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**Summary of the doctoral dissertation titled
"Contemporary methods of managing a film project"**

Keywords: film, film market, project management, *Agile*, *Lean management*, *Scrum*

The world film industry, unlike the native film industry, has a long tradition in the implementation of independent film production based on projects, dating back to the 1920s. It should also be emphasized that the film market has always been characterized by the application of tasks in the form of projects for the implementation of which human teams were appointed, engaged for the needs of a single film.

Project management is therefore an immemorial feature of all film productions, and the role of a producer on the global film market is crucial. At the same time, the film - as a product with unique properties - is an example of a temporary project characterized by high complexity, multiple risks related to project implementation and interdisciplinary character. The current film market is a very dynamic, turbulent, remaining on the verge of chaos, and the films are characterized by high complexity in terms of both artistic content, technological requirements, as well as dissemination and promotion activities. The film industry is a dynamic sector, transforming from day to day. The reasons for changes taking place in the film market should be seen primarily in changes in film production technology, dissemination of new solutions in the area of distribution processes (growing importance of social networks, video on demand platforms), emergence and growing strength of new players on the market (Netflix, Amazon) and legislative changes. The "blend" of innovations introduced simultaneously on the market, both product innovations (new film formats, new production equipment, virtual reality), as well as process innovations (distribution) and production organization, lead to seeking guidance for best practices in film project management. All this aims to ask a question about the possibilities of using modern management methods, such as *Agile* project management methodologies.

At the same time, it is worth noting that although film production around the world is a high-volume film production industry, no significant changes in production management techniques have been observed since commercial film production began - especially on the Polish cinema market. The management tools and techniques used seem to be outdated compared to those used in parallel industries such as IT and construction. The current methods used to plan and monitor film production are taken from production management rather than project management. Film production, based on the skills of using intuition and creativity, which is the causative factor of the experience of film team members, should be

able to adapt the method of *Agile* planning and monitoring of production, and even heuristic methods that emphasize team action.

It seems that the *Agile* approach in project management can be used for film projects that almost always have a poorly defined scope, with unknown task dependencies and unknown availability of resources, and thus making it impossible to estimate the exact duration of tasks. The scope of each film is unique and there are no standard ways in which filmmakers can communicate with potential viewers and entities co-financing the project. And this *Agile* approach can also be useful in creative projects characterized by "indistinct" range and resources. The *Agile* Standard - originally for projects involving the delivery of software, assumes a quick adaptation of projects to changing conditions, therefore, it does not focus on detailed preparation of plans, but on communication and flexibility. Therefore, the question arises about the possibility of using *Agile* methodologies also in the creative industry; what is the film industry.

In the literature on the subject, there are many scientific treatises about issues related to project management methods, however, there are very few in relation to the management of the film project. Scientific research on the use of management methods in the practice of world cinematography is limited, while the research on the Polish market is completely missing. It should be noted that the above statements relate to traditional project management methodologies. With reference to the area of literature concerning contemporary methodologies of managing *Agile* project management methodologies or *Lean management* in a film project - virtually no publications of a scientific nature. At the same time, the literature on *Agile* project management methodologies offers an increasingly full understanding of *Agile* - both on the theoretical level and management practices in IT industry projects. This work aims to fill the research gap - the author of the work is looking for an answer to the question about the possibility of using *Agile* methodologies in the management of the film project.

The leading thesis of the paper is the statement that *Agile* methodologies are a form of strategic and financial activity of the organization, leading to the benefits of project management in the area of project integrity, project scope, time, costs, quality, human resources, communication, risk, procurement and stakeholders.

Because the literature on the subject of *Agile* methodology of making films is still very limited, and this doctoral dissertation is based to a large extent on the author's professional experience and the results of empirical research. In order to gather information serving to formulate the answers to the research problems posed, empirical research based on qualitative research methods was used for this dissertation, using research tools such as a questionnaire, free interview, ethnographic research conducted in selected film studios and in own work. The research presented in the study was therefore multifaceted.