rebounding/reintegration, high expectancy/self-determination, positive relationships/social support, flexibility, sense of humour and self-esteem/self-efficacy were pointed out as the defining attributes of resilience (Earvolino-Ramirez, 2007). Additionally, self-efficacy, coping and hope were also identified as attributes of resilience (Gillespie et al, 2007). The common ground or theme on both the above mentioned studies is the general agreement that self-efficacy is an attribute of resilience and the other attributes can also be compared. Earvolino-Ramirez's (2007) high expectancy/self-determination covers a broad range of aspects like having a purpose, feeling a sense of being able to rise above the hurdles, persisting, and surpassing without being overwhelmed and submerged by continuing difficulties that can create a sense of hopelessness. Snyder et al.'s (1991) definition of hope resonates in these aspects that correspond with future goal orientation and an abiding belief that by laying out pathways goals can be attained.

Future goal orientation can be looked upon as a coping mechanism. Lazarus and Folkman (1984) define coping as a mechanism of recurrent oscillation of cognitive and behavioural efforts that are made by an individual with an intention to manage excessive internal and/or external stress factors. This definition resonates very closely with the rebounding/reintegration, positive relationships/social support, flexibility and sense of humour attributes in the study by Earvolino-Ramirez (2007), mentioned in the preceding paragraph. Intuitively and with personal experience it can be pointed out that individuals cope with adversity and stress in different ways but generally they tend to rely on social relationships that are strong, dependable and ensure positivity in difficult situations. Additional to the personal relationships, usage of humour to diffuse situations, being flexible and being open to change and new situations can also be the various ways of coping. In the past decade, empirical studies on resilience in various contexts were conducted and it has been observed that hope (Mednick et al., 2007; Eggerman and Panter-Brick, 2010), positive

support (Jonker and Greeff, 2009; Levine, 2009), optimism and self-esteem (Lee, Brown, Mitchell and Schirald, 2008) are positive factors of resilience.

Apart from the positive factors of resilience mentioned above, resilience has been compared and contrasted with several other streams of research. The first and prominent amongst these comparisons is the comparison between resilience and self-efficacy. Self-efficacy is a personality trait and it can be argued that resilience is not a personality trait. Bandura (1977)'s seminal research on self-efficacy established that a person's ability to carry out a particular task defines his/her self-efficacy and in a given situation self-efficacious individuals and resilient individuals have similar successful outcomes. This has resulted in confusing self-efficacy with resilience. As established in the preceding paragraphs, the diverse studies on resilience provides a greater understanding of resilience and also establishes a foundation for resilience to be differentiated from other topics like self-efficacy. Self-efficacious individuals exhibit a tendency to act in a proactive way, they volunteer for challenging tasks with a belief that they can succeed and proceed to invest time and resources in successfully executing such tasks. They overcome stress and ambiguity by ensuring that they equip themselves with adequate resources and capabilities to counter stress. Whereas, resilience is reactive, it is an individual's ability to deal with adversity, unexpected adversity. Resilient individuals possess and exhibit the ability to succeed despite an adverse situation or event.

Resilience, or in a way possessing an ability to succeed is compared to hardiness and this is the second comparison after self-efficacy. Though there is confusion between hardiness and resilience, there is a significant difference between hardiness and resilience. As established in the literature (Bonanno et al. 2005; Earvolino-Ramirez, 2007), hardiness is a personality trait which portrays the ability to put up or cope with adverse situations. However it needs to be noted that hardiness allows an individual to endure adversity but dealing with it may not necessarily result in a positive change or outcome. The significant difference here is that resilience encompasses dealing with adversity in such a way that there would be an improved or positive outcome.

Positive outcome can be hope and comparison of hope to resilience is the third comparison made in the literature. A theoretical proposition that hope is a factor of psychological capital is put forth by Snyder et al. (1991) and Luthans et al (2006) with an explanation that hope consists of possessing positive expectations and goals and also charting out alternate pathways to cope with those particular expectations that do not continue in a way in which they were supposed to continue or progress. Possessing positive expectations is termed as will power and charting alternate pathways is termed as way power. The clear comparison with resilience is established with the concept of way power for hope because of the manner in which both resilience and hope offer flexibility in pursuing alternate options to overcome obstacles. The differentiating factor that is accepted by Snyder et al. (1991), Luthans et al (2006) and Bonanno et al. (2005) is that resilience responds and comes up with a counter measure for a daunting or challenging situation whereas hope does not do so.

The fourth comparison with resilience is made with the concept of coping. Some studies have used resilience and coping interchangeably and in fact some of the earlier literature on resilience employs the terminology of stress and coping (Keller 2003). However, to equate resilience to just coping vastly dilutes the multi- dimensional nature of resilience. Coping concerns successfully overcoming a negative situation with as minimum as possible damage, whereas resilience calls for bouncing back and growing into a position which is much beyond the normal position. (Lee et al. 2008 and Luthans et al 2006). The fifth comparison is between optimism and resilience. Optimism for the future or the venture need not be a feature

of resilience but at least a reflection that the entrepreneur has not caved in and willing to look towards the future. However, by being over optimistic an entrepreneur might tend to gloss over the adverse situation whereas resilience approaches stress and adverse situations in a deliberate and realistic manner which equips them better to overcome the situation (Luthans et al. 2006). Sixth and final comparison is between resilience and ego-resiliency. But this comparison suffers from the obvious shortcoming that ego-resiliency is a personality trait that embodies a sturdy character, thinking on the feet and being able to act resourcefully whereas resilience is a development process that comes into focus or is visible only when there is an adverse situation. Hence the basic difference between resilience and ego-resiliency is the exposure to adversity (Earvolino-Ramirez 2007, Luthar, Cicchetti and Becker 2000). Resilience can be a proactive approach where an entrepreneur is prepared for adversity and factors in the risks and failures that might be encountered or on the other hand resilience can be passive where the entrepreneur exhibits grit in bouncing back from an adverse event (Somers 2009). As pointed out by Ayala and Manzano (2014) resilience comprises hardiness, resourcefulness and optimism, which leads into the second research question:

Research Question 2: What attributes play a role and influence the building of individual resilience?

Context and Consequences of Resilience

An entrepreneur or an organisation that is robust and can survive an adverse or challenging event exhibits resilience (Branicki et al. 2018). The central tenet is that when an adverse event involving massive change and disruption to routine occurs then resilient organisations or individuals can adjust to the changes, survive the turmoil and even enhance their performance because such organisations and individuals are equipped with the skill set, tactics and capability to overcome the adverse conditions. Such a tenet on resilience is relevant due to the fact that there exists substantial research into understanding how organisations react and handle complex and unanticipated scenarios (Crichton, Ramsay and Kelly, 2009, Mc Cann et al. 2009, Gittell et al. 2006). There are two drawbacks to this tenet and line of thinking, the first drawback is the implicit assumption that organisations rarely fail and that they manage to maintain their levels of performance despite running into unplanned and unexpected events (Linnenluecke and Griffith, 2010). There is a fundamental flaw in the above assumption because individual entrepreneurs as well as entrepreneurial organisations do fail and there is no scientific evidence to prove that everyone can survive and turn around adverse situations (Dervitsiotis, 2003). Though the focus of this paper is on failure and resilience, it is prudent to assume that entrepreneurs and organisations do encounter failure and failure in different contexts like the movie industry should be included to analyse resilience.

Apart from the fundamental flaw mentioned above, the second drawback is that the central tenet mentioned above ignores the resilience of individuals within an organisation. From the literature it can be gathered that organisational resilience development plans include some aspects of developing individual resilience within the organisation (Dam, 1982; Dervitsiotis, 2003; Hamel & Valikangas, 2003, McCann et al., 2009) there is limited research focusing on individual resilience directly and in an explicit manner (Barrett, 2004; Luthans et al., 2006; Wilson & Ferch, 2005). From the extant literature it is clear that though some organisational resilience plans do include some aspects of developing resilience for individuals within organisations, examining individual level resilience is important because significant changes can be quite difficult for people to cope with and the literature suggests that if people have a negative attitude towards change then this attitude can have negative outcomes for the organisation (Wanberg & Banas, 2000). Another line of thinking put forth by some

researchers like London (1988) and McCann et al. (2009) is that organisations tend to be resilient if the individuals who are part of those organisations are resilient, specifically if the leaders of such organisations inculcate a culture of resilience then the organisation will have resilience imbibed into its culture.

The culture of resilience was termed as an overlooked opportunity by Luthans et al. (2006, p. 31). Building resilience within the organisation ensures that the resilience of entrepreneur cascades into the organisation and ensures that both the organisation and entrepreneur are prepared to face an adverse situation. It can be argued that it is imperative to ensure both the entrepreneur and the organisation are resilient so that they mutually support each other during an adverse event rather than pulling each other down. In a broader context, organisational resilience cannot be built overnight and it is a process that involves building the cognitive and behavioural resilience of the entrepreneurial team (Dewald and Bowen, 2010). Consequences are the conditions or events that occur as a result of the occurrence of the concept and consequences of resilience are control, psychological adjustment, integration and personal growth (Gillespie et al., 2007). Adjusting to the changed situation, overcoming the changed situation and positively working with the situation are all consequences of resilience (Earvolino-Ramirez, 2007). From both the above mentioned studies, it can be inferred that adverse situation management equips that individual to come out stronger and better equipped to deal with similar adversities in the future due to enhanced knowledge and skills.

To summarise, from the organisational theory literature in particular and other literature in general it emerges that consequences of resilience can be positive in terms of adjustment, bouncing back with enhanced capabilities, learning and optimal performance. Experiencing venture failure and adapting to the circumstances following this event may well result in some learning outcomes for the entrepreneurs. However, such learning and adapting can be contingent on the context and the choices made by the entrepreneur, therefore leading into the final research question:

Research Question 3: Does the choice of an entrepreneurial context have an impact on the resilience of an entrepreneur and the organisation that he/she builds?

The review of the literature on resilience in relation to the three research questions for this research establishes that there is limited research on individual level resilience in the organisational theory and entrepreneurship literature, and that the context of failure in specific industries is relatively unexplored in relation to resilience. The existing literature on resilience (Bonanno et al. 2005, Lafuente et al. 2018) helps to clarify that (a) resilience can be developed in individuals and organisations so that they can be prepared to overcome and stage a successful comeback from an adversity and (b) the key attributes of resilience are recognised as personal and contextual factors including flexibility, humour, self-efficacy, coping, positive social relationships and hope. Thus, examination of individual level resilience and a focus on the context of resilience to failure can lead to a more holistic understanding of resilience in organisational and entrepreneurship theory. Answering the three research questions of this research listed out above will be an earnest attempt towards that holistic understanding.

Context of the Movie Industry

A movie producer has to develop or possess capabilities in four critical entrepreneurial aspects of the business. These four critical aspects are the opportunity recognition in the form of script, cast and crew selection or in other words the creative aspect, the production execution aspect, the marketing aspect and the financial or business exploitation aspect.

Behind the glitz and glamour, there is a significant amount of sweat and effort to get a film project off the ground and into the theatres. The annual turnover in the film industry is \$38.6B globally, projected to reach \$50B by 2020, and employs over 2 million people in the US alone (MPAA, 2017). Yet, there is scant research about the movie entrepreneurial ecosystem and especially the role of movie producers as entrepreneurs. A movie producer has to exhibit command over creativity in script selection; budgeting; project management; and marketing in order to execute a movie project successfully. These four roles fit in well with Shane's (2003) theory of entrepreneurship that highlights the discovery of opportunity, execution and exploitation. Building on the ideas initially presented by Venkataraman (1997), Shane defines entrepreneurship as 'an activity that involves the discovery, evaluation and exploitation of opportunities to introduce new goods and services, ways of organizing, markets, processes, and raw materials through organizing efforts that previously had not existed' (p. 4). The nub of the theory examines the nexus between opportunity and entrepreneurial individuals who identify opportunities in the entrepreneurial process. Entrepreneurship is more than a function of different types of people engaging in entrepreneurial activity but also entails identifying opportunities and capitalising on them (Shane 2003). In the movie industry opportunity recognition is in identifying a script that has potential to be a blockbuster and then transferring the script on to screen by executing the movie production project. Movie producers are an integral part of the entrepreneurial ecosystem of movie production. They identify opportunities for movie production, assemble relevant cast and crew, and amass the other necessary resources to execute a movie. Movie producers both learn from the ecosystem as well as leave an imprint on the ecosystem.

Method

From the literature on resilience, different views were shortlisted and they were classified into themes, these themes for example pertaining to background, reason for becoming an entrepreneur, experiencing failure, staging a comeback after failure were the foundations on which our interview and discussion was built upon. Tracing the entrepreneurial journeys of 27 movie producers with a combined output of almost 300 movies spanning over eight decades, this pilot research examines the way in which movie entrepreneurs exhibited resilience to entrepreneurial failure. The main focus of this research is entrepreneurial failure and its associated reaction that can be summed up as resilience or lack off. Therefore each producer we interviewed played a part in helping us understand the subject of failure and resilience. Majority of the interviews were audio recorded and transcribed for analysis. Two producers refused to be audio recorded, so their responses were written down for later analysis. The process of writing down emerging ideas for codes, patterns and themes (Saldana, 2009) enhanced the value of our personal reflections. The final stage (figure 3) of our analysis employed the procedures suggested by Gioia methodology (Gioia, Corley and Hamilton, 2013). Borrowing a phrase from Gioia, producers are treated as "knowledgeable agents" namely people who know what they are trying to do and they can explain their thoughts, intentions and actions. First order and second order categories were created and the resulting aggregate dimensions helped us in establishing a link back to the body of literature and answer our research questions.

Results and Implications

On the pattern of biographical analysis (Duchek, 2018), the 27 movie producers who are part of this research offer an interesting perspective of resilience, the back ground, motivation and current status of these producers (figure 2) illustrates their diversity.

Producer 1: It is a good movie but when it is a failure, we really feel heart broken. There is a failure of course it brings us down. Always life is there, we overcome that and we go ahead and come out of that. Fortunately by the grace of the God at the end of the day, I have more successes than failure. My sincere advice--producer has to be physically present in the set. Everywhere, whether it is outdoor or indoor, unless that particular gentleman is physically present, it is very difficult to control line producers and other people because they are bound to go in an exorbitant manner and we start losing in the project. But someone has to produce, I know, someone has to produce. Nowadays the success rate is hardly 10 percent, and the regional cinema is hardly 5 percent, that is too much of a burden. If it is a failure in the olden days we recover, 50 percent of the cost at least but now a days we lose 100 to 125 percent of our investment.

Resilience: Balanced approach to risk and ensured that there were back up options. As a producer and distributor has more than 600 movies on his catalogue, therefore definitely resilient and survived long enough.

Attributes for individual resilience: highly spiritual, thanks God and counts on the support of his wife and children to handle the stress of business. Active role in different trade bodies for the past 30 years ensures that he is in touch with the industry as well as indulges in positive diversions.

Context: He confesses that he was a failure as a professional chartered accountant, and found his feet in father's movie business as a family business entrepreneur and due to the conservative nature imbibed from his father, managed to be resilient in this industry despite constant change.

Producer 2: How come I was not affected by failures? Not affected means, I did not have that thinking, no depression or no happiness also, if for a big success also I will not be overjoyed nor I will sink after a failure. I always used to think immediately what next? So if one movie flopped so what do I do next? After a flop, next day I do not think about that film as I have to plan for the next steps. What next? Immediately I bought rights of another movie and remade it and recovered. Just in one film, my entire earnings in this career, whatever I made in films, whatever properties I bought all lost.

Resilience: Lost all his earnings in one disaster and that broke his resilience but before that he was very resilient as an entrepreneur in facing failures and kept up his energy by actively planning for the next venture and moving forward.

Attributes for individual resilience: very proud of his children's achievements and counts them as his major support system and he expresses satisfaction in their success. Took up active mentoring as a positive diversion to keep going and as his contribution to the society.

Context: Admits that he could not be resilient if he moved out of the industry because all his contacts, friends and support system is in the industry. Despite not being active as a producer, spends a considerable amount of time in the chamber office every day and that keeps him resilient with a sense of active purpose.

Producer 3: That was the first movie I lost money and I decided to stay away from the movie industry especially one of my business partner and myself decided we will call it quits. After the first film we called it quits and we got into a partnership dissolution deed also. We dissolved the partnership firm both of us resigned from the

company and dissolved the firm and left it to another partner to continue production. Again we entered production after some time and we again lost money, then both of us again decided that we have had enough, let us not even think of movies anymore. that's when we decided to call it quits and we literally called it quits. But after a couple of years I again entered movie production.

Resilience: Multiple failures, thrice decided to quit the industry and quit being an entrepreneur, but due to his personal interest as well as pressure from friends re-entered. Cannot be termed as resilient because takes the easier option of quitting because he has a thriving profession as head of an accounting firm.

Attributes for individual resilience: values his friendships and counts the good friendship he developed as the true measure of his success and he goes on to say that the only reason he is in the industry is because of his friends. Cherishes relationship with friends and cites it as the reason for his resilience.

Context: Context of the industry was not relevant for him because he was successful outside the context and his resilience stems from the fact that he has a successful professional career to fall back on.

Producer 4: In 48 years, in my opinion, I have come from the lowest rung and today I am comfortable so that is definitely success. I started on foot, then had a push bike, then a motor bike and then a car and now I drive around one of the best cars so I am able to do that so it is success right? I have an own office, own house, roughly when I am into production there will be about 200 families depending on me for their livelihood. At some points, I was feeding almost 500 families simultaneously. I have failures and I can count them on one hand but the balance are all successes for me. I have even advised others, not to do certain projects because the math doesn't add up and you should have the stamina to withstand such huge losses. I learnt from my failures and ensured that I never repeated those mistakes and I was in a position to advise others where they were going wrong and how the mistakes will cost them. My next generation has come in and I would like them to continue the tradition that I set up. One son has gone into direction and another son is into production, hope they continue my tradition. They are doing a good job and I am confident they will do well. In fact they are doing better than me, I am more liberal and pay well because I believe that technicians should be paid well. But they are more cost conscious and tight fisted.

Resilience: Very resilient, bounced back from debilitating failures and states with pride that he has come up from the lowest rung. At one stage after 20 years, he lost everything and was bankrupt but exhibited tremendous resilience in coming back stronger and more focused.

Attributes for individual resilience: considers work as worship and is deeply spiritual. His statement above reflects the quite pride he has in the way his son's career is shaping up. Values support from his family and especially from the tradespeople of the industry with whom he shares a special rapport. Also pride in his contribution to the industry makes him resilient and purposeful.

Context: Context of the movie industry is extremely crucial for him and he admits whatever he lost in the industry he gained it back manifold in the industry itself. Because of his deep domain knowledge and expertise in the movie industry he is very resilient and acknowledges that fact.

Producer 5: Fairly been successful, I had few failures but you know we come out of that. How did we come out of the failures, failures basically because few failures, my cost was little more than what I budgeted for and the film did not fare well in the box office. So I had to repay the distributors, I did make a loss and subsequently I made another film, I was also a very successful television producer. I was continuously making television content for the top channels. So that kept me going and later on I made a film with a star, it recovered our money. Another top star movie we did good business but my cost went up otherwise I would have made a profit definitely made a good profit. Cost went up much beyond what I anticipated or factored in for and expected. It is becoming very challenging and in fact to be frank with you, in another one or two years, I will definitely retire. And then I will leave it to my sons, now my second son is fully into production, involved with me in business. Though I convinced him, he also is an MBA graduate from UK. I wanted him to get into some other line of business but his passion is for movie making, films so I am going to leave it to them. Once I decide to move on, it is difficult for sensitive people like us to manage though I am using my experience to sort out issues, but still I feel that the risk elements are very high.

Resilience: The confident manner in which he states that he has come out of few failures shows that he is resilient. Also by ensuring that he has back up options like TV to ensure cash flow shows his resilient trait of being prepared.

Attributes for individual resilience: Values family and family reputation very highly, he sacrificed a successful career in international banking in the US to rescue his father from bankruptcy for the simple reason that his mother asked him to. Additionally he took up the responsibility of managing his father-in-law's business also and he counts their support and guidance as the biggest factors for his resilience.

Context: The movie industry context makes him resilient because of the comfort he draws from the support of his family members. His resilience comes to the fore through his confidence of employing his experience to sort out issues. But there is a hint that he is worried that his resilience might not last for long due to rapidly changing landscape.

Producer 6: Financially it was a big loss yeah, and thankfully we had financiers who supported us at that point of time, we had income tax issues, we had an income tax raid, two days before the release of the film. Our financiers, supported us really well, very supportive. Supported from all angles, they did not pressurise us for the release funds and all that even though we could give them whatever we could. That was a very big support at that point of time. How did we bounce back after that? One lucky thing was that we had back to back dates with the lead stars in the market that helped us pad up and basically absorb the shock. That was one reason why we could comeback without taking a major hit. If it was a producer who does not have access to stars it would have been a devastating effect and that would be the end of their career as well. The problem was not about recovering the losses, what happened was when we sold the film, we distributed it ourselves in the market. So the revenues took a beating because of which we didn't realise the notional cost of the film. But how we recovered was that we managed to talk to the artists and reduced the salaries so to say.

Resilience: Exhibited resilience in withstanding two back to back losses, due to careful planning or due to the luck of having access to star dates. As reflected in his statement, if that back up was not there then it could have been end of career. So it is debatable whether his resilience was tested or not.

Attributes for individual resilience: Sacrificing a successful career in the US to revive grandfather's legacy points out to the importance of family. At the same time, this producer cherishes a professional approach and his work ethic is a major factor in building his resilience.

Context: The context is not that relevant in this particular case because he follows a very professional approach which is not context specific. However, the resilience stems from the fact that he made a conscious decision to enter into the industry so he was prepared for the unpredictability and made him more resilient.

Producer 7: We had even our fair share of failures, we made films and only made films to come back, we had in fact lot of failures, we never started keeping pace with the audience taste that was the main reason for failure. My father used to write all family subjects and commercial also but people were more advanced, they wanted much more, more into love, more violence, we could not keep up with that, then we had failures then again we changed. Financially we had to cope with failures, we had to, at that time we had money and we purchased properties and we used to sell these properties to bridge our losses. We earned money from the movie industry, we sold those properties for the industry itself again we made money. No point of being angry, first have patience. Especially for cinema you require lot of patience, for anything you need patience for cinema you need more.

Resilience: This producer's statement aptly sums up his resilience with a simple philosophy that money was made from the industry and assets were purchased from that money so there should be no qualm in selling those assets to clear losses made in the industry.

Attributes for individual resilience: In the case of this producer, it is his passion for cinema that keeps him resilient. He is passionate about the craft of cinema and he attends film festivals across the world to keep up with the latest trends. That passion and quest for learning keeps him resilient as he has moved a notch higher from just the commercial angle.

Context: From the age of 12, this producer was into movies and he admits that he literally grew up on the sets of movie shooting. His intimate knowledge of the industry and the craft has built in resilience because he is confident that he is equipped to handle adverse situations as he has seen them all and is prepared.

Producer 8: So the point is that I think in a business you will hit that one point when you will have to learn, there is no two ways about it. There is a specific point in your cycle that it tells you to stop and look at everything again, so in my life there will be always be pre- failure and post- failure. I will tell you today, we started with a cult classic and we went to the lowest point in our career, which is a huge failure and we hit the highest point now with a blockbuster. I could not have reached the highest point without reaching the lowest point. There is a kind of balance to it, I look at it at a very meta-level kind of thing. The harder the fall, there is so much of precautions that you take to make sure that the journey is smoother. You are covering for all those things. Today I am that much more careful because those learnings have been that hard. Deep down I knew I was not going to quit but, you think of quitting every day, the day the movie released, it was falling there was free falling. Problem is not just you, your wife is taken in, she has borrowed money, your father in law has borrowed money, your mother has borrowed money, father has borrowed money, you borrowed

money. You have not just put yourself in risk but you put the entire family in risk actually. But my dad said something, he said, there will always be a time to quit, but if you learnt the most you should never leave that. Don't leave when you have learnt the most. That's the line he used.

Resilience: This is a classic case of resilience and the producer is in a position to talk about it and share his experience. After experiencing the near bankruptcy situation many entrepreneurs fold up and exit. However, this producer managed to hang in and that resilience paid off, today he is touted around as the best example of a producer who turned around due to sheer resilience.

Attributes for individual resilience: Thorough professionalism, deep research and understanding into the business model and ability to integrate learning with practical application plus the unstinting support from family, these were the attributes for resilience for this producer.

Context: Shifting from a creative field like architecture to another creative field like movies has attuned this producer to the challenges of a creative field. Though he went to the edge of the precipice of quitting, his support system and his belief in his learning ensured that he was resilience personified. The context of cinema might not have mattered for this individual as he would have behaved the same in any context he was in.

Producer 9: That is when we realised that marketing for a bad product will give us more damage rather than not marketing at all. So once the movies started to fail, we were in a kind of confusion. That is when we realised that we wanted to do something different from the others. Then what has happened is that we made some wrong decisions, we kept taking wrong decisions, so that put us in a bad state actually. We did not realise that they were wrong decisions at that time, we just learnt. We learnt a lot from the failure and during the time of failure, we never thought of quitting, by the time I am doing a project, I keep assessing our financial status and seeing how we can do better.

Resilience: The resilience of this producer is summed up in one sentence where he is emphatic in stating that he never thought of quitting. Despite experiencing failures and slipping into a state of confusion, he exhibited resilience not to quit but learn and assess from the mistakes and failure.

Attributes for individual resilience: Support from his brother who is also his business partner plus support from his cousins is a major asset for this producer and can be listed as one of the main reasons for his resilience. Additionally, treating failure as a learning experience and using it as an opportunity to reassess his situation makes him resilient.

Context: The context of movie industry is only partly relevant in the case of this producer's resilience because he was very clear in stating that he did not enter movie industry for passion but he views it as a tool to make money, therefore irrespective of the context in which he is, this producer would have exhibited resilience.

Producer 10: Everything was so stressful and I cannot explain to you how stressful it was and what I was undergoing. The movie did perform well at the box office, but the accounts that came to us were totally different. Distributor said he lost money and you

have to pay back 7 million. That's what he told me, he created his own accounts. That was the time, at that time I was really upset and after that I started going to the producer's council quite often and during the election they said why don't you contest for the position of an executive committee member, slowly I went there because I had to learn what was happening, the industry, trade and what the other problems they are facing and everything, I had to learn. Later, we produced another film, it took for me 5 years to settle dues and mount another project after settling all the dues without any pending, it took that many years. Then we made another movie, we never stopped at any point. Even after all these struggles, we never wanted to quit not at all. Even now my husband has written so many scripts and he is looking for us to produce.

Resilience: Again another producer, the only lady producer, who was very clear about not quitting. Despite the stress and despite losses and getting cheated she did not waver and was very resilient in planning for the next project.

Attributes for individual resilience: Her husband and her sons are her major support and she has sacrificed her counselling career in order to manage her husband's career and become a producer of his movies. Positive diversion is her active involvement in producers' council and recently in a political party. Her husband was elected as the president of actors association and she deserves appreciation for building his credibility.

Context: She had to quit a successful career and forced to become an entrepreneur, her simple logic is that whatever the context she would be supporting her husband and it so happens that the context at this point is the movie industry, therefore her resilience is not context specific.

Producer 11: Why is the industry still existing despite such a high rate of failure? That is a question which we have always been asking because when we look at the hard numbers, in my view even 90% failure rate is an optimistic number because a lot of producers don't want to openly state their financial outcome of a movie because they always project it as a positive. There are two reasons, one is the image as a successful producer, he wants to keep his failures to himself, doesn't want to project them outside. Second is his ability to further borrow from various lenders is drastically affected if the lenders come to know that he has failed and he is sitting on huge loans. So what happens is that everybody wants to cover up the losses and they don't actually clearly state the figures.

Resilience: Professional working in a corporate set up, resilience stems from the fact that he controls the funds and does not mount projects on borrowed funds. This ensures that there are no payments due despite failures. More than resilient has a very cynical view of the industry.

Attributes for individual resilience: Does not get emotionally involved in the projects, very professional and makes a decision only after thorough analysis. Positive diversion is managing and operating a real estate business that he feels is more lucrative and with controllable factors than the movie industry. Exhibits resilience with his ability to walk away from a project or deal.

Context: Resilient by nature and as a high achieving corporate professional, context of the industry is not significant for him. Whatever the context he approaches it with a clear purpose and in-depth analysis before making a decision.

Producer 12: After tasting this massive failure did I want to quit and exit the industry? No only reason because now we had a point to prove that we had to bounce back and then on the third production also we had a bad experience, we definitely went over the budget, even though the result of the movie was ok encouraging and we didn't lose money on that we broke even end of the day we went overboard with the budget. After these bad experiences, we kept doing projects at least then we decided to focus on content rather than blindly going with what the director was coming up with and not being involved in the creative part of it. What we decided was that we will get involved and do small movies which is content oriented. So then we did one movie and it was purely content based and it became a big hit in terms of the return it gave us a 500% return and another movie is also a financial success.

Resilience: Exhibited resilience in the fact that after failures instead of quitting wanted to prove a point and bounce back. Entered the industry as a new professional and took it as a challenge to be successful and manage to achieve it after learning from failure and being resilient.

Attributes for individual resilience: Very good at managing the team, his resilience stems from the fact that he establishes a personal rapport with the cast and crew and they go the extra mile for him, this builds camaraderie during the project and a team sense of working together. These personal relationships help him to be resilient.

Context: In his own words, he chose the industry because he felt that it is easy to make money. So the context is significant because he did not want to be proved wrong and went the extra mile and exhibited resilience despite failures to bounce back and be successful.

Producer 13: My family is third generation in the movie industry - we have been financing movies since 1958. My grandfather, uncle and father have all been involved. As a school kid I was insulated from the business and therefore did not know how involved or how much influence we had. When I wanted to join the family business, my father encouraged me and gave me a free hand to do what I wanted to and also guided me. I was fortunate to shadow him and be his understudy for 25 years till he passed away. Very few parents would trust their kids with the freedom and money that he did with me. After a string of failures and political witch hunt, my life was in a mess I cancel all my movies as I am told I can't do this business - I am unable to talk to friends, heavily restricted that was the worst period – true well-wishers and family members were the ones who would call me and prop me up. It took me about 2 years to bounce back and get on track and suddenly my dad passed away. This was a huge setback for me, I had to reorganize my entire base. I had a tremendous support from my dad - the reputation that he enjoyed.

Resilience: Very resilient to withstand political pressure and a smear campaign and still emerge unscathed. Successful because of his passion for entrepreneurship and his ability to stay resilient even when the situation is not in his favour.

Attributes for individual resilience: Very close to family and relies on family support as is evident from his statements about his father. A very positive diversion is the leadership position he occupies in one of the world's leading organisation for entrepreneurs. These two attributes ensure his resilience even in very adverse situations

Context: Being a third generation entrepreneur, context of the movie industry is very important for him his expertise and in-depth domain knowledge of the industry ensures his resilience.

Producer 14: I experienced lot of failures, even at that point I never thought of quitting cinema, the reason is my passion. I have faced lot of failures, cinema is like that, till date nobody knows what the perfect formula for a successful movie is. Instead of worrying about that, you need to worry about are you able to survive on an overall basis or not, cumulatively are you able to survive? Today 3 movies at a stretch we did it. I knew very well that one of them will be definitely a hit commercially, one may be average and one may be a flop. I don't know which one but my effort is going to be the same. Now what you have to do is the success has to take care of the failure. I prepare for my failure and then I work differently, I knew that this is going to come in so I do protect myself. If you are hugely successful then that is God's benevolence to you, benevolence will not be coming to everybody.

Resilience: Prepare for failure, that is the keyword and that exhibits his resilience, rather than wait for failure, if one is prepared for failure they can plan and handle it better. So the protection that he is talking about is his resilience

Attributes for individual resilience: His passion and commitment to cinema endows him with the resilience. As a positive diversion, he owns and operates a very successful film and television school. Authored a few books about the movie industry. Strong believer in divine benevolence and these four attributes ensure that he is resilient.

Context: His resilience stems from the fact the he has a command over the context of movie industry. With his dedication and planning he might have been resilient in other contexts also, but his passion for the industry and aspiration to be a credible spokesperson ensures his resilience.

Producer 15: We missed it, we failed and we faced the consequences. I have put in maximum effort but no result, I feel ashamed of this. At no point did I felt like quitting because one crucial point that I learnt from my first production company is that whichever project whether it is big or small, when you get into the project, until the project ends you should be there, because you can do any role in the project but when you took up the responsibility and are given charge you have to fulfil this role well. We should complete the job and then only come out after finishing, whether it is success or failure is different. But when you take up a responsibility you have to fulfil and complete it well, so that way I never felt like quitting. I got lot of pressure that's different, but I never felt like quitting, my family and friends saw me struggling but I never quit.

Resilience: Never quit, sense of duty, responsibility these words reflect the resilience of this producer, though he uses phrases like being ashamed of failure, he uses it as an example to steel his resolve but not as an excuse to quit.

Attributes for individual resilience: A strong work ethic and sense of duty, unstinting support from family and friends, desire to establish himself as a successful producers are the attributes for resilience for this producer.

Context: The movie industry context is very important for this producer because that is the only context he ever operated in right from his film school days. His ambition to achieve the status of a successful movie producer makes him resilient.

Producer 16: My biggest success or failure cannot be measured in terms of just money because money alone will not give me happiness but lot of tension. The only happiness started after I commenced distributing other producers' movies. Right from all the technicians, lot of new technicians, cast and crew, they got into limelight. There is strong bonding with me because I gave them a break or the initial start was with me, so I got a pool of well-wishers in the industry who really care about me. That is the main gain and happiness that I achieved I feel. Biggest failure is when I get into other issues and other people's problems, my failure is not my movie failure or script failure or business failure. Whenever somebody tells their problem, I go into their rescue and then I end in a problem. That is the biggest failure that I had so far. I don't feel that any of the decisions that I made were wrong, because I only work towards rectifying mistakes. At no point of time did I think of quitting the industry.

Resilience: When an entrepreneur states that success or failure cannot be measured in terms of money, that indicates that he/she has moved on to the next stage and have become resilient to failures and the yardstick for failure.

Attributes for individual resilience: His network of well-wishers, contacts and friendships, this producer cherishes these relationships and help build his resilience. He places a high value on relationships and commercial success is secondary to a good relationship and that is the main attribute for his resilience.

Context: Context of the movie industry is very important for him because he feels that he has achieved a stature where he can help others and his resilience is built upon this factor of helping others and counting on others for help.

Producer 17: The distributor network has been decimated so the entire risk is on the producer now and frankly I cannot justify borrowing money at ridiculous rates and then not knowing the fate of the production or the commercial outcome. So I have decided to take a break and retire from active movie production.

Resilience: This producer has retired as he finds his difficult to justify the business model, he exhibits a lack of resilience.

Attributes for individual resilience: Second generation producer with a strong legacy and wishes to safeguard that legacy. The main attribute of his resilience is that he decided to walk away rather than risk that legacy.

Context: His identity and reputation are from the context of the movie industry and he has exhibited resilience by moving out of the industry and still retaining his identity through charitable work.

Producer 18: I as a person in the past 7 years, experiences made me change a lot. It is because I was forced, not that I wanted to. This is a big difference, Ok, I was forced and that's how it works. So though I am passionate about movies, still I talk passionately with you and I am talking about my projects for whatever reason, though I love this industry what I find is that, I am not cash rich, I borrow and I do small projects and finish them. Had somebody supported me at different times, I could have been a much better producer today. I could have released my own movies. I never thought of quitting because I keep trying because I am so passionate about it.

Everybody keeps telling me, don't produce movies don't get into this dirty job. But for me, I cannot sink further, I have to come up. For me, this project is a passionate one, I am not going to leave it. Somehow I will do it next year. The failures have taught me lot of things, they taught me to be careful.

Resilience: Though technically a second generation producer, he had to start his journey from scratch because of his father's reluctance in allowing him to enter the business. Very resilient in pursuing his passion of movie making to begin with and then to stick to it despite adversity.

Attributes for individual resilience: His determination and passion, talks about lack of family support and being treated as an outsider in the industry. Fierce determination to prove a point made him start a sound studio initially and then become a producer.

Context: Despite strong opposition from family and friends, he forged an identity as an entrepreneur and a producer so his resilience is based on the fact that he fought against odds to get into the industry and he will hang in there and make it a success.

Producer 19: I am 58 years old and I am very clear in my head that I have decided to be in this movie industry in the future also. This is all that I want to do now. I have been in the industry for the past 37 years and I came here as a 21 year old youngster with a job offer and then moved into this industry. I always treated failures as destiny because there was no paucity in my effort, every project that I was involved in, I had put in more than 100 % effort but even then failure happened and I call it just destiny. Whether it is a hit or flop, I have commitment to this industry and I want to continue, I am very sure that I will be successful, I believe that. Rest I will leave it to the grace of God. After putting in so much effort, if the outcome is the not favourable, there is bound to be disappointment for that project for a month or two but I get over it and then I start planning for the next venture.

Resilience: After 37 years, he has decided that he has decided to be in the industry in the future also, that is a symbol of his resilience.

Attributes for individual resilience: Destiny, God, hard work these are the attributes for his individual resilience aptly summed up by his statement that after maximum effort if the result is not favourable then treat as a sign of destiny and move on. Moving on to the next project symbolises his resilience.

Context: He sacrificed a lucrative career option in a large public sector enterprise, so he is very clear that he will not exit the industry and it is the firmness with which he continues in this context builds his resilience as he is committed and wants to continue.

Producer 20: At any point I did not feel like quitting but I felt that I should have done it from the beginning and done a better job. I would have had full control and I would have done it properly, rather than trusting somebody and the payments don't come on time and the moment production cost keeps climbing up then there is delay in payment. I will definitely produce movies, one more advantage I have is when I am an actor and draw a certain amount of salary it is a very fictional thing, no concrete evidence. When you buy a bag or something like that there is a price tag and you get a good or service in return for that but actor's remuneration does not have a

price tag and it is all in the minds and perception. You imagine that there is a certain market value, sometimes I want to work free for somebody, sometimes I want to charge double on what I actually charge for somebody else. It depends on my mood and relationship basis rather than the actual price tag for the actor. When I am producing my own film, my remuneration is my work.

Resilience: Treats failures as lessons for learning and improving, his resilience is evident from the fact that he does not want to quit but wants to do a better job, treating his work as remuneration exhibits his resilience and ability to be detached.

Attributes for individual resilience: Ability to take control and guide his own future rather than rely on others is his strong attribute for resilience.

Context: Commenced his journey as a model, then an actor and moved into production so the movie industry context is very important to him and his resilience is built in this context and though he might venture into other projects the present context is by choice so his natural setting to be resilient.

Producer 21: I was defeated, I came into the field to earn some money and what I earned is secondary but I lost everything in one go in that movie and for my capacity I could not withstand that loss, it was unbearable I felt like I lost everything. For 20 days, I did not do anything other than drinking alcohol and lying on the bed and crying. For 20 days, then suddenly on the 21st day, I got up as if someone pulled me from the bed and made me realise that by drinking and crying the money doesn't come out of the bed and I have to do something to recover the money. I didn't know how to face tomorrow, the financiers have believed somehow and helped me release the movie but how can I face them tomorrow, how will I be able to repay back the debt, I did not have answers for these questions and even quitting was not an option because if I quit how will I repay my debtors? I was depressed, till today whether my movie makes money or loses money or the difficulties I face or the success that I enjoy, I do not share with anyone not even my family members. None of my family members, know anything about my business they know nothing about my financial transactions because I want them to be kept away from all this. They saw me depressed and they were all worried, they knew something was wrong but did not understand what I was going through. At that time, a leading hero pulled me out and lent me a helping hand and I bounced back. In the next 5 years, I have a goal, not just making movies and new projects. What I can do for the industry, something memorable and beneficial that will last for years to come. I will definitely do something for the movie industry.

Resilience: After surviving a harrowing experience of a failure, bounced back with tremendous resilience and his statement of not quitting because of his commitment to repay back the financiers displays his resilience.

Attributes for individual resilience: Credibility, ensuring that his reputation is not tarnished and commitment to give back are the main attributes of resilience. Does not count on support from family but believes in his duty to give back to the industry that has given him an identity and his resilience stems from that identity.

Context: Lives and breathes cinema, so his resilience is built in this context and though he might be equally resilient in other contexts, the movie industry context is very important for him as an individual.

Producer 22: I was a failure when my earlier two or three movies failed at the box office, but my main reason for failure was that my movie was done against my rules and over my principles. I had to not compromise but I did some movies for my friends. I wanted my friend to establish as a director, and I failed. I have never thought of quitting the industry, not about failures. I am basically different and I have different kind of policies always. I am not wanting money actually seriously, I am not here to earn multi millions here. I am a person who is leading very simple life, for my family and me to survive we don't need millions. Any profit we are investing and doing movies only, so profit and loss is just two sides of the same coin, I never mind both profit and loss. I just want to do good movies and more good movies. When I felt sometimes seriously about quitting the movies, because of the friends that I have here when the people around me and close to me stabbed me in the back, that time I feel what type of industry this is because there is not even 2 or 3 good friends here. It is a vast industry, everyone saying hi and bye and appear to be friendly but everyone speaking behind the back and stabbing and whenever there is a chance they will stab in the back. That is the bitter thing that I faced in the industry.

Resilience: Bootstrapping and shoe string budgets are the foundations on which this producer built his career, he sticks to his shoe string budget and that helps him to be resilient because of limited exposure to risk.

Attributes for individual resilience: Valuing good relations and friendship that supports plus an ability to lead a very simple life shorn of all the trappings of success are his attributes for individual resilience.

Context: The movie industry context might not be very relevant for this producer because he moved into this industry from the travel industry and he was very successful in that industry also therefore his resilience comes from his own value system and not from the context.

Producer 23: I don't have any regrets in my career, I am very satisfied with my career and the choices that I have made. I had the privilege to work with so many super stars in multiple languages. God blessed me with me very good success in an unexpected line, he blessed me with great success and one of the distinguishing feature about my character is that I never had an inflated ego or at any time I did not let my success get better of me. I have been able to stay down to earth but very stiff and strong person. Some might perceive it to be arrogance but I am not, that is not my attitude I am just strict and disciplined. It has been a 60 year journey and I managed this journey because of this attitude and discipline. I can never say that we have retired from production, we are just taking a break, as long as we can we have to travel in this line.

Resilience: 60 year journey, that says it all, if he was not resilient could not have lasted that journey and built a reputation and credibility

Attributes for individual resilience: God, no inflated ego, strict and disciplined these are the attributes that built his individual resilience. The manner in which he reflects on his success indicates that he is thankful for these attributes that made him resilient.

Context: Though he has stopped producing, he says he is not retired and just taking a break. The context is important because he calls it an unexpected line and he has succeeded and survived in it for 60 years therefore his resilience has been tested and exhibited only in this context.

Producer 24: Yes I did try quitting the industry for 2 years, I was away from it. I quit the industry because I was not settling and I was not able to make a decent living at that time and I had no other option than walking out of the industry. Now that I have come back, apart from just money, relationship is also very important and I focus on that aspect when I am building my team.

Resilience: Not resilient enough, so walked out of the industry and joined the construction industry for 2 years, but did not like it there and is back into the movie industry because he has more than 20 years of experience as a production manager, executive producer and then producer. Will have to observe if he is resilient enough to stay back in the industry.

Attributes for individual resilience: Relationship and team building are the attributes that he realised are very important for building resilience and he has worked on developing both of them after he re-entered the industry.

Context: Though he has not exhibited resilience, the context of the movie industry is of importance to him due to the fact that he quit the industry, went into construction and again returned to the industry. Therefore he feels that he can be more resilient in the movie industry as opposed to the construction industry.

Producer 25: I made a movie and it was a huge loss, I lost a significant sum and it was debilitating for me, so from that point I took a break because I did not want to risk further and for 10 years I took a complete break from production though I was involved in the industry through my role in the producers council and other production work but I did not produce for those 10 years. Apart from my role in producers council, I was also arranging corporate shows, organising star nights for fund raising and do work for the film chamber. I can say that I was somewhere and somehow passing my time in the industry. Even in that depressing time, I somehow did not get the idea of quitting or going away from the industry. My attitude or my life trajectory is that in the past 36 years, I have not done another business and earned even a dollar, my entire working career is in the movie industry and for the movie industry. Apart from cinema I don't know anything else is a fact, all my contacts, relationships and acquaintances are in this industry only, if I suddenly go and set up another business, I don't know how to run that business, there needs to be a separate mindset for that. I don't have any other qualifications and hanging out with creative people made me a creative person and apart from that I don't have knowledge in anything. I cannot do anything else, till today I am trying to be a successful producer and I will keep on trying.

Resilience: Not inclined to quit from the industry, despite not being an active producer continued to be involved in the industry because of his experience. Resilience is evident from the fact that he waited for 10 years to stage a comeback.

Attributes for individual resilience: Confessed inability to work in any other industry and his 36 year stint in the industry are his attributes for resilience. Since he does not have an option of quitting he has to be resilient.

Context: The movie industry context is vital for this producer because he does not know of any other context and cannot operate in other contexts so his resilience is built in the context of the movie industry and his knowledge that he cannot move out of this context.

Producer 26: The problem with people like me is that my father started with literally nothing and he had the fire in his belly that pushed him to work hard and achieve my situation is a little different. Once he has established something, my only fear and my only thing was that even if I do not do better, I should not lose whatever has been given to me, whatever he has earned in terms of money and also goodwill given to me. So I came from that mindset, my whole thinking was conservative. Even today when an actor comes to me and says let us do a movie, I am looking at this way, he is asking me for this remuneration, now at this remuneration will it work for me. Then I go backwards and say that it is not viable for me unless I take a big chance and I don't want to take a chance because why should I? so I back off, I didn't have that like those days they came in with that hunger and they worked hard to satisfy that hunger and it worked but I did not have that. Today I don't have that confidence to go out and do something.

Resilience: Did not have it, as a second generation producer probably did not need it. But at the end of the day, was not resilient enough to take his father's organisation to the next level. Instead took a conservative approach of safe guarding assets and lost out on confidence and resilience.

Attributes for individual resilience: Conservative and lack of confidence means that he does not take a risk and hence does not have an opportunity to exhibit resilience.

Context: Though very active in the industry, due to his risk averse nature stopped producing and took the safer option of line producing for other production houses. His father was resilient in building an organisation and passing it on to the next generation but this producer though operating in the same context opted out of taking any risk.

Producer 27: I have inherited my father's legacy and built on it and handed it over to my son who has safe guarded it and is in the process of passing it over to his daughters. We have made more than 170 movies and we are into the 4th generation, we are the oldest surviving active production house and studio. We have witnessed our fair share of failures and changes but we stuck to our principles and made movies. Today those principles are not appreciated so we have decided to slow down and look at other opportunities.

Resilience: The fact that this organisation survived into the fourth generation indicates the resilience and staying power of the organisation and the individuals. Prolific output of 170 movies illustrates that the entrepreneur was willing to take risk.

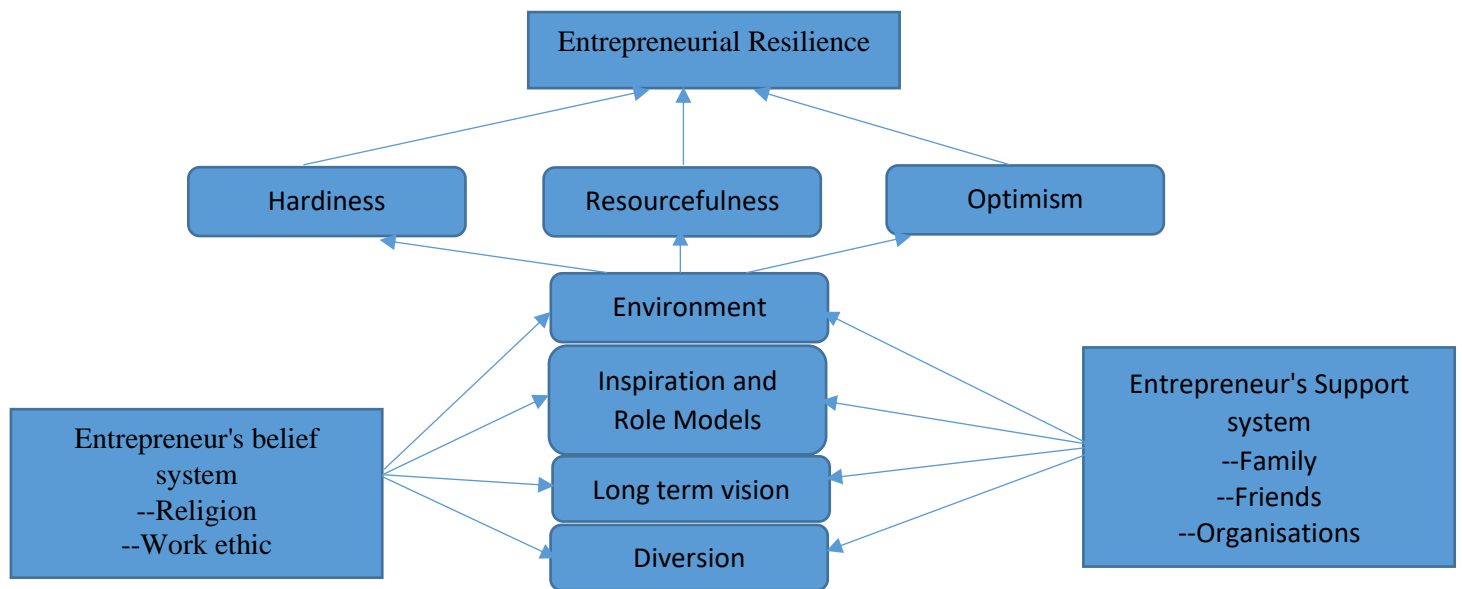
Attributes for individual resilience: Discipline, fiscal prudence, meticulous planning are the attributes for resilience for this entrepreneur and organisation. These attributes were adhered

through 4 generations thereby ensuring that resilience is inbuilt into the organisation structure.

Context: The movie industry context is relevant because that is the only context in which these entrepreneurs and organisation operated for more than eight decades.

We present a framework for entrepreneurial resilience that was developed from the results discussed above. Movie entrepreneurs who were part of this research exhibited and explained their resilience and the attributes for their individual resilience. From the results it was evident that environment, inspiration and role models, long term vision and diversion were the four contributors for building up hardiness, resourcefulness and optimism which are the key attributes of entrepreneurial resilience. These four contributors were built on the interaction with the entrepreneur's belief system that includes religion and work ethic and also the entrepreneur's support system that includes family, friends and organisations. Therefore the framework presented below relates to the extant literature discussed in the earlier part of this paper especially the attributes recognised as personal and contextual factors including flexibility, humour, self-efficacy, coping, positive social relationships and hope which build the key attributes of hardiness, resourcefulness and optimism. Entrepreneurial belief system is a personal factor and the entrepreneur's support system is a contextual factor.

Framework for Entrepreneurial Resilience (figure 1)



Implications for Theory

Resilience is a critical component of the entrepreneurial journey and it is vital to assess the resilience of an entrepreneur to understand how they react if their venture fails. Choosing the context of the movie industry with its high rate of failure presents an opportunity to understand entrepreneurial resilience. Though there is evidence in the existing literature that it is important to study entrepreneurial resilience in the face of entrepreneurial failure (Abdullah et al. 2009), there is limited research into understanding how entrepreneurs react to failure and how they attempt to bounce back or not after experiencing failure especially in the context of high failure rate industries like the movie industry. The theoretical back ground

section of this paper presents a review of the literature on resilience predominantly within the organisation theory domain. The dominant theme in this literature was that a firm comes out stronger and performs better when it goes through adversity (Linnenluecke and Griffiths, 2010). Failure at the firm level is not a recurring theme probably due to the challenging nature of capturing the data from a firm that has faced bankruptcy or closed down. Though few studies have attempted to study individual resilience (Hunter, 2006) they have not focussed on the context or the attributes of resilience. Contribution to the existing literature on organisational theory is made by this adding the dimension of entrepreneurial resilience to entrepreneurial failure. Additionally, the existing literature in media studies will also find this contribution valuable as it presents the complex role of a producer, be it movie, theatre or event, in a different perspective.

The framework presented in figure 1 builds on the existing literature and perspectives on individual resilience by elaborating and including entrepreneur's belief system and entrepreneur's support system along with environment, inspiration, vision and diversion as factors in entrepreneurial resilience. Additionally by providing empirical evidence from the movie producers on support system and belief system as factors for entrepreneurial resilience in the face of business failure, this research contributes to the propositions on the importance of hope (Peterson and Byron, 2008) and also the relevance of accepting failure as a part of the entrepreneurial process. Interestingly, the framework dwells on the role of God, spirituality (Kolade et al. 2019) and belief in destiny in the process of developing resilience and it will be interesting to test these in different cultural contexts like a communist country. To summarise, the results section leads into the framework while answering the three research questions. All the entrepreneurs who were part of this research explained the ways in which they managed to stay resilient while going through the painful process of failure thus answering research question 1. The attributes that they mentioned were used to develop the framework on entrepreneurial resilience and answered research question 2. Finally the choice of context was pre-determined as all the entrepreneurs were from the movie industry, but they went into detail explaining the manner in which the movie industry context helped them build resilience into their organisations thus answering research question 3.

Implications for Practitioners

Having lived through the grief and pain of entrepreneurial failure the first author can relate to the experience of the movie producers in this research and he will vouch for the fact that it would have been beneficial if advice was available about how to develop resilience to failure. It will be beneficial to include the concepts of entrepreneurial failure and resilience through the impact of emotion management (Shepherd, 2004) in entrepreneurship courses. Similar to MarkStrat, a simulation used in marketing strategy courses, there might be some simulation reflecting experiential learning that can be employed in entrepreneurship courses (Pittaway and Cope, 2007) but it will be very difficult to stimulate a complex event like entrepreneurial failure. The entrepreneurial resilience framework presented in figure 1 can be a base point to commence the understanding about failure and resilience. It will be beneficial for students and practitioners to appreciate the complexity in developing resilience to failure especially in multiple contexts. Importance of support systems, belief systems, having a switch off mode in terms of positive diversions and adherence to a good work ethic should be highlighted. The framework will also aid students in understanding the multi-dimensional aspects of entrepreneurship that goes beyond the standard models of opportunity recognition and

exploitation. Additionally students might be better placed to appreciate the process of entrepreneurship as being intertwined with the society and not an island in itself (Cope 2011), this appreciation will assist them in ensuring that they bank upon the support structures when they embark on a challenging and potentially risky entrepreneurial journey.

When the entrepreneurial journey collapses into a pitfall, the last thing on the mind of an entrepreneur will be to look for a framework, but it will be a worthwhile tool to keep in mind when commencing and even while going through the process. Eight decades of experience from the entrepreneurs presented here might offer some guidance to the entrepreneurs who would like to learn from other entrepreneurial experiences (Sexton et al. 1997). If nothing else it will be a cost effective and time effective tool compared to a one size fits all development module. For entrepreneurs in the movie industry, this framework and research will be valuable due to the paucity of such material. The framework in this research is based on real life narratives by movie entrepreneurs who have all experienced the debilitating experience of failure, it offers a valuable introduction to entrepreneurs and the supporters of these entrepreneurs who are going through the painful process of failure and might help them to get a sense of their predicament. The 27 movie producers have opened up about their failures and their efforts to come out of the vice like grip of failure and this helped in building the framework in figure 1. Hence the information in the framework can aid entrepreneurs in analysing their situation and working out a strategy to be resilient and bounce back. The pitfalls and potential bumps in the journey can be identified and help them to steer clear of those. The framework offers four pathways to building entrepreneurial resilience that helps in adjusting to failure and starting over, these four pathways are: environment, inspiration and role models, long term vision and diversion. An entrepreneur experiencing failure can employ these pathways to assess, brainstorm and pinpoint the pain points that they are confronted with and seek out pathways to build structure for support that will help them in handling stress and come out of the situation in reasonable shape. Learning from other experiences tends to have a positive effect and it is evident in several self-help groups (Smith and McElwee, 2011).

From the movie industry context, it was evident from almost all the producers who contributed their thoughts that paying back the financiers is their biggest challenge because a majority of them mount projects with borrowed funds and the ticking away of the interest clock stresses them if the movie project does not progress in a smooth manner. It will be relevant for policy makers and financial institutions to institute a mechanism where the entrepreneur has enough checks and balances to ensure that he/she is not over committing and stretching themselves beyond their means. It will not be possible for an entrepreneur who is in the thick of launching a venture to take a detached view and it has to be the role of financial institutions and policy makers to take on this role.

Limitations and Future Research

The primary purpose of this research was to understand how entrepreneurs are resilient to failure not just from a theoretical perspective but from the lived in perspective of entrepreneurs who have experienced failure and were either resilient to it or were not. Though the entrepreneurs shared their life histories and narratives about failure this research did not expand into understanding the resilience from the view point of the family members or the organisational team members of the entrepreneurs. Additionally, the movie

entrepreneurs did not dwell on their social responsibility (Carroll, 1991) towards their organisation and employees. These perspectives will be interesting and can be part of future research. Longitudinal research to capture the narrative of these 27 entrepreneurs a few years later by expanding to include their next generation will be interesting to capture the rich set of emotions that change over a period of time. Researchers could conduct further empirical research to develop new theories of managing failure and the attached emotions around failure especially focussing on developing strategies to manage the pain of financial loss, image loss, may be credibility loss, strain on personal relationships and family and the general stigmatisation of failure. This research draws attention to the belief system and support system in building entrepreneurial resilience through enabling acceptance of failure and optimistic outlook to future. The findings indicate that participants who discussed God and destiny were able to accept the experience of failure through a religious and divine justification.

However, the problem of generalisation persists for this research and its findings also due to two main reasons. First, though it is a qualitative study and in a context where the number of entrepreneurs are lower still a sample size of 27 might be considered as small. Second, for some participants the failure incident had happened recently in the past 3 to 4 years and these participants were still in the process of adjusting and coming to terms with the reality after the failure of their last venture. For other participants failure had occurred some years ago and therefore there may have been issues in recalling information or they might have adjusted to it in a way they seem fit and there is even a possibility that they might have embellished their narrative. Any retrospective research suffers from this constraint (Cope, 2011) but it might be safe to assume that when a venture fails it can be one of the significant events in the life of an entrepreneur so their memory about this will most likely be good (Chell and Oakey, 2004). Even though they are not directly connected, some individuals remember exactly where they were and what they were doing when some catastrophic world events occur. So the chances of entrepreneurs forgetting their own failure might be limited.

Rather than hiding their failure, it is admirable that the movie entrepreneurs were open about discussing their failures, may be the context of the movie industry where it is public knowledge and easy to find out whether a movie is a blockbuster or a disaster makes them come to terms with failure faster. When going through the life altering experience an entrepreneur tends to view it as a dire situation where there is no hope but in many cases their resilience sees them through and they learn from the experience. This research hopes to open up possibilities in other contexts for realising that with resilience an entrepreneur can survive failure and it is completely in the hands of the entrepreneur to dig deep into his/her reserves of resilience to view failure as a positive or a negative experience.

References

- Abdullah, F., Hamali, J., Deen, A. R., Saban, G., & Abdurahman, A. Z. A. 2009. Developing a framework of success of Bumiputera entrepreneurs. *Journal of Enterprising Communities: People and Places in the Global Economy*, 3(1), 8-24.
- Abrams, M. S. 2001. Resilience in ambiguous loss. *American Journal of Psychotherapy*, 55(2), 283-291.

- Ayala, J.C., and Manzano, G. 2014. The resilience of the entrepreneur. Influence on the success of business. A longitudinal analysis. *Journal of Economic Psychology*, 42, 126-135.
- Bandura, A. 1977. Self-efficacy: Toward a unifying theory of behavioral change. *Psychology Review*, 84(2), 191-215.
- Baron, R. A., Franklin, R. J., and Hmieleski, K. M. 2016. Why entrepreneurs often experience low, not high, levels of stress: The joint effect of selection and psychological capital. *Journal of Management*, 42(3), 742-768.
- Barrett, F. 2004. Coaching for resilience. *Organization Development Journal*, 22(1), 93-96.
- Bellin, M. H., & Kovacs, P. J. 2006. Fostering resilience in siblings of youths with a chronic health condition: A review of literature. *Health & Social Work*, 31(3), 209-216.
- Beitin, B. K., & Allen, K. R. 2005. Resilience in Arab American couples after September 11, 2001: A systems perspective. *Journal of Marital and Family Therapy*, 31(3), 251-267.
- Block, J. 1961. Ego-identity, role variability, and adjustment. *Journal of Consulting and Clinical Psychology*, 25(5), 392-397.
- Bonanno, G. A., Papa, A., Moskowitz, J. T., & Folkman, S. 2005. Resilience to loss in bereaved spouses, bereaved parents, and bereaved gay men. *Journal of Personality and Social Psychology*, 88(5), 827-843.
- Bonanno, G. A., Rennie, C., & Dekel, S. 2005. Self enhancement among high - exposure survivors of the September 11th terrorist attack: Resilience or social maladjustment? *Journal of Personality and Social Psychology*, 88(6), 984-998.
- Branicki, L. J., Sullivan-Taylor, B., and Livschitz, S. R. 2018. How entrepreneurial resilience generates resilient SMEs. *International Journal of Entrepreneurial Behavior and Research*, 24 (7), 1244-1263.
- Bullough, A and Renko, M. 2013. Entrepreneurial resilience during challenging times. *Business Horizons*, 56(3), 343-350.
- Burton, K. B. 2004. Resilience in the face of psychological trauma. *Psychiatry*, 67(3), 231-234.
- Carroll, A, B. 1991. The pyramid of corporate social responsibility: toward the moral management of organizational stakeholders. *Business Horizons*, 34 (July/August).
- Chiripanhura, B. M. 2010. Sneaking up and stumbling back: Textiles sector performance under crisis conditions in Zimbabwe. *Journal of International Development*, 22(2), 153 -175.
- Chell, E., and Oakey, R. 2004. Knowledge creation, its transfer, and the role of science enterprise education: A research agenda. *Innovation, Organization and Management*, 6(3), 444-457.
- Conner, D. R. (1992). *Managing at the Speed of Change: How Resilient Managers Succeed and Prosper Where Others Fail*. New York: Villard Books.
- Cope, J. 2011. Entrepreneurial learning from failure: An interpretive phenomenological analysis. *Journal of Business Venturing*, 26(6), 604-623.

- Crichton, M. T., Ramsay, C. G., & Kelly, T. 2009. Enhancing organizational resilience through emergency planning: Learnings from cross-sectoral lessons. *Journal of Contingencies and Crisis Management*, 17(1), 24-37.
- Curtis, W. J., & Cicchetti, D. 2003. Moving research on resilience into 21st century: Theoretical and methodological considerations in examining the biological contributors to resilience. *Development and Psychopathology*, 15(1), 773-810.
- Dam, A. V. (1982). How to throw a safety net. *Management International Review*, 22(3), 4-8.
- Dervitsiotis, K. N. 2003. The pursuit of sustainable business excellence: Guiding transformations for effective organizational change. *Total Quality Management*, 14(3), 251-267.
- Dewald, J., & Bowen, F. 2010. Storm clouds and silver linings: Responding to disruptive innovations through cognitive resilience. *Entrepreneurship Theory and Practice*, 34(1), 197-218.
- Duchek, S. 2018. Entrepreneurial resilience: A biographical analysis of successful entrepreneurs. *International Entrepreneurship and Management Journal*, 14(2), 429-455.
- Earvolino-Ramirez, M. 2007. Resilience: A concept analysis. *Nursing Forum*, 42(2), 73-82.
- Eggerman, M., & Panter-Brick, C. 2010. Suffering, hope, and entrapment: Resilience and cultural values in Afghanistan. *Social Science and Medicine*, 71(1), 71-83.
- Evans, V., and Wall, T. 2019. Entrepreneurial resilience. In, Leal Filho, W. (eds). *Encyclopedia of the United Nations Sustainability Goals: Good Health & Wellbeing*. Springer, UK.
- Evans, V. & Wall, T. 2019. An emerging challenge: The development of entrepreneurial resilience for independent self-employment. In Research in Management Learning and Education (RMLE) Unconference Proceedings (p. 61). Dubrovnik, Croatia: *Research in Management Learning and Education (RMLE)*.
- Eye, A. V., & Schuster, C. 2000. The odds of resilience. *Child Development*, 71(3), 563-566.
- Foster, S. P., & Dye, K. 2005. Building continuity into strategy. *Journal of Corporate Real Estate*, 7(2), 105-119.
- Fredrickson, B. L., Tugade, M. M., Waugh, C. E., & Larkin, G. R. 2003. What good are positive emotions in crisis? A prospective study of resilience and 285 emotions following the terrorist attacks on the United States on September 11th, 2001. *Journal of Personality and Social Psychology*, 84(2), 365-376.
- Freeman, S. F., Hirschhorn, L., and Maltz, M. 2004. The power of moral purpose: Sandler O'Neill & Partners in the aftermath of September 11th, 2001. *Organization Development Journal*. 22(4), 69-81.
- Gillespie, B. M., Chaboyer, W., & Wallis, M. 2007. Development of a theoretically derived model of resilience through concept analysis. *Contemporary Nurse: A Journal for the Australian Nursing Profession*, 25(1/2), 124-135.
- Gioia, D. A., Corley, K. G., and Hamilton, A. L. 2013. Seeking qualitative rigor in inductive research: Notes on the Gioia methodology. *Organisational Research Methods*. 16(1), 15-31.

- Gittell, J. H., Cameron, K., Lim, S., & Rivas, V. 2006. Relationships, layoffs and organizational resilience: Airline industry responses to September 11. *The Journal of Applied Behavioral Science*, 42(3), 300-329.
- Greeff, A. P., Vansteenwegen, A., & Ide, M. 2006. Resiliency in families with a member with a psychological disorder. *The American Journal of Family Therapy*, 34(4), 285-300.
- Greenwald, A. G. 1980. The totalitarian ego: Fabrication and revision of personal history. *American Psychologist*, 35(7), 603-618.
- Hamel, G., & Valikangas, L. 2003. The quest for resilience. *Harvard Business Review*, 81(9), 52-63.
- Harland, L., Harrison, W., Jones, J. R., & Reiter-Palmon, R. 2004. Leadership behaviors and subordinate resilience. *Journal of Leadership and Organizational Studies*, 11(2), 2-14.
- Herbane, B. 2019. Rethinking organizational resilience and strategic renewal in SMEs. *Entrepreneurship and Regional Development*, 31 (5-6), 476-495.
- Humphreys, J. C. 2001. Turnings and adaptations in resilient daughters of battered women. *Journal of Nursing Scholarship*, 33(3), 245-251.
- Hunter, D. 2006. Leadership resilience and tolerance for ambiguity in crisis situations. *The Business Review*, 5(1), 44-50.
- Jonker, L., & Greeff, A. P. 2009. Resilience factors in families living with people with mental illness. *Journal of Community Psychology*, 37(7), 859- 873.
- Keller, H. E. 2003. A measurable model of resilience (doctoral thesis, Seton Hall University). Retrieved from <http://domapp01.shu.edu/depts/uc/apps/libraryrepository.nsf/resourceid>
- Kets De Vries, M. F. R. 1977. The entrepreneurial personality: A person at the crossroads. *Journal of Management Studies*, 14(1), 34-57.
- Kets de Vries MFR. 1985. The dark side of entrepreneurship. *Harvard Business Review* 63(6): 160-167.
- Kinsel, B. 2005. Resilience as adaptation in older women. *Journal of Women & Ageing*, 17(3), 23-39.
- Klein, R. J. T., Nicholls, R. J., & Thomalla, F. 2003. Resilience to natural hazards: How useful is this concept? *Global Environmental Change B: Environmental Hazards*, 5(1-2), 35-45.
- Kolade O., Egbetokun A., Rae, D., and Hussain G. 2019. Entrepreneurial resilience in turbulent environment: the role of spiritual capital. In: *Research Handbook on Entrepreneurship in Emerging Economies: a Contextualised Approach*. Edward Elgar Publishing, UK.
- Lafuente, E., Vaillant, Y., Vendrell-Herrero, F., and Gomes, E. 2018. Bouncing back from failure: Entrepreneurial resilience and the internationalisation of subsequent ventures created by serial entrepreneurs. *Applied Psychology*, 0(0), 1-37.
- Lazarus, R.S., and Folkman, S. 1984. *Stress, Appraisal and Coping*. Springer, New York: NY.

- Lee, H-S., Brown, S. L., Mitchell, M. M., & Schirald, G. R. 2008. Correlates of resilience in the face of adversity for Korean women immigrating to the US. *Journal of Immigrant and Minority Health*, 10(5), 415-422.
- Levine, K. A. 2009. Against all odds: Resilience in single mothers of children with disabilities. *Social Work in Health Care*, 48(4), 402-419.
- Li, S. T., Nussbaum, K. M., & Richards, M. H. 2007. Risk and protective factors for urban African-American youth. *American Journal of Community Psychology*, 39(1-2), 21- 35.
- Linnenluecke, M., & Griffiths, A. 2010. Beyond adaptation: Resilience for business in light of climate change and weather extremes. *Business Society*, 49(3), 477-511.
- London, M. 1988. Organizational support for employees' career motivation: A guide to human resource strategies in changing business conditions. *Human Resource Planning*, 11(1), 23-32.
- Luthans, F., Vogelgesang, G. R., & Lester, P. B. 2006. Developing the psychological capital of resiliency. *Human Resource Development Review*, 5(1), 25-44.
- Luthar, S. S., Cicchetti, D., & Becker, B. 2000. Research on resilience: Response to commentaries. *Child Development*, 71(3), 573-575.
- Maguen, S., Turcotte, D. M., Peterson, A. L., Dremsa, T. L., Garb, H. N., McNally, R. J. 2008. Description of risk and resilience factors among military medical personnel before deployment to Iraq. *Military Medicine*, 173(1), 1-9.
- Masten, A. S. 2001. Ordinary magic: Resilience processes in development. *American Psychologist*, 56(3), 227-238.
- McCann, J., Selsky, J., & Lee, J. 2009. Building agility, resilience and performance in turbulent environments. *People and Strategy*, 32(3), 44-51.
- Mednick, L., Cogen, F., Henderson, C., Rohrbeck, C. A., Kitezza, D., & Streisand, R. (2007). Hope more, worry less: Hope as a potential resilience factor in mothers of very young children with Type 1 diabetes. *Children's Healthcare*, 36(4), 385-396.
- Motion Picture Association of America. 2017. *Theme (A comprehensive analysis and survey of the theatrical and home entertainment market environment) Report*. Washington DC, USA: MPAA.
- Murnieks, C. Y., Mosakowski, E., and Cardon, M. S. 2014. Pathways of passion: Identity, centrality, passion and behavior among entrepreneurs. *Journal of Management*, 40(6), 1583-1606.
- Peterson, S. J., & Byron, K. 2008. Exploring the role of hope in job performance: Results from four studies. *Journal of Organizational Behavior*, 29(1), 785- 803.
- Pittaway, L., & Cope, J. 2007. Simulating entrepreneurial learning: Integrating experiential and collaborative approaches to learning. *Management Learning*, 38(2), 211-233.
- Powell, E. E and Baker, T. 2012. Aspirations, behaviors and commitments: social identity and entrepreneurial resilience. *Frontiers of Entrepreneurship Research*. Vol. 32 (4), Article 2.
- Reivich, K. J., Seligman, M. E. P., and McBride, S. 2011. Master resilience training in the US army. *American Psychologist*. 66(1), 25-34.

- Retzlaff, R. 2007. Families of children with Rett syndrome: Stories of coherence and resilience. *Families, Systems & Health*, 25(3), 246-262.
- Reeves, M., & Deimler, M. S. 2009. Strategies for winning in the current and post-recession environment. *Strategy & Leadership*, 37(6), 10-17.
- Rew, L., Taylor-Seehafer, M., Thomas, N. Y., & Yockey, R. D. 2001. Correlates of resilience in homeless adolescents. *Journal of Nursing Scholarship*, 33(1), 33-40.
- Saldana, J. 2009. An introduction to codes and coding. *The Coding Manual for Qualitative Researchers*. Sage, Thousand Oaks, CA.
- Sandler, I. N., Wolchik, S. A., & Ayers, T. S. 2008. Resilience rather than recovery: A contextual framework on adaptation following bereavement. *Death Studies*, 32(1), 59-73.
- Sexton, D. L., Upton, N. B., Wacholtz, L. E., & Mcdougall, P. P. (1997). Learning needs of growth-oriented entrepreneurs. *Journal of Business Venturing*, 12(1), 1-8.
- Shane, S. 2003. *A General Theory of Entrepreneurship: The Individual-Opportunity Nexus*. Edward Elgar, Northampton: MA.
- Sheffi, Y., & Rice, J. B., Jr. 2005. A supply chain view of the resilient enterprise. *MIT Sloan Management Review*, 47(1), 41-48.
- Shepherd, D. A. 2003. Learning from business failure: Propositions of grief recovery for the self-employed. *The Academy of Management Review*, 28(2), 318-328.
- Shepherd, D. A. 2004. Educating entrepreneurship students about emotion and learning from failure. *Academy of Management Learning and Education*, 3(3), 274-287.
- Shepherd, D. A., Wiklund, J., & Haynie, J. M. 2009. Moving forward: Balancing the financial and emotional costs of business failure. *Journal of Business Venturing*, 24(1), 134-148.
- Smith, R., & McElwee, G. 2011. After the fall: Developing a conceptual script based model of shame in narratives of entrepreneurs in crisis! *International Journal of Sociology and Social Policy*, 31(1/2), 91-109.
- Snyder, C. R., Harris, C., Anderson, J. R., Holleran, S. A., Irving, L. M., and Sigmon, S. T. 1991. The will and the ways: Development and validation of an individual-differences measure of hope. *Journal of Personality and Social Psychology*, 60(4), 570-585.
- Somers, S. 2009. Measuring resilience potential: An adaptive strategy for organizational crisis planning. *Journal of Contingencies and Crisis Management*, 17(1), 12-23.
- Sparviero, S. 2015. Hollywood creative accounting: the success rate of major motion pictures. *Media Industries Journal*, 2: 19-36.
- Spivack, A. J., McKelvie, A., and Haynie, M. 2014. Habitual entrepreneurs: Possible cases of entrepreneurship addiction? *Journal of Business Venturing*, 29(5), 651-667.
- Steinhardt, M., & Dolbier, C. 2008. Evaluation of a resilience intervention to enhance coping strategies and protective factors and decrease symptomatology. *Journal of American College Health*, 56(4), 445-453.

Stewart, J., & O'Donnell, M. 2007. Implementing change in a public agency: Leadership, learning and organisational resilience. *International Journal of Public Sector Management*, 20(3), 239-251.

Tugade, M. M., & Fredrickson, B. L. 2004. Resilient individuals use positive emotions to bounce back from negative emotional experiences. *Journal of Personality and Social Psychology*, 86(2), 320-333.

Venkataraman S. 1997. The distinctive domain of entrepreneurship research: an editor's perspective. In *Advances in Entrepreneurship, Firm Emergence and Growth*, Katz J, Brockhaus R (eds). JAI Press, Greenwich: CT; 119-138.

Walker, L., & Avant, K. 2005. *Strategies for Theory Construction in Nursing* (4th edition). Upper Saddle River, NJ: Pearson Prentice Hall.

Walsh, F. 2007. Traumatic loss and major disasters: Strengthening family and community resilience. *Family Process*, 46(2), 207-227.

Wanberg, C. R., & Banas, J. T. 2000. Predictors and outcomes of openness to changes in a reorganizing workplace. *Journal of Applied Psychology*, 85(1), 132-142.

Wilson, S. M., & Ferch, S. R. 2005. Enhancing resilience in the workplace through practice of caring relationships. *Organization Development Journal*, 23(4), 45-60.

Figure 2: Producers and their background

Producer	What was the motivation?	Track record	Fate of the business	Future Plans
1	Failed as a chartered accountant. Joined father's business	Moderate success, very risk averse and conservative	Operating at a minimal level	Stopped production and more into international distribution. Advisory role
2	Joined at a young age, groomed by uncle	Many successes, last venture was a devastating failure	Not Operational	Stopped production, into mentoring and advice. Head of a trade body
3	Chartered accountant by profession, got into production as a hobby upon the request of clients	Failures as a producer, moderate success as a content developer for other productions	Suspended operations	Passed away recently
4	Started as a poster boy, distributor, exhibitor and then producer. Passionate about cinema	Blockbusters and disasters but overall very successful	Multiple productions underway	No plans to retire, building a brand for next generation and expanding footprint
5	Second generation, took over father and father-in-law's business. Was not interested in the business, working as a financial consultant but father's bankruptcy and mother's request forced him to enter	Award winning content as well as commercial blockbusters. Though some setbacks, overall successful	Active in production and continuous projects	Handing over the reins to next generation and wants to take a back seat

6	Third generation, revived grandfather's business after returning from the US as a project management consultant	One blockbuster and multiple failures	Operational but struggling for funds	Has a few projects but unable to raise funds so seeking investors
7	Second generation, passionate about cinema, lives and breathes cinema right from the age of 12	Mixture of success and failures. Not very successful only moderately successful as a producer but very active advocate for cinema	Operational with low budget movies	Wants to develop critically acclaimed content. No concrete plans and firm goals. Sporadic
8	Successful architect, shifted to movies due to the passion for architecture of cinema	Mixed bag initially but discovered the success formula and powering ahead	Multiple projects on the cards. Expanded organisation with a CEO and professionals	Wants to become one of the leading production houses with solid credentials, long term vision
9	First generation, passion for making money, chose cinema as a pathway to make money	Different content, respect as a critically acclaimed producer. Recent movie was a financial disaster	Very active in the producers council as well as a producer.	Aim to become a repertory for new talent and create a legacy
10	Husband is an actor so forced into production to safeguard his money. Sacrificed a successful counselling career	Multiple failures, no significant success	Suspended operations, pursuing funding	Plans for production on backburner as political aspiration and managing husband's career takes precedence
11	Corporate professional, forced to get into production to safeguard the	Successful financier, mixed bag as a producer	Exited the industry	Consulting producers and production houses

	organisation interests			
12	IT Consultant from US, entered into production as a pathway for easy money	Mixed bag as a producer but discovered the success formula of low budget entertainers	Random projects, not very regular	Plans for continuing with low budget risk averse projects
13	Third generation, motivation was to take over the family business and scale greater heights. Passionate entrepreneur	Very successful in every aspect of the movie industry	Very active in all aspects, producing, financing, distributing, exhibiting, digital streaming	Plans for becoming a truly global player with multiple revenue avenues
14	Corporate professional turned producer. Passionate about cinema.	Moderately successful as a producer. Successful as a movie historian and film school owner	Very active in producing, researching and teaching cinema	Multiple projects in the pipeline and one of the sought after spokesperson for cinema
15	Reluctant to enter the industry initially but lack of other options made him go to a film school and passion was ignited	Moderate success as a producer. Good report as a line producer and an executive producer	Mounting one project at a time	Plans to expand footprint and gain credibility as a producer
16	Shifted from mobile phone sales to movies due to passion for cinema	Large canvas producer, thinks big and mounts projects on a large scale. Both blockbusters and disasters	Very active with projects in multiple languages	Very ambitious plans to become a large scale content provider
17	Second generation followed the footsteps of a legendary father	One of the most recognised brand names with major blockbusters	Suspended operations and exited the industry	Not comfortable with the star powered system so no plans of coming back

18	Second generation, was an engineer, passionate about cinema but due to father's resistance held back from production	Known for quirky and cult content on shoestring budget	Scouting for funds	Interesting projects lined up but looking for fund infusion to mount them
19	Reluctant producer forced into the industry due to his cousin's pressure. High on educational qualifications	Mixed bag, made some trendsetting and benchmark movies as well forgettable disasters	Suspended operations but on the lookout for a right project	No long term plans, motivated to produce but depends on funding
20	Qualified as an engineer, modelling, actor and then producer. Enjoys the process of movie making	Started with a disaster but picked up and delivered decent success	Active in developing projects featuring him as well as other talent	Long term plans of building a reputation for his brand and continue operations
21	Started at the lowest possible level and moved up to the top rung as a heavy weight producer. Cinema is his life and very passionate about it	Mixed bag of blockbusters and disasters but never slowed down	Multiple projects under execution phase now	Plans for a pipeline of projects and professes to do it till his last breath
22	Moved out from the travel industry because of the perceived lucrateness of the industry	Built a reputation of making off beat as well as commercially viable content.	Multiple projects underway	Plans to continue with his tried and tested model of coming up with projects with shoestring budget
23	Had a very long innings. Got into the industry because he did not know what	Very successful both as a producer as well as a director.	Retired and even his son has suspended production operations	He says that he knows that his time is up and he is very proud of his 61 year stint

	else to do at the age of 18.			
24	Started as a junior production assistant and moved up to the level of producer. Motivated by the business aspect of cinema	Very disciplined and cost conscious. Good at bootstrapping and recovering investment	Active into production but strictly on his clear terms and conditions	Plans to expand but very conscious of the fact that he will operate only on his terms and not on others demands
25	Moved up as a producer from a still photographer. High profile role as an industry representative	Multiple failures and no blockbusters	Survivor for the past 36 years. Active but in fits and starts	No ambitious plans, wants to make at least one blockbuster and is waiting for that
26	Second generation, took over his father's business as he was passionate about cinema	Successful as a producer but switched over to line production to reduce risk	Professionalised the business of line production and executing projects	Wants to be the first name when it comes to executing projects for others
27	Second generation and his grandchildren, the 4th generation are also into the industry. Started out by assisting his father	More than 170 movies, a legendary chapter in cinema	Retired from active production due to lack of comfort with the prevailing situation	Ambitious plans for digital expansion and content creation successfully handed over the baton to the next generation

5	Conclusion	
5.1	Summary of thesis arguments	166
5.2	Practical implications of findings	168
5.3	Policy implications	170
5.4	Strategic implications	172
5.5	Theory building implications	174
5.6	Originality of contribution	176
5.7	Future research	177
5.7.1	Phronesis, Metis and Enactive Research from the Film Industry: An Exploration of Entrepreneurship as Practice	178
5.7.2	Preface to paper	178
5.7.3	Statement of authorship	179
5.7.4	Introduction	181
5.7.5	Conclusion	200
5.7.6	References	201

The objective of this chapter is to capture a snapshot and summarise main arguments. Additionally, to provide closing remarks and relevant insights arising from the research presented in the thesis. Leading on from the summary of arguments presented, practical implications, strategic implications and the theory building implications of the research presented in the thesis are discussed. Concluding the discussion is a section on the originality of contribution and the fourth paper is presented in the section on future research.

5.1 Summary of thesis arguments

This thesis makes a contribution to the body of knowledge on entrepreneurial failure with specific focus on entrepreneurial motivation and resilience. The arguments in this thesis can be categorised into three parts: (1) events leading up to failure, (2) failure and (3) facing failure and events after failure. In the first part, for an entrepreneur, events leading into failure will commence from the start of the entrepreneurial process, right at the beginning when an entrepreneur is motivated to become an entrepreneur and commence the entrepreneurial journey. An individual's quest for establishing a new identity because he/she is not happy with their current identity or wanting to improve on their present identity motivates them to seek out an entrepreneurial opportunity, this opportunity can be that of a movie producer in this thesis. The movie producers in this research conducted a self-appraisal or assessment of their current identity and if they were not satisfied with that identity actively sought out avenues to change their identity. The influencing factor like a family member, friend or the social setting in which they operate also played a significant role as the motivating factor for their entrepreneurial decisions. Though it was not the focus of this thesis, it was interesting to observe that the movie industry tends to operate and flourish in clusters like Hollywood, Hong Kong, India, Nigeria and some parts of Europe. An argument can be put forth that the identity of movie producers in these regions is a motivating factor for new entrepreneurs to enter into the industry.

The second part captures the failure experience of an entrepreneur. Entrepreneurs can react negatively to failure by blaming the changed environment. Failure results in loss of face and stigma, forcing entrepreneurs to liquidate assets, including the primary place of residence, thereby turning the clock back on their life as well as their entrepreneurial journey.

Entrepreneurs can react positively to failure by treating failure as a positive learning experience, salvaging what can be recovered and ensuring mistakes are not repeated in the subsequent venture thereby taking the opportunity to bounce back. Entrepreneurs quit when they reach a stage where they are no longer able to conceive, raise capital and launch ventures. This can be after the first venture or after many ventures, certain ventures hang in even after a series of failures but decide to quit and cease to be an entrepreneur due to the debilitating failure of their last venture and inability to raise capital. This is the point where their psychological resilience crumbles. Some entrepreneurs continue to mount new ventures despite having a mixed bag of success and failure attributable to their ability to raise capital and mount new projects, thus exhibiting psychological resilience to bounce back. Even in the

case of entrepreneurs who quit, they give up on entrepreneurship but not on the industry itself, they prefer to occupy leadership or administrative positions in influential industry bodies so that they feel that they are still part of the system. They even choose to mentor new start-ups and confess that the new role of a mentor in the industry has helped them overcome the grief of financial and emotional failure.

In the third part, resilience of the entrepreneurs who faced failure is captured. Their behaviour and reactions during their experience of failure and the events after failure exhibit their resilience or lack of it. If the motivation for becoming an entrepreneur is strong and drives the individual then failure can be handled in their stride and will ensure entrepreneurs forge ahead. However, if the motivation is not strong enough or if it changes due to failure then it will be difficult for an entrepreneur to be resilient in the face of failure. Towards this end, the primary purpose of this thesis was to understand how entrepreneurs are resilient to failure not just from a theoretical perspective but from the lived in perspective of entrepreneurs who have experienced failure and were either resilient to it or were not.

5.2 Practical implications of findings

In recent years, there has been an increased interest in researching entrepreneurial failure with an intention to enhance the understanding of the entrepreneurial process. However such research was not comprehensive enough to start at the beginning of the entrepreneurial journey rather focussing on the end of the journey. This thesis also adds to the discussion about the role of entrepreneurial motivation in understanding and appreciating the phenomenon of entrepreneurship in general and entrepreneurial failure in particular. Through viewing entrepreneurship as a process occurring over time rather than as a profession, a movie producer's motivations to choose movie production as an entrepreneurial pathway is linked to how motivations influence the entrepreneurial process at various stages. This provides practical insights relevant to educators, administrators, and investors alike. Educators especially film school educators will find the framework useful for adjusting their student expectations within the boundaries of their identity and social identity. Policy makers, administrators and investors can reassess their programs and efforts by concentrating more on the motivational factors that entice entrepreneurs into making entrepreneurial choices.

Practical implication of this thesis is understanding the process and exploring the aspects of reaction to failure in an industry with a high rate of failure. Though entrepreneurs tend to exhibit both positive and negative reactions, the aftermath of failure can take interesting turns like donning the mantle of a mentor. Mentoring provides an opportunity for entrepreneurs to convert negative emotions into positive emotions. Limited research exists on the role of mentoring in entrepreneurship especially in the high stakes movie industry. Mentoring ties in with the findings pointing out that entrepreneurs make strategic decisions about continuing their entrepreneurial journey based on their previous experience and knowledge that offered them an opportunity to pursue a strategy that they deemed to be fit. The relevant factors that can help in avoiding entrepreneurial failure are difficult to comprehend and illustrate because of various possibilities. Reaction to entrepreneurial failure can be labelled as a crucial learning aspect of entrepreneurship. For practitioners, this term, reaction to failure, might help in constructing a visual image of entrepreneurship as a continuum rather than one off act. Successful entrepreneurs react to failure in a positive manner with a clear intention of refining and for betterment in order to achieve better results. Positive reaction to failure will also ensure that entrepreneurs enhance their performance by a process of imitation or personal trial and error. Though it is not fully predictable, tapping into resources at the appropriate time and in an appropriate manner can build a positive vibe that augurs well for

the venture. One lesson from entrepreneurial failure is that it is a learning process where learning can incorporate knowledge from within or outside the domain and a creative juxtaposition of routine and the innovative.

It will be beneficial for students and practitioners to appreciate the complexity in developing resilience to failure especially in multiple contexts. Importance of support systems, belief systems, having a switch off mode in terms of positive diversions and adherence to a good work ethic should be highlighted. The framework presented in the thesis will also aid students in understanding the multi-dimensional aspects of entrepreneurship that goes beyond the standard models of opportunity recognition and exploitation. Additionally students might be better placed to appreciate the process of entrepreneurship as being intertwined with the society and not an island in itself, this appreciation will assist them in ensuring that they bank upon the support structures when they embark on a challenging and potentially risky entrepreneurial journey.

5.3 Policy implications of findings

The movie industry tends to remain under the radar for many governments across the world. Though off late, realisation has dawned on the potential for movie industry to be a major employment and revenue generator, however by not understanding the identity of movie producers and the entrepreneurial motivation for movie producers there will be a lacunae in the efforts to promote entrepreneurship. Research on the differences between entrepreneurs and non-entrepreneurs has not been conclusive despite the fact that there has been a significant increase in the literature on entrepreneurship. There has been limited research about entrepreneurship in the creative arts industry in general and the movie industry in particular, existing research has not established a connection between identity and entrepreneurial motivation despite the fact that research on human behaviour has established the primacy of motivation in predicting the behaviour of humans. By presenting a framework on entrepreneurial motivation, this thesis equipped academics and policy makers with a framework that will enable them to investigate and promote entrepreneurial choices by appreciating identity, motivation and passion.

Policy makers may become more aware of the key role that mentoring an entrepreneur plays in better appreciating the nuances of an entrepreneurial journey especially in guiding and advising start-up ventures. In the modern business world, where cities and states are vying to be labelled as smart cities and entrepreneurial cities, number of directions can be pursued by the policy makers. One direction will be to encourage first time entrepreneurs to connect with entrepreneurs who possess life experiences of failure and success. This will ensure that there is a network of entrepreneurs who are comfortable being mentors and a knowledge database is created that can benefit both the new as well as the existing entrepreneurs. Bridging organisations can be created with an aim of bringing together and connecting. From the view point of entrepreneurship theory, the bridging organisations will have finite shelf life and they will initially bring in their own understandings, goals and practices and enable new ventures. It might be futile for entrepreneurs to rely on these organisations after a time frame because through mentoring, entrepreneurs tend to gain embodied experience which can be combined in a creative manner for better results in the entrepreneurial journey. In government, administrative and academic domains, leaders may wish to invite and install mentors in residence to inspire and advise further promoting entrepreneurship and job creation thereby

creating a positive synergy between policy makers and academia so that in the future vision, conversation and action will be shared.

It will be relevant for policy makers and financial institutions to institute a mechanism where the entrepreneur has enough checks and balances to ensure that he/she is not over committing and stretching themselves beyond their means. It will not be possible for an entrepreneur who is in the thick of launching a venture to take a detached view and it has to be the role of financial institutions and policy makers to take on this role. Understanding resilience to entrepreneurial failure will be in the spirit of understanding the broader perspective of the entrepreneurial process. Policies should be designed based on the feedback of entrepreneurs who have experienced failure, in fact, going a step back, entrepreneurs should be encouraged to talk about their failure and discuss options of turning around or bouncing back. This would allow developing policies and concrete actions that tend to be more effective in encouraging entrepreneurship. Policies should also take note of the link between motivation, failure and resilience, though frameworks in this thesis can be termed as context specific, there is ample scope for policy makers to develop ambidextrous frameworks that take this link into account.

5.4 Strategic implications

The complexity and uncertainty involved in the entrepreneurial process needs to be tackled with approaches that are fundamentally different from those used to address regular management practice. Linking entrepreneurial motivation, failure and resilience can help start-up entrepreneurs and researchers to explore new possibilities in terms of preparing and being better equipped for failure. Conceptually this thesis's contribution lies in building on to the existing knowledge base of entrepreneurial failure and adding to an ever increasing body of empirical evidence originating from different perspectives that focus on some of the inherent weaknesses of the causal model of entrepreneurship and underscores how limited entrepreneurs' anticipation of what emerges from their actions and how this outcome shapes their venture in the future is. Future research can focus on how entrepreneurs can make sense of and account for their actions. Reaction to failure is an embodied feature of a human being that involves their every aspect including their emotions and it will be a rich vein of research to look into the relationship between actions, accountability and the affect, thus providing a comprehensive outlook for the entrepreneurial failure perspective. Finally, it will be worthwhile to explore the inter-relationship between and respective importance attached to structural matters like resourcing and a focus on what entrepreneurs tend to do after experiencing failure.

Similar to the manner in which this thesis built on the earlier works on entrepreneurial failure, further work can test the findings of this thesis against different empirical contexts and build on to the emerging theoretical framework on entrepreneurial failure. The challenge for entrepreneurship as a still young discipline is to find its feet in the mainstream management discipline, at the same time, the relative youth of this discipline will free it from the constraints that force more established academic communities to refrain from using new methods and narratives. Analysing entrepreneurial failure offers the exciting prospect of using practical wisdom and learning as a beacon. The captivating power of a story or stories about entrepreneurial activities on the minds of both academics and practitioners is undeniable. Resilience tends to be considered as a goal rather than an individual's reaction to adversity. It is relatively easy to advice entrepreneurs to be prepared for failure but no one can really be prepared because of multi-dimensional nature of failure. As a consequence, actions and strategies are built on a short-term and knee jerk reaction basis and not with the long term strategy in mind. Therefore the conceptualisation of entrepreneurial resilience itself needs to be reviewed to make it broad based and include the complexities of entrepreneurial

motivation and failure. Policies of assistance and strategies to counter entrepreneurial failure should be consistent with a long term perspective. Further, examples of entrepreneurial failure have repeatedly highlighted the tendency of entrepreneurs to ignore advice and not learn from other failures. Incorporating the frameworks in this thesis into the start-up kits provided to start-up entrepreneurs might at least give them an opportunity to pause and reconsider their strategy so that the chances of failure come down.

Finally, there should be a fundamental shift in the narrative on entrepreneurial failure in order to allow a more comprehensive and holistic understanding of entrepreneurial motivation and resilience. The research so far has focussed predominantly on the cause for entrepreneurial failure. However, this thesis has shown the equal importance of motivation and resilience to entrepreneurial failure. These two components need to be integrated into the discussion on entrepreneurial failure so as to help new entrepreneurs understand the entrepreneurial process better.

5.5 Theory-building implications

This thesis makes a major contribution in extending the current understanding of entrepreneurial failure. As detailed in the introduction section, studies and research on entrepreneurial failure have predominantly focused on the causes of failure. In presenting insights from theory and including entrepreneurial motivation and resilience into the business failure experience of entrepreneurs, this thesis extends the current literature and discourse on entrepreneurial failure beyond the basic understanding of what causes failure. Financial loss is the most visible loss in entrepreneurial failure, but the major theory building implication of this thesis is establishing that there is a much more deeper and personal resonance to failure that is experienced by an entrepreneur. In a grim reminder about the inherently stressful nature of entrepreneurship that leads to personal identity crisis and stigma, entrepreneurs still broke down and ended up in tears despite the significant entrepreneurial failure event occurring many years ago. The three main pain points for entrepreneurs experiencing failure were loss of motivation and feeling physically drained, lack of skills to cope with many facets of failure and of course loss of income and livelihood. As reflected in the statements from entrepreneurs, the stress of entrepreneurial failure triggers mental and emotional breakdown, depression, suicidal tendencies and anger. Such reactions have prompted this thesis to expand the scope of enquiry and include motivation because by understanding the motivation for entrepreneurship, it is possible to understand the reactions to failure and resilience or lack of resilience. Another interesting snippet of information that cropped up during the discussion with entrepreneurs was that failure had a certain stigma attached to it and especially in a highly visible industry like the movie industry, failure was something to be shunned or hidden. This might sound ridiculous in an industry with a very high percentage of failure but many entrepreneurs tend to over compensate for failure. Almost all the entrepreneurs interviewed opined that owing money is the most stinging indicator of failure and their major concern was that their reputation will be effected if they failed and owed money. Therefore as a theory building implication, this is interesting to observe that there can be motivation for success but also motivation to avoid the consequences of failure.

Apart from motivation another major theory building implication of this thesis is to understand the concept of resilience to entrepreneurial failure. Despite evidence in psychology literature that resilience is a very essential component of human existence, there is limited understanding of entrepreneurial resilience especially in the face of failure. Organisation theory literature focuses on firm survival and firm coming out of a crisis, firm

failure is not employed as a contextual base while researching resilience, similarly individual level resilience has received scant attention. By including individual entrepreneurial resilience to failure, this thesis builds on organisation theory literature's predominant view of resilience. Rather than hiding their failure, it is admirable that the movie entrepreneurs were open about discussing their failures, may be the context of the movie industry where it is public knowledge and easy to find out whether a movie is a blockbuster or a disaster makes them come to terms with failure faster. When going through the life altering experience an entrepreneur tends to view it as a dire situation where there is no hope but in many cases their resilience sees them through and they learn from the experience. This thesis hopes to open up possibilities in other contexts for realising that with resilience an entrepreneur can survive failure and it is completely in the hands of the entrepreneur to dig deep into his/her reserves of resilience to view failure as a positive or a negative experience. Therefore including motivation and resilience into the narrative of entrepreneurial failure is the major theory building implications of this thesis.

5.6 Originality of Contribution

Distilling the core essence, the originality of this thesis lies in proposing a change of narrative for entrepreneurial failure by addressing the concepts of entrepreneurial motivation and resilience. Motivation and resilience are linked to entrepreneurial failure and they have to be taken into consideration and factored upon in a systematic manner to better comprehend entrepreneurial failure. Though the primary focus of this research was on understanding entrepreneurial failure especially from the personal narrative perspective of entrepreneurs who have experienced failure but zooming out to a broader view of failure in relation to motivation and resilience.

This thesis in a way challenges the current understanding of entrepreneurial failure, which tends to lean towards a reductionist view of comprehension focusing on causes. By including motivation and resilience into the discussion on entrepreneurial failure, this thesis points out the advantage of being ambidextrous to future strategists, researchers and policy makers who can work out ways to be better prepared for the inevitable entrepreneurial failure.

5.7 Future Research

Further research needs to be conducted in a number of areas.

Though the framework we presented was tested in an exploratory manner in our paper further rigorous empirical testing will fine tune it before being adopted by practitioners.

Policy makers, administrators and investors can reassess their programs and efforts by concentrating more on the motivational factors that entice entrepreneurs into making entrepreneurial choices. Future research can focus on how entrepreneurs can make sense of and account for their actions.

Despite entrepreneurs sharing their life histories and narratives about failure this research did not expand into understanding the resilience from the view point of the family members or the organisational team members of the entrepreneurs. That perspective will be interesting and can be part of future research. Longitudinal research to capture the narrative of these 27 entrepreneurs a few years later by expanding to include their next generation will be interesting to capture the rich set of emotions that change over a period of time. Researchers could conduct further empirical research to develop new theories of managing failure and the attached emotions around failure especially focussing on developing strategies to manage the pain of financial loss, image loss, may be credibility loss, strain on personal relationships and family and the general stigmatisation of failure.

As presented in paper four that follows this section, to understand the multi-layered concept of entrepreneurial failure it is important to use new methodologies and narratives. Life story narrative was used in this thesis and for the next paper enactive research is employed.

Enactive research offers researchers of entrepreneurship to immerse themselves in the process and experience first-hand. Enactive research is an interactive research methodology through which the researcher is completely involved in the entrepreneurial process and uses self-reflection and writing to explore the link between his/her personal experience and the broader scheme of understanding from the social, political, cultural and economic context.

5.7.1 Phronesis, Metis and Enactive Research from the Film Industry: An Exploration of Entrepreneurship as Practice

5.7.2 Preface to Paper

This qualitative research paper employs the methodology of enactive research. Set in the context of the film industry, two case studies are presented and the metis between case studies and phronesis gained from both the case studies is analysed. The general context of creative arts industry and the specific context of film industry has not been explored earlier and the complexity of this industry with the debate between commerce and art challenges the established conventions of research. Therefore insightful research employing an enactive method offers a new perspective. It is pointed out that entrepreneurship is a practice that takes up a metis and phronesis approach of adjusting and adapting to the environment that is constantly changing rather than working with a rigid strategy.

Statement of Authorship

Title of Paper	Phronesis, Metis and Enactive Research from the Film Industry: An Exploration of Entrepreneurship as Practice
Publication Status	<input type="checkbox"/> Published <input type="checkbox"/> Accepted for Publication <input checked="" type="checkbox"/> Submitted for Publication <input type="checkbox"/> Unpublished and Unsubmitted work written in manuscript style
Publication Details	Kamineni, R. (2019). Phronesis, Metis and Enactive Research from the Film Industry: An Exploration of Entrepreneurship as Practice. Completed two rounds of revision, under review at the <i>International Journal of Entrepreneurial Behavior and Research</i> .

Principal Author

Name of Principal Author (Candidate)	Rajeev Kamineni				
Contribution to the Paper	Conceptualised work, wrote and reviewed manuscript, corresponding author for journal submission, presented the paper at paper development workshops of ECIC Research retreat, Mt Lofty, SA, Australia, October, 2017 and 3rd Entrepreneurship as Practice Conference, Vaxjo, Sweden, April, 2018.				
Overall percentage (%)	100%				
Certification:	This paper reports on original research I conducted during the period of my Higher Degree by Research candidature and is not subject to any obligations or contractual agreements with a third party that would constrain its inclusion in this thesis. I am the primary author of this paper.				
Signature	<table border="1" style="width: 100%;"> <tr> <td style="width: 80%;"></td> <td style="width: 20%;">Date</td> </tr> <tr> <td></td> <td>24/09/19</td> </tr> </table>		Date		24/09/19
	Date				
	24/09/19				

Co-Author Contributions

By signing the Statement of Authorship, each author certifies that:

- i. the candidate's stated contribution to the publication is accurate (as detailed above);
- ii. permission is granted for the candidate to include the publication in the thesis; and
- iii. the sum of all co-author contributions is equal to 100% less the candidate's stated contribution.

Name of Co-Author					
Contribution to the Paper					
Signature	<table border="1" style="width: 100%;"> <tr> <td style="width: 80%;"></td> <td style="width: 20%;">Date</td> </tr> <tr> <td></td> <td></td> </tr> </table>		Date		
	Date				

Name of Co-Author					
Contribution to the Paper					
Signature	<table border="1" style="width: 100%;"> <tr> <td style="width: 80%;"></td> <td style="width: 20%;">Date</td> </tr> <tr> <td></td> <td></td> </tr> </table>		Date		
	Date				

Please cut and paste additional co-author panels here as required.

Article Title:**Phronesis, Metis and Enactive Research from the Film Industry: An Exploration of Entrepreneurship as Practice****Structured Abstract:****Purpose:**

This paper has two purposes, the principle purpose is to highlight the importance of employing enactive research as a research method within the context of entrepreneurship studies. A case, for getting involved in the research, is built by presenting the advantage of being an entresearcher (Johannisson, 2018, p5) who combines the roles of a researcher and entrepreneur thereby combining scholarship and practice resulting in better understanding of the entrepreneurial process. Secondary purpose is to build on the concepts of phronesis (Flyvbjerg, 2001) and metis (Ramirez Pasillas and Lundberg, 2012) within the domain of entrepreneurship by arguing that in the film industry the short term impact of alertness, shrewdness and cunning intelligence as espoused in metis is as pertinent as the long term impact of practical wisdom propagated by phronesis. Therefore, emphasising that both metis and phronesis are essential for an entrepreneur to deal with adverse or favourable circumstances and this knowledge far outweighs the theoretical knowledge and theory that entrepreneur may possess.

Design and Context:

This qualitative research paper employs the methodology of enactive research. Set in the context of the film industry, two case studies are presented and the metis between case studies and phronesis gained from both the case studies is analysed.

Findings:

In this enactive research, the researcher alone was responsible for the enactment of the two ventures illustrated and for both the financial outcome as well as the scientific outcome. Taking a cue from Gartner et al. (1992) enactment in these two cases was about acting first and thinking then. The researcher in both the cases operated in a possessive as well as an immersive mode by just taking charge and then submitting to the established structure of production as he was new and did not have experience to challenge the status quo. From these two cases it was concluded that in the film industry both the metis of alertness and shrewdness and phronesis of long term credibility are essential.

Originality:

The general context of creative arts industry and the specific context of film industry has not been explored earlier and the complexity of this industry with the debate between commerce and art challenges the established conventions of research. Therefore insightful research employing an enactive method offers a new perspective. It is pointed out that entrepreneurship is a practice that takes up a metis and phronesis approach of adjusting and adapting to the environment that is constantly changing rather than working with a rigid strategy.

Keywords: Enactive research, Phronesis, Metis, Practice theory, Entrepreneurship.

Article Classification: Research Paper

Introduction

Entrepreneurship process is driven by recognising opportunities, generating resources and assembling a team therefore recognising entrepreneurship as a practice (Schumpeter 1942, Drucker 1985 and Johannisson 2011). Entrepreneurship taking a turn towards practice theory is an exciting and encouraging development. Though the practice perspective is largely linked to philosophers like Foucault, it can also be associated with concepts of *metis*, a mixture of cunning and wisdom and *phronesis*, meaning practical wisdom. Intellect is the base from which practical wisdom evolves according to Aristotle, whereas Bourdieu (1990) and other proponents of practice theory, propagate the central role of habitual behaviour. *Phronetic* social science has been a recurring theme in the research of Flyvbjerg (2001) and was even proposed as an alternative to conducting social enquiry. Is *phronesis* or *metis* something that can be achieved by research and study or is it only possible to achieve it in the form of a lived in experience of an entrepreneur? This question is the starting point for this exploratory research linking *metis*, *phronesis* enactive research and practice theory.

Practice makes perfect is an oft repeated cliché that emphasises regular usage of an activity or skill to enhance the proficiency. Peter Drucker (1985, p:viii) links this to entrepreneurship in his classic book on entrepreneurship and innovation by stating that entrepreneurship cannot be elevated to the status of neither art nor science but it is just practice. This is an interesting proposition that merits attention since there is a well-established theory of practice in vogue for many decades. Social philosophers Martin Heidegger (1962) and Ludwig Wittgenstein (1967) with their emphasis on habitual, repetitive and almost taken for granted role of human practices might have influenced Drucker and areas of social practice theory. However, in the current literature, practice theory is closely associated with the French sociologist, Pierre Bourdieu (1990). Bourdieu emphasised on the social order in a human body, in other words *habitus* is a concept he put forth to explain how the social order or repetition is internalised in a human. This paper expands and explores that entrepreneurship has to be considered as a practice rather than science or art and offers implications to entrepreneurship when this view is employed within the context of a creative industry while delineating entrepreneurship from entrepreneurship.

Chris Steyaert (2007), put forth the term entrepreneurship with a view to approaching entrepreneurship as a verb. Though Steyaert acknowledges that the term, entrepreneurship,

was first employed by Macmillan (1986), he laments that Macmillan's plea to develop a comprehensive theory of entrepreneuring has not elicited a response and no such theory has been developed. Steyaert's usage of entrepreneuring as an action word to depict the process of entrepreneurship is employed in this paper while attempting to understand the practice of entrepreneuring. This paper builds on the suggestion by Johannisson (2011) to delve into the earliest tenants of philosophy to appreciate the theoretical foundations of entrepreneuring. Detienne and Vernant (1978) depict metis as cunning intelligence which is short term in nature. Ross's (1999) translation of Aristotle's Nicomachean ethics depicts the description of three types of knowledge, episteme, techne and phronesis. Episteme can be viewed as the predecessor to the structure of scientific revolution proposed by Thomas Kuhn (1962) in a way that it is the foundation, whereas techne is more a skill or artisan ability. That leads us to phronesis that is long term in nature and along with metis has the closest link to entrepreneurship. Bent Flyvbjerg (2001) should be credited with strongly espousing the cause of phronesis by arguing its association with practical wisdom and emphasising that a person possessing practical wisdom gained from practice will possess the knowledge to deal with adverse or favourable circumstances and this knowledge far outweighs the theoretical knowledge and theory that person may possess .

The term practice has been described by Ericsson, Krampe and Tesch-Romer (1993) as the differentiating factor between a normal performance and an expert performance and highlighted the fact that how expert one becomes at a particular skill has more to do with the way in which the skill is practised rather than just repeating the skill a number of times. Entrepreneuring is a type of practice that relies on sharing knowledge and experience (Reckwitz, 2002; Schatzki, 2002). From a conceptual view point, this paper builds on the previous research on entrepreneuring (Steyaert, 2007) and a practice theory of entrepreneuring (Johannisson, 2011, Steyaert, 2017). Gartner (2007) has laid the foundations and explained the linkage between science's theoretical aspects and the practical aspects through a case study approach. Building on these foundations, through the analysis of two case studies set in the film industry, it is demonstrated that the alertness and shrewdness or metis during film production ensures better results in the subsequent venture and also aids in practical wisdom or phronesis for the organisation. The two clear strands of thought that come out of this perspective is firstly, that the result of practice is not visible unless it is ongoing and exhibited in the next venture and secondly, entrepreneuring is not by chance but by deliberate planning and pragmatic improvement through a connection between the

practical phronesis and the creative *techne* (Sarasvathy, 2001). In other words, entrepreneurship is described here as an ongoing practice of gaining short term knowledge for immediate gains and long term practical wisdom and implementing them to attain a better result.

Rest of the paper is developed around the practice theory and its potential for significant contribution to the entrepreneurship research. To build on this potential, the two relevant Greek terms for knowledge, *metis* and *phronesis* are employed to gain a better understanding and appreciation of the entrepreneurial process rather than limiting it to only an economic perspective. A comparative analysis between the two case studies is conducted to gain deeper insights into evolution of the entrepreneurial process from a first venture to the second venture. The implications and the conclusion for this paper connect the findings back to the literature on entrepreneuring and practice and evaluate this study's relevance and contribution for further research.

Background

The conceptual foundation, on which this paper is developed, is the practice theory or the research on practice based activity. In any social process, there is a strong link between the individuals and the situations in which they operate, this linkage and connectivity is the central focus of the practice based research (Geiger, 2009; Reckwitz, 2002; Schatzki, 2002). In the past decade, practice theory based research has moved into the spotlight of entrepreneurship research and significant additions have added value to the body of knowledge (Johannisson, 2011; Steyaert, 2007, 2017). Amongst the literature that has been reviewed, Pierre Bourdieu's concepts of *habitus* and social capital enunciated in his practice theory has captured maximum attention from scholars (Anderson, Dodd & Jack, 2010; Braidford, Drummond & Stone, 2017; De Clercq & Voronov, 2009; Terjesen & Elam, 2009) and charted a course to devise ways for researching practice.

Feldman and Orlikowski (2011) put forth three ways of researching practice, these three ways are empirical way, theoretical way and a philosophical way. Feldman and Orlikowski went on to explain these three ways in practitioner terms by stating that the empirical way deals with the "what" of practice and is employed by Dougherty (2001), Dutton and Dukerich (1991) and Weick and Roberts (1993) in their research. The focus in the "what" of practice is on the details of organising everyday activities either in its monotonous format or new and improvised formats. The theoretical approach explains the "how" of

practice and explains the link between everyday activities and theoretical relationship when operationalised in varying contexts and time. Significant amount of research was undertaken in the domain of establishing a relationship between theory and practice. Garfinkel (1967), Heidegger (1962), Schutz (1967, 1970) and Wittgenstein (1967) were the pioneers who influenced the works of Bourdieu (1977, 1990), Bourdieu and Wacquant (1992), de Certeau (1984), Giddens (1976, 1979, 1984) and Ortner (1984, 1989). In the past two decades, Schatzki (2001, 2002, 2005 and 2017) has expanded this theoretical approach further by stating that practice can be expressed in the open ended set of actions that constitute practice. The philosophical way of practice explains that the social world is neither external nor internal to humans but a creation through the daily activities that are undertaken by the humans. Gherardi (2006) and Lave (1988) emphasise on the fundamental nature of practice in the creation of social reality. These three ways of researching practice establish that there is no singular path or a unifying practice that is widely accepted by a majority of scholars and hence researchers have the freedom to explore concepts like metis and phronesis.

Within the practice theory research this paper focuses on the concepts of metis and phronesis and their relevance to entrepreneuring. Though metis, phronesis and entrepreneuring have been introduced briefly in the earlier section, the literature that delves into these concepts is discussed. The earliest proponent of phronesis was Aristotle, though it was referred to by both Socrates and Plato. Figal (2009), elaborates the manner in which Martin Heidegger interprets Aristotle and the way in which he explains that the practical takes precedence over the theoretical. Heidegger linked phronesis to dasein or existence. According to Heidegger's interpretation of Aristotle, the practical wisdom or phronesis plays a significant role in disclosing the right and proper way to exist or dasein. Heidegger sees phronesis as a way of orientation and aligning every activity in tune with the practical aspects of life. Phronesis in the business sense is a way of being concerned not only with personal life but also with the lives of others and all particular circumstances within the purview of a process. Heidegger went on to argue that phronesis is an orientation where an individual deliberately acts based on the practical wisdom and it is linked to the conscience of an individual who acts out based on their phronesis whenever confronted with a challenge or need for a decision. Metis is a rather underexplored counterpart for phronesis (Pope-Ruark, 2014). There is no metis if it is a slow, gradual and incremental change, it has to be a shock of the unexpected (Leitche and Statler, 2005). Volpi (2007) criticised Heidegger's support of

phronesis as an over reliance on practicality against the needs of a process and this leads into entrepreneurship as a process and entrepreneuring as a verb or action.

Entrepreneuring, unfortunately, did not take off in a trajectory that was hoped for by MacMillan (1986) and Steyaert (2007). Both Macmillan and Steyaert, called for entrepreneuring to be a word that describes and appreciates the process of entrepreneurship, instead it is employed in a non-rigorous and non-conceptual role as evidenced in Anderson (1998), Vinten and Alcock (2004). It is evident from the work of Apospori, Papalexandris and Galanaki (2004), Chell (2000), Dey and Mason (2018) and Kaufer (2001), that individual qualities like an entrepreneurial mind, an entrepreneurial human being, entrepreneuring skill or critical speech take centre stage when entrepreneuring is employed as a term to highlight a personal trait rather than the process of entrepreneurship. The rationale for entrepreneuring or to view it as a process that makes sense, Lavoie (1991) to a large extent and Bjerke (2007) to a smaller extent built on the work done by Kirzner (1979). Kirzner's (1979) theory of entrepreneurship relies heavily on economics and explains the interpretation of past experiences in order to discover new opportunities. Lavoie (1991) found this argument to be narrow and restrictive because it fails to recognise and give credence to genuine innovation and a completely unique change or in the modern day parlance, disruptive innovation. Lavoie argues that seeing an opportunity is not just being aware but also acknowledge the past experience and individual perception in terms of capability. Twenty two years ago, Steyaert (1997) has put forth an argument that to talk of entrepreneurship as entrepreneuring has major implications for the development of entrepreneurial knowledge, theory and methods. Entrepreneurship is a process and entrepreneuring is an action that takes the process forward.

This paper builds on the argument put forth by Steyaert (2007) that there need not be only one all-encompassing process theory of entrepreneurship and entrepreneuring. There can be multiple streams of conceptualisation for entrepreneuring explaining several dimensions or view-points. To offer a substantial theoretical view from a process theory rationale for entrepreneurship as proposed by Van de Ven and Poole (1995) does not offer a clear explanation and tends to be confusing. There are three broad perspectives of the process theory of entrepreneurship that can be gleaned from the literature. First perspective pertains to the creative process (Sarasvathy, Dew, Velamuri and Venkataraman, 2003), second perspective is a discovery perspective (Shane and Venkataraman, 2000) and the third perspective is an evolutionary perspective (Aldrich 1999). Following on the suggestion offered by Steyaert (2007) to reserve the term entrepreneuring only for those theories

formulated within the creative process, this paper employs entrepreneuring to better appreciate the process of entrepreneurship in the context of a creative industry, which in this case is the film industry.

Methodology

Conceptual Framing

Hjorth (2004, p222) made a poignant statement about knowledge organising us while we were busy organising knowledge in our studies and writings reflecting the fact that it is almost impossible to completely eliminate human subjectivity despite the plethora of methods and methodologies employed. However, there is a need for employing a methodology that in an organised and in-depth manner can monitor, summarise and theorise the distinctive features of creation in entrepreneuring (Steyaert, 2004). Therefore Johannisson et al. (2015) conclude that there are two options for coming up with a suitable methodology, they term these options as "hand it over" or "dive in fully". By hand it over they infer a methodology that views subjectivity as problematic and attempts to negate or reduce it. Contrast to this is the dive in fully option where the subjectivity of the researcher is not viewed as a problem in principle but can encounter many challenges and problems in practice. Enactive research follows the dive in fully option.

Enactive Research Methodology and the context of the Film Industry

This paper employs the methodology of enactive research as proposed by Bengt Johannisson (2011) and Denise Fletcher (2011). Enactive research is an interactive research methodology through which the researcher is completely involved in the entrepreneurial process and uses self-reflection and writing to explore the link between his/her personal experience and the broader scheme of understanding from the social, political, cultural and economic context. Enactive researcher's autobiographical self-reflection is termed as auto-ethnography (Adams, Holman Jones, Ellis, 2015). Though enactive research failed to get a mention in Mc Donald et al (2015) review of research methods in entrepreneurship, it is an alternative approach (Bull, 2008) classified by Newth (2018) as a "hands on" approach to entrepreneurship research as opposed to an "arm's length" approach. A film producer is a good example for hands on approach, a film producer has to develop or possess capabilities in four critical entrepreneurial practices of the business. These four critical practices are the opportunity recognition in the form of creative practice, the production execution practice, the marketing practice and the financial or business exploitation practice. Behind the glitz and

glamour, there is a significant amount of sweat and effort to get a film project off the ground and into the theatres. The annual turnover in the film industry is \$38.6B globally, projected to reach \$50B by 2020, and employs over 2 million people in the US alone (MPAA, 2017). Yet, there is scant research about the film entrepreneurial ecosystem and especially the role of film producers as entrepreneurs. A film producer has to exhibit command over creativity in script selection; budgeting; project management; and marketing in order to execute a movie project successfully. These four roles fit in well with Shane's (2003) theory of entrepreneurship that highlights the discovery of opportunity, execution and exploitation.

Building on the ideas initially presented by Venkataraman (1997), Shane defines entrepreneurship as 'an activity that involves the discovery, evaluation and exploitation of opportunities to introduce new goods and services, ways of organizing, markets, processes, and raw materials through organizing efforts that previously had not existed' (p. 4). The nub of the theory examines the nexus between opportunity and entrepreneurial individuals who identify opportunities in the entrepreneurial process. Entrepreneurship is more than a function of different types of people engaging in entrepreneurial activity but also entails identifying opportunities and capitalising on them (Shane 2003). In the film industry opportunity recognition is in identifying a script that has potential to be a blockbuster and then transferring the script on to screen by executing the film production project. Film producers are an integral part of the entrepreneurial ecosystem of film production. They identify opportunities for film production, assemble relevant cast and crew, and amass the other necessary resources to execute a film. Film producers both learn from the ecosystem as well as leave an imprint on the ecosystem. Johannisson (2011, and 2014) listed out the basic tenets or cornerstones of enactive research: (a) state the challenge, (b) commit yourself, (c) instigate a venture, (d) take full responsibility, (e) practice auto-ethnography or other methods and (f) report extensively. This paper employs enactive research in its attempt to analyse the role of metis and phronesis in the entrepreneurial journey of a film producer.

The Empirical Setting

Case Study 1:

As mentioned in the section above, the four critical aspects of film production are the (1) opportunity recognition in the form of creative practice, (2) the production execution practice, (3) the marketing practice and the (4) financial or business exploitation practice.

Opportunity recognition in the form of creative practice--Good Script: The film production company this author was associated with listened to a script narrated by a director who experienced success with his low to mid-range budget films that were raw, gritty and thought provoking in the mould of Quentin Tarantino (1998). The script revolved around an interesting premise of forcible land acquisition and encroaching by a group that indulges in underworld style strong arm tactics. Protagonist or hero of this plot is a simple minded young man who pursues his career as a security professional. He leads a carefree life with his friends exhibiting limited responsibility and focussing on maintain his fitness and physique. However, unwittingly, he gets involved in a confrontation with the land grabbing villains when he goes to help a senior citizen who is a friend as well as a father figure to the hero who doesn't have a family. How the protagonist confronts the evil minded gang and saves the retirement nest egg of his senior citizen friend forms rest of the plot.

Production execution practice—Total Chaos: On paper and while it was narrated the script was interesting and held potential for success. Though the director did not have any prior experience handling top tier cast and a big budget, this author and the team were confident that he had the talent to narrate an interesting story and captivate the audience with a gripping screenplay. The project was greenlit and commenced the process of casting and designing the production. Due to the past record of the director and the potential that this script held, one of the leading stars agreed to be the protagonist for this film. The project progressed in a relative smooth manner and both the cast and crew were finalised and principal photography commenced. Once the filming commenced the project started to unravel and hitherto unanticipated problems started cropping up. A quick realisation dawned on the production team that the director was struggling to cope with the demands of a star driven big budget film. In a nutshell he was like a fish out of water and this had a very demoralising impact on the rest of the crew since director is the captain of the creative process. Though the production team worked hard to iron out the wrinkles and ensure that the film progressed to a smooth completion, the creative process suffered. The script that sounded very promising when it was pitched did not translate into a gripping narrative on screen mainly because of the director's failure to handle it well.

Marketing practice—Lack of focus: The production team has to share part of the blame for this failure. The production team was involved in fire-fighting and ensuring that the production schedules were adhered to and the film progresses to completion, while ignoring one of the fundamental aspects of film business—marketing. There was a lacunae in the

marketing effort and the campaign was not well coordinated. It appeared disjoint and in fits and starts. This had a very negative effect on creating hype for the product and there was low anticipation before the release. Though the lead actor/hero and other cast members pitched in and aggressively promoted the film just before its release, the effort was too late and failed to generate the frenzied enthusiasm that a big budget top star movie has to typically generate. Fortunately, there was considerable interest in the product from the exhibitor and distributor fraternity.

Financial or Business Exploitation practice—Incredibly Lucky: The combination of director and the leading actor made them curious and piqued their interest in terms of commercial exploitation. Luckily, the inexperienced handling of the project during filming by the director did not reach the ears of the exhibitors and distributors thereby ensuring that they were willing to purchase the movie rights. This ensured that the production house sold the product with a good profit and the risk was completely transferred to the exhibitors and distributors who purchased at a premium price.

End Result—Critical disaster, producer safe but commercial disaster down the chain: The film released at a very good time or season for movie releases, Christmas break. As a rule of thumb, films secure massive initial revenue when released in popular slots like Christmas and summer breaks because consumers are looking for entertainment options during these breaks and films are a relatively inexpensive source of entertainment. Unfortunately, this film could not benefit from the seasonal advantage because it opened to very negative reviews and extremely poor word of mouth. This resulted in the box office collections rapidly declining after the first weekend and in many areas the movie was not exhibited past the second weekend. Audience were neither entertained nor involved in the movie and they were scathing in their feedback and rejection. This resulted in significant financial losses to the distributors and exhibitors, with some of them claiming to have lost almost ninety cents to the dollar of their investment. The consequences were disastrous for all concerned, though the production house made a profit by selling the movie, its reputation was severely dented with its first film and credibility suffered in the market. Lack of a coordinated marketing campaign also reflected poorly on the capability of the production house. The leading actor received significant amount of criticism and probably the biggest box office failure in his career. The director was labelled as incapable of handling big stars and big budgets and he was bracketed as a B grade film maker not capable of breaking into the A league.

As an entrepreneurial journey, this film taught very valuable lessons of how credibility in the ecosystem is extremely important. How the entrepreneurial team has to function as a well-oiled machine to achieve desirable results and most importantly how there are different layers of opportunity recognition and an opportunity that sounds good on paper might not be good to execute and harvest if the right team is not in place.

Case Study 2:

Opportunity recognition in the form of creative practice—Simple Script, intriguing concept: While case study 1 was being filmed, an opportunity to be associated with one of the most talented and creative director in the nation presented itself. This director has finalised a script and was planning to launch it one regional language, he wanted this author's production company to be associated for launching and releasing it in another regional language. Though this proposal had the drawback of not having absolute production control the advantage of working with one of the brightest talent in the nation outweighed this drawback and this project was greenlit and principal shooting commenced during. Industry analysts were highly sceptical about the decision to launch this project, their reasoning and fears were not unfounded because of the path breaking script and hitherto uncharted territory in Indian cinema. The script was very simple. The leading man is a young pyro technician who falls in love with the leading lady who happens to be a miniature artist and volunteer for social causes. During one of her visits seeking donations for her social cause, she meets a successful businessman who lusts after her and noticing that she is in love with the young man gets jealous and murders the younger man. This is something unusual, the leading man getting killed within the first 30 minutes. But, then the twist is also intriguing, this leading man is reborn as a fly and the fly wants to take revenge for its untimely death. The basic premise of love, murder and revenge is an oft repeated theme but for the audience, a fly taking revenge was completely novel.

Marketing practice—Publicity Blitz: The director was very bold and in his first interaction with the media he announced the script and revealed the plot in an open press conference. Though it was extremely risky, the director justified it by saying that the plot has to be simple to pique the interest of the audience because there are no big names involved in the project. In fact, this was another risk for the production house, none of the leading actors were blockbuster material and they were not proven box office drawcards. Crucial lessons were learnt from the debacle of the earlier venture and the production house ensured that

there was solid marketing plan and promotional campaign in place. Even before the principal photography concluded, an advertising blitz was launched with attention grabbing designs depicting a fly in a super hero mode with a weapon in hand and taglines like—buzzing into screens near you, a flying star takes off this summer were employed to create hype around the product. Since there were no known “stars” to pull in the crowds for the opening weekend, kids and families were targeted with specific promotional campaigns aimed at these demographic segments. A sustained marketing effort ensured that there was significant interest for the movie and audience were earmarking it as one of their summer entertainment preferences.

Production Execution practice—unchartered territory, new challenges: Despite the principal photography proceeding in a smooth and incident free manner, unexpected hurdles were encountered in terms of the visual effects and the graphics. Since this was unchartered territory for the director as well as the production team, deadlines were not adhered to and it was a stab in the dark to anticipate a completion date. This meant that the official release date could not be announced. A feeling of suspended animation was engulfing the cast and crew as there was no clear closure date in sight. Hopes of benefitting from the summer school holiday season evaporated because of the delay in completing the visual effects. This meant that the scheduled release will clash with the commencement of a new academic year where the young students and their families will be preoccupied with settling into new routines and also the financial implications of paying the fees and recommencing their school year and therefore a film about a fly will be farthest in their thoughts. The concerted marketing efforts targeting these specific demographic segments were just about to be written off when the director announced the release date and he was confident of delivering the final product in time for that deadline.

Financial or Business Exploitation practice—High risk paid off: There was a negative spin off from the disaster of case study 1, the distributors and exhibitors were reluctant to back a product from this author’s production house as they had a bitter previous experience. This meant that showcasing the product on maximum number of screens was going to be a challenge and the entire risk had to be assumed by the production house and the screens were opened up on rather unfavourable terms. This is another negative aspect of failure that the production house had to contend with apart from the open jibes about the movie with no stars and a fly in the leading role. A high profile premiere was arranged on the previous night of the worldwide release so that celebrities and opinion makers as well as the

reviewers can watch it in advance and give out positive comments, the production house was risking it with a hope of getting positive reviews. Many industry insiders warned of the high stakes involved in a premiere, if the content was not up to the expectations of the audience there was a risk of the film failing in the first weekend itself. But, the production house risked it and went ahead with the premiere and by the end of the show it was clear that case study 2 is well on its way to being a blockbuster. Accolades started pouring in from all quarters and every component of the film ecosystem be it actors, technicians, financiers, distributors or exhibitors were unanimous in praise of the movie.

End Result-- Success critically and Success financially: Critically the movie was declared as a path breaker and game changer. However, all these positive reactions did not translate into additional revenue. Though the film recovered its entire investment plus a moderate profit of 15%, it did not collect revenue as expected. The main reason being that there was no star power in the movie to convince audience to venture out and watch it on the big screen, they preferred to wait and watch it in the comfort of their homes. Though the satellite and home viewing rights were sold at a good price the production house did not reap the benefit of its success as it was a fixed amount sale, however the digital content provider who acquired the rights made a substantial profit on their investment.

Discussion

Information was recorded on a daily basis formally as a shooting report and also informally as a diary recollection of the day's events. On days when not present at the actual location of the filming, a log was maintained about the activities undertaken on that particular day with comments, reflection and action points for the next day. The six basic tenets of enactive research as put forth by Johannisson (2011, 2014) were applied as explained below:

- (a) *State the challenge:* the challenge was to understand the complexity and challenges of a new venture. For the researcher, it was a start-up venture through which organisational benchmarks and standards could be set only during this project therefore it was important to understand the process and set a template in place.
- (b) *Commit yourself:* the researcher was fully committed not only in terms of time and financial resources but also in terms of chronicling, learning and improving from project to project.

- (c) *Instigate a venture*: moving from the movie financing business into movie production meant that the first case study was a clear case of instigating the project for the sake of changing the organisational direction.
- (d) *Take full responsibility*: on the set and during the project, researcher had complete responsibility and authority for decision making.
- (e) *Practice auto-ethnography or other methods*: auto-ethnography was practiced by the researcher
- (f) *Report extensively*: As described in the case studies, information about the projects was reported extensively.

Case Study 1:

Opportunity was unlimited like a blank canvas. It was up to the researcher to be a pioneer and set up a template for future researchers to follow. There was no history of resistance or the cast and crew objecting because it was being done for the first time and due to the assurance of confidentiality and because the researcher was from the production house itself ensured authenticity. The research was conducted for the first time with no previous history but scope for repeating in future projects. This case study provided a good opportunity for the researcher to understand the vagaries of movie production as well as come to grips with the organised chaos that was reigning. For an outsider to undertake this research would have been very difficult and complex due to the lack of familiarity but for the researcher it was part of his work so it was not difficult. Though at that time, the researcher was not exactly aware of the enactive nature of this research, it was intended to keep a tab on the process and the researcher was very familiar with the context due to passion, involvement and personal stake in the project. Researcher entered the project in a spontaneous manner after the project commenced and did not make it out as very important but just part of the process. To begin with, it was not enactive as such but evolved into it over a period of time and was improvised over the duration of the project. During the production phase itself several on the spot decisions had to be made and this necessitated frequent changes in order to achieve optimal outcome.

Case Study 2:

Opportunity was limited due to the fact that production was not completely under the control of the researcher but the director had a large say. Researcher used the template that was set up in the previous case study. Apart from not offering any resistance, the cast and crew were

very supportive and they understood the logic behind the endeavour especially since the researcher established rapport and representing the production house ensured legitimacy. The research was conducted for the second time using the history and experience of case study 1 to improvise and set up as a template for future projects. This case study provided a good opportunity for the researcher to compare and contrast with the first case study and measure the progress and improvement of the production house from case study 1 to case study 2. For an outsider to undertake this research would have been impossible for the simple reason that the cast and crew would have raised an objection and refused, but for the researcher due to his personal rapport and because it was part of his work it was not difficult. Though at that time the researcher did not proceed as an enactive research project, it was not a spontaneous entry but a planned entry by the researcher right from the commencement to the completion. The researcher was very familiar with the context due to past experience as well as personal involvement in the project. Experience from case study 1 was helpful and enabled the researcher to take a long term view rather than short term.

Metis from the two case studies that enabled entrepreneuring:

- (g) There should be a contingency and a back-up plan when project is not moving in the direction originally envisaged
- (h) Never announce a launch date without having a clear handle on the production process

Phronesis from the two case studies that enabled entrepreneuring:

- (i) A project that looks good and reads well on paper need not necessarily be executed well
- (j) Aspirations of the team should be matched by ability, aspiration and enthusiasm should not be misconstrued as ability
- (k) Every aspect of the new venture process is equally important, whether it is finance, production or marketing. Over emphasising on one aspect at the expense of another is bound to have negative consequences
- (l) Though financial success is important it is not the only important measure of a venture's success. Building credibility and a favourable reputation is equally important.

The above two case studies illustrate the point made by Schatzki (2001, p.8), "no representation of the skills involved in performing appropriate human activity can be

adequate, only personal involvement on the part of the researcher will do”. Had this author not been personally involved in the above two productions/case studies, this research would have just studied the entrepreneurial aspects of the two productions as case studies in a retrospective manner without appreciating the intricacies of entrepreneuring during the process and possibly listed out multiple reasons and scenarios for both the success and failure. However as examples of enactive research, the aforementioned case studies exemplify the features that were applied by Johannisson (2011).

- 8) *Change in context*: This author initiated a change in context that was part of the production house’s *habitus* of film financing (Bourdieu 1977) in order to explore an adjoining territory of film production. This author took charge of the enactability of the venture by experientially expanding the production house’s embodied knowledge from financing to production.
- 9) *Reality is structured*: Smircich and Stubbart (1985), put forth a non-dualistic view that the environment is enacted by imaginative and interacting individuals. This author experienced first-hand the vagaries of film production, there was no boundary between the researcher and the actor because the researcher himself was enacting the role of a production executive.
- 10) *Pre-conceptions being researched*: There were several pre-conceptions in the mind of this author and the production house that it can be natural progression from financing to film production. When the move from financing to production happened it was not a case of just testing the theory (Yin 1994) but an enactive learning experience that was reflected upon in a systematic manner in retrospect.
- 11) *A Constructionist view point*: The intentional action of this author’s production house moving into a production role from a financing role resulted in unexpected external events like talented and creative directors approaching with their vision and belief about the future entrepreneurial journey. The outcome of the production journey is sensitively dependent on its initial conditions (Fuller and Warren, 2006; Stacey, 1996) and the vision of this author and the production house.
- 12) *Orchestrating a ventured reality*: Wieck (1995) suggested that in an organisation making sense of what has happened, what is happening and what will happen is a crucial aspect of organisational functioning. As reflected in the two case studies presented in this paper, the learning journey from the first film produced to the

second film produced was very interesting and though the journey continued for twelve more films this author stopped being an entresearcher.

13) *Bandwidth of human capabilities*: Entire bandwidth of human capabilities like senses, feelings, thinking capability and ability to act, of this author and the production house were tested to the limit and after each of the afore mentioned production examples, a new reality was constructed.

14) *Multiple writings*: One of the outcome of this enactive research work is exploring the concept of entrepreneuring and there is a future pipeline of writings that will deal with the concept of entrepreneurial failure, entrepreneurial resilience and entrepreneurial ecosystem ensuring that the theoretical underpinnings and existing literature will get embedded into a confessional story (van Maanen, 1988)

Different dimensions of entrepreneurship are ignored if entrepreneurship is viewed solely as a desirable economic activity (Verduijn, Dey, Tedmanson and Essers, 2014). One of the dimensions of entrepreneurship is entrepreneuring that tends to look for abnormalities in the entrepreneurial process (Johannisson, 2011) whereas ethnography tends to look for research normalities so that the researcher can be an observer who is not too close to the setting and knowledge can be built by reflective observation (Geertz, 1983). Enactive research ensures that the researcher's reflections on everyday life as an entrepreneur are organised. As in the case of the two film case studies mentioned, this author has lived through the experience and phenomenon of failure and success to achieve a degree of familiarity and tacit knowledge. The standout feature of enactive research is blurring of the boundary lines between the observing researcher and the subject, since the subject and the researcher tend to be one. Enactive research can trigger two varied results or responses, with the two case studies presented here the concern was about this author's everyday professional life and career rather than a deeply personal experience, therefore the research can be planned, organised and carefully reflected upon (Hayano, 1982, Young, 1991). However, this can be altered drastically if the experience is deeply personal like for a survivor of 9/11 attack who can narrate the story from an introverted angle and remain very personal (Ellis, 1995). In the case of the two film production examples cited in this paper, if not for enactive research, it would have been difficult to establish the uniqueness of entrepreneuring without a researcher who is present throughout the process and is tracking the development path. In the case of film production, if an approach of recounting and reconstructing from an academic perspective (Mintzberg and Waters, 1982) was followed then there is an obvious risk of

revealing the researcher's practices rather than the entrepreneuring (in this case the film producer) practices.

Is phronesis or metis something that can be achieved by research and study or is it only possible to achieve it in the form of a lived in experience of an entrepreneur? This question was answered through both the case studies presented above, though research and study will be able to give a ringside view and outsider perspective, it is the contention of this research that phronesis and metis can be better achieved in the form of a lived in experience of the entrepreneur.

Implications for Theory

This paper explored Drucker's assertion that entrepreneurship is practice rather than science or art by reviewing the concept of practice theory with particular references to Bourdieu and Schatzki. Though practice theory provides a firm framework foundation for the study of how entrepreneurs can journey through the process of entrepreneurship, the concept of entrepreneuring as proposed by MacMillan and Steyaert is relevant for this paper. Distinguishing the process and the practice or action is very relevant to gain a deeper understanding of entrepreneurship. Entrepreneurs benefit to a large extent from their individual experience and practice rather than the theoretical underpinnings of entrepreneurship. In strategic management terms, entrepreneuring as a practice differentiates entrepreneurs and offers a sustainable competitive advantage to entrepreneurs. The two case studies illustrate the fact the entrepreneur improves or gets better at the process of entrepreneurship while progressing from the first venture to the second, gaps or shortcomings in the first venture can be rectified and a course correction can be achieved in the next venture.

It is shown that the entrepreneurs who progress from one context to a related context exhibit their knowledge, reflexes and strategic ability within a set domain of a familiar industry where opportunities and constraints co-exist. Entrepreneurship is better appreciated as a practice, or action of entrepreneuring that allows a participant entrepreneur the means to enhance their legitimacy which in turn aids in building a different form of capital like credibility. Though the role of entrepreneurial ecosystem in shaping the entrepreneurial process is beyond the scope of this paper, it will be worthwhile to explore the way in which the ecosystem shapes an entrepreneur's actions especially in terms of accessing resources from multiple networks. As an example, revealed in the two case studies, the manner in

which the same distributor/exhibitor network that was very enthusiastic and eager to buy the film in the first case, turned their backs and offered a very cold reception in the second case illustrates the fact that there is no guaranteed pathway for entrepreneurial success and thereby forcing entrepreneurs, as identified by Joseph Schumpeter (1942), to be innovative.

The theoretical perspective in this paper offers a view of entrepreneurship that is both subtle and comprehensive by separating the process of entrepreneurship and the practice of entrepreneuring. Enactive research in entrepreneurship ensures that entrepreneur dons the hat of the researcher also thereby lending itself to studying entrepreneurial phenomena. As such enactive researchers in entrepreneurship are in a unique position where they can practice as well as research entrepreneurship at the same time while identifying the customer segments, distribution networks, sources of finance and infrastructure that benefits their business as well as other businesses. This work's significant implication for theory is to highlight the relevance and importance of enactive research in the domain of entrepreneurship. An enactive researcher's reputation as both a practitioner and researcher of entrepreneurship will confer a credibility advantage that can be tapped into as a potential valuable resource for future entrepreneurial activity.

Implications for Practice

This research enabled to appreciate the relevance of practice in entrepreneurship. Findings from the case studies point out that entrepreneurs make strategic decisions about choice of a venture and its launch based on a habitus of their previous experience and knowledge that offered them an opportunity to pursue a strategy that they deemed to be fit. For example, in the first case, though the release date that was locked in was the best, the product was a disappointment that negated the positive impact of a good release date, in a similar manner in the second case the content was of a very high quality and this overrode the risk and negativity attached to a date that was perceived to be not optimal. This example reveals a crucial aspect about emphasis on quality of the product to the entrepreneur. Success of a venture depends to a large extent on the acceptability of the product or the main offering from an entrepreneur, support factors like a good launch date and an attractive marketing campaign can only enhance and maximise the appeal of a sought after product while at the same time, other side of the coin is that if the product is not accepted and sought after then the support factors become irrelevant.

Entrepreneurship is labelled as an ongoing practice in this research, for practitioners, this term, ongoing practice, might help in constructing a visual image of entrepreneurship as a continuum rather than one off act. Successful entrepreneurs pursue this ongoing practice with a clear intention of refining and for betterment in order to achieve better results. Ongoing practice will also ensure that entrepreneurs enhance their performance by a process of imitation or personal trial and error. Practice will also ensure that though it is not fully predictable, tapping into resources at the appropriate time and in an appropriate manner can build a positive vibe that augurs well for the venture. One lesson from ongoing practice is that it is a learning process where learning can incorporate knowledge from within or outside the domain and a creative juxtaposition of routine and the innovative.

Despite gaining experience and acquiring relevant skills in the industry by getting into the financing aspect of the business, the entrepreneur in this research struggled to get a firm grip on the venture when moved into a different context. But from the first venture to the next, within the same context, entrepreneur exhibited experience, acquired knowledge and relationships which facilitated an improvement in the process. Within the purview of this entrepreneur's own entrepreneurial activity a further refinement of practices, development of new way of managing situations and other novel ways of doing business occurred that altered the existing building model. Entrepreneurship as a domain of research has grown significantly in the past three decades and with more economies opening up, entrepreneurial practices have also registered significant growth. This growth curve will challenge the traditional boundaries that existed between a practitioner and a researcher. The underlying message for practising entrepreneurs is that the moment they stop taking on new challenges and tasks their entrepreneuring will cease to exist, this is irrespective of the success quotient in the traditional sense. Main contribution of this research is to point out a direction in which the practitioner can don the hat of a researcher in understanding their personal growth and development in the practice of entrepreneuring following it up with a chronicle of their journey that will benefit both the practitioner and the researcher.

Implications for Policy

Policy makers may become more aware of the key role that an enactive researcher of entrepreneuring plays in better appreciating the nuances of an entrepreneurial journey especially in guiding and advising start-up ventures. In the modern business world, where cities and states are vying to be labelled as smart cities and entrepreneurial cities, number of

directions can be pursued by the policy makers. One direction will be to encourage first time entrepreneurs to connect with entrepreneurs who are enactive researchers. Though there may be limited readiness in the academic community to host practitioners, this will ensure that there is a network of entrepreneurs who are comfortable being enactive researchers and a knowledge database is created that can benefit both the new as well as the existing entrepreneurs. Bridging organisations can be created with an aim of bringing together and connecting. From the view point of practice theory, the bridging organisations will have finite shelf life and they will initially bring in their own understandings, goals and practices and enable new ventures. It might be futile for entrepreneurs to rely on these organisations after a time frame because through practice, entrepreneurs tend to gain embodied experience which can be combined in a creative manner for better results in the entrepreneurial journey. In government, administrative and academic domains, leaders may wish to invite and install enactive researchers in residence to inspire and advise further promoting the concept of entrepreneuring and thereby creating a positive synergy between policy makers and academia so that in the future vision, conversation and action will be shared.

Future Research and Conclusion

Adopting Johannisson's (2011), enactive research methodology to analyse two case studies set in the film industry permitted this research to identify the importance of a practice based approach for a continuing entrepreneur and list out the learnings from a successful and a not successful venture. Since both the case studies were set in the same industry, it offered an opportunity to observe how some of the entrepreneurial practices persisted, while others evolved and changed as the situation demanded. Conceptually this paper's contribution lies in building on to the existing knowledge base of entrepreneuring as a practice. Schatzki (2006), defined a new venture as an evolving practice mesh. Identifying opportunities, building teams and accessing resources is all part of this practice mesh. This implies that an entrepreneur indulges in creatively assembling people and resources for the purpose of succeeding in a venture. Fisher (2012) listed out emerging theoretical perspectives, the enactive research that is proposed in this paper to understand the practice of entrepreneuring fits into these emerging theoretical perspectives. This paper adds to an ever increasing body of empirical evidence originating from these perspectives that focus on some of the inherent weaknesses of the causal model of entrepreneurship and underscores how limited entrepreneurs' anticipation of what emerges from their actions and how this outcome shapes their venture in the future is.

Future research can focus on how entrepreneurs can make sense of and account for their actions. It will be a natural progression for this research to continue the journey and look into the learning from the ventures that followed the second case study. Another aspect that future research can look into is the concept of “how things matter” as proposed by Schatzki (2002). Practice is an embodied feature of a human being that involves their every aspect including their emotions and it will be a rich vein of research to look into the relationship between actions, accountability and the affect, thus providing a comprehensive outlook for the practice perspective. Finally, it will be worthwhile to explore the inter-relationship between and respective importance attached to structural matters like resourcing and a focus on what entrepreneurs tend to do.

The limitation of relying on just two case studies for analytical transferability is recognised and acknowledged that it falls into the category of less comprehensive sampling frames (Richie and Lam, 2006). Similar to the manner in which this research built on the earlier works of Johannisson and Steyaert into enactive research and entrepreneuring, further work can test the findings of this research against different empirical contexts and build on to the emerging theoretical framework on enactive research and entrepreneuring. The challenge for entrepreneurship/entrepreneuring as a still young discipline is to be brought into the mainstream. At the same time, the relative youth of this discipline will free it from the constraints that force more established academic communities of practice to refrain from using phronesis and enactive research. Entrepreneuring offers the exciting prospect of using metis in the short term and practical wisdom or phronesis in the long term as a beacon that attracts and justifies enactive research as the chosen path of enquiry. The captivating power of a story or stories about entrepreneurial activities on the minds of both academics and practitioners is undeniable and this leads us to believe that entrepreneuring offers an explanation for the ageless human quest of exploration, experience and innovation.

References

Adams, T. E., Holman Jones, S. and Ellis, C. (2015), *Autoethnography, understanding qualitative research*, Oxford University Press, Oxford, UK.

Aldrich, H. E. (1999), *Organizations Evolving*, Sage, Newbury Park, CA.

Anderson, A. R. (1998), “Cultivating the Garden of Eden: environmental entrepreneuring”. *Journal of Organizational Change Management*, Vol 11 No. 2, pp. 135-144.

- Anderson, A, Dodd, S. A., and Jack, S. (2010), "Entrepreneurship as connecting: some implications for theorising and practice". *Management Decision*, Vol 50 No. 5, pp. 958-971.
- Apospori, E., Papalexandris, N. and Galanaki, E. (2004), "Entrepreneurial and Professional CEOs, Differences in motive and responsibility profile", *Leadership and Organization Development Journal*, Vol 26 No. 2, pp. 141-162.
- Bjerke, B. (2007), *Understanding Entrepreneurship*, Edward Elgar, Cheltenham, UK.
- Bourdieu, P. (1977), *Outline of a theory of practice*, Cambridge University Press, Cambridge, UK.
- Bourdieu, P. (1990), *The Logic of Practice*, Stanford University Press, Stanford, CA.
- Bourdieu, P. and Wacquant, L. (1992), *An Invitation to reflexive sociology*, University of Chicago Press, Chicago, IL.
- Braidford, P., Drummond, I. and Stone, I. (2017), "The Impact of personal attitudes on the growth ambitions of small business owners", *Journal of Small Business and Enterprise Development*, Vol 24 No.4, pp. 850-862.
- Bull, M. (2008), "Challenging tensions: critical, theoretical and empirical perspectives on social enterprise", *International Journal of Entrepreneurial Behavior and Research*, Vol 14 No.5, pp. 268-275.
- Chell, E. (2000), "Towards researching the 'opportunistic entrepreneur': a social constructionist approach and agenda", *European Journal of Work and Organisational Psychology*, Vol 9 No. 1, pp. 63-80.
- De Certeau, M. (1984), *The Practice of everyday life*, University of California Press, Berkeley, CA.
- De Clercq, D. and Voronov, M. (2009), "The role of cultural and symbolic capital in entrepreneurs' ability to meet expectations about conformity and innovation". *Journal of Small Business Management*, Vol 47 No. 3, pp. 398-420.

- Dey, P. and Mason, C. (2018), "Overcoming constraints of collective imagination: An inquiry into activist entrepreneuring, disruptive truth-telling and the creation of 'possible worlds'", *Journal of Business Venturing*, Vol 33 No.1, pp. 84-99.
- Detienne, M. and Vernant, J. P. (1978), *Cunning Intelligence in Greek Culture and Society*, Humanities Press, New Jersey, NJ.
- Dougherty, D. (2001), "Reimagining the differentiation and integration of work for sustained product innovation". *Organization Science*, Vol 12 No. 5, pp. 612-631.
- Drucker, P. F. (1985), *Innovation and Entrepreneurship*, Harper & Row, New York, NY.
- Dutton, J. E. and Dukerich, J. M. (1991), "Keeping an eye on the mirror: The role of image and identity in organizational adaptation". *Academy of Management Journal*, Vol 34 No. 3, pp. 517-554.
- Ellis, C. (1995). *Final Negotiations. A story of love, loss and chronic illness*, Temple University Press, Philadelphia, PA.
- Ericsson, K. A., Krampe, R. T. and Tesch-Romer, C. (1993), "The role of deliberate practice in the acquisition of expert performance". *Psychological Review*, Vol 100 No. 3, pp. 363-406.
- Feldman, M. S. and Orlikowski, W. J. (2011), "Theorizing practice and practicing theory". *Organization Science*, Vol 22 No. 5, pp. 1240-1253.
- Figal, G. (2009), *The Heidegger Reader*, Indian University Press, Bloomington, IN.
- Fisher, G. (2012). "Effectuation, causation and bricolage: A behavioural comparison of emerging theories in entrepreneurship research", *Entrepreneurship Theory and Practice*, Vol 36 No. 5, pp. 1019-1051.
- Fletcher, D. E. (2011), "A curiosity for contexts: Entrepreneurship, enactive research and auto ethnography", *Entrepreneurship and Regional Development*, Vol 23, No. 1-2, pp. 65-76.
- Flyvbjerg, B. (2001), *Making social science matter. Why social enquiry fails and how it can succeed again*. Cambridge University Press, Cambridge, UK.
- Fuller, T. and Warren, L. (2006), "Entrepreneurship as foresight: A complex social network perspective on organisational foresight", *Future 2006*, Vol 38 No. 10, pp. 959-971.
- Garfinkel, H. (1967), *Studies in Ethnomethodology*, Prentice Hall, Englewood Cliffs, NJ.

- Gartner, W. B., Bird, B. J. and Starr, J. A. (1992), Acting 'As If': Differentiating entrepreneurial from organisational behaviour. *Entrepreneurship Theory and Practice*, Vol 16 No. 3, pp. 13-32.
- Gartner, W. B. (2007), "Entrepreneurial narrative and a science of the imagination". *Journal of Business Venturing*, Vol 22 No. 5, pp.613-627.
- Geertz, C. (1983). *Local Knowledge*, Basic Books, New York, NY.
- Geiger, D. (2009), "Revisiting the concept of practice: Toward an argumentative understanding of practice". *Management Learning*, Vol 40 No.2, pp. 129-144.
- Gherardi, S. (2006), *Organizational Knowledge: The texture of work place learning*, Blackwell Publishing, Oxford, UK.
- Giddens, A. (1976), *New rules of sociological method*, Hutchinson, London, UK.
- Giddens, A. (1979), *Central problems in social theory: Action, structure and contradiction in social analysis*, Macmillan, Basingstoke, UK.
- Giddens, A. (1984), *The constitution of society*. Polity Press, Cambridge, UK.
- Hayano, D. M. (1982). *Poker faces, the life and work of professional card players*, University of California Press, Berkeley, CA.
- Heidegger, M. (1962), *Being and Time*, Blackwell, Oxford, UK.
- Hjorth, D. (2004), Towards genealogic storytelling in entrepreneurship. In Hjorth, D. and Steyaert, C. (Eds.), *Narrative and Discursive Approaches in Entrepreneurship*. Cheltenham, Edward Elgar, pp. 210-232.
- Johannisson, B. (2011), "Towards a practice theory of entrepreneuring". *Small Business Economics*, Vol. 36 No. 2, pp 135-150.
- Johannisson, B. (2014), "Entrepreneurship: the practice of cunning intelligence". In Braunerhjelm, P. (Eds.), *20 years of Entrepreneurship Research – From Small Business Dynamics to Entrepreneurial Growth and Societal Prosperity*. Swedish Entrepreneurship Forum, Stockholm, Sweden, pp. 109-119.
- Johannisson, B., Lundberg, H. and Ramirez Pasillas, M. (2015), "Practicing enactive research to widen the space of opportunity in entrepreneuring". *Proceedings of the 29th Annual Conference on Research in Entrepreneurship and Small Business*. Osijek, Croatia.

- Johannisson, B. (2018), *Disclosing Entrepreneurship as Practice—The Enactive Approach*, Edward Elgar, Cheltenham, UK.
- Kaufer, S. (2001), “On Heidegger on Logic”, *Continental philosophy review*, Vol 34 No.4, pp. 455-476.
- Kirzner, I. M. (1979), *Perception, Opportunity and Profit*, Chicago University Press, Chicago, IL.
- Kuhn, T. S. (1962), *The Structure of Scientific Revolutions*, University of Chicago Press, Chicago, IL.
- Lave, J. (1988), *Cognition in Practice: Mind, mathematics and culture in everyday life*, Cambridge University Press, Cambridge, UK.
- Lavoie, D. (1991), “The discovery and interpretation of profit opportunities: culture and the Kirznerian entrepreneur”, in Berger, B, (ed), *The Culture of Entrepreneurship*, ICS Press, San Francisco, CA, pp. 33-51.
- Leitche, H. and Statler, M. (2005). "Evoking metis: questioning the logics of change, responsiveness, meaning and action in organizations", *Culture and Organization*, Vol 11, pp. 1-16.
- Macmillan, I. (1986), “To really learn about entrepreneurship, let’s study habitual entrepreneurs”. *Journal of Business Venturing*, Vol.1 No. 3, pp 241-243.
- Mc Donald, S., Gaw, B, C., Fraser, S, S., Oke, A. and Anderson, A, R. (2015), “A review of research methods in entrepreneurship 1985-2013’, *International Journal of Entrepreneurial Behavior and Research*, Vol 21 No.3, pp. 291-315.
- Mintzberg, H. and Waters, J. A. (1982), “Tracking strategy in an entrepreneurial firm”, *Academy of Management Journal*, Vol 25 No. 3, pp. 465-499.
- Motion Picture Association of America, (2017), *Theme (A comprehensive analysis and survey of the theatrical and home entertainment market environment) Report*, MPAA, Washington DC, USA.
- Newth, J. (2018), "“Hands-on” vs “arm’s length” entrepreneurship research: Using ethnography to contextualize social innovation", *International Journal of Entrepreneurial Behaviour & Research*, Vol 24 No.3, pp. 683-696.

- Ortner, S. B. (1984), "Theory in anthropology since the sixties". *Comparative studies in social history*, Vol 26 No. 1, pp. 126-166.
- Ortner, S. B. (1989), *High religion: A cultural and political history of Sherpa Buddhism*, Princeton University Press, Princeton, NJ.
- Pope-Ruark, R. (2014), A case for metic intelligence in technical and professional communication programs. *Technical Communication Quarterly*, Vol. 23 No.4, pp. 323-340.
- Ramirez Pasillas, M., and Lundberg, H. (2012), *Everyday practices as organizing context for corporate entrepreneurship in family businesses*. In Proceedings of 12th European Academy of Management Conference, Brussels, Belgium: European Academy of Management.
- Reckwitz, A. (2002), "Towards a theory of social practices, A Development in culturalist theorizing". *European Journal of Social Theory*, Vol 5 No. 2, pp. 243-263.
- Richie, B. and Lam, W. (2006), "Taking stock of small business and entrepreneurship research", *International Journal of Entrepreneurial Behavior and Research*, Vol.12 No.6, pp. 312-327.
- Ross, W. D. (1999), *Nicomachean ethics of Aristotle, translated by WD Ross*, Batoche, Kitchener, Ontario, Canada.
- Sarasvathy, S. D. (2001), "Causation and effectuation: toward a theoretical shift from economic inevitability to entrepreneurial contingency". *Academy of Management Review*, Vol 26 No. 2, pp. 243-263.
- Sarasvathy, S. D., Dew, N., Velamuri, S. R. and Venkataraman, S. (2003), "Three views of entrepreneurial opportunity", in Acs, Z. J and Audretsch, D. B, (ed), *Handbook of Entrepreneurship Research*, Springer Science, New York, NY, pp. 141-160.
- Schatzki, T. R. (2001), "Introduction: Practice theory", in Schatzki, T. R, Cetina, K. K and von Savigny, E, (ed), *The practice turn in contemporary theory*, Routledge, London, UK, pp. 1-14.
- Schatzki, T. R. (2002), *The site of the social: a philosophical account of the constitution of social life and change*, The Pennsylvania State University Press, University Park, PA.
- Schatzki, T. R. (2005), "Peripheral vision: the sites of organisations". *Organization Studies*, Vol 26 No. 3, pp.465-484.

Schatzki, T. (2006), "On organizations as they happen", *Organization Studies*, Vol 27 No. 12, pp. 1863-1873.

Schatzki, T. (2017), "Practices and Learning", in Grootenboer, P, Edwards-Groves, C and Choy, S, (ed) *Practice Theory Perspectives on Pedagogy and Education*, Springer, Singapore, pp.23-43.

Schutz, A. (1967), *The Phenomenology of the Social World*, Walsh and Lehnert translation, Northwestern University Press, Evanston, IL.

Schumpeter, J. A. (1942), *Capitalism, socialism and democracy*. Harper, New York, NY.

Schutz, A. (1970), *Reflections on the problem of relevance*, R. M. Zaner editor, Yale University Press, New Haven, CT.

Shane, S and Venkataraman, S. (2000), "The Promise of entrepreneurship as a field of research", *Academy of Management Review*, Vol 25 No. 1, pp. 217-226.

Smircich, L and Stubbart, C. (1985), "Strategic management in the enacted world", *Academy of Management Review*, Vol 10 No. 4, pp. 724-736.

Stacey, R. D. (1996), *Complexity and creativity in organizations*, Berret-Koehler, San Francisco, CA.

Steyaert, C. (1997), "A qualitative methodology for process studies of entrepreneurship, creating local knowledge through stories", *International Studies of Management and Organization*, Vol 27 No. 3, pp. 13-33.

Steyaert, C. (2004), The Prosaics of entrepreneurship. In Hjorth, D. and Steyaert, C. (Eds.), *Narrative and Discursive Approaches in Entrepreneurship*. Edward Elgar, Cheltenham, UK, pp. 8-21.

Steyaert, C. (2007), "Entrepreneurship as a conceptual attractor? A review of process theories in 20 years of entrepreneurship studies". *Entrepreneurship and Regional Development*, Vol. 19 No. 6, pp. 453-477.

Steyaert, C. (2017), "Redrawing the possibilities of the Practice turn in entrepreneurship studies". ACERE Conference, 7-10 February, Melbourne, Australia.

Tarantino, Q. (1998), *Quentin Tarantino Interviews edited by Gerald Peary*, University Press of Mississippi, Jackson, MS.

- Terjesen, S and Elam, A. (2009), "Transnational entrepreneurs' venture internationalisation strategies: a practice theory approach". *Entrepreneurship Theory and Practice*, Vol 33 No.5, pp. 1093-1120.
- Van de Ven, A. H. and Poole, M. S. (1995), "Explaining development and change in organizations", *Academy of Management Review*, Vol 20 No. 3, pp. 510-540.
- Van Maanen, J. (1988), *Tales of the field. On writing ethnography*, University of Chicago Press, Chicago, IL.
- Verduijn, K., Dey, P., Tedmanson, D. and Essen, C. (2014), "Emancipation and/or oppression? Conceptualizing dimensions of criticality in entrepreneurship studies", *International Journal of Entrepreneurial Behavior and Research*, Vol.20 No.2, pp. 98-107.
- Vinten, G and Alcock, S. (2004), "Entrepreneuring in Education", *The International Journal of Educational Management*, Vol 18 No.3, pp. 188-195.
- Volpi, F. (2007), "In whose name? Heidegger and practical philosophy". *European Journal of Political Theory*, Vol 6 No. 1, pp. 31-51.
- Weick, K. E and Roberts, K. H. (1993), "Collective mind in organizations: heedful interrelating on flight decks". *Administrative Science Quarterly*, Vol 38 No. 3, pp. 357-381.
- Wieck, K. E. (1995), *Sensemaking in organizations*, Sage Publications, Thousand Oaks, CA.
- Wittgenstein, L. (1967), *Philosophical Investigations*, Blackwell, Oxford, UK.
- Yin, R. K. (1994), *Case study research. Design and methods*. Revised edition, Sage, Newbury Park, CA.
- Young, M. (1991). *An Inside Job*, Oxford University Press, Oxford, UK.

Appendices

Appendix 1: Ethics Approval

Our reference 0000022530

23 October 2017

Professor Noel Lindsay
Entrepreneurship, Commercialisation and Innovation Centre

Dear Professor Lindsay

ETHICS APPROVAL No: H-2017-194



RESEARCH SERVICES OFFICE OF RESEARCH ETHICS, COMPLIANCE AND INTEGRITY THE UNIVERSITY OF ADELAIDE

LEVEL 4, RUNDLE MALL PLAZA 50 RUNDLE MALL ADELAIDE SA 5000 AUSTRALIA

TELEPHONE +61 8 8313 5137 FACSIMILE +61 8 8313 3700 EMAIL hrec@adelaide.edu.au

CRICOS Provider Number 00123M

PROJECT TITLE: Coming to a screen near you: investigating the entrepreneurial ecosystem, entrepreneurial failure and resilience of film producers in producing films

The ethics application for the above project has been reviewed by the Low Risk Human Research Ethics Review Group (Faculty of Arts and Faculty of the Professions) and is deemed to meet the requirements of the National Statement on Ethical Conduct in Human Research (2007) involving no more than low risk for research participants.

You are authorised to commence your research on:

23/10/2017 The ethics expiry date for this project is: 31/10/2020

NAMED INVESTIGATORS:

Chief Investigator: Professor Noel Lindsay

Student - Postgraduate Masters Mr Rajeev Kamineni by Research:

Associate Investigator: Dr Wendy Lindsay

CONDITIONS OF APPROVAL: The revised application dated 18.10.2017 and documents dated 23.10.2017 have been approved.

Ethics approval is granted for three years and is subject to satisfactory annual reporting. The form titled Annual Report on Project Status is to be used when reporting annual progress and project completion and can be downloaded at <http://www.adelaide.edu.au/research-services/oreci/human/reporting/>. Prior to expiry, ethics approval may be extended for a further period.

Participants in the study are to be given a copy of the information sheet and the signed consent form to retain. It is also a condition of approval that you immediately report anything which might warrant review of ethical approval including:

- serious or unexpected adverse effects on participants,
- previously unforeseen events which might affect continued ethical
- acceptability of the project, proposed changes to the protocol or project
- investigators; and the project is discontinued before the expected date of completion.

Yours sincerely,

Associate Professor Joanna Howe Convenor

Dr John Tibby
Convenor

The University of Adelaide

Appendix 2

Entrepreneurial Motivation, Failure and Resilience of Movie Producers in Producing Movies-- Case Study Protocol

1. Record—All the 27 respondents were interviewed once. 20 of them were interviewed twice and 12 of them were interviewed more than thrice. Barring 3, everyone else agreed to be recorded, therefore 24 audio recordings were included for analysis. Protocol alterations were noted when there was no audio recording, when there was a second interview or when there was more than three interviews.
2. Background a) detailed literature review was conducted and included in the literature review sections of this thesis, this review encompassed entrepreneurial failure, entrepreneurial motivation and resilience. Interviewees were clearly informed that the topic of this thesis/research was to study their motivation, failure and resilience during the course of producing movies. A total of eight research questions were proposed and the logical link was established between the interviewees and the research questions.
3. Multiple case studies, in this instance, 27 case studies were included in the research design. Object of the study is the movie producer.
4. Data Collection: Data was collected from interviews, observations and analysis of published material of movie producers. There is a comprehensive data management plan that is included as the official documents as part of this thesis submission. This plan clearly specifies where the data will be stored and who will have access to the data.
5. Analysis took place simultaneously and immediately after each interviewee session was concluded. Failure, motivation and resilience aspects of the data were analysed throughout the interaction thus constantly maintaining a link to the research questions. Passion and identity came out as alternative explanations during the course of such interactions.
6. Internal validity was established by showing the content of the interviews and its analysis to the interviewees and securing their consent to the assumptions, results emanating from this analysis. External validity was established by the in-depth literature research conducted in the psychology, organisational theory and entrepreneurship fields that allowed the development of the conceptual framework.
7. Detailed set of limitations are included in the thesis and also specific papers in the thesis.
8. Initially, the plan was to get a formal letter from the President of Film Chamber of Commerce addressed to the producers asking them to cooperate for the research, It was felt that there might be a conflict of interest if this was done because of the producers feeling coerced by a authority figure. Therefore though members of the chamber were contacted they were directly contacted by the researcher and they accepted or declined on their own without any outside influence.
9. Schedule: one round of interviews typically lasted a month and subsequent interviews lasted a fortnight. In every instance at least half a day (around 4 hours) was spent with the interviewees and in some cases it was even one full day per interviewee. In the case of one interviewee, multiple interviews were conducted over a course of 5 years. Apart from that one variation, the entire process of multiple interviews was completed in 60 days.

Bibliography

- Abdullah, F., Hamali, J., Deen, A. R., Saban, G., & Abdurahman, A. Z. A. 2009. Developing a framework of success of Bumiputera entrepreneurs. *Journal of Enterprising Communities: People and Places in the Global Economy*, 3(1), 8-24.
- Alstete, J. W. (2008). Aspects of entrepreneurial success. *Journal of Small Business and Enterprise Development*, 15(3), 584-594.
- Ahmad, N.S., & Seet, P. S. 2009. Dissecting behaviours associated with business failure: A qualitative study of SME owners in Malaysia and Australia. *Asian Social Science*, 5 (9): 98-104.
- Bruno, A. V., Mcquarrie, E. F., & Torgrimson, C. G. 1992. The evolution of new technology ventures over 20 years: Patterns of failure, merger and survival. *Journal of Business Venturing*, 7 (1): 291-302.
- Bryman, A. 2012. *Social Research Methods, 4th edition*, Oxford University Press, New York, NY.
- Cardon, M. S., Stevens, C. E., & Potter, D. R. 2011. Misfortunes or mistakes? Cultural sensemaking of entrepreneurial failure. *Journal of Business Venturing*, 26(1), 79-92.
- Carsrud A, Brannback M, Elfving J, Brandt K. 2009. Motivation: The entrepreneurial mind and behaviour. In *Understanding the Entrepreneurial Mind*, Springer, New York: NY: 141-165.
- Carsrud A, Brannback M. 2011. Entrepreneurial motivations: What do we still need to know? *Journal of Small Business Management* 49(1): 9-26.
- Coelho, P. R. P., & McClure, J. E. 2005. Learning from failure. *Mid-American Journal of Business*, 20 (1): 13-20.
- Cope, J. 2005. Toward a dynamic learning perspective of entrepreneurship. *Entrepreneurship Theory and Practice*, 29 (4): 373-397.
- Cope, J. 2011. Entrepreneurial learning from failure: An interpretive phenomenological analysis. *Journal of Business Venturing*, 26 (6): 604-623.
- Denzin, N. K. 1994. The Art and politics of interpretation. In NK Denzin and YS Lincoln (eds), *Handbook of Qualitative Research*, Sage, Thousand Oaks, CA, 500-515.

- Elfving J. 2008. *Contextualizing Entrepreneurial Intentions*, Åbo Akademi Press, Åbo.
- Ellis, C., Adams, T. E., Bochner, A. P. 2011. Autoethnography: An overview. *Historical Social Research*, 36, 273-290.
- Espinoza-Benavides, J. & Diaz, D. 2019. The entrepreneurial profile after failure. *International Journal of Entrepreneurial Behavior and Research*, Volume ahead of print.
- Gabrium, J. F., Holstein, J. A. 1998. Narrative practice and the coherence of personal stories. *Sociological Quarterly*, 39, 163-187.
- Gergen, M. M. & Gergen, K. J. 2000. 'Qualitative Inquiry: Tension and Transformation', in Denzin, N. K. and Lincoln, Y. S. (Eds.), *Handbook of Qualitative Research*, London: Sage, 2nd edition, pp. 1025 -1046.
- Glaser, B.G., & Strauss, A.L. 1967. *The Discovery of Grounded Theory: Strategies for Qualitative Research*. Chicago, IL: Aldine.
- Goodson, I. 2001. The story of life history: Origins of the life history method in sociology. *Identity: An International Journal of Theory and Research*, 1, 129-142.
- Hannafey, F. T. 2003. Entrepreneurship and ethics: A literature review. *Journal of Business Ethics*, 46(2), 99-110.
- Hessels, J., Grilo, I., Thurik, R., & Van der Zwan, P. 2011. Entrepreneurial exit and entrepreneurial engagement. *Journal of Evolutionary Economics*, 21(3), 447–471.
- Hirschmann, E. C. 1986. Humanistic inquiry in marketing research: Philosophy, method and criteria. *Journal of Marketing Research*, 23 (3), 237-249.
- Hogarty, D. B. 1993. Beating the odds: Avoid these mistakes at all costs. *Management Review*, 82 (2): 16-21.
- Holtz-Eakin, D. 2000. Public policy toward entrepreneurship. *Small Business Economics*, 15(4), 283-291.
- Khelil, N. 2016. The many faces of entrepreneurial failure: insights from an empirical taxonomy. *Journal of Business Venturing*, 31(1), 72-94.
- Liu, Y., Li, Y., Hao, X., & Zhang, Y. 2019. Narcissism and learning from entrepreneurial failure. *Journal of Business Venturing*, 34(3), 496-512.

- Lincoln, Y. S. & Guba, E. 1985. *Naturalistic Inquiry*, CA: Sage.
- Lincoln, Y., Lanford, M. 2019. Life history's second life. *Qualitative Inquiry*, 25(5), 464-470.
- Lussier, R. N., & Halabi, C. E. 2010. A three-country comparison of the business success versus failure prediction model. *Journal of Small Business Management*, 48 (3), 360-377.
- McGrath, R. G. 1999. Falling forward: Real options reasoning and entrepreneurial failure. *The Academy of Management Review*, 24 (1), 13-30.
- Minniti, M., & Bygrave, W. 2001. A dynamic model of entrepreneurial learning. *Entrepreneurship Theory and Practice*, 25 (3), 5-16.
- Motion Picture Association of America. 2017. *Theme (A comprehensive analysis and survey of the theatrical and home entertainment market environment) Report*. Washington DC, USA: MPAA.
- Neuman, W. L. 2004. *Basics of social research: qualitative and quantitative approaches*. Allyn and Bacon, Boston, MA.
- Olaison, L., and Sorensen, B. M. 2014. The Subject of Entrepreneurship: failure, Fiasco, Fraud. *International Journal of Entrepreneurial Behavior & Research*, 20 (2), 193–211.
- Politis, D., & Gabrielsson, J. 2009. Entrepreneurs' attitudes towards failure: An experiential learning approach. *International Journal of Entrepreneurial Behaviour and Research*, 15 (4), 364-383.
- Richie, B. E. 2001. Challenges incarcerated women face as they return to their communities: findings from life history interviews. *Crime and Delinquency*, 47(3), 368-389.
- Riessman, C. K. 2008. *Narrative methods for the human sciences*. Thousand Oaks, CA: Sage.
- Sauser, J. W. I. 1987. Intrapreneurial success: Lessons from entrepreneurial failures. *SAM Advanced Management Journal*, 52(3), 32-35.
- Schacht, Richard. 1984. Nietzsche on Philosophy, Interpretation and Truth. *Noûs* 18 (1), 75-85.
- Schumpeter, J. A. 1934. *The Theory of Economic Development*, Cambridge, MA: Harvard University Press.

- Shane, S. 2003. *A General Theory of Entrepreneurship: The Individual-Opportunity Nexus*. Edward Elgar, Northampton: MA.
- Shane S, Locke EA, Collins CJ. 2003. Entrepreneurial motivation. *Human Resource Management Review* 13(2): 257-279.
- Shepherd, D. A. 2003. Learning from business failure: Propositions of grief recovery for the self-employed. *The Academy of Management Review*, 28(2), 318-328.
- Shepherd, D. A. 2004. Educating entrepreneurship students about emotion and learning from failure. *Academy of Management Learning and Education*, 3(3), 274-287.
- Shepherd, D. A., Wiklund, J., & Haynie, J. M. 2009. Moving forward: Balancing the financial and emotional costs of business failure. *Journal of Business Venturing*, 24 (1): 134-148.
- Singh, S., Corner, P., & Pavlovich, K. 2007. Coping with entrepreneurial failure. *Journal of Management & Organization*, 13 (4): 331-344.
- Smith, R., & McElwee, G. 2011. After the fall: Developing a conceptual script based model of shame in narratives of entrepreneurs in crisis. *International Journal of Sociology and Social Policy*, 31 (1/2): 91-109.
- Sokoloff, N. J., Dupont, I. 2005. Domestic violence at the intersections of race, class, and gender: Challenges and contributions to understanding violence against marginalized women in diverse communities. *Violence against Women*, 11(1), 38-64.
- Sparviero S. 2015. Hollywood creative accounting: The success rate of major motion pictures. *Media Industries Journal* 2(1): 19-36.
- Strauss, A., & Corbin, J. 1994. Grounded theory methodology. *Handbook of Qualitative Research*, 17, 273-285.
- Tierney, W. G. 2010. Globalization and life history research: Fragments of a life foretold. *International Journal of Qualitative Studies in Education*, 23, 129-146.
- Ucbasaran, D., Shepherd, D.A., Lockett, A. and Lyon, S.J. 2013. Life after business failure: the process and consequences of business failure for entrepreneurs. *Journal of Management*, 39 (1), 163-202.

Van Maanen, J. 2011. Ethnography as work: Some rules of engagement. *Journal of Management Studies*, 48 (1): 218-234.

Venkataraman S. 1997. The distinctive domain of entrepreneurship research: an editor's perspective. In *Advances in Entrepreneurship, Firm Emergence and Growth*, Katz J, Brockhaus R (eds). JAI Press, Greenwich: CT; 119-138.

Yin, R. K. 2003. *Case Study Research, Design and Methods*, London: Sage, 3rd Edition.

Zacharakis, A. L., Meyer, G. D., & DeCastro, J. 1999. Differing perceptions of new venture failure: A matched exploratory study of venture capitalists and entrepreneurs. *Journal of Small Business Management*, 37 (3): 1-14.