DURBAN UNIVERSITY OF TECHNOLOGY
INYUVESI YASETHEKWINI YEZOBUCHWEPHESHE

Creative leadership and management in the KwaZulu-Natal film industry

Submitted in fulfilment of the requirements of the degree of Doctor of Philosophy in Business Administration in the Faculty of Management Sciences at the Durban University of Technology.

Robin Gengan

FEBRUARY 2022

APPROVED FOR FINAL SUBMISSION

28/02/2022

Supervisor: Dr Anilrai L. Sangham — Date

PhD (Public Administration)

ABSTRACT

The KwaZulu-Natal film industry's current growth and development is adding to the sustainable source of economic development and cultural identity in the province. The recent emergence of small production companies and independent producers has significantly contributed to these factors. This study explores the concept of creative leadership and management in the KwaZulu-Natal film industry in terms of a Creative Leadership mathematical equation and a Creative Leadership Competency Framework; the researcher postulated both approaches exclusively for this study. The Creative Leadership mathematical equation identifies seven key characteristics that distinguish a creative leader in the film industry from other forms of leadership. The Creative Leadership Competency Framework, in addition to this identification, explores the relationship between the four core dimensions (soft skills, innovation, film project management and iterative content generation) and the four key competencies (high-quality content, influential, entertainment and education) and their ultimate effect on creative leadership within the KwaZulu-Natal film industry. By conducting both qualitative and quantitative research, the study is approached according to the methodology of triangulation. The qualitative research approach explores the Creative Leadership mathematical equation, and the quantitative research approach explores the Creative Leadership Competency Framework. Both the equation and the framework set a theoretical and philosophical foundation for future investigation and further contribution to the body of knowledge of filmmaking in KwaZulu-Natal. The findings and recommendations summarise the equation and the Creative Leadership Competency framework postulated in the study with a further discussion on Spiritual Intelligence, aesthetics, ethics, cultural context and the Kwa-Zulu Natal film industry.

COPYRIGHT

STUDENT NAME: Robin Gengan
STUDENT NUMBER: 21958941

Declaration

I hereby declare that I am aware of and fully understand the university's policy on plagiarism. This serves to certify that the content presented in this thesis is my own work, except where indicated by appropriate and specific referencing. The work presented in this thesis has not been submitted in support of another degree or qualification to the Durban University of Technology or any other university or institute of higher learning.

Signature: ……
Robin Gengan

Date: February 2022

"Creativity is allowing you to make mistakes ...

Art is knowing which ones to keep"

Scott Adams ... BrainyQuote (2020)

ACKNOWLEDGEMENTS

This research is dedicated to my supervisor, Dr Anilrai I. Sangham, thanks so much for the excellent input, kind advice and humble support.

To Deepak Singh, Pregasen Naidoo, Dr Kevin Reddy, Sury Bisetty, Krish Singh, Eubulus Timothy, Seema Ramsewak, Dr Ngqabutho Bhebhe, Fezile Peko, Antoinette Monty, Carol Coetzee, Jackie Motsepe, Sanjeev Singh, Dr Janet van Eeden, Chloe Gengan, and to the late Gengan and Rose Ponnusami with sincere thanks and appreciation.

I am also grateful to the Durban University of Technology, the academic staff, the library, the administration staff and the finance staff for their kind assistance and support.

Last, but in no way least, the *Almighty* for His *creative inspiration* ...

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

LIST OF SCREENSHOTS

LIST OF EQUATIONS

ABBREVIATIONS AND SYMBOLS OF KEY TERMS

KZNFC:	KwaZulu-Natal Film Commission
NFVF:	National Film and Video Foundation
DFO:	Durban Film Office
CLCF:	Creative Leadership Competency Framework
COVID -19:	Corona Virus (2019)
GDP:	Gross Domestic Product
OTT:	Over-the-top digital platforms.
VOD:	Video-on-demand
SVOD:	Subscription Video-on-demand
TVOD:	Transactional Video-on-demand
AVOD:	Advert Video-on-demand
KZN:	KwaZulu-Natal
CLc:	Creative Leadership characteristic
CLPS:	Creative Leadership Perception Scorecard
CL:	Creative Leadership
V:	Vision
C:	Collaboration
A:	Adaptability
Ae:	Aesthetics
SI:	Spiritual Intelligence

Et:	Ethics
EI:	Emotional Intelligence
A:	Film Industry Context (alpha)
B:	Cultural Context (beta)
Σ:	Sum of (sigma)
a:	Film Industry Context amplitude
b:	Cultural Context amplitude
x:	Film Industry Context variables
y:	Cultural Context variables
m:	Number of characteristics in Film Industry Context
n:	Number of characteristics in Cultural Context

LIST OF APPENDICES

CHAPTER ONE

BACKGROUND TO THE STUDY

1.1 BACKGROUND TO THE RESEARCH AREA

The film industry is a creative sector that can transform a country into a tourist destination, attract foreign investments and provide cultural, social, and economic value to the country in which the films are created. The KwaZulu-Natal Film Commission (2015: 4) reports that the growth of the South African film industry, although an emerging market, is now competitive in international film landscapes. The film industry has a highly significant multiplier effect on other secondary industries such as tourism, transport, catering, and hospitality. It also includes the promotion of on-the-job training for students and low skilled technical film crew.

The film industry in South Africa is promoted, supported and developed by the National Film and Video Foundation (NFVF), an agency of the Department of Arts and Culture, and is governed by the National Film and Video Foundation Act 73 of 1997. The National Film and Video Foundation (2016) has found that the local film industry largely comprises small production companies and individual film producers. They have identified human capital development as a national film strategy within the industry's provincial sectors. This study, therefore, explores the unique characteristics found in the creative leadership of these small production companies and individual film producers in the province of KwaZulu-Natal. The findings of the study aim to formulate a mathematical equation that can assist in creative human capital development by assessing the characteristics of a creative leader. It further explores the relationship between the core dimensions and the key competencies and their effect on creative leadership. The findings aim to understand how the creative leader fits into the Creative Leadership Competency Framework devised exclusively for this study.

1.2 THE KWAZULU-NATAL FILM INDUSTRY

Fourie (1997: 3) credits the development of film technology into a mass medium to Thomas Edison, who invented the electric light and the kinetoscope. The kinetoscope

was box structure that ran a loop of celluloid film roll past an electric light source, controlled by a motor and shutter mechanism. Only one person at a time could view a moving image. The first projected film was shown in France on 28 December 1895 by the Lumiêre brothers. The film was entitled "Workers leaving the factory". The Lumiêre brothers invented a mechanical device called the Cinêmatographe that projected large-sized images onto a film screen.

Fourie (1997: 40) credits the development of the South African film industry to I.W Schlesinger whose company African Film Productions made forty-three high-quality local films between 1916 and 1922. South Africa's very first cinema theatre was built in Durban in 1909 by Electric Theatres Limited. KwaZulu-Natal is historically credited as the birthplace of the South African cinema theatre.

The KwaZulu-Natal local film industry currently balances both the economic and cultural imperatives in the province. It shows potential for job creation, social cohesion, and economic growth. The industry's growth through small production companies and individual producers is adding to the sustainable source of economic development and cultural identity for the province. The KwaZulu-Natal Film Commission (2020: 5) reported that the KwaZulu-Natal film industry contributed R340 million to the South African gross domestic product (GDP) in 2019. Projections, however, are expected to significantly decline in 2020 due to the global impact of the COVID-19 pandemic. The report also states that the province's film industry created 4558 local jobs in 2019.

Majola (2019) reported that KwaZulu-Natal produced films have achieved success both locally and globally. The journalist mentioned local productions, including *Keeping Up with the Kandasamys,* a comedy that broke national box office records*; Beyond the River,* the inspirational film about the Dusi Marathon; *Deep End* the Durban-themed surfing film, and the daily drama series, *Imbewu: The Seed*, that is broadcast on a local television channel, as successful projects that came out of the KwaZulu-Natal film industry. Other KwaZulu-Natal produced films that did well at the local box office are *3 days to go* and *Kings of Mulberry Street.*

KwaZulu-Natal Film Commission (2020: 18) reports that current technological advancements are dramatically changing the nature of the local film industry. This lowers the barriers to entry for small production companies and individual producers to enter the highly competitive local film market. The COVID-19 crisis has created an opportunity for online entertainment due to increased usage of the internet. There is a current demand for over-the-top (OTT) video streaming content and services. The online video on demand (VOD) sector is anticipated to play a significant future role in local and global filmed entertainment. Over-the-top digital platforms include subscription-based video-on-demand (SVOD) such as Netflix and Showmax, transactional-based video-on-demand (TVOD) such as Google Play and Amazon, and advert-based video-on-demand (AVOD) such as YouTube.

The province's film industry is promoted, supported and developed by the Durban Film Office (DFO), a division of the Department of Economic Development at the eThekwini Municipality and the KwaZulu-Natal Film Commission (KZNFC). Both, KwaZulu-Natal Film Commission (2019) and the Durban Film Office (2019) have indicated that their common goal is to establish the province as a dynamic, creative and innovative film centre that is internationally recognised. Their core mandate and strategies include creative leadership development.

As such, the research respondents were selected from the databases of these two institutions. Most of the members from their databases comprises small production companies and individual film producers allowing the study to primarily focus on these groups of emerging filmmakers. Small production companies and individual film producers have a significant impact on the sustainability and growth of the local film industry.

1.3 PROBLEM STATEMENT

The National Film and Video Foundation (2016: 7) reported that the creative industries extend to supporting sectors such as accountants and music producers. Most of the occupants in the creative industries are at the higher technical or managerial levels. The organisation has concluded that an understanding of this area will aid in the speedy

development of plans and strategies for critical creative leadership skills. In addressing this gap and based on his experience in the KwaZulu-Natal film industry, the researcher explores the following problem statement:

Exploring the impact of creative leadership and management on the film industry in KwaZulu-Natal.

The researcher thereby explores the common key characteristics that distinguish a creative leader in the film industry from other forms of leaderships

The researcher also identifies four core dimensions that are key to the four creative leadership competencies. The dimensions are soft skills, innovation, film project management and iterative content generation. The competencies are high-quality content, influential (social, political, cultural) entertainment and education. The study further explores the gaps and problems of these four core dimensions in relation to the key competencies and ultimately creative leadership.

1.4 AIM OF THE STUDY

The study aims to identify the characteristics that are common in creative leaders and managers in KwaZulu-Natal. Based on the findings, the researcher aims to further formulate a mathematical equation that will assess the creative leader in the local film industry. The study also aims to explore whether the four dimensions, as identified by the researcher, have a significant impact on the identified four key competencies and their relationship to creative leadership and management in the province. This relationship is tested within a Creative Leadership Competency Framework also developed by the researcher exclusively for the study. The framework aims to form a structured approach in addressing the creative leadership gaps in small production companies and individual film producers in KwaZulu-Natal.

1.5 OBJECTIVE OF THE STUDY

The general objectives are to explore creative leadership and management in the local film industry.

The following specific objectives are identified for the study:

1 To formulate a *mathematical equation* based on the identification of the common characteristics found in creative leaders and managers in the KwaZulu-Natal film industry.

2 To establish the relationship between the core dimensions and the key competencies and their effect on creative leadership in the KwaZulu-Natal film industry in terms of the *Creative Leadership Competency Framework.*

3 To identify the *current challenges* in the KwaZulu-Natal film industry.

By addressing the above objectives, the researcher aims to present an acceptable creative leadership framework and mathematical equation for the KwaZulu-Natal film industry that will both explain the current context of the industry and also be foundation for future academic research and investigations.

1.6 KEY RESEARCH QUESTIONS

The study addresses three fundamental research questions.

In formulating the mathematical equation, the following questions require investigation.

1 What are the common characteristics that distinguish a creative leader in the film industry from other types of leaders?

In presenting an acceptable creative leadership structural framework, the following question requires investigation.

2 What are the directional relationships between the key competencies and the core dimensions and their ultimate effect on creative leadership in the KwaZulu-Natal film industry?

In exploring the film industry, the following question requires investigation.

3 What are the current creative leadership challenges in the KwaZulu-Natal film industry?

1.7 RATIONALE FOR THE STUDY

The researcher observed that there are inadequate structured approaches to the field of creative leadership in the KwaZulu-Natal film industry

The formulation of an applicable mathematical equation to assess the creative leadership characteristics of local filmmakers will guide the local film industry in understanding and fast-tracking creative human capital development.

In addition, the development of a tested and proven structured Creative Leadership Competency Framework shall address the gaps of the creative core dimensions and key competencies in the local film industry. It will identify common creative leadership characteristics and traits and once tested, the framework can be used as a tool for decision making in human capital development, assessment of deliverables and competencies in relation to small film production companies, film industry profitability, iterative content generation and awareness of audience culture and preference.

The results and findings will also assist and advise government institutions such as the National Film and Video Foundation, KwaZulu-Natal Film Commission and the Durban Film Office on their future plans and strategies in developing and empowering the filmmaking sector in the province. This will further enhance the current growth of the South African film industry.

1.8 STUDY OUTLINE

CHAPTER 1 BACKGROUND TO THE STUDY

This chapter presents the introduction to the study. It includes the background to the study, the current overview of the film industry in KwaZulu-Natal, problem statement, aims and objectives of the study, key research questions, and the rationale for the study.

CHAPTER 2 A CONCEPTUAL FRAMEWORK

This chapter details the literature review and explains the theoretical context of the study. It covers the key terms, variables, concepts and existing theories on the conceptual framework, the Creative Leadership Competency Framework. It further covers the theoretical approach of Mainemelis and Epitropaki's (2013: 198), extreme leadership theory, that forms the foundation of the study's modified equation on creative leadership characteristics. The chapter includes discussions on the theoretical and psychological approaches of innovation and creative thinking.

CHAPTER 3 RESEARCH METHODOLOGY

This chapter presents the triangulation research methodology approach applied by the researcher. It includes a discussion on the epistemology in film. It outlines the structured qualitative and qualitative research designs formulated during the current COVID-19 pandemic. It further discusses the data collection challenges experienced during the study. The chapter includes discussions on the sampling methods used, the measuring instruments selected, theoretical discussions, reliability and validity, ethical considerations, the statistical results of the pre-testing and the importance of research debriefings.

CHAPTER 4 QUALITATIVE ANALYSIS AND INTERPRETATION

This chapter presents the results and interpretations of the qualitative data collected during the online video interviews. Data are analysed within the four main themes: creative leadership, film industry context, cultural context and the relevant application of the modified mathematical equation on creative leadership characteristics.

CHAPTER 5 QUANTITATIVE ANALYSIS AND INTERPRETATION

This chapter presents the results and interpretations of the quantitative data collected during the online research survey. Data are analysed within the Creative Leadership Competency Framework.

CHAPTER 6 CONCLUSION TO THE STUDY

This chapter constitutes further discussions on Spiritual Intelligence, aesthetics, ethics, cultural context and the Kwa-Zulu Natal film industry. It highlights the limitations and provides avenues for future research on the modified equation and the creative leadership competency framework postulated in this study. It ends with an outline of the study's unique contribution to knowledge.

CHAPTER TWO

A CONCEPTUAL FRAMEWORK

Preamble: *The literature review extensively and intensively addresses the underlying theories and the conceptual literature relevant to the Creative Leadership Competency Framework devised by the Researcher. The gaps and the variables in the previous literature that necessitated the current study are clearly and convincingly articulated. Further literature review necessitated by the study findings is discussed in the Conclusion of the Study.*

2.1 LEADERSHIP AND MANAGEMENT

Connolly, James and Fertig (2019: 504) contend that management involves carrying the responsibility for the proper functioning of a system in an institution. In contrast, they view leadership as the act of influencing people to achieve goals. These authors consider influence and leadership as interactional. By influencing and leading people, the leader is also influenced and changed in some way. Pretorius, Steyn and Bond-Barnard (2018: 164) agree that leadership is the practice of influencing others. They view leadership as the process of enabling individual and collective efforts to accomplish a shared objective. These authors argue that although there are fundamental differences between the two concepts, they are similar and overlap with regards to influencing people and people relationship. Wajdi (2017: 75) further supports the view that although leadership and management are two distinct functions, the concepts share similar duties that consist of people relationship and influencing people to achieve shared goals. Empirical research does not support the stereotyping of managers and leaders into the two extreme roles in terms of status and function. Marques (2013: 163) considers soft skills to be an intrinsic component of successful creative leadership**.** The author includes qualities such as motivation, social skills, self-awareness, empathy and self-regulation. These skills are a combination of interpersonal and social skills. Soft skills include influencing people, people's relationship and creativity. The researcher observes that leaders and managers in the film industry share the common soft skills discussed in this study. Therefore, in this study, the terms "leadership" and "management" are used interchangeably.

2.2 CREATIVE LEADERSHIP THEORIES

Many of the research work on creative leadership employs the three level-of-analysis approach as confirmed by Guo, Gonzales and Dilley (2016: 129). These levels are intra-personal, inter-personal and organisational. Intra-personal level concerns individual thoughts, feelings, knowledge, abilities and attention. The related themes at this level are creative problem solving, creative disposition and knowledge. Thoughts, feelings and knowledge merge during the conversation at the inter-personal level. The related themes at this level are creative climate, leader-member exchange and empowerment. Interactions move from relative autonomy to relative leadership control at the organisational level.

Randel and Jaussi (2019: 289) mention that currently, limited studies on creative leadership focus mainly on the mediated mechanisms through which leadership influences creativity. These mechanisms include motivational, affective, cognitive, identification-based and social-relational. They, however, note the need for more research on contextual factors that leads to more effective leadership. They propose that contextual factors can either facilitate or impede individual creative leadership development. Organisational systems can be proactively designed to promote creative leadership and the attainment of strategic goals relating to creativity and innovation by better understanding the contextual factors that promote creative leadership.

Khalili (2017: 1119) notes that current discussions and debates on creative leadership focus on the relationship between leadership theories and individual creativity and innovative behaviour. The author indicates that such theories explore creativity and innovative behaviour at the individual level. These theories include “transformational, change oriented, innovation champion, leader-member exchange and authentic”. By developing and intellectually motivating followers towards the desired objective, the transformational leader stimulates creativity and innovation. Change-oriented theory analyses the contingent elements of effective leadership that stimulate behaviours in organisational climate control, change management, risk-taking and innovation.

Innovation champions are highly innovative informal leaders that inspire people with their vision. Authentic leaders are known to practice moral self-awareness and ethical perspectives to promote a positive psychological and creative climate to stimulate ideas. Leader-member exchange concentrates on the dyadic reciprocal relationship between leaders and followers. A continual social exchange occurs between them that is fundamental to innovative behaviour as observed by Khalili (2017: 1119).

Connective leadership is another relationship theory examined by Dugan (2017: 1). The concern for social justice such as environmental care, equity, peace initiatives and humanisation of workers is of primary focus in this theory. It is grounded on behavioural approaches and addresses issues of inclusion and commodification of disadvantaged people. The connective leadership model is based on three principles; insights on how to achieve creative goals, expansion on the range of achieving creative styles and the learning through creative socialisation. Balser (2014: 1065) mentions that the traditional hierarchical approach to leadership is shifting towards flexibility and collaboration. The author considers connective leadership to be a new relationship paradigm with a greater need for leadership soft skills that promote teamwork, innovation and social justice.

Sohmen (2015: 8) includes "organic, contemporary and ethical theories" to the current list of creative leadership studies. Organic leadership focuses on the interaction among team members. A leader motivates, empowers and mentors team members to cultivate their own creative leadership skills. This is also regarded as a relationship theory as it strengthens the working relationship and stimulates individual collaboration. Contemporary leadership follows a democratic approach. Creative leaders in this category influence and persuade the team towards non-traditional innovative outcomes. Ethical leadership is similar to "authentic" leadership. Leaders inspire respect by modelling integrity that positively influences creative team members. This value-based creative leadership style is contagious and further promotes internal organisational culture, according to Sohmen (2015: 8).

Mainemelis, Kark and Epitropaki (2015: 3) offer three distinct collaborate context of creative leadership. The authors point out that creative leadership differs from other forms of leadership in three ways: it induces structure; it is immune to power influence and it manages conflict between creativity and organisation. They propose that creative leadership refers to leading others towards the achievement of creative outcome and it comprises three "alternative manifestations: *facilitating* employee creativity; *directing* the materialization of the leader's creative vision and *integrating* heterogeneous creative contributions".

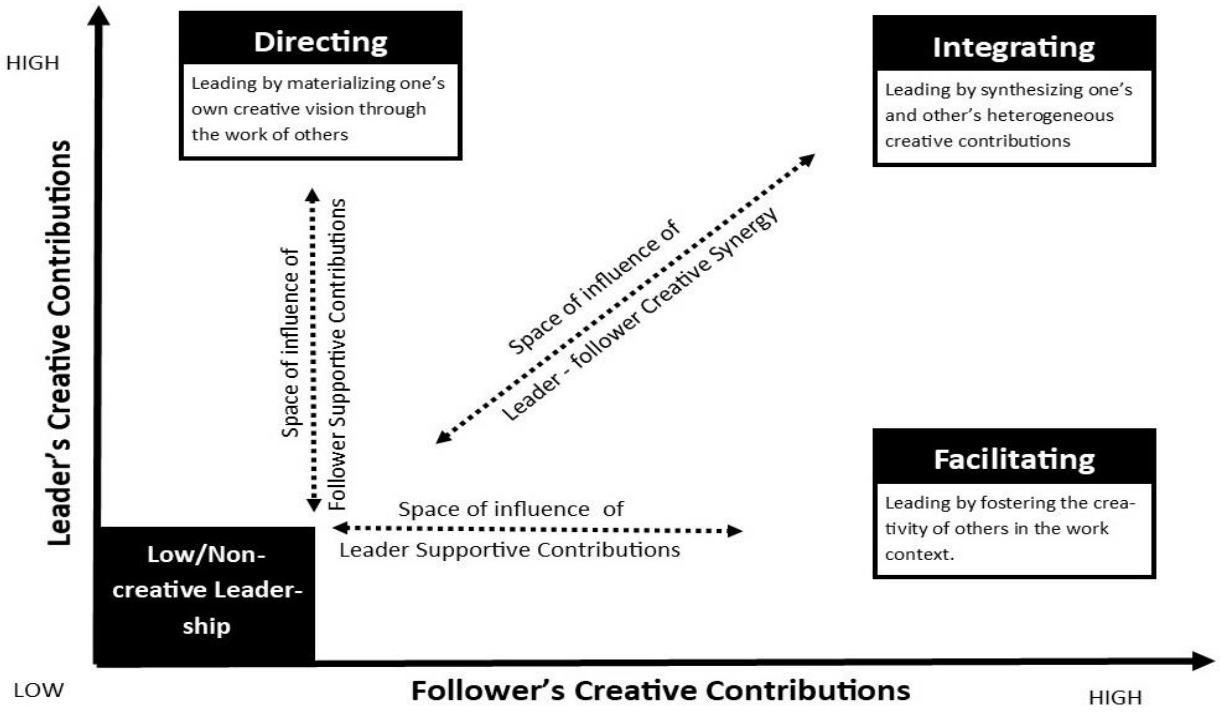


Figure 2. 1 A multi-context framework of creative leadership (Mainemelis, Kark and Epitropaki 2015: 113)

Figure 2.1 is the multi-context framework that, according to Mainemelis, Kark and Epitropaki (2015: 3), theoretically conceptualises creative leadership. Facilitating focuses on the leader's role in fostering the creativity of others in the organisational context. The authors explain that facilitating focuses on the creative contribution of followers which are the main generators of ideas. Leaders simply offer contributions that could be creative. Directing regards the creative leader as the primary source of

creative thinking and behaviour. Directing focuses mainly on the leader's creative vision with the follower simply executing the leader's vision. Integrating focuses on the leader's role in synthesising their creative ideas with diverse heterogeneous creative ideas and contributions of other professionals in the work context. Integrating therefore focuses on the blending between the contributions from the leader and follower. This multi-contextualisation is most applicable in creative leadership in the film industry and is included in the Creative Leadership Competency Framework, (Gengan 2020b) in 2.3.

2.2.1 The collaborative leadership approach

Mainemelis, Kark and Epitropaki (2015: 7) describe the creative leader as "a leader who synthesizes his or her own creative work with the heterogeneous creative contributions of other professionals". It is simply leading others towards a common creative outcome within a collaborative context. Numerous authors have examined the collaborative approach to creative leadership. Bishop *et al.* (2017: 65) examine play-building in fostering collaborative creative leadership. Members are empowered to creatively participate in leading the group rather than relying on an individual leader. It involves a form of theatre that creates and performs scripts to explore issues of individual and social changes. Hsieh and Liou (2018: 85) found that employees' attitude towards their leaders facilitates organisational acceptance and individual performance. They maintain that collaboration takes place between individuals and organisations that emphasises intra- and inter-organisational leadership. Lawrence (2017: 91) lists the characteristics of collaborative leadership as shared a vision and values, interdependence and shared responsibilities, mutual respect, empathy and vulnerability, ambiguity, communication through dialogue and synergy. In their study on political leaders, Müller and Van Esch (2019: 18) confirmed a corroboration of the relationship between cognitive proximity and successful collaborative leadership. According to the authors, cognitive proximity refers to the shared beliefs among the leaders. Their study revealed a direct relationship between shared beliefs and collaboration. People tend to be more creative and innovative within an environment of shared beliefs and contexts. Wang and Hong (2018: 950) observe in their study on

self-regulated learning, within a nonlinear environment such as online learning, that group motivational belief and collective task value is directly related to collaborative performance and behaviours. This further confirms that collective beliefs influence collaborative behaviour that further has a positive effect on film creativity.

2.3 THE CREATIVE LEADERSHIP COMPETENCY FRAMEWORK (CLCF)

Littlejohn and Foss (2005: 22) consider observation to be an important stage in theory concept construction. According to the authors, the scholar searches for answers to the research questions by observing the phenomenon under study and classifying the answers into sets of perceived patterns to determine the concept. The observation of the many variables in human interaction and perceived patterns, therefore, results in the formulation of a relational concept. As such, the relational framework, shown in Figure 2.2, is conceptualised and developed by the Researcher from personal experience and observation in the film industry in KwaZulu-Natal. The framework, therefore, forms the structural conceptual basis of this study.

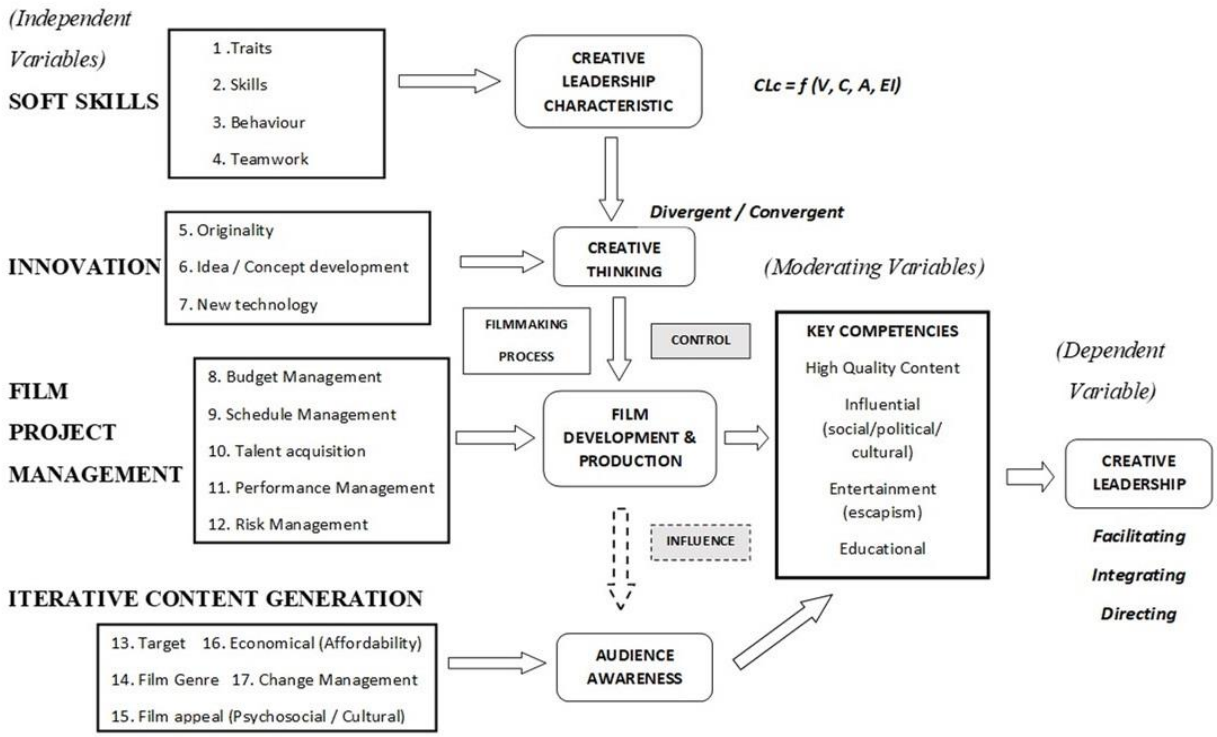


Figure 2. 2 Creative Leadership Competency Framework (Gengan 2020b)

This study explores creative leadership and management in the Kwazulu-Natal film industry in terms of the *four core dimensions* and their relationship to the four key competencies as per the Creative Leadership Competency Framework (Gengan 2020b). The four core dimensions are identified as the independent variables in the study. They include soft skills, innovation, film project management and iterative content generation. The researcher further identifies traits, skills, behaviour and teamwork as the soft skills that project creative leadership characteristics. Originality (uniqueness), concept development and new technology are identified as the innovation dimension that impacts the film industry. Budget management, schedule management, talent acquisition, performance management and risk management are identified as the film project management dimension and involves the filmmaking process. The Iterative content generation variables of the study include target audience, film genre, film appeal (psycho-social and cultural), economical (affordability) and change adaptability. This dimension is crucial for audience influence and awareness.

The researcher observes that film project management involves the filmmaking process in which the creative leader's authoritative control is mainly applied through the leader's position in the film organisation. Another observation is that creative leadership and the film project management influences audience awareness through film iterative content generation.

The four key competencies are the deliverables or outputs of the core dimensions. The researcher has identified high-quality content, influence, entertainment and education as the four most important competencies in the local film industry. In this study, the four key competencies are identified as the moderating variables and the concept, creative leadership is identified as the dependent variable.

2.3.1 Soft skills

O'Keefe, Peach and Messervey (2019: 27) found that people easily identify with ethical leaders to establish positive self-concept. Based on social identity theory, they

established that employees are most likely to identify with an organisation that is led by an ethical leader. Creative leaders influence their teams by their behavioural traits as noted by Khalili (2017: 1118). The author explains that creative individuals often experience feelings of fear and anxiety when generating and implementing new ideas. Support and leadership behaviour in this context can play a positive role in nurturing individual innovative behaviour. Cook, Zill and Meyer (2019: 7) found that observable verbal and nonverbal leadership behaviour impacts a team's performance. The film industry depends heavily on teamwork and expert collaboration to meet the demands of a dynamic creative environment. Effective team decisions and team leadership therefore further maximises team effectiveness outcomes that are positively connected to the organisation's competencies as confirmed by Bell, Brown and Weis (2018: 461). DiPaola, Gabora and McCaig (2018) observe that humans derive pleasure from the act of creating. They suggest that creativity originates with a "gap" or a sense of incompleteness. They add that creative activity can have an intrinsically rewarding therapeutic effect on the creator and team members. In film, creative individuals generate creative outcomes from interaction and collaboration with other creative individuals and teams. Collaborative art therapy, therefore, enhances self-understanding and teamwork in film projects. Li, Li and Chen (2018: 187) advise leaders to nurture the intrinsic motivation of individual team members to promote creativity. They suggest that leaders provide development feedback, issue complex tasks to nurture creative challenge and empower subordinates for creativity. Their research found that intrinsic motivation boosts creativity by elevating cognitive flexibility. In film, creative individuals generate creative outcomes from interaction and collaboration with other creative individuals and teams. The views of the authors above hypothesize that soft skills as identified in the Creative Leadership Competency Framework, Gengan (2020b) can nurture a creative leader's characteristic in stimulating creative thinking.

2.3.1.1 Proposed creative leadership equation for the film industry

The most applicable creative leadership theories in the film industry are posited by Mainemelis and Epitropaki (2013: 198)**.** In a case study on the film, *The Godfather*

directed by Francis Ford Coppola, the authors attributed three leadership theories to the filmmaking context: Charismatic, complexity and creative deviance.

i Charismatic (Vision)

Murphy and Ensher (2008: 336) found the charismatic style of leadership to be the most effective in leading creative teams in television production. This leadership style links the leader's influence on creative team members to positive organisational outcomes such as self-motivation, team performance, individual satisfaction and personal effort. Most importantly, the authors pointed out that charismatic leaders have clear radical artistic *vision* and tend to make more calculated risky decisions which is much needed in a dynamic creative film industry. Watts, Steele and Mumford (2019: 244) express similar views**.** They add that leader visions tend to contribute to more positive and effective team member integration and better team performance under crisis. The formulation of a vision is based on cognitive structures needed for sense-making that analyses performance through self-reflection on past experiences. Articulating a vision is the most important function of a charismatic creative leader. Vision helps creative teams to make sense of complex situations. Banks *et al.* (2017: 521) conclude in their study that there is a direct relationship between better vision articulation and age. This only occurs at the higher levels of the organisation. The authors contend that the leader's vision articulation is subject to their own authenticity, experiences and moral growth. A charismatic leader attracts followers who believe in the creative vision of the leader.

ii Complexity (Adaptability)

By using the concept of complex adaptive systems (CAS) from natural science, Uhl-Bien, Marion and McKelvey (2007: 299) propose that leadership is a complex interplay of interactive dynamics. Complexity leadership theory focuses on strategies and behaviours that foster *adaptability* in a complex adaptive system (such as a film set) where different creative members (film crew, writers, directors, producers, actors) dynamically interact to produce a creative content (film) within emergent change

activities during film production. The authors also call this adaptive leadership where complex leadership occurs in adaptive challenges that require new creative learning, innovation and changed patterns of behaviours. Mendes *et al.* (2016: 303) agree that ideas are produced by the adaptive function mentioned in the theory. The adaptive function emerges from the interaction between the creative members and the complex adaptive system. Chase (2016: 33) added that complexity leadership depends on collaboration and problem solving to achieve adaptive outcomes. This author further notes that the complex adaptive system is most adaptive when in close proximity to chaos. Uhl-Bien and Arena (2017: 10) suggest that responses to complexity should be adaptive rather than ordered which is a top-down leadership approach. Adaptive response capitalises on the creative contributions of groups and networks. The complex adaptive system engages in networks and emergence rather than the top-down approach. Uhl-Bien and Arena (2018: 98) further added that new knowledge, innovation, information and learning creates transformation that leads to the adaptive process. The current challenge facing creative leaders is the positioning of people and organisations for adaptability in dynamic environments. Leadership for adaptability enables people and organisations to effectively cope with unexpected changes. It focuses on the leader's ability to adapt to complex challenges and shifting environmental needs. Complex leadership in the film industry is leadership for adaptability.

iii Creative Deviance (Collaboration)

Similar to complexity theory, creative deviance theory also acknowledges internal organisational tension as a parameter for creativity and learning as proposed by Mainemelis (2010: 559). Creative deviance theory emphasises that non-conformist behaviours such as violating superiors' (film executive) instructions and organisational (production company) policies result in innovation and a creative outcome (blockbuster film). New film ideas and concepts are often initially rejected because of the high risks attached to film projects. The same rejected ideas and concepts may ultimately result in a breakthrough creative outcome. Creative members may at times violate superiors' orders to continue working on new ideas or concepts that they strongly believe in. Film executives and production companies tend to tolerate such

creative deviance behaviours (especially from a celebrity director) in exchange for high creative film values. Lin, Mainemelis and Kark (2016: 537) suggest five leader responses between creative deviance and creative performance. They argue that forgiving and punishing influence creative deviance while rewarding, punishing and manipulating influence creative performance. Their study found that creative deviance stimulates higher creative performance of the follower when the creative behaviour is rewarded and supported by the leader. Their study on this type of leadership theory explains the connection between creativity and deviance in filmmaking. Sarpong *et al.* (2018: 582) observed that creative deviance is built on early sociological work on the direct breach of managerial edicts and violation of accepted social norms and individual creativity. The authors add that a creative employee responds to an idea or concept rejection by stopping work on the idea completely, delivering fewer ideas in the future, leaving the organisation completely or refusing to obey the order in deviance, thus challenging the established routines of the creative organisation. The researcher notes that in addition to the horizontal collaboration between the creative film members, creative deviance also provides for the vertical collaboration between creative film members and film executives. *Collaboration* plays a pivotal role in the filmmaking landscape where creative tensions and organisational conflicts are the norm.

Mainemelis and Epitropaki (2013: 198) collectively refer to charismatic, complexity and creative deviance theories within the filmmaking context as “extreme leadership”. Expanding on the theory of extreme leadership, the researcher includes a fourth characteristic, *Emotional Intelligence* to existing filmmaking paradigm of Mainemelis and Epitropaki (2013: 198).

iv Emotional Intelligence (soft skills)

Bello (2018: 1) describes emotional intelligence as an understanding of intra-personal and inter-personal emotions. Emotions are expressions of core feelings that include happiness, sadness, anger, fear and shame. The ability to perceive and interpret these feelings is a vital behavioural trait that applies to the soft skills of a creative leader. The creative leader’s soft skills focus on the emotional interaction and social dynamics

within the film industry. Effective creative leaders have shown to possess more controlled emotional intelligence and are more able to handle leadership behavioural traits in a high energy filmmaking context. Emotional intelligence improves the creative leader's self-awareness and self-management. Jogdand and Sharma (2019: 88) view the "entrepreneurialship of emotions" to be critical for future leadership practice. The authors present "emotional contagion [and] unintentional tendency" to mirror other people's emotions, but further argue that it does not sufficiently apply to group-based emotions. They suggest the social identity approach as an alternative. Mainemelis, Kark and Epitropaki (2015: 17) acknowledge that the leader's emotional intelligence enables the awakening of the team's creativity in "five complementary routes: identification, information gathering, idea generation, idea evaluation and modification and idea implementation". According to Carroll (2017: 32), emotional intelligence is a key measure of a creative leader's ability to perform exceptionally.

The above discussion shows that a creative leader in the film industry pursues a creative *vision* that although personal, cannot be achieved without the *collaboration* of the creative team. Extreme collaborative tensions in the filmmaking context stimulate *adaptability* that leads to positive organisational outcomes. Emotions are used to facilitate cognitive processes. The ability to integrate emotions through *emotional intelligence* is a vital attribute contribution to effective creative leadership.

From the literature discussion above, the researcher proposes the following new theoretical equation (Equation 1 below) for Creative Leadership characteristic (CLc) in the film industry. The equation is therefore aligned to the soft skills dimension in the study's Creative Leadership Competency Framework (Gengan 2020b).

Equations 1 Proposed creative leadership characteristics, Gengan (2020a)

$$\mathbf{CLc = } \boldsymbol{f} \mathbf{(V, C, A, EI)}$$

Where, *V = Vision*

C = Collaboration

A = Adaptability

EI = Emotional Intelligence

2.3.2 INNOVATION

2.3.2.1 The difference between innovation and creativity

The concept of innovation emerged from ancient Greece as revealed by Godin (2015: 47). The author notes that the concept initially had a political connotation as being subversive and revolutionary in introducing change to the established order. Over the centuries the concept shifted from the individual to the social when concerns started focusing on economic benefits. The writer further describes innovation as a beneficial change concept that adds value to science and arts. Both disciplines guide innovation and technology in the film industry. Mihret and Shumetie (2017: 226) point out that the concepts of innovation and creativity are different but closely related. They view innovation as turning creative ideas into use. In contrast, their simple definition of creativity is that it is the generation of a novel idea. They further define innovation as the "implementation of the idea for commercialisation".

Innovation passes through the product of creative thinking. Acar, Burnett and Cabra (2017: 133) consider creativity to have two core factors. The first factor is a "constellation of characteristics such as novelty, originality, infrequency, or unusualness". The second factor is "related to usefulness, value, utility, effectiveness, adaptability or appropriateness". These authors also view creativity as the generation of ideas and innovation as the implementation of the ideas. Their study further found that the characteristic "originality" or uniqueness was the strongest correlate between innovation and creativity. Eisele (2017: 473) indicates that innovation is enhanced by creating a stimulating idea sharing climate. This, the author believes, should lead to the creation of an innovative culture. The author adds that the creative climate and innovation within an organisation is increased by utilising creative leaders. Stojcic, Hashi and Orlic (2018: 566) consider creativity as a "seedbed" of innovation. These

authors also contend that creativity influences the commercialisation of innovation. They mentioned that creativity is the "principal driving wheel" supporting the "birth of new economic structures". They suggest that the contribution of creativity is found in the different stages of the innovation process and not only at the initial idea-generating phase. The role of creativity, they argue, is explored in the whole process of innovation development from idea generation to its implementation. Their study further outlines a distinction between creativity and innovation. They consider innovation as a "sequential process" within which creativity "enters as initial stage of intra-individual cognitive and inter-individual social efforts" that results in the generation of novel and useful ideas. McCarthy, Chen and McNamee (2018) describe novelty to include originality and uniqueness. Ideas are considered novel if they are unique to other currently available ideas. The authors also assert that the idea must be useful in that it must be appropriate to the problem, practically implemented and socially accepted. They further point out that creativity is an iterative process where ideas are constantly being refined and elaborated. Their study showed that there should be a trade-off between high novelty and high usefulness for an idea to have creative value. Xie and Paik (2019: 124) also treated innovation and creativity as two conceptually distinct constructs. They hypothesise that creativity is a production of ideas that are novel and useful. They further add that innovation comprises two processes. The first process is the generation of ideas and the second process is the selection and implementation of a useful idea. Innovation, according to these writers, is the "final performance outcome" of the creative process.

Carnabuci and DiÓSzegi (2015: 884) discovered that innovators cognitively focus on finding new ways to conceptualise and frame problems. Innovators are more inclined to approach problems from original and unique perspectives. They argue that creative thinker's repeated "cognitive re-framings" allow them to generate unique creative ideas and initiatives that facilitate the idea generation process within the innovation process. Creativity is therefore a cognitive practice.

2.3.2.2 Creativity: A cognitive approach

In the film context, creativity is the generation and mediation of original film ideas, imagination, concepts and stories**.** Bolton's (1972) foundational viewpoint of creativity describes the concept as "an original thought that breaks away from traditional modes of thought, sometimes to an extent of revising most fundamental ideas". In film, this may include a style of artistic expression and filmic narration, a theory or application in film technology or an original way of solving a filmmaking problem.

2.3.2.3 The creative mind

Bondebjerg (2017: 2) notes that film and media studies are now directly inspired by cognitive psychology and science. Wolf *et al.* (2018: 2) outline social interaction as the perception and interpretation of communicative signs that requires cognitive functions. Cognitive psychology is the study of the mind and brain and how people's thoughts and mental process respond to the social environment. Social interaction in film theory is a behavioural pattern that falls under sign theory which is called semiotics. The brain or mind is itself a system of signs. According to the authors, semiotic models are adaptable to cognitive behavioural and neuroscientific testing. They refer to Charles Sanders Peirce's theory of universal categories as the most influential semiotic framework for the study of cognitive processes. The authors suggest that this cognitive semiotic theory is best suited for neuroimaging studies in the scientific approach of film audience studies.

Bondebjerg (2017: 2) explains that before cognitive film theory was applied, film studies and theories were mostly influenced by structuralism. Fourie (2004: 328) defines structuralism as "an intellectual enterprise characterised by attention to the systems, relations and forms – the structures – that make meaning possible in any cultural activity or artefact". Structuralism in film theory accentuates how the film conveys meaning through codes and conventions. Film narration and semiotics are in its simplest form a juxtaposition of images and sound to create meaning.

There is a recent focus on the psychology of film perception and cognition. Carnabuci and DiÓSzegi (2015: 882) demonstrated that individual cognitive style is a key factor

that enhances creative performance. Film involves the production from the director and other creative people and the viewing from the audience. The system supporting film narration and viewer's perception is based on cognitive dimensions that include thoughts, perceptions, memories and emotions. Aertsen (2017: 108) applied cognitive film theory to show that "sympathy" is the main bond between a film viewer and the fictional screen character. Sympathy is the strongest emotional bond that explains the audience's emotional involvement in the film narrative. Watching a film is therefore a cognitive and emotional process and experience. Film scripts and shots are cognitive schemata used to structure mediated and real-life experiences. The relationship between the brain, the body and the social and cultural context is therefore fundamental in cognitive science and film studies as outlined by Bondebjerg (2017: 3).

2.3.2.4 Creative thinking: Convergent and divergent processes

Creative thinking inherently involves risk-taking and thinking "outside the box". An original creative thought or idea is the product of the creative thinker. A creative idea (such as a film concept) is converted into a creative product (such as a film shoot). Juxtaposing of shots creates a film scene. A combination of scenes creates a film. Schroeter *et al.* (2019: 1) define creative thinking as "an imaginative process that incorporates content-based knowledge to generate novel ideas" These authors emphasise that the creative person thinks both convergently and divergently. Convergent thinking process leads to conventional solutions in idea generation to a problem. It results in the best idea from a selective number of concepts. An accepted idea can be identified by means of logical inference from the available information. Divergent thinking process, on the other hand, generates multiple unique ideas to a problem as explained by Schroeter *et al.* (2019: 1). This thinking process best occurs where there are numerous possible ideas.

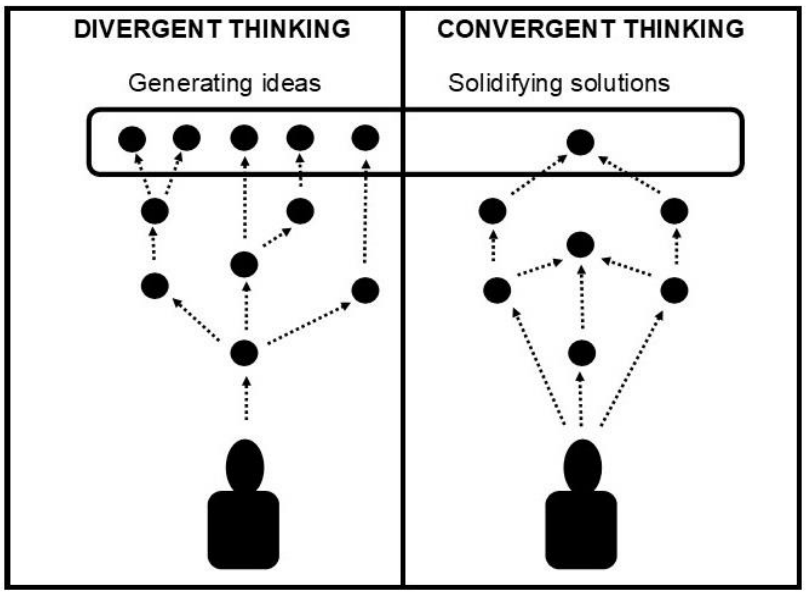


Figure 2. 3 Divergent and convergent thinking processes (Schroeter et al. 2019: 2)

Figure 2.3 depicts divergent (left) and convergent (right) thinking processes. Many new ideas (black circles) are generated through divergent thinking, resulting in multiple creative solutions. Alternatively, a single best idea is generated after considering many perspectives through convergent thinking.

Divergent thinking connects disparate concepts in unique ways and is considered fundamental in creative film idea generation. This is regarded as an essential component of creativity. Brainstorming, for example, is a creative process wherein divergent thinking is mostly exercised**.** Zhou *et al.* (2018: 269) found that the right prefrontal cortex of the brain "acted critically in retrieving divergent semantic information when generating creative stories". These authors contend that the selection of information is a crucial process in creative activities. Kenett *et al.* (2018: 88) also found positive correlations between divergent thinking and the pre-frontal cortex area of the brain. They found that the brain processes intelligence and creativity differently. Their study suggests that there is no significant relationship between intelligence and divergent thinking. Their finding on this relationship is contradictory as Hasan (2017: 579) concludes in another independent study on students that verbal and non-verbal

creativity through divergent thinking has a positive relationship with intelligence. This author argues that intelligence as measured by standard intelligence tests (IQ) includes cognitive ability such as creativity that is measured by means of tests for divergent thinking. Shi *et al.* (2017: 2) considers intelligence as two constructs: a person's ability to use knowledge and a person's ability to employ mental operations to reason and solve problems. These authors contend that intelligence is "a necessary but not a sufficient condition of creativity" and divergent thinking. However, Zhang, Zhang and Song (2015: 508) assert that individual idea generation, idea development and creativity include intelligence and divergent thinking. Both, they argue, have a significant positive effect on idea generation and idea development. Intelligence, the authors further explain, also reflects convergent thinking when the individual comprehends and solves problems. Creativity is a combination of both divergent and convergent thinking processes. Therefore, as indicated by Zhang, Zhang and Song (2015: 520), there exists a significant relationship between intelligence and creativity.

Ritter and Ferguson (2017: 2) define creativity as the generation of original ideas that are purposeful. In their study on how mood affects creative thought, they found that positive mood like listening to music influence creative fluency and originality that is associated with improvements in divergent thinking. Musical scores in film have a positive effect on mood creation and audience response. Ritter and Ferguson (2017: 5) list five indices of divergent thought: Idea fluency, creativity, originality, usefulness and cognitive flexibility. Idea fluency is the total number of ideas generated. Creativity, the authors contend, is the generation of ideas that are original. Originality refers to the idea's uncommonness or infrequency. It refers simply to how novel and unusual the ideas are. Usefulness refers to the idea's effectiveness and practicality. Cognitive flexibility is measured by the number of different cognitive idea categories and perspectives that can be switched from one category to another. The authors further contend that idea generation is a typical example of divergent thinking but is only one component of the creative cognition. They emphasise the need for convergent thinking which is the cognitive process of deriving the single best idea. This creative thinking process emphasises accuracy and logic and applies decision making strategies. Creative abilities tend to flourish best when there is a combination of

divergent and convergent thinking processes. Both these thinking processes are included in the innovation dimension of the study's Creative Leadership Competency Framework (Gengan 2020b).

2.3.2.5 Cognition as a barrier to creativity

Prager (2014: 29) argues that creative insights are limited by conceptual space and is constrained and structured by human experience, language, memory, education, habit and culture. Human minds create conceptual categories according to a "cognitive economy". It is limited by a range of cognitive principles that people use to perfect daily tasks with expediency and efficiency. This, the author explains, is detrimental to creativity. People correlate certain attributes according to their perceived world structures. The author notes that perceived world structures are cognitive shortcuts that help in immediate decision making and action, but they restrict the flexible arrangements of concepts into original and novel constellations. This counter-creative effects of cognition and perception results in "naïve theories" of reality and a barrier to creativity as explained by Prager (2014: 31)

2.3.2.6 The screen idea: creative building blocks of films

The above discussions summarise innovation as transforming *unique ideas* and concepts from creativity into actionable useful practices. The writers all agree that creativity includes both originality and effectiveness. Creativity is, therefore, a principal driver of film story innovation; a process that starts from a creative idea, which, in film is called the screen idea. In the film context, creativity is the generation and mediation of imaginative, original and unique screen ideas that are further developed into film concepts, narratives and stories.

In filmmaking, the screen idea is the creative building block of film concept development. Macdonald (2003: 27) pioneered the view that a screen idea could be any film thought from a one-line film concept to a full-length screenplay. The author suggests that the screen idea only exists as an imaginary concept. He further notes in his study that "originality" or uniqueness was the element in the screen idea most sought after by film executives and studio script readers. Bloore (2014: 33) considers

the screen idea to be the core creative idea that includes concepts, key themes and mood of the film. This author argues that a screen idea exists in the mind of all the creative collaborators, not just the writer. As such, it could be interpreted differently by the different collaborators in a film project. Different individuals, the author adds, may have different conceptions and interpretations of the same screen idea. The author suggests that this could be the reason for many script drafts and the replacement of writers in certain film projects.

Examples of screen ideas:

- An abandoned alien befriends an emotionally hurting boy, and with his help tries to phone home. (E.T 1982).
- A teenager accidentally travels back in time where he must save his parent's relationship so that he can continue to exist. (Back to the future 1985).
- A daring experiment goes wrong when a miniaturised test pilot is accidentally injected into the body of a nerdy clerk. (Innerspace 1987).

The above films address the common idea concept of family issues while transcending time and space. They reinforce the belief that family relationships and emotions are beyond the limited dimensions of time and space that are subject to the laws of physics and science. Cardwell (2015: 127) notes that the poetics of screen idea and screenwriting are socially grounded within a particular context and are influenced by the personal experience of people, culture and society.

2.3.2.7 Technology

The researcher observes that while screenwriters are innovators of screen ideas, film directors are innovators of film shots (composition of image and sound on screen) that require film technology. Film technology has contributed significantly to the film knowledge economy. Technology used in filmmaking includes computer software for special graphic effects and camera and sound equipment for audio and visual effects. Allen and Potts (2016: 1048) argue that enthusiastic people, rather than organisations, are the "precursors to new technology since they pool together contextual information

and ideas to overcome uncertainty in innovation". Skippington (2016: 68) further points out that technological changes have driven innovation in the knowledge economy. The knowledge economy, the author states, is distinguished by ideas, interactions and creativity. Developing the creative leader as an agent of technological innovation, therefore, leads to competent creative leadership in filmmaking and the film knowledge economy.

2.3.3 Film project management

Montes-Guerra *et al.* (2015: 64) found that project management highly impacts project performance. Successful project management is measured in terms of time, cost and quality. In this study, the researcher categorises cost as budget management and time as schedule management. Stephens (2018: 18) observes that planning and prioritising activities through systems are basically what time management involves. Film projects involve constant risks**.** Dobes (2016: 72) advises implementing a protective risk management plan during projects. Financial failure of a project, deaths and injuries during production, theft of expensive equipment and lost days of filming are some of the risks factors on a film project. Blackman *et al.* (2015: 92) establish that performance management should be used as a mechanism for monitoring and evaluating progress against expected goals to obtain high performance from employees. Creative leaders should assess their teams on a project by project basis so as to build a base of competent "work for hire" film employees. Joranli (2018: 196) considers talent acquisition, not to be just a tool for task specific competence demands, but to be related to organisational learning and performance. Schutte, Barkhuizen and van der Sluis (2015: 1) find talent management and innovation to be the competencies that are poorly applied in local industries. These authors maintain that innovative performance is supported by employees with high levels of creative potential. Acquiring and maintaining high levels of creative talent contributes to the sustaining of a competitive film industry.

2.3.4 Iterative content generation

Rubenstein *et al.* (2018: 101) recognise the dynamic nature of creativity as an "iterative process". The term "iterative" is borrowed from the information technology knowledge base and it basically means repeating something to make it better. Dush (2015: 176) indicates that content through structure and semantics should be adaptable. Content generation is the heartbeat of filmmaking. Without film content, there is no film industry. The study, therefore, includes iterative content generation as one of the core dimensions. Film content is produced for the audience market. Jakelja and Brugger (2019: 181) observe that markets are relatively stable but then they occasionally change. They attribute the change to radical innovators that succeed in overcoming the forces of conservatism and as such disrupt the conventions. An understanding and awareness of the changes in audience behaviour and preference allow the creative leader to become a change agent. Film content can then be produced according to the change demands. Hutson *et al.* (2017: 2) note that visual content influences the audience's viewing comprehension. Film, as an audio-visual medium, can therefore, influence audience preference through iterative content generation.

Bondebjerg (2017: 5) explored how film genres interact with the audience's emotional and cognitive structures. The author views filmic genres as domains of art and communication. Genres integrate human characters, actions and emotions which can be viewed as filmic representation of real life. Genres are narrations and emotions that interact with real life experience and play on mind structures. The author approaches the study of film audience and genres from a new focus of film perception and cognition. Placing the mind in the context of the film viewer leads to the alignment between cognitive structures and emotions in reality and in film. The writer further regards film shots and frames to be cognitive schemata used to structure mediated and real-life experiences. Although melodrama, romantic comedy and action-adventure films are distinct from one another, their narratives and emotional structures are based on cognitive meaning and experiences from the same viewer.

Grodal (2017: 7) reveals that the concept of genre originated from simple oral storytelling and has evolved into filmmaking. The author lists action, adventure, romance, comedy, tragedy, science fiction, horror, animated films, thriller, drama, fantasy, historical films and musicals to be the typical genres. KwaZulu-Natal Film Commission (2019: 10) reports that the South African audience mostly prefers the drama (36%) and comedy (18%) genres. The National Film and Video Foundation (2018: 5) includes adventure to the local audience preference.

Alexandri, Arifianti and Auliana (2019: 248) consider film to be an economic commodity with two innate characteristics: culture and economy. The authors also add that film functions as a means of entertainment, education and recreation. Mr Sihle Zikalala, the then Head of Economic Development, Tourism and Environmental Affairs for Kwazulu-Natal considered the local film industry to be a catalyst for the strategic economic growth in the province. This was reported by the KwaZulu-Natal Film Commission (2018: 4). A study conducted by the National Film and Video Foundation also found that the local film industry has a positive impact on the South African economy as was reported by National Film and Video Foundation (2017: 4). The film industry in Kwazulu-Natal supports the local economy by utilising local creativity, unique skills and individual talents in generating iterative film content for local audiences. The industry provides employment to the community and prosperity to the local economy while promoting and maintaining local culture and identities.

2.3.5 The key competencies

2.3.5.1 High-quality content

The KwaZulu-Natal Film Commission (2018: 20) and National Film and Video Foundation (2018: 2) both report a decrease in audience attendance for locally produced films. Although the National Film and Video Foundation attributes the decline to the “sluggish” economic climate, the same report shows that foreign films were better received by South African audiences and performed “relatively well” against the previous period. This notable increase in the local audience attending foreign films, however, suggests a high market and economic potential also for locally

produced films. KwaZulu-Natal Film Commission (2019: 9) justifiably attributes the poor audience attendance to the quality of locally produced films. Other concerns mentioned in the same report are limited funding and poor support from stakeholders in the local film value chain. Local film content competes aggressively with high budget foreign productions as reported by the KwaZulu-Natal Film Commission (2018: 20). Hollywood and Bollywood are the two notable foreign film industries dominating the local markets. It is therefore a major challenge for the local film industry to compete in these markets with lack of funding and limited resources. This study, therefore, aims to provide a framework to develop and produce high-quality film content through effective creative leadership in the local film industry.

2.3.5.2 Influences

Osagie *et al.* (2019: 370) advise companies to integrate social concerns in their operations as a commitment to corporate social responsibility. This includes film companies since film has social, political and cultural influences. Stojanova (2017: 131) points out that history has recorded certain charismatic leaders and governments to exploit film for their political agendas. Some filmmakers in turn use film to expose such agendas. The author cautions that film influences people's behaviour, thinking and ideologies and these can easily be manipulated for propaganda purposes. The audience naturally shift themselves towards an accepted socio-cultural value system. Glaveanu *et al.* (2019: 2) considers creativity and culture to be intertwined. These authors argue that people create not as isolated minds but as participants in a socio-cultural world. All forms of human creativity, they believe, rely on social interaction or exchanges. Creativity, according to these writers, is a culturally mediated action that is fundamental for social interaction. In her study on Polish migrants, White (2018: 160) found that social change occurs when migrants and citizens transmit ideas, beliefs, norms and values. Keamy (2016: 152) acknowledges that creativity stimulates student's cognitive development and their understanding of cultural diversity and social tolerance**.** Martinez *et al.* (2015: 331) observe that economists are beginning to assess the effects of culture on economic activities. Alesina and Giuliano (2015: 900) view cultural beliefs as common ideas and values that are shared in social groups. An understanding of cultural effects and their influence on the audience in filmmaking

will therefore enable the creative filmmaker to produce film content that is socio-culturally relevant and appealing to the local audience.

2.3.5.3 Entertainment

When faced with potential danger, animals instinctively decide to escape as observed by Evans *et al.* (2019: 334). The writers explain that escape behaviour is an instinctive defensive response to threats in the environment. Similarly, the audience is fascinated with the medium of film because it offers them an escape to an idealised world. They identify with the stories, characters and action on screen whilst projecting their own feelings and values. Apart from its emotional effects, film fulfils the need for social activities such as recreation and leisure. The primary function of film is to entertain as Geraghty (2018: 126) points out that audiences are currently searching for new forms of entertainment such as transmedia storytelling, media mix and media franchising as was successfully used by George Lucas in his *Star Wars* films.

2.3.5.4 Education

Li, Clark and Sillence (2018: 206) found that knowledge is the most intangible resource to any individual or organisation and is linked to core competencies and competitive advantage. Films through its characteristic of moving images and sound have the greatest potential to impart knowledge to the audience. Documentary films are made primarily for education and knowledge development purposes. It can be argued that documentaries also provide entertainment. This, however, applies to an extremely limited audience. Documentaries juxtapose real image and footage to form an educational narrative that makes the medium effective for teaching, skills development and training. Thompson (2019: 267) notes that the United Nations used documentary film as a tool for public information. Chapin, Deans and Fabris (2019: 15) observed that extra-curricular activities such as watching films within a film club led to improved school engagements in students. They attributed this relationship to young people's desire to have freedom to be creative. Non-fiction film can also impart knowledge to the audience through the film's story, structure, characters and locations.

2.4 LITERATURE REVIEW DISCUSSION

This chapter constitutes the literature inquiry on the Creative Leadership Competency Framework, a structured model as conceptualised by Gengan (2020b) for the study. It covers the key terms, variables, concepts and existing theories on the four key dimensions and the four key competencies of the conceptual framework within the context of creative leadership in the local film industry.

Littlejohn and Foss (2005: 5) approach theories from two viewpoints: it is "the product of human judgement and discussion" and scholars prefer different approaches of inquiring knowledge. Three inquiry approaches are applied to this study: firstly *observing* the phenomenon under inquiry and conceptualising a theoretical framework (CLCF) based on the researcher's personal experience in the local film industry, secondly *reviewing existing literature* that influences creative leadership within the conceptualised framework and thirdly *empirically testing* the relationship among the core dimensions, key competencies and creative leadership within the conceptualised framework. This approach is outlined in Figure 2.4.

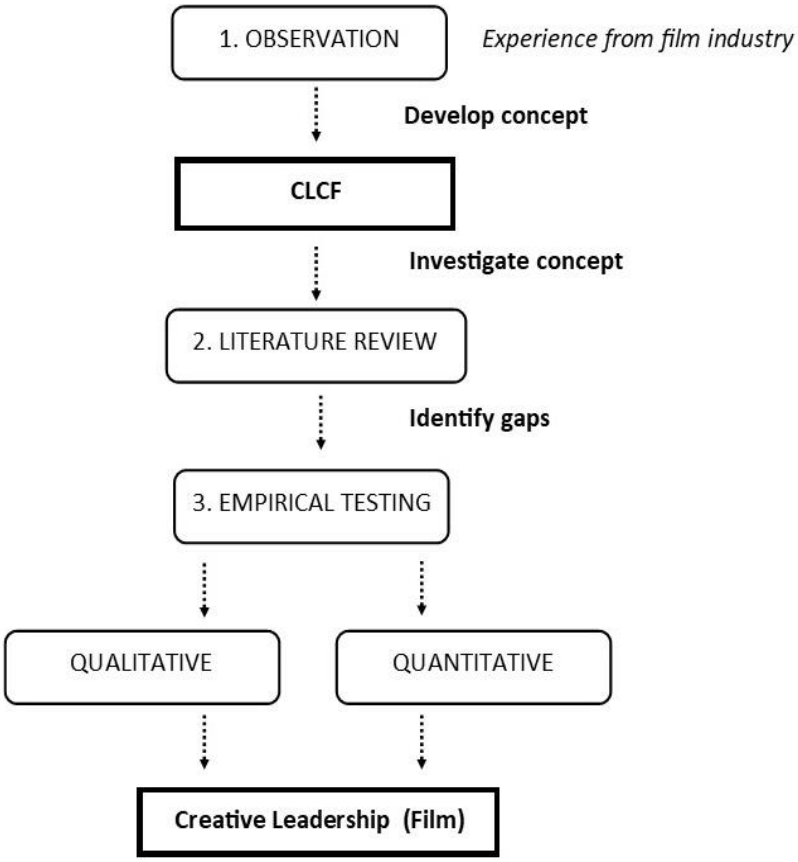


Figure 2. 4 Empirical study approach (Gengan 2020d)

In interrogating the primary problem relating to the impact of creative leadership on the film industry in KwaZulu-Natal as stated in Section 1.4, this literature inquiry identifies the following findings to the three key fundamental research questions in Section 1.7.

2.4.1 The common characteristics that distinguish a creative leader in the film industry from other leaders.

Building on the set of literature theories explored in the soft skills dimension, the researcher proposed a new theoretical equation, **CLc = *f* (V, C, A, EI)**, for creative leadership characteristics. The common characteristics found in the literature are vision, collaboration, adaptability and emotional intelligence. It is submitted that this

equation when combined with the divergent and convergent cognitive creative thinking processes of the innovation dimension can stimulate and boost effective creative leadership in the film industry. The equation is tested in the qualitative study to further explore the distinct creative leadership characteristics and its application in the KwaZulu-Natal film industry. The universal applications of the equation fall outside the scope of this study and require further empirical testing.

The multi-context framework as proposed by Mainemelis, Kark and Epitropaki (2015: 113) is found in the literature to best conceptualise and distinguish creative leadership within three distinct collaborative contexts: facilitating, integrating and directing.

Research question 1.7.1 is therefore answered by the literature inquiry and the proposed equation is further explored in the *qualitative interviews*.

2.4.2 The directional relationship between the key competencies and the core dimensions and their effect on creative leadership in the KwaZulu-Natal film industry.

The literature inquiry notes limited knowledge and understanding of the relationship between the independent variables of the core dimensions and the key competencies and their relational effect on creative leadership in the KwaZulu-Natal film industry.

The literature review, therefore, directs that the relationship requires further *quantitative empirical testing* as per the proposed structural philosophical framework (CLCF).

2.4.3 The current creative leadership challenges in the KwaZulu-Natal film industry.

The gaps and challenges in the KwaZulu-Natal film industry are not fully documented with no current empirical evidence found in the literature inquiry. The literature review, therefore, directs that the gaps and challenges require further *qualitative* and *quantitative* empirical explorations.

2.4.4 General observations

The relationship between intelligence and creativity (divergent thinking) remains contradictory as discussed in the literature review and as further noted by Shi *et al.* (2017: 2). This means that creativity is both relatively independent of intelligence and creativity and intelligence is inseparable. Shi *et al.* (2017: 2) suggest five types of possible relationship: creativity is a subset of intelligence, intelligence is a subset of creativity, both overlap, both are the same and both are completely unrelated.

The researcher notes that the testing of the concept of escapism against entertainment is not fully documented in the literature, but this also falls outside the scope of this study. This neglected area of film effects can make for some interesting future investigation. The researcher highly recommends the further exploration, discussion, consideration and application of mediated education through film aimed at current South African youth development.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 INTRODUCTION: THE EPISTEMOLOGY IN FILM

Epistemology is a derivation from two Greek concepts: *episteme* which refers to knowledge and *logos* which refers to theory as defined by Shamshiri (2016: 31). The term conventionally concerns the theory of knowledge. Cooper and Schindler (2001: 30) introduce the source of knowledge as ranging from "untested opinions" to "systematic thinking styles". Du Plooy (2002: 20) notes that research knowledge tradition is characterised by assumptions that guide the research methodology. These assumptions are beliefs that are unproven and are neither true nor false. According to the author, ontological assumptions are based on the nature of reality or human existence. Epistemological assumptions, on the other hand, are based on the science of knowledge. Cooper and Schindler (2001: 31) observe that the scientific method orients towards empiricism and rationalism. Empiricism denotes observations and propositions based on sensory experience derived by methods of inductive logic including mathematics and statistics. This method employs a quantitative approach to scientific study. Rationalism, on the other hand, represents knowledge obtained through deductive reasoning and includes applying judgement. This method employs a qualitative approach to scientific study. The authors emphasise that empiricism relies on information gained through the observation of a phenomenon. Rationalism differs from empiricism by advocating that all knowledge can be deduced from known laws and basic truths. Cooper and Schindler (2001: 35), further describes inductive reasoning as, "having no strength of relationship between reasons and conclusions". Conclusion is induced from facts or pieces of evidence. Deductive reasoning "is a form of inference that purports to be conclusive". There is a strong relationship between reason and conclusion where reason is considered proof enough to imply the conclusion as pointed out by Cooper and Schindler (2001: 34)

Benton (2017: 813) considers epistemology to focus primarily on propositional knowledge that is based on mind-independent structures and truths within a sensory

perception paradigm. The creative context of filmmaking is fundamentally based on perceptions.

Film shots are a composition of images and sounds that create a perceived meaning. Heimann *et al.* (2017: 1579) suggests that film editing is the technical arrangements of film shots into a perceived meaningful scene narrative. Loschky *et al.* (2020: 312) observes that the creative form of filmmaking is structured on cognitive perceptions. Film, therefore, simulates perceptions in the real world as further indicated by Heimann *et al.* (2017: 1556). The conceptual framework of the study aims to find out the scientific knowledge of creative leadership in accordance with Walter and Andersen's (2016: 41) belief that, "epistemology is the science of knowing: methodology is the science of finding out". Charles Sanders Peirce's pragmatism philosophy is the most appropriate paradigm for the mixed research method approach for the study.

The research methodology of this study is outlined in Figure 3.1.

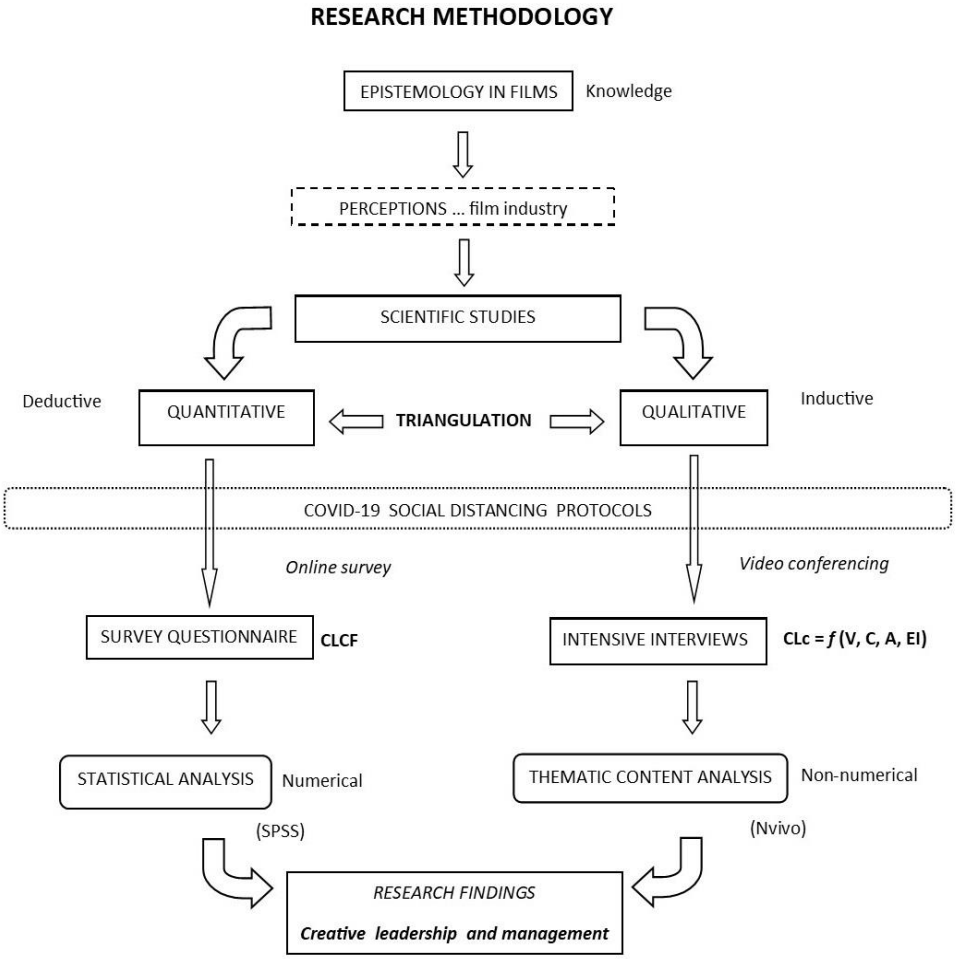


Figure 3. 1 Research methodology: Creative leadership in films (Gengan 2020g)

The ethics clearance letter from the Faculty Research Committee (Durban University of Technology) to officially proceed with the research is listed as Appendix 1 in the study.

3.2 COVID-19 SOCIAL DISTANCING PROTOCOLS

3.2.1 Background

Due to the COVID-19 challenges and crisis during the research study, the original data collection methodology was hampered. The researcher proposed a change to the data collection methodology from human interaction to electronic platforms. The qualitative interviews were conducted online via video conferencing as per the respondent's convenience, availability and health safety considerations. The video interview did not interrupt any normal business operation and did not exceed 30 minutes. The qualitative data collection methodology changed from face to face interviews to online interviews via video conferencing platforms (Zoom, Microsoft Teams and Skype). The quantitative data collection methodology changed from hard copy questionnaires to an electronic online survey tool (Google Forms).

The data collection change significantly decreased the Covid-19 infection risk through its human distancing characteristic. As such, there were no further potential health and safety risks to the respondents. All COVID-19 health social distancing protocols and guidelines were strictly observed and firmly adhered to in this research. The change in the data-capturing methodology approval letter from the Faculty Research Committee (Durban University of Technology) is listed as Appendix 8 in the study.

3.2.2 Advantages of online data capturing

In addition to effectively complying with the COVID-19 human interaction safety protocols, online data capturing was also noted to be of lower cost and further facilitated quicker distribution than the original proposed data capturing methodology. By using data-based technology and a hypertext mark-up language (HTML), the electronic survey responses were immediately verified and stored on the "cloud" during the quantitative data capturing process. The responses were instantly transferred to an Excel spreadsheet thereby preventing survey alterations by the respondents. Transcription errors were also eliminated. Electronic data capturing

allowed for both coded and open-ended questions. By clicking on set “radio buttons”, respondents were prevented from selecting multiple answers when only one was required. Important questions were set by default not to allow the respondent to proceed to the next question without selecting an answer. The survey form was also set by default to immediately terminate the data capturing, should the respondent select “NO” to proceed further with the survey. This eliminated spoilt survey responses. The visually appealing electronic graphic designs were noted to reduce attrition (drop out) rates.

The intensive video interviews for qualitative data capturing was immediately recorded and stored on electronic video files. Respondents had the option to switch off the video capture function should they chose to.

3.2.3 Research limitations during COVID-19

In response to the social distancing regulations and health risk prevention practices, the KwaZulu-Natal film industry limited its activities, operations and movements during the study’s data-capturing process. Logistics and scheduling for both the quantitative and qualitative data-capturing unexpectedly became a major challenge.

In addition, the respondents preferred different video communication platforms for the intensive interviews during the qualitative data capturing. The three online video conferencing platforms used were Zoom, Skype and Microsoft Teams. The researcher had to obtain a reasonable working knowledge of all three applications in an extremely limited time.

Qualitative interviews were rescheduled due to Eskom load-shedding during the data collection period.

3.3 RESEARCH DESIGN

After a critical review of the relevant and significant literature in Chapter Two: Literature Review, a theoretical paradigm for the research methodology was designed.

Sekaran and Bougie (2016: 18) consider research to be an organised and systematic inquiry into a specific problem to find a solution or solutions. It involves a critical and objective approach that is structured and data based. The authors add that scientific research analyses the data from comparative findings.

In considering the relevance of the research design to the topic, the researcher approached the following basic questions.

1 Can the topic be researched within the KwaZulu-Natal film industry?
2 Can the data be collected and analysed from the KwaZulu-Natal film industry?
3 Is the research problem significant to the KwaZulu-Natal film industry?
4 Are all the variables in the research design considered?
5 Can the CLCF, (Gengan 2020b) be quantitatively tested and the results generalised for the province?
6 Can the equation, CLc = *f* (V, C, A, EI), (Gengan 2020a) be qualitatively explored and the results generalised for the province?

Wimmer and Dominick (2006: 10) define scientific research as "an organised, objective, controlled, qualitative or quantitative empirical analysis of one or more variables". Du Plooy (2002: 18), characterise the method as empirical, systematic and cumulative, objective, predictive and public. The author further proclaims that the purpose of the scientific approach is to provide an objective, unbiased evaluation of quantified data.

After considering the merit of the above answers to Wimmer and Dominick's and Du Plooy's views, a mixed scientific research approach of both quantitative and qualitative was considered for this study. The authors refer to the combined use of both qualitative and quantitative methods of research design as triangulation. Sangham (2017: 128) observes that multiple data collection sources allow the researcher to further probe the theoretical philosophy under investigation. Triangulation is therefore applied in this study to test the conceptual framework in Figure 2.2, the Creative

Leadership Competency Framework (Gengan 2020b) and to explore the perception of creative leaders in the KwaZulu-Natal film industry to the proposed equation 1,

CLc = f (V, C, A, EI),(Gengan 2020a).

3.3.1 Quantitative study

Wimmer and Dominick (2006: 179) consider an analytical survey to examine the relationship between two or more variables in investigating a research question or questions. The quantitative design is most suitable for counting and measuring variables to analyse their correlation through the analytical survey measuring instrument. Surveys allow for the examination of two or more variables and the use of a variety of statistical methods to analyse the data. Du Plooy (2002: 28) indicates that statistical analysis is in numerical form as the data is expressed in numbers.

Cooper and Schindler (2001: 44) also maintain that scientific research examines the relationships among variables. The authors describe three variables commonly mentioned in research studies; the independent variable, which is the presumed cause, the dependent variable, which is the presumed effect and the moderating variable, which has a significant contributory effect on the independent variable – dependent variable relationship. The moderating variable is therefore considered a second independent variable.

The study involved a correlation analysis of the four independent variables; soft skills, innovation, film project management and iterative content generation on the dependent variable; competent creative leadership through the contributory moderating variables; high-quality content, influential, entertainment and educational. The statistical parametric technique of Pearson's Correlation and Multiple Regression was used in the study to analyse the relationship between the variables. The organising and summarising of quantitative data through univariate and bivariate analysis is most suitable for descriptive statistics. Univariate analysis measures central tendency and dispersions. Bivariate analysis measures two variables at a time. Descriptive statistical methods allow for random data to be organised in some meaningful and useful order.

Based on the Creative Leadership Competency Framework (Gengan 2020b), the quantitative study aims to answer the following research question.

What are the directional relationships between the key competencies and the core dimensions and their effect on creative leadership in the KwaZulu-Natal film industry?

3.3.2 Qualitative study

Lisboa (2018: 71) considers qualitative research as a methodology that significantly contributes towards a "subjective experience of facts in their natural state". The author views qualitative research as a method of obtaining knowledge through experiential thinking that allows for a deeper understanding of social phenomena. Wimmer and Dominick (2006: 49) suggest three advantages of qualitative research:

1 A researcher observes the behaviour of the respondents in a natural contextual setting and environment.

2 The researcher's depth of understanding of the phenomenon under investigation is increased in an exploratory study.

3 The methods are flexible and allow the researcher to pursue new areas of interests.

Cooper and Schindler (2001: 299) observe that intensive personal interviews in qualitative research have three significant advantages; securing the depth of study information and detail, interviewers having more control than other types of data capturing methods and adjusting languages for better communication processes.

Intensive interviews were conducted with the heads of departments of the KwaZulu-Natal Film Commission and the Durban Film Office. Two independent respondents were also interviewed to obtain a more generalised finding (refer to Appendix 9). All respondents shared valuable leadership perceptions and film experience in great depths. They were key informants with working knowledge of the phenomenon of interest.

Due to the COVID-19 risk protocols, the research study was cross-sectional. Drawing a representative sample from a known population and not from convenient sampling contributed to the external validity of the cross-sectional design. The qualitative design was most appropriate to examine the needs, values and characteristics that distinguished creative leadership from any other form of leadership.

The intensive interview explored the individual leader's perceptions and experiences in their natural settings and further allowed for customised probing questions. Gruber (2018: 671) successfully used intensive interviews to explore the perceptions of her faculty colleagues. Du Plooy (2002: 33) indicates that transcripts of intensive interviews are recorded in non-numerical form as the data is expressed in words.

Based on the findings from the literature review in Section 2.4.1, the researcher further explored the equation with the research question below:

What are the common characteristics that distinguish a creative leader in the film industry from other leaders?

The following sub-question for the intensive interviews was thereafter derived.

What are the perceptions of the leaders and the managers in Kwazulu-Natal Film Commission, the Durban Film Office and independent filmmakers on the common characteristics identified in the equation, CLc = f (V, C, A, EI),(Gengan 2020a)?

The technique for data collection in this design included interview questions and interview recordings. The questions explored the respondent's perceptions of creative leadership in the film industry as a function of the proposed equation formulated from the study's literature review. A column was included on the right-hand side of the question sheet to note any physical observations, nonverbal responses, or any behaviour from the respondent during the interview. The qualitative interview questions for the video data-capturing is attached as Appendix 7 in this research study.

3.4 TARGET POPULATION

Cooper and Schindler (2001: 163) describes a research target population as a subject element on which the total collection of measurement is taken. The target population for the quantitative study included all the members on the KwaZulu-Natal Film Commission and the Durban Film Office's databases. This numbers 60 respondents in total. The target population for the qualitative study included the heads of departments from KwaZulu-Natal Film Commission, the Durban Film Office and independent filmmakers. This numbers eight in total. The researcher personally interviewed all the heads of departments in the target population.

DFO: Quantitative: 30 respondents

Qualitative: Three Managers

KZNFC: Quantitative: 30 respondents

Qualitative: Three Managers

INDEPENDENTS:

Qualitative: Two Producers

3.5 QUANTITATIVE SAMPLING METHOD

Phonto (2015: 169) advises that the aim of sampling strategies in quantitative research methodology is to obtain a sufficient sample that is representative of the closed population of research interest. A probability sample size of 60 from the study's closed quantitative research population factored the sampling error and made the findings significant. The statistical standard error of deviation estimated the accuracy of this simple random sample. A simple random sample is obtained if each element in the population has an equal chance of being selected. The strength of this method in the study was the expected response obtained from a small sampling frame of the two institutions being researched. Samples from this method were easy to draw up via electronic format and the possibility of selection bias was eliminated.

3.6 QUANTITATIVE MEASURING INSTRUMENT

3.6.1 Likert scale

Wimmer and Dominick (2006: 57) refers to the Likert scale as the summated rating approach. This closed-ended structured scale is effective in measuring attitudes, feelings and perceptions in a survey questionnaire as confirmed by Al-Zahrani *et al.* (2019: 1503). Cooper and Schindler (2001: 234) observe that the scale "can also compare one person's score with a distribution of scores from a well- defined sample group". When using the Likert scale, the respondents are requested to rate a statement by selecting only one of the options ranked from (1) strongly disagree to (5) strongly agree. A neutral option is included for uncertain, undecided or neither agree nor disagree response. The advantage of the ordinal scale is its property of equivalence in which all the respondents are treated equally. An additional advantage is that reliability can be measured while collecting the data as pointed out by Du Plooy (2002: 129). Rank order determines the difference between the variables when using ordinal measurement,

3.6.2 Online survey questionnaire design

The survey research form was designed to have a simple layout with user-friendly navigation modes. The sentences were short to accommodate lesser online time and to make screen reading better.

The online survey form was divided into the following eight sections.

Section 1 Letter of information and Agreement to participate

Section 2 Biographical

Section 3 - Six Core Dimensions (further divided into the research variables tested)

Section 7 Key Competencies

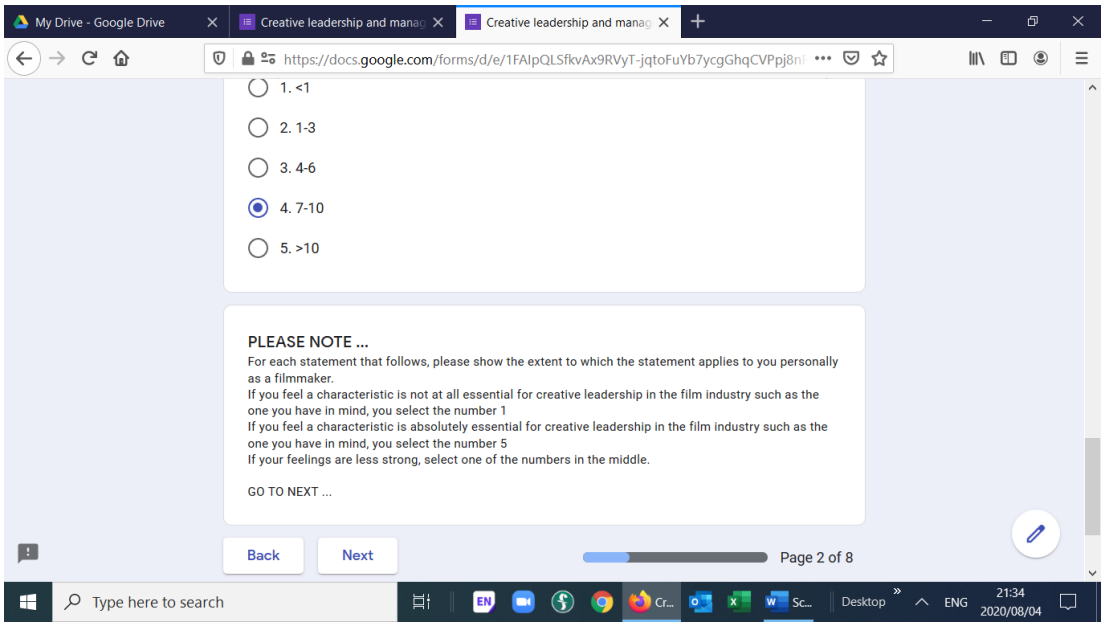
Section 8 Exploratory and Debriefing

Each section was displayed on a single page. The survey had Six biographical items and 25 primary questions including exploratory questions on the KwaZulu-Natal film industry. When the survey was completed, and the respondents clicked on the "SUBMIT" button, the following message appeared:

"Your valuable response is noted. Thank you so much for making the KZN film industry greater!"

The online survey form contained instructions and directions on how to complete the questionnaire. This is shown as Screenshot 1.

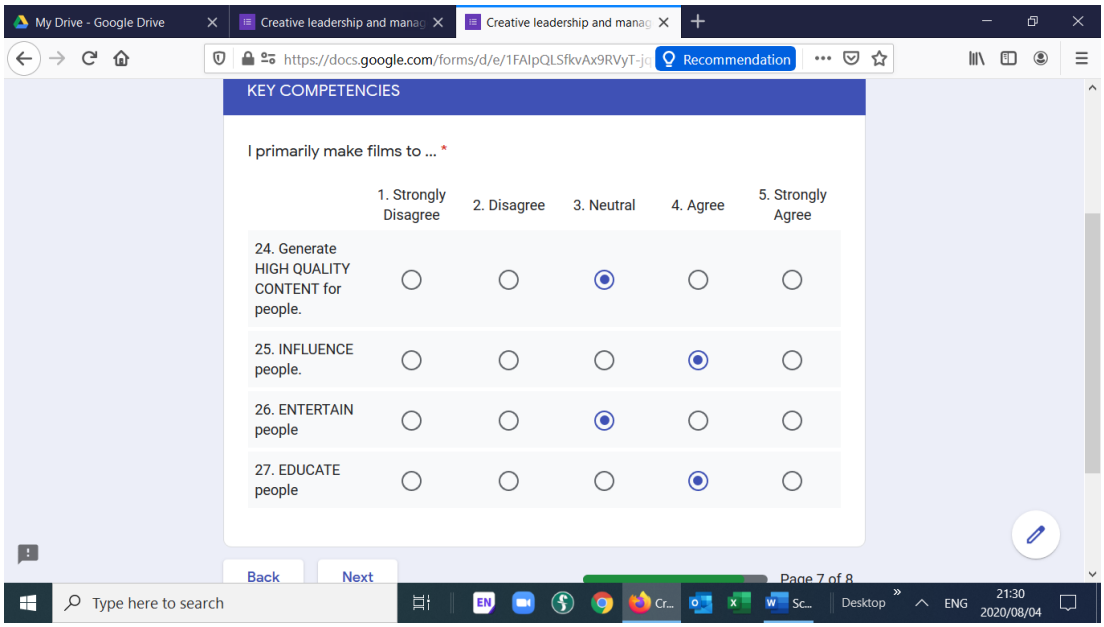
Screenshot 1 Screenshot 1 Instructions to complete online survey questionnaire:



Google Forms

An example of the original quantitative measuring instrument is attached as Appendix 6 in the research study. The online version is shown as Screenshot 2.

Screenshot 2 Online survey questionnaire: Google Forms



3.7 DATA ANALYSIS

Qualitative analysis: video and audio data were recorded and analysed using non-numerical thematic content analysis. The software programme, nVivo, was used. All the necessary thematic content was analysed, and the results were studied for the report findings in Chapter Four, Qualitative: Analysis and interpretation.

Quantitative analysis: data was analysed using the numerical SPSS statistical package (Version 25). All the necessary statistical tests were conducted, and the results were studied for the report findings in Chapter Five, Quantitative: Analysis and interpretation.

The limitation of the above approaches was that both required experts in the field of statistics and data analysis with a good working knowledge of the software to analyse the data. Statisticians were accordingly hired for both the quantitative and qualitative data analysis.

3.8 DELIMITATION

The study was limited to only two institutions that had the greatest number of filmmakers on their data bases in KwaZulu-Natal. A few small independent film organisations and producers exist in the province, but they were excluded from the study due to their insignificance. Only the city of Durban was included from the province, but the two institutions, although both geographically situated in the same city, service most of the filmmaking population of all races in the province.

3.9 RELIABILITY AND VALIDITY

3.9.1 Reliability

Du Plooy (2002: 27) explains that reliability is the consistency of the response when the results are consistent, stable and dependable over time. Cooper and Schindler (2001: 210) refer to reliability as a criterion for evaluating a measuring tool. It refers to the accuracy and procedure of the measurement procedure. The Cronbach's alpha is a common reliability coefficient used in research. It uses the analysis of variance approach to assess the internal consistency of a measure. Internal consistency is the homogeneity among the measuring items. The Cronbach's alpha requires a single administration of a measuring instrument to test reliability. Reliability was statistically tested in this study using the Cronbach's alpha analysis.

3.9.2 Validity

Cooper and Schindler (2001: 210) also explain that validity is the other criterion for evaluating a measurement tool. Du Plooy (2002: 27) further explains that a valid measuring instrument measures "what is supposed to be measured" to approximate reality as closely as possible. Face validity is the most basic and it measures the instrument on the face of it.

3.10 PRE-TESTING

Cooper and Schindler (2001: 81) considers pre-testing as the most appropriate approach to assess whether a research instrument is adequately designed for the

research study. The method has proven to be time saving and economical as errors and misunderstandings are corrected before the main research procedure begins. Pre-testing ensures the study's reliability and validity. Excluding this in any research methodology will result in poor research practice.

As guided by Cooper and Schindler (2001: 81), the researcher pre-tested five of his colleagues from the film industry. The statistical analysis of the data obtained follows:

3.10.1 Factor Analysis

Factor analysis is a statistical technique whose main goal is data reduction. A typical use of factor analysis is in survey research, where a researcher wishes to represent several questions with a small number of hypothetical factors. For example, as part of a national survey on political opinions, participants may answer three separate questions regarding environmental policy, reflecting issues at the local, state and national level. Each question, by itself, would be an inadequate measure of attitude towards environmental policy, but together they may provide a better measure of the attitude. Factor analysis can be used to establish whether the three measures do, in fact, measure the same thing. If so, they can then be combined to create a new variable, a factor score variable that contains a score for each respondent on the factor. Factor techniques apply to a variety of situations. Researchers may want to know if the skills required to be a decathlete are as varied as the ten events, or if a small number of core skills are needed to be successful in a decathlon. It is not necessary to believe that factors exist to perform a factor analysis, but in practice, the factors are usually interpreted, given names, and spoken of as real things.

Rotated Component Matrix

Colour code:

> 0.60: statement acceptable

Table 3. 1 Pre-test: Rotated Component Matrix - Soft skills

	Rotated Component Matrix[a]				
	B	Component			
		1	2	3	4
B6.1	I usually feel drained out and exhausted during a film project	-0,584	-0,671	-0,428	0,157
B6.2	I get easily angry and upset when things go wrong during a film project	0,061	0,094	-0,066	0,992
B7.1	I have a formal academic / technical qualification in film studies	0,974	-0,035	0,221	-0,008
B7.2	I have more than 3 years' experience in filmmaking.	0,867	0,355	0,174	0,303
B8.1	I feel that it's not necessary to complete all required tasks during the film project	-0,159	0,972	-0,044	0,167
B8.2	I don't prefer to concur with HODs, cast and crew during a film production	0,287	0,031	0,955	-0,060
B9	I prefer to work in smaller task groups during the film project	0,937	-0,272	0,215	-0,049
	Extraction Method: Principal Component Analysis. Rotation Method: Varimax with Kaiser Normalization.				
	a. Rotation converged in 5 iterations.				

Statement B6.1 has a high negative loading factor. This is mainly due to the homogeneous nature of the respondents.

Table 3. 2 Pre-test: Rotated Component Matrix – Innovation

	Component Matrix[a]	
	C	Component
		1
C10	I prefer using standard conventions and structures in filmmaking	1,000
C11	I formulate my own ideas, concepts and stories for film development	0,000
C12	I don't prefer using new and untested technology in filmmaking	1,000
	Extraction Method: Principal Component Analysis.	
	a. 1 components extracted.	

Statement C11 loads poorly because the respondents are not directly involved in filmmaking.

Table 3. 3 Pre-test: Rotated Component Matrix – Film project management

	Rotated Component Matrix[a]		
	D	Component	
		1	2
D13	I prepare and manage my own film development and production budgets	0,873	0,350
D14	I prepare and manage my own film development and production schedules	0,996	-0,021
D15	I am always happy with the performance of the staff, cast and crew I recruit for the filmmaking process	0,551	0,830
D16	I always personally evaluate the performance of the staff, cast and crew during the filmmaking process	-0,249	0,919
D17	I don't see a need to implement risk management policies and procedures during a filmmaking process I have full control over	-0,580	0,109
	Extraction Method: Principal Component Analysis. Rotation Method: Varimax with Kaiser Normalization.		
	a. Rotation converged in 3 iterations.		

Statement D17 requires to be rephrased as a positive statement. Correction done on the questionnaire: The word, "Don't" is excluded.

Table 3. 4 Pre-test: Rotated Component Matrix – Iterative content generation

	Rotated Component Matrix[a]		
	E	Component	
		1	2
E18	I always research my target audience before script development and film production	0,945	0,219
E19	The film genre always motivate the films I make	0,945	0,219
E20	I always make films within my own cultural context	0,743	-0,467
E21	I believe that audience will pay any amount to watch a preferred film	0,215	0,909
E22	I don't like any sudden changes in the filmmaking environment	-0,880	-0,449
	Extraction Method: Principal Component Analysis. Rotation Method: Varimax with Kaiser Normalization.		
	a. Rotation converged in 3 iterations.		

Statement E.22 loads poorly because the respondents are not directly involved in filmmaking.

Table 3. 5 Pre-Test: Component Matrix - Key competencies

	Component Matrix[a]	
	F	Component
		1
F23	Generate HIGH QUALITY CONTENT for people	0,860
F24	INFLUENCE people	0,896
F25	ENTERTAIN people	-0,385
F26	EDUCATE people	0,741
	Extraction Method: Principal Component Analysis.	
	a. 1 components extracted.	

The respondents belong to a category that is least concerned with entertainment value as shown in statement F.25.

Table 3. 6 Pre-Test: Component Matrix - Explorative

	Component Matrix[a]	
	G	Component
		1
G27	The KZN film industry lacks creative leadership	0,927
G28	The KZN film industry supports and promotes creativity	-0,592
G29	The current structures of identifying new film concepts are adequate in the KZN film industry	-0,973
G30	The film industry is satisfactorily regulated in KZN	0,642
	Extraction Method: Principal Component Analysis.	
	a. 1 components extracted.	

Separation of the variables (into sub-themes) yields improved reliabilities.

Factor analysis is a statistical technique whose main goal is data reduction. A typical use of factor analysis is in survey research, where a researcher wishes to represent

several questions with a small number of hypothetical factors. With reference to the table above:

- The principal component analysis was used as the extraction method, and the rotation method was Varimax with Kaiser Normalization. This is an orthogonal rotation method that minimises the number of variables that have high loadings on each factor. It simplifies the interpretation of the factors.
- Factor analysis/loading shows inter-correlations between variables.
- Items of questions that loaded similarly imply measurement along a similar factor. An examination of the content of items loading at or above 0.5 (and using the higher or highest loading in instances where items cross-loaded at greater than this value) effectively measured along the various components.

It is noted that the variables that constituted Soft skills loaded along four components (sub-themes) and sections on Film project management and Iterative content generation loaded along two components (sub-themes). This means that respondents identified different trends within the section.

3.10.2 Reliabilities

Table 3. 7 Pre-Test - Reliability

Section		Cronbach's Alpha	N of Items
B6	Traits	0,148	2
B7	Skills	0,00	2
B8	Behaviour	-0,071	2
C	Innovation	0,529	3
D	Film Project Management	0,392	5
E	Iterative Content Generation	-0,409	5
F	Key Competencies	0,360	4
G	Explorative	-0,958	4

3.10.2.1 Reliability Statistics

The two most important aspects of precision are reliability and validity. Reliability is computed by taking several measurements on the same subjects. A reliability coefficient of 0.60 or higher is considered "acceptable" for a newly developed construct. Table 3.7 reflects the Cronbach's alpha score for all the items that constituted the questionnaire. It is noted that none of the reliability coefficients is acceptable. The primary reasons for these are as follows:

- the pilot sample size is small and is not reflective of the larger sample,

- most of the sections have a minimum number of items that constitute it,

- some sections have statements that are bidirectional. These have been identified using factor analysis.

A corrected version in a larger sample would improve the scores. Sometimes, finer splitting of the sections resulted in improved scores. For example, when all the factors in Section G are analysed together, the reliability coefficient is -0.958, or when using factor analysis, a separation of the variables yields two sub-themes with high and acceptable Cronbach alpha values (0.684 and 0.723).

3.10.3 Pre-Testing limitation

All the respondents were decision makers. The absence of variety therefore yielded a limitation for the pretesting results. However, the larger more diverse sample in the research resulted in better values.

3.10.4 Pre-test recommendation

The pre-test indicated that the measuring instrument itself was acceptable as a survey instrument.

3.11 Anonymity and confidentiality

The identity of the respondents was not revealed. There were no options available on the online measuring instrument in the quantitative study for the respondent to release

this information. In the qualitative study, the identity of the respondent was not recorded. They were referred to in the data analysis by numerical numbers as per the sequence of the interviews. Respondents were motivated to give honest answers when their identities were kept confidential.

3.12 Ethical considerations

Lincoln and Guba (1989: 221) cautions the researcher to consider the legal restraints during a social science intensive interview. Before and/or during the interview the respondent must:

1 Not be harmed in any form.
2 Offer fully informed consent.
3 Not be misled or deceived in any way.

Wimmer and Dominick (2006: 67), cautions the researcher not to violate the rights of the respondents when probing to observe the nature of human beings. The authors suggest full concern and consideration of ethics. They propose four relevant principals:

1 Autonomy: the rights, values and decisions of other people must be respected.

2 Nonmaleficence: it is wrong to intentionally inflict harm on another.

3 Beneficence: there is an obligation on the researcher to remove existing harms and to confer benefits on others.

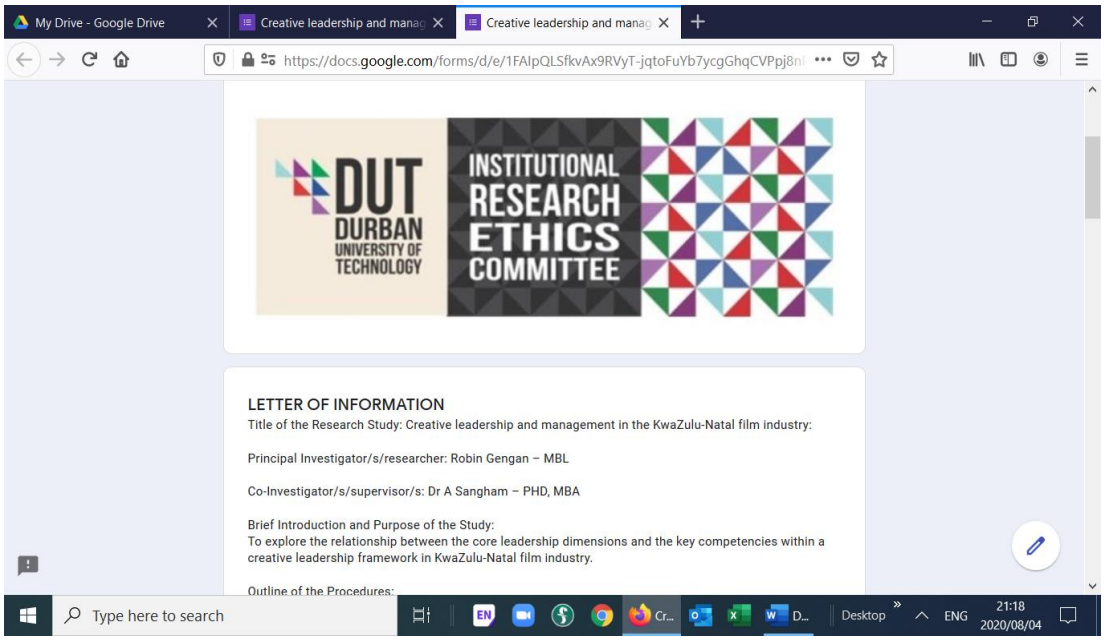
4 Justice: people should be treated equally in all respects.

Cooper and Schindler (2001: 113) also include the researcher's own personal right to safety during the research process. The researcher must always maintain the well-being of the respondents.

A letter of information was attached to the questionnaire. The letter stated the purpose of the study within which the respondents were advised of their voluntary participation. The letter contained all the necessary information to the respondent according to the Durban University of Technology's research study ethic's policy and

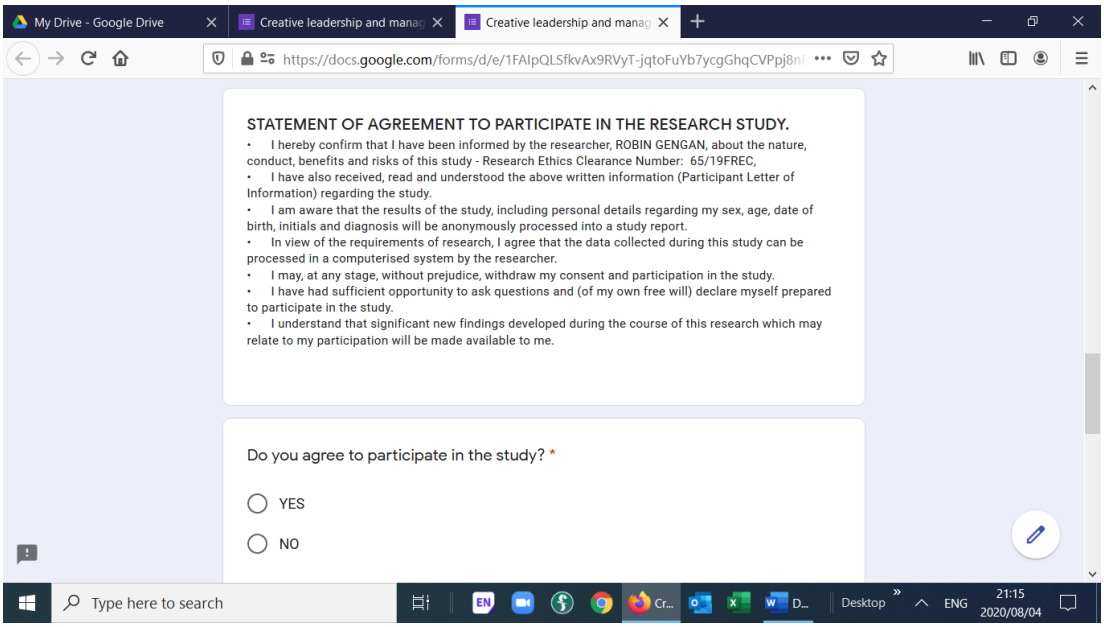
practice. The official letter is listed in Appendix 4 in the study and the online version is shown as Screenshot 3.

Screenshot 3 Online letter of information: Google Forms



Appendix 5 in the study is the official form for obtaining the consent of the respondent to participate in the study. The online version is shown in Screenshot 4 below.

Screenshot 4 Online agreement to participate: Google Forms



Gatekeepers' letters were obtained from the Heads of the institutions being researched. These letters granted the researcher the necessary permission to conduct research on their organisations. The gatekeepers' letters are listed in Appendix 2 for the KwaZulu-Natal Film Commission and in Appendix 3 for the Durban Film Office.

3.12.1 Online research ethics

A recent surge in technological development in online digital communication has outpaced the efforts of researchers to establish generally accepted ethical principles guiding online research as noted by Wimmer and Dominick (2006: 82). It is, therefore, the responsibility of researchers to ensure that customised online research ethics guidelines are practised during the online research methodology.

In the quantitative online survey, the following guidelines were adhered to in this study:

1 Informed consent was given by the respondents by electronic initials as a signature.

2 Consent was further verified by the respondents by clicking a button that indicated that the respondents have read and understood the online survey.

3 The respondents were given a “YES” option to proceed with the survey and a “NO” option to terminate the survey.

4 Only one submission per respondent could be recorded on the system.

5 Data were only collected once the respondent selected the “SUBMIT” button. The respondent could terminate the survey anytime without any electronic data being collected.

6 No email addresses were recorded to ensure anonymity.

7 Consented data collected on the online website was deleted after the closing date for submission. All information was thereafter collated on an Excel spreadsheet for statistical analysis.

In the qualitative online video interviews, the following guidelines were adhered to:

1 Respondents were sent an invitation link via email to join the video interview. By clicking on the link, the respondent gave informed consent to the interview.

2 Respondents were informed that the interview was recorded for analysis purposes.

3 Respondents remained anonymous during the interview. Only a respondent number was allocated to each respondent.

4 Respondents were offered the option to switch off their video camera should they chose to.

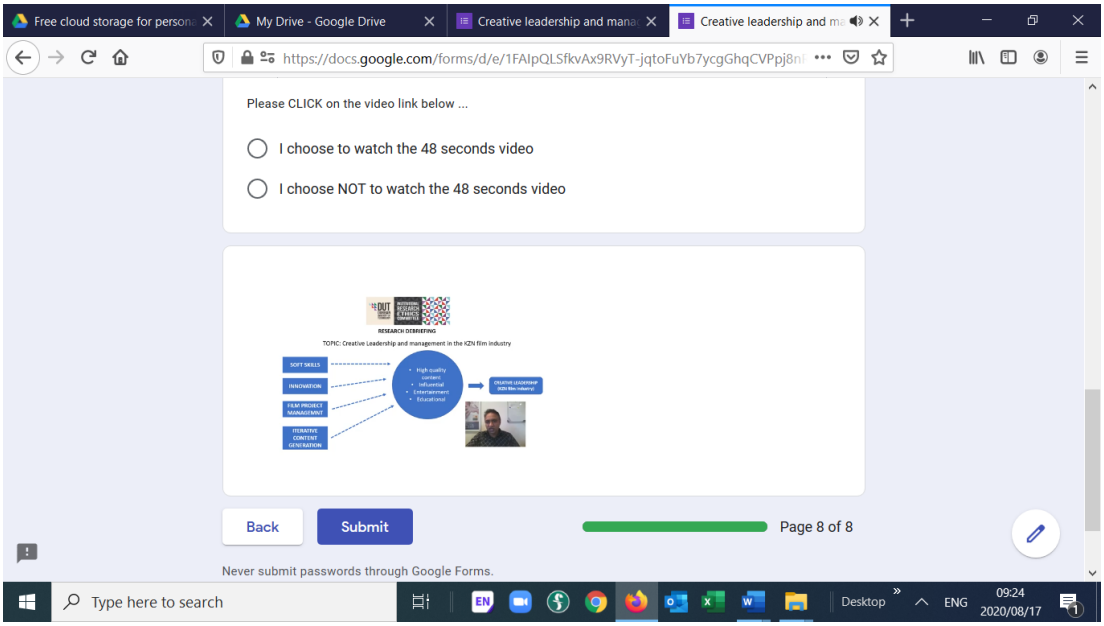
5 Respondents were informed that they could terminate the interview anytime they chose to without any recorded data being further processed.

3.13 DE-BRIEFING

Cooper and Schindler (2001: 116) recommend de-briefing in any research study involving respondent's participation to ensure good ethical practice and to offer them follow-up information. This further retains the goodwill of the respondents for any future research.

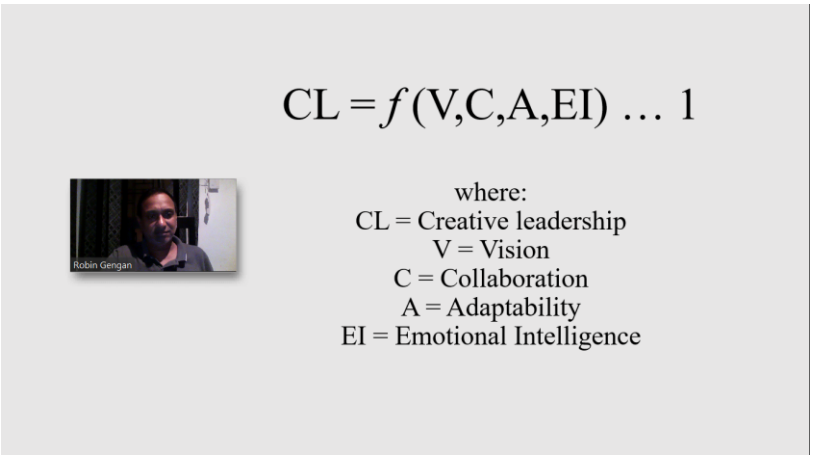
Wimmer and Dominick (2006: 84) caution debriefing as a limitation in online research approaches. The authors observe that online de-briefing hinders detailed explanation of the study. It requires a link to another debriefing page since the respondents have limited time to complete an online survey questionnaire. The researcher, therefore, opted to include a 48-second video at the end of the quantitative online survey. The video graphically explained the theoretical framework of the study. The respondents were also given the option either to watch or not to watch the de-briefing video. This is shown as Screenshot 5 below.

Screenshot 5 Online de-briefing video: Google Forms



In the qualitative video interviews, the researcher showed and explained the proposed equation; *CL = f (V, C, A, EI)* to the respondents at the end of the online video interview. This is shown as Screenshot 6.

Screenshot 6 Proposed equation 1 presentation: Google Forms



CHAPTER FOUR

QUALITATIVE: ANALYSIS AND INTERPRETATION

Marshall and Rossman (1995: 111) consider data analysis as the process of setting up order, structure and meaning to the volume of data obtained. Data analysis produces social and statistical explanations to the research questions formulated for the study.

4.1 QUALITATIVE DATA ANALYSIS

The key qualitative research question:

What are the common characteristics that distinguish a creative leader in the film industry from other types of leaders?

The sub - qualitative research question:

What are the perceptions of leaders and managers in the KwaZulu-Natal film industry on the common characteristics as identified in the proposed equation discussed in 2.3.1.1 of this study?

Table 4. 1 Interview respondents: KZN film industry

KZNFC	DFO	Independent	TOTAL
3	3	2	8

A total of eight respondents were interviewed for the qualitative study. The qualitative interview schedule is found in Appendix 9. Three of the respondents were selected from the KwaZulu-Natal Film Commission and three of the respondents were selected from the Durban Film Office. These two institutions are the main support,

development and promotion platforms for the KwaZulu-Natal film industry. The researcher included two additional independent filmmakers to obtain a more generalised finding.

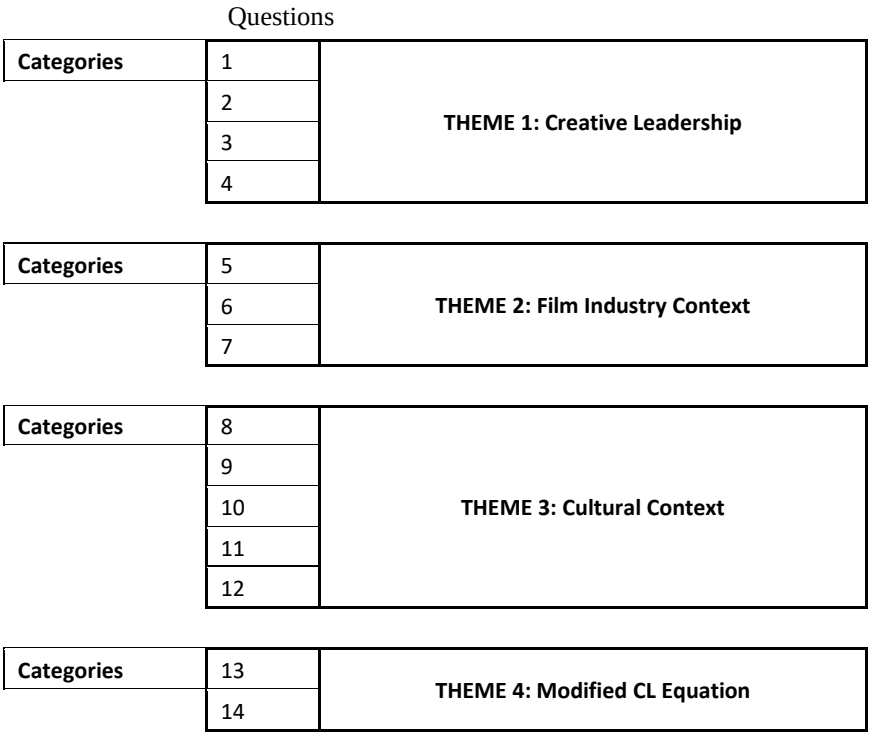


Figure 4. 1 Qualitative data analysis structure, (Gengan 2020f)

The researcher followed the qualitative data analysis structure as shown in Figure 4.1.

The analysis is divided into: -

Four Main Themes: Creative leadership, Film industry context, Cultural context and Modified CL Equation.

14 Sub-Themes (categories): based on each question from the interview question schedule.

Unit Codes within the sub-themes.

The analysis colour coding is:

COLOUR CODE	
	Frequency (Orange)
	Potency (Yellow)

Where,

Frequency = number of times a code is selected by respondents

Potency = A Code may not have a high selection score but is however significant to the study

4.1.1 Theme One: Creative leadership

Table 4. 2 Theme One: Creative leadership

											Frequency	
CATEGORY 1		Codes	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6	Respondent 7	Respondent 8	Total	Percent
Question 1: CREATIVE LEADERSIP ROLE	Code 1	Problem solving	1	1	1	1			1	1	6	75,0
	Code 2	Strategy implementation	1			1			1	1	4	50,0
	Code 3	Stakeholder relationships	1			1				1	3	37,5
	Code 4	Decision making	1			1			1	1	4	50,0
	Code 5	Film production process				1	1	1	1	1	5	62,5
CATEGORY 2		Codes	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6	Respondent 7	Respondent 8	Total	Percent
Question 2: DISTINCT FROM OTHER TYPES OF LEADERSHIP	Code 1	Passion for Aesthetics			1	1					2	25,0
	Code 2	Drive towards innovation	1	1						1	3	37,5
	Code 3	Creative skills				1			1		2	25,0
	Code 4	Emotional attachments				1				1	2	25,0
	Code 5	Significant effect of influence								1	1	12,5
	Code 6	Interest in escapism				1					1	12,5
	Code 7	Creative collaboration					1	1			2	25,0
CATEGORY 3		Codes	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6	Respondent 7	Respondent 8	Total	Percent
Question 3: STRONGEST CREATIVE LEADERSHIP CHARACTERISTIC	Code 1	Innovative thinking	1	1	1	1	1			1	6	75,0
	Code 2	Willingness to learn	1		1	1	1		1		5	62,5
	Code 3	People skills	1	1	1	1	1	1	1	1	8	100,0
	Code 4	Willingness to adapt to change	1			1				1	3	37,5
	Code 5	Creative mentorship				1	1	1	1		4	50,0
CATEGORY 4		Codes	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6	Respondent 7	Respondent 8	Total	Percent
Question 4: MOST CHALLENGING CREATIVE LEADERSHIP CHARACTERISTIC	Code 1	Facilitating creative teamwork	1		1				1	1	4	50,0
	Code 2	Communication within the industry	1	1							2	25,0
	Code 3	Talent management				1				1	2	25,0
	Code 4	Not being assertive								1	1	12,5
	Code 5	Burn out (exhaustion)				1					1	12,5
	Code 6	Time management				1					1	12,5
	Code 7	Handling authorative control					1				1	12,5

Theme One covers creative leadership from the manager's and leader's perspective. The aim is to obtain individual views and opinions from current leaders in the

KwaZulu-Natal film industry. The interviewer probed the respondents for leadership qualities. The respondents were asked to distinguish between the characteristics of creative leadership and those of other forms of leadership. Respondents were also asked to clearly distinguish between qualities of strong leadership and qualities of weak leadership.

The study finds problem solving to be a characteristic applied by 75% of the respondents in their current roles. 62.5% of the respondents are directly involved in the film production process. It is noted, however, that problem solving together with the other characteristics: strategy implementation, stakeholder relationship, and decision making, as identified by the respondents, are characteristics that are also mostly applied in the corporate and business industries. Problem solving is considered (in this study) to be an effective sub-characteristic in all seven core characteristics identified in the equation.

37.5% of the respondents identified a drive towards innovation to be the most distinguishing creative characteristic. 75% of the respondents in the subsequent question considered innovative thinking as their strongest creative leadership characteristics. Creative thinking is discussed extensively by Schroeter *et al.* (2019: 1).

Although a passion for aesthetics and creative collaboration are each viewed by only 25% of the respondents as distinctive characteristics, their effect in the film industry is highly significant. All the respondents (100%) considered peoples skills as their strongest leadership characteristic.

50% of the respondents comprehended facilitating creative teamwork as their most challenging creative leadership characteristic. Burnout, although not highly scored in the interview, showed significant relationships to Emotional Intelligence and Spiritual Intelligence. Handling authoritative control is also significant. The effects of creative deviance is discussed by Sarpong *et al.* (2018: 582).

There is no evidence in the study to show that leaders who are directly involved in the film making process are more effective creative leaders.

4.1.2 Theme Two: Film industry context

Table 4. 3 Theme Two: Film industry context

											Frequency	
CATEGORY 5		Codes	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6	Respondent 7	Respondent 8	Total	Percent
Question 5: VISION (V)	Code 1	Score 1									0	0,0
	Code 2	Score 2									0	0,0
	Code 3	Score 3									0	0,0
	Code 4	Score 4									0	0,0
	Code 5	Score 5									0	0,0
	Code 6	Score 6									0	0,0
	Code 7	Score 7	1				1				2	25,0
	Code 8	Score 8			1			1			2	25,0
	Code 9	Score 9								1	1	12,5
	Code 10	Score 10		1		1			1		3	37,5
CATEGORY 6		Codes	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6	Respondent 7	Respondent 8	Total	Percent
Question 6: COLLABORATION (C)	Code 1	Score 1									0	0,0
	Code 2	Score 2									0	0,0
	Code 3	Score 3									0	0,0
	Code 4	Score 4									0	0,0
	Code 5	Score 5									0	0,0
	Code 6	Score 6									0	0,0
	Code 7	Score 7								1	1	12,5
	Code 8	Score 8					1	1			2	25,0
	Code 9	Score 9	1		1						2	25,0
	Code 10	Score 10		1		1			1		3	37,5
CATEGORY 7		Codes	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6	Respondent 7	Respondent 8	Total	Percent
Question 7: ADAPTABILITY (A)	Code 1	Score 1									0	0,0
	Code 2	Score 2									0	0,0
	Code 3	Score 3									0	0,0
	Code 4	Score 4									0	0,0
	Code 5	Score 5					1				1	12,5
	Code 6	Score 6						1			1	12,5
	Code 7	Score 7								1	1	12,5
	Code 8	Score 8		1	1				1		3	37,5
	Code 9	Score 9	1								1	12,5
	Code 10	Score 10				1					1	12,5

Theme 2 aims to test Mainemelis and Epitropaki (2013: 198), as this is the foundational discussion on which the formulation of the proposed equation is based. The authors collectively refer to charismatic, complexity and creative deviance theories within the filmmaking context as extreme leadership.

The study extracted the characteristic *Vision (V)* from the charismatic theory, the characteristic *Collaboration (C)* from the creative deviance theory and the characteristic *Adaptability (A)* from the complexity theory.

All three characteristics received extremely high scores with vision and collaboration each receiving the max score of 10.

The results verifies the extreme leadership approach of Mainemelis and Epitropaki (2013: 198) as a foundational framework on creative leadership in the film industry thereby authenticating the theoretical philosophy of the proposed modified equation.

4.1.3 Theme Three Cultural context

Table 4. 4 Theme Three: Cultural context

											Frequency	
CATEGORY 8		Codes	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6	Respondent 7	Respondent 8	Total	Percent
Question 8: EMOTIONAL INTELLIGENCE (EI)	Code 1	Score 1									0	0,0
	Code 2	Score 2									0	0,0
	Code 3	Score 3									0	0,0
	Code 4	Score 4									0	0,0
	Code 5	Score 5									0	0,0
	Code 6	Score 6									0	0,0
	Code 7	Score 7						1			1	12,5
	Code 8	Score 8	1				1				2	25,0
	Code 9	Score 9		1	1						2	25,0
	Code 10	Score 10				1			1		2	25,0
CATEGORY 9		Codes	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6	Respondent 7	Respondent 8	Total	Percent
Question 9: AESTHETICS (Ae)	Code 1	Score 1									0	0,0
	Code 2	Score 2									0	0,0
	Code 3	Score 3									0	0,0
	Code 4	Score 4						1			1	12,5
	Code 5	Score 5	1								1	12,5
	Code 6	Score 6									0	0,0
	Code 7	Score 7		1							1	12,5
	Code 8	Score 8								1	1	12,5
	Code 9	Score 9									0	0,0
	Code 10	Score 10				1					1	12,5
CATEGORY 10		Codes	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6	Respondent 7	Respondent 8	Total	Percent
Question 10: SPIRITUAL INTELLIGENCE (SI)	Code 1	Score 1									0	0,0
	Code 2	Score 2									0	0,0
	Code 3	Score 3									0	0,0
	Code 4	Score 4		1							1	12,5
	Code 5	Score 5					1				1	12,5
	Code 6	Score 6									0	0,0
	Code 7	Score 7									0	0,0
	Code 8	Score 8	1								1	12,5
	Code 9	Score 9			1					1	2	25,0
	Code 10	Score 10				1			1		2	25,0
CATEGORY 11		Codes	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6	Respondent 7	Respondent 8	Total	Percent
Question 11: ETHICS (Et)	Code 1	Score 1									0	0,0
	Code 2	Score 2									0	0,0
	Code 3	Score 3									0	0,0
	Code 4	Score 4									0	0,0
	Code 5	Score 5									0	0,0
	Code 6	Score 6									0	0,0
	Code 7	Score 7					1	1			2	25,0
	Code 8	Score 8									0	0,0
	Code 9	Score 9	1	1						1	3	37,5
	Code 10	Score 10				1			1		2	25,0
CATEGORY 12		Codes	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6	Respondent 7	Respondent 8	Total	Percent
Question 12: CULTURAL CONTEXT (CC)	Code 1	Include Aesthetics in Cultural Context	1	1	1	1		1	1	1	7	87,5
	Code 2	Include Spiritual Intelligence in Cultural Context	1	1		1	1		1	1	6	75,0
	Code 3	Include Ethics in Cultural Context	1	1		1	1	1	1	1	7	87,5
	Code 4	Include Emotional Intelligence in Cultural Context	1	1	1	1	1	1	1	1	8	100,0

Theme Three was extensively explored in the interviews, as cultural context is the study's building block upon the foundational work on extreme leadership in the film industry as proposed by Mainemelis and Epitropaki (2013: 198). Theme Three is therefore fundamental in formulating the Modified CL Equation.

Emotional Intelligence (EI), *Spiritual Intelligence (SI)* and *Ethics (Et)* all scored remarkably high in this theme. *Aesthetics (Ae)* did not have a definite finding. It seemed that the respondents did not fully understand its concept and definition. The interviewer fully explained its term, but the respondents still had problems placing the concept within the filmmaking context. Most leaders that had problems with these questions were found not to be directly involved in the creative filmmaking process. These respondents did however agree to Aesthetics' significant correlation to religion and Spiritual Intelligence.

In the subsequent question on the modified equation, respondents showed clear sensitivity to their personal cultural identity. There is consensus that although *cultural cohesion* is necessary for a multi-cultural environment, a creative leader's *personal cultural identity* must be retained and respected. Cultural identity in the South African film context is discussed in detail by Gabriel (1982).

Cultural context is unanimously verified by the respondents to be included in the modified equation.

4.1.4 Theme Four: The Modified CL Equation

Table 4. 5 Theme Four: The Modified CL Equation

											Frequency	
CATEGORY 13		Codes	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6	Respondent 7	Respondent 8	Total	Percent
Question 13: MODIFIED EQUATION	Code 1	Vision is applicable in equation	1	1		1	1	1	1	1	7	87,5
	Code 2	Adaptability is applicable in equation	1	1		1	1	1	1	1	7	87,5
	Code 3	Collaboration is applicable in equation	1	1		1	1	1	1	1	7	87,5
	Code 4	Emotional Intelligence is applicable in equation	1	1	1	1	1	1	1	1	8	100,0
	Code 5	Spiritual Intelligence is applicable in equation	1	1	1	1	1		1	1	7	87,5
	Code 6	Aesthetics is applicable in equation	1	1	1	1		1	1	1	7	87,5
	Code 7	Ethics is applicable in equation	1	1		1	1	1	1	1	7	87,5
CATEGORY 14		Codes	Respondent 1	Respondent 2	Respondent 3	Respondent 4	Respondent 5	Respondent 6	Respondent 7	Respondent 8	Total	Percent
Question 14 MODIFIED EQUATION	Code 1	SI to be in the equation			1	1			1		3	37,5
	Code 2	Positive correlation between SI and Creativity			1						1	12,5
	Code 3	Having cultural cohesion while retaining cultural identity	1				1	1		1	4	50,0
	Code 4	Equation should be further tested in the field								1	1	12,5
	Code 5	Equation could prejedice potential high quality CL								1	1	12,5
	Code 6	Rejection of new ideas leads to creative deviance				1					1	12,5
	Code 7	Equation must be timeless						1			1	12,5
	Code 8	Et separate from SI for non-spirituals						1			1	12,5
	Code 9	Change in film creative leadership mindset					1				1	12,5

Theme Four further explores the respondent's perceptions and thoughts on the modified equation. The rejection of new ideas that leads to creative deviance further confirms the discussion by Mainemelis (2010: 559).

Another significant finding is that the separation of Ethics from Spiritual Intelligence makes provision for leaders with no religious beliefs or affiliations. Leaders with no religious interests also prescribe to good moral convictions and firm ethical codes. The high Ethics score also implies that most leaders tend to be ethically guided by their organisation's corporate governance policies and internal organisational culture.

The respondents unanimously confirmed that all seven characteristics; vision, adaptability, collaboration (film industry context) as combined with emotional intelligence, spiritual intelligence, aesthetics and ethics (cultural context) should be applied in the equation.

Based on the qualitative research findings, the researcher proposes the following modified theoretical equation on creative leadership in the KwaZulu-Natal film industry. The equation is noted to have global and cultural applications through its

combination of both the film industry context and the individual cultural context of the creative leader.

Equations 2 The Modified CL Equation (Gengan 2020e)

CREATIVE LEADERSHIP (CL)

$$CL = \underbrace{\alpha \cdot \frac{1}{m}\sum_{i=1}^{m} a_i}_{\text{Film Industry Context}} + \underbrace{\beta \cdot \frac{1}{n}\sum_{j=1}^{n} b_j}_{\text{Cultural Context}}$$

Film Industry Context

$x_1 = Vision$
$x_2 = Collaboration$
$x_3 = Adaptability$

$a_1 = Vision\ Amplitude$
$a_2 = Collaboration\ Amplitude$
$a_3 = Adaptability\ Amplitude$

Cultural Context

$y_1 = Aesthetics$
$y_2 = Spiritual\ Intelligence$
$y_3 = Ethics$
$y_4 = Emotional\ Intelligence$

$b_1 = Aesthetics\ Amplitude$
$b_2 = Spiritual\ Intelligence$
$b_3 = Ethics\ Amplitude$
$b_4 = Emotional\ Intelligence\ Amplitude$

$$\alpha + \beta = 1 \qquad \frac{1}{m}\sum_{i=1}^{m} a_i = 1 \qquad \frac{1}{n}\sum_{j=1}^{n} b_j = 1$$

DECONSTRUCTING THE EQUATION:

1 = a perfect creative leader (CL)

$$\alpha + \beta = 1$$

α is the *film industry context rating* and β is the *cultural context rating*. The sum of the contexts must equal to 1. 1 represents 100% as the scores are computed in decimals. Zero to one measure infinity. For example, should a leader's perception score of the

film industry context's importance be 60% (0.6), then her cultural context score must be 40% (0.4). (Refer to scorecard example in Figure 4.2)

$$\frac{1}{m}\sum_{i=1}^{m} a_i = 1$$

This component is the *film industry context*. *m* is the number of characteristics in the film industry context. Three characteristics (Vision, Collaboration, Adaptability) are identified in the study. The *m* value is therefore 3. (Refer to scorecard example in Figure 4.2). The equation makes provision for further characteristics to be identified in future studies. *a* is the characteristic's amplitude.

$a_1 = Vision\ Amplitude$
$a_2 = Collaboration\ Amplitude$
$a_3 = Adaptability\ Amplitude$

Amplitude is the peak of the characteristic's weight of importance in the film industry context and is computed from 0 to 1 in the equation. For example, the creative leader's amplitude perception score is 90% (0.9) for Adaptability in this context. (Refer to scorecard example in Figure 4.2).

$$\frac{1}{n}\sum_{j=1}^{n} b_j = 1$$

This component is the *cultural context*. The interpretation is the same as the film industry context above. *n* is the number of characteristics in the cultural context. Four characteristics (Aesthetics, Spiritual Intelligence, Ethics and Emotional Intelligence) are identified in the study. The *n* value is therefore 4. (Refer to scorecard example in Figure 4.2). *b* is the characteristic's amplitude.

$b_1 = Aesthetics\ Amplitude$
$b_2 = Spiritual\ Intelligence$
$b_3 = Ethics\ Amplitude$
$b_4 = Emotional\ Intelligence\ Amplitude$

For example, the creative leader's amplitude perception score is 70% (0.7) for Spiritual Intelligence in this context (Refer to scorecard example in Figure 4.2).

$x_1 = Vision$
$x_2 = Collaboration$
$x_3 = Adaptability$

x is the creative leader's self-perception score for the characteristics in the film industry context. For example, the creative leader's self-perception score is 80% (0.8) for Collaboration in this context. (Refer to scorecard example in Figure 4.2).

$y_1 = Aesthetics$
$y_2 = Spiritual\ Intelligence$
$y_3 = Ethics$
$y_4 = Emotional\ Intelligence$

y is the creative leader's self-perception score for the characteristics in the cultural context. For example, the creative leader's self-perception score is 50% (0.5) for Emotional Intelligence in this context. (Refer to scorecard example in Figure 4.2).

4.1.5 The creative leadership perception scorecard

The Modified CL Equation is applied to derive the Creative Leadership Perception Scorecard (CLPS):

Notes to the CLPS:

- 1 = a perfect Creative Leader
- Scientific measurement method: Perception Scoring

Table 4. 6 Example of a Creative Leadership Perception Scorecard (Gengan 2020c)

From a score of 0 - 1	How would you rate this as your personal characteristic?	How important is this characteristic in your film industry?	How significant is this context within the film industry? A score of 0 - 1? (α+β = 1)	No of characteristics	Score per Context
Film industry context	**score (x)**	**amplitude (a)**	**α**	**m = 3**	
1 Vision	0,9	0,8		0,1439	
2 Collaboration	0,8	0,8	0,6	0,1279	
3 Adaptability	0,9	0,9		0,1618	
Total Film Industry					0,4336
Cultural Context	**score (y)**	**amplitude (b)**	**β**	**n = 4**	
4 Aesthetics	0,6	0,9		0,0540	
5 Spiritual Intelligence	0,4	0,7	0,4	0,0280	
6 Ethics	0,8	0,6		0,0480	
7 Emotional Intelligence	0,5	0,8		0,0400	
Total Cultural					0,1700
	1=100%	**score as decimal**		**Total CL score**	**0,6036**

The example above shows that the Creative Leader's (CL) total perception score is *0.6036.* This can be compared to an industry average index after scoring a sample of focus leaders in the industry. In this example, the leader is more focussed on the film industry context with a total film industry score of *0.4336* compared with a total score of *0.1700* for that of the cultural context. Adaptability is the Creative Leader's strongest characteristic in the film industry context with a score of *0.1618*. Collaboration is the weakest characteristics in this context with a score of *0.1279*. In the cultural context, the Creative Leader's strength is in Aesthetics *(0.0540)* and the most challenging characteristic is Spiritual Intelligence, *(0.0280).*

4.1.6 Conclusion: Qualitative research

4.1.6.1 What are the common characteristics that distinguish a creative leader in the film industry from other types of leaders?

Seven unique characteristics are identified. Vision, Collaboration and Adaptability that collectively applies to the film industry context. In addition, Aesthetics, Spiritual

Intelligence, Emotional Intelligence and Ethics that collectively applies to the creative leader's cultural context.

4.1.6.2 What are the perceptions of leaders and managers in the KZN film industry on the common characteristics as identified in the proposed equation discussed in 2.3.1.1 of the research study?

There is consensus that the Modified CL Equation, (Equation 2) (Gengan 2020e) is applicable in the KwaZulu-Natal film industry. A creative leadership perception scorecard (CLPS) *(*Figure 7) is derived from the equation to assess the local creative leader in terms of the film industry context and the cultural context.

CHAPTER FIVE

QUANTITATIVE ANALYSIS AND INTERPRETATION

5.1 INTRODUCTION

This chapter presents the data results and discusses the findings obtained from the online survey questionnaires in this study. The questionnaire was the primary tool that was used to collect data and was distributed to 60 respondents. The data collected from the responses were analysed with SPSS version 26.0. The results present the descriptive statistics in the form of graphs, cross-tabulations and other figures for the quantitative data that was collected. Inferential techniques include the use of correlations and chi-square test values, which are interpreted using the p-values. The traditional approach to reporting a result requires a statement of statistical significance. A p-value is generated from a test statistic. A significant result is indicated with "$p < 0.05$".

5.2 THE SAMPLE

In total, 60 questionnaires were despatched and 52 were returned which gave an 87% response rate. Respondents were selected from the databases of the Durban Film Office and the KwaZulu-Natal Film Commission.

5.3 THE RESEARCH INSTRUMENT

The research instrument consisted of 34 items, with a level of measurement at a nominal or an ordinal level. The questionnaire was divided into seven sections which measured various themes as illustrated below:

A Biographical data
B Soft skills
C Innovation
D Film project management
E Iterative content generation

F Key competencies

G Explorative - KZN film industry

5.4 RELIABILITY STATISTICS

Although the standard coefficient for an acceptable value of alpha is 0.70 or higher, a reliability coefficient of 0.60 or higher is also considered *as* "acceptable" for a newly developed construct. A high value of alpha (> 0.90) may suggest redundancies and show that the test length should be shortened, as advised by Tavakol and Dennick (2011: 54)

Table 5.1 reflects the Cronbach's alpha score for all the items that constituted the questionnaire.

Table 5. 1 Online survey: Reliability

	Section	Number of Items	Cronbach's Alpha
B7 -B10	Soft skills	7	0.605
C11 - C13	Innovation	2	0.496
D14 - D18	Film project management	5	0.690
E19 - E23	Iterative content generation	4	0.628
F24 - F27	Key competencies	4	0.731
G28 - G31	Explorative - KZN film industry	3	0.831

The reliability scores for all sections, except C, exceed the recommended Cronbach's alpha value.

This indicates a degree of acceptable, consistent scoring for these sections of the research. Although the sample size is small, the respondents belong to a unique field and reliability was performed to measure the consistency by the respondents. Section C had a minimum number of statements and respondents had varied interpretations as to what was being measured.

5.5 KMO AND BARTLETT'S TEST

The matrix tables are preceded by a summarised table that reflects the results of KMO and Bartlett's Test. The requirement is that Kaiser-Meyer-Olkin Measure of Sampling Adequacy should be greater than 0.50. The Bartlett's Test of Sphericity less than 0.05, as indicated by Wu and Wong (2003: 98).

Table 5. 2 Online Survey: KMO and Bartlett Tests

		Kaiser-Meyer-Olkin Measure of Sampling Adequacy	Bartlett's Test of Sphericity		
	Section		Approx. Chi-Square	df	Sig.
B7 -B10	Soft skills	0.553	36.766	21	0.018
C11 - C13	Innovation	0.500	1.657	1	0.198
D14 - D18	Film project management	0.576	81.320	10	0.000
E19 - E23	Iterative content generation	0.544	9.049	6	0.017
F24 - F27	Key competencies	0.689	41.480	6	0.000
G28 - G31	Explorative - KZN film industry	0.719	56.470	3	0.000

In all instances, the conditions are satisfied which allows for the factor analysis procedure. The reliability scores for all sections, except C, exceed the recommended Cronbach's alpha value. This indicates a degree of acceptable, consistent scoring for these sections of the research. Although the sample size is small, the respondents belong to a unique field and reliability was performed to measure the consistency by the respondents. Section C had a minimum number of statements and respondents had varied interpretations as to what was being measured.

5.6 FACTOR ANALYSIS

A discussion on factor analysis is noted in section 3.10.1 of this study.

All the conditions are satisfied for factor analysis, except for section C as highlighted under reliabilities. That is, the Kaiser-Meyer-Olkin Measure of Sampling Adequacy value should be greater than 0.500 and the Bartlett's Test of Sphericity sig. value should be less than 0.05. Factor analysis is done only for the Likert scale items. Certain components divided into finer components. This is explained below in the rotated component matrix. Negative loading statements were omitted from the rotations.

5.6.1 Rotated Component Matrix

Table 5. 3 Online Survey: Rotated Component Matrix - Soft skills

Soft skills	Component		
	Group learning	Individual decision making	Self-control
I usually feel drained out and exhausted during a film project	0.133	0.163	0.779
I get easily angry and upset when things go wrong during a film project	0.028	-0.046	0.820
I have a formal academic/technical qualification in film studies	0.827	-0.053	-0.030
I attended courses at KZNFC/ DFO	0.783	-0.039	0.136
I feel that it's not necessary to complete all required tasks during the film project	-0.116	0.835	0.150
I don't prefer to concur with HODs, cast and crew during a film production	0.195	0.777	-0.038
I prefer to work in smaller task groups during the film project	0.586	0.220	0.090

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.
a. Rotation converged in 4 iterations.

The results in Table 5.3 identified three additional sub-themes.

Sub-themes:

- Group learning
- Individual decision making
- Self-control

The three sub-themes concern individual decision making and self-control within a group learning context. Self-control refers to the emotional and physical status of the respondents.

Døjbak Håkonsson *et al.* (2016: 988) found that team decision-making has a reciprocal effect on individual emotions and performance. In other words, decisions determine emotions and performance, and emotions and performance determine decisions. This explains the respondent's identification of the above three sub-groups in team dynamics.

Table 5. 4 Online Survey: Rotated Component Matrix - Innovation

Innovation	Component
	1
I prefer using standard conventions and structures in film making	0.769
I formulate my own unique ideas, concepts and stories for film development	0.769

Extraction Method: Principal Component Analysis.

a. 1 components extracted.

The reliability coefficient was below acceptable for this section (<0.60) (Refer to Table 5.1). This is a complex concept, but Section C had a minimum number of statements and as such, respondents had varied interpretations as to what was being measured.

Table 5. 5 Online Survey: Rotated Component Matrix – Film project management

Film project management	Component	
	Film production	Performance management
I prepare and manage my own film development and production budgets	0.954	0.115
I prepare and manage my own film development and production schedules	0.925	0.227
I am happy with the performance of the staff, cast and crew I recruit for the film making project	0.211	0.418
I always personally evaluate the performance of the staff, cast and crew during the film making process	0.268	0.704
I see a need to implement risk management policies and procedures during a film making process I have full control over	-0.060	0.837

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.

a. Rotation converged in 3 iterations.

The results in Table 5.5 identified two additional sub-themes.

Sub-themes:

- Film production
- Performance management

The identified sub-themes Film production (Finance, Operations) and Performance management (Human Resources and Risk Management) verifies the Film project management dimension in the Creative Leadership Competency Framework.

Table 5. 6 Online survey: Rotated Component Matrix – Iterative content generation

Iterative content generation	Component	
	Audience	Culture
I always research my target audience before script development and film production	-0.156	0.838
The film genre always motivates the film I make	0.307	0.558
I always make films within my own cultural context	0.859	-0.124
I believe that audience will pay any amount to watch a preferred film	0.656	0.439

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.
a. Rotation converged in 3 iterations.

Sub-themes:

- Audience
- Culture

This identification of culture in film content generation by the respondents further verifies the significance of cultural context in the Modified CL Equation as found in the qualitative research findings in sections 4.1.3 and 4.1.4.

Table 5. 7 Online survey: Rotated Component Matrix – Key competencies

Key competencies	Component
	1
Generate HIGH-QUALITY CONTENT for people	0.751
INFLUENCE people	0.757
ENTERTAIN people	0.703
EDUCATE people	0.764

Extraction Method: Principal Component Analysis.

a. 1 components extracted.

Consensus on the key competencies is noted. (> 0.60)

Table 5. 8 Online survey: Rotated Component Matrix – Explorative

Explorative - KZN film industry	Component
	1
The KZN film industry supports and promotes creativity	0.845
The current structures of identifying new film concepts are adequate in the KZN film industry	0.868
The film industry is satisfactorily regulated in KZN	0.881

Extraction Method: Principal Component Analysis.

a. 1 components extracted.

Consensus on the factors that affect the KwaZulu-Natal film industry is noted. (> 0.60)

5.6.2 Conclusion: Factor analysis

The statements that constituted sections Innovation, Key competencies and Explorative - KZN film industry loaded perfectly along a single component.

This implies that the statements that constituted these sections perfectly measured what it set out to measure.

It is noted that the variables that constituted Soft skills loaded along three components (group learning, individual decision making and self-control). Film project management loaded along two components (film production and performance management) and Iterative content generation also loaded along two components (audience and culture). This means that respondents identified different trends within the section.

5.7 CROSS-TABULATIONS

A Chi-square test of independence was performed to determine whether there was a statistically significant relationship between the variables, (refer to Appendix 10). The null hypothesis states that there is no association between the two. The alternate hypothesis indicates that there is an association.

5.7.1 Section A - Biographical data

This section summarises the biographical characteristics of the respondents. The analysis extracted data to explore the biographical effects on creative leadership. Gender, Race and Leadership Position are the biographical areas found to be most significant to the current KwaZulu-Natal film industry. Within these biographical sections, Gender equality, emerging Black filmmakers and creative leadership succession are current key areas of concern.

5.7.1.1 Gender equality in the KwaZulu-Natal film industry

Table 5.9 describes the overall gender distribution by age.

Table 5. 9 Gender distribution by age

			Age (years)			Total
			22 - 35	36 - 55	> 55	
Gender	Male	Count	11	16	6	33
		% within Gender	33,3%	48,5%	18,2%	100,0%
		% within Age	55,0%	69,6%	66,7%	63,5%
		% of Total	21,2%	30,8%	11,5%	63,5%
	Female	Count	9	7	3	19
		% within Gender	47,4%	36,8%	15,8%	100,0%
		% within Age	45,0%	30,4%	33,3%	36,5%
		% of Total	17,3%	13,5%	5,8%	36,5%
Total		Count	20	23	9	52
		% within Gender	38,5%	44,2%	17,3%	100,0%
		% within Age	100,0%	100,0%	100,0%	100,0%
		% of Total	38,5%	44,2%	17,3%	100,0%

Overall, the ratio of males to females is approximately 3:2 (63.5%: 36.5%) ($p = 0.052$). The local film industry currently has more male participants. However, within the category of gender, the results show a decrease of younger male filmmakers from the 36-55 years (48.5%) to 22-35 years (33.3%). Within the same category, there is an increase of younger female filmmakers from 36-55 years (36.8%) to 22-35 years (47.4%). There is currently a significant increase among younger women filmmakers that shows to be smoothing out the gender imbalance in the >55 years group through time.

The age distributions are not similar as there are more respondents younger than 55 years ($p = 0.044$). This is a significant finding that motivates for effective youth succession planning strategies within the industry.

Table 5. 10 Gender distribution by race

			Gender		Total
			Male	Female	
Race	African	Count	19	10	29
		% within Race	65,5%	34,5%	100,0%
		% within Gender	57,6%	52,6%	55,8%
		% of Total	36,5%	19,2%	55,8%
	Indian	Count	10	5	15
		% within Race	66,7%	33,3%	100,0%
		% within Gender	30,3%	26,3%	28,8%
		% of Total	19,2%	9,6%	28,8%
	White	Count	4	4	8
		% within Race	50,0%	50,0%	100,0%
		% within Gender	12,1%	21,1%	15,4%
		% of Total	7,7%	7,7%	15,4%
Total		Count	33	19	52
		% within Race	63,5%	36,5%	100,0%
		% within Gender	100,0%	100,0%	100,0%
		% of Total	63,5%	36,5%	100,0%

There were no respondents from the Coloured community in KwaZulu-Natal. This is a limitation to the findings as this racial group is excluded from the analysis.

Gender dominance shows to double within the African (male - 65.5%, female – 34.5%) and the Indian (male - 66.7%, female – 33.3%) racial groups. Gender equality shows to be balanced in the White racial group (50%). This could be attributed to the cultural dynamics of the province. The significance of this finding further verifies the inclusion of the cultural context in the Modified CL Equation.

Table 5. 11 Gender distribution by leadership position

			Gender		Total
			Male	Female	
Leadership Position in the Organisation	Low	Count	2	2	4
		% within Leadership Position in the Organisation	50,0%	50,0%	100,0%
		% within Gender	6,1%	10,5%	7,7%
		% of Total	3,8%	3,8%	7,7%
	Middle	Count	8	5	13
		% within Leadership Position in the Organisation	61,5%	38,5%	100,0%
		% within Gender	24,2%	26,3%	25,0%
		% of Total	15,4%	9,6%	25,0%
	High	Count	23	12	35
		% within Leadership Position in the Organisation	65,7%	34,3%	100,0%
		% within Gender	69,7%	63,2%	67,3%
		% of Total	44,2%	23,1%	67,3%
Total		Count	33	19	52
		% within Leadership Position in the Organisation	63,5%	36,5%	100,0%
		% within Gender	100,0%	100,0%	100,0%
		% of Total	63,5%	36,5%	100,0%

Although there is a current high gender imbalance in the leadership position in the province ($p < 0.01$), males (63.5%) and females (36.5%), the results show a significant decrease of male leadership from High (65.7%) to Low (50%) levels. The female leadership levels, on the other hand, significantly increase from High (34.3%) to Low (50%). This indicates more female leaders in the lower position roles that can be potentially groomed for higher position roles.

This makes for a compelling argument to include gender equality in current and future succession planning strategies in the local film industry.

Jansson (2017: 336) reasons that by promoting gender equality in films, greater diversity of experiences is shown on the screen. The author contends that the

opportunity for women to express shared experiences, secure film funding and not to conform to the stereotypical representation of women is extremely challenging. She further recommends the gender quotas solution to address gender inequality in the film industry.

5.7.1.2 Emerging Black filmmakers in the KwaZulu-Natal film industry

The racial composition of the sample is shown in the Figure 5.1.

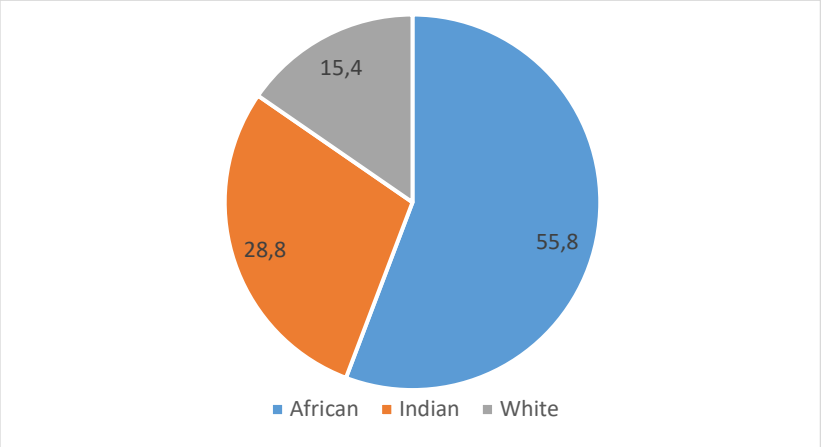


Figure 5. 1 Racial composition

There were significantly more African respondents (55.8%), with White respondents forming the smallest group (15.4%) (p = 0.001). Indians were the second highest respondents (28.8%). The results align perfectly with the current demographic composition of province.

Table 5. 12 Racial distribution by age

			Age (years)			Total
			22 - 35	36 - 55	> 55	
Race	African	Count	15	11	3	29
		% within Race	51,7%	37,9%	10,3%	100,0%
		% within Age	75,0%	47,8%	33,3%	55,8%
		% of Total	28,8%	21,2%	5,8%	55,8%
	Indian	Count	4	8	3	15
		% within Race	26,7%	53,3%	20,0%	100,0%
		% within Age	20,0%	34,8%	33,3%	28,8%
		% of Total	7,7%	15,4%	5,8%	28,8%
	White	Count	1	4	3	8
		% within Race	12,5%	50,0%	37,5%	100,0%
		% within Age	5,0%	17,4%	33,3%	15,4%
		% of Total	1,9%	7,7%	5,8%	15,4%
Total		Count	20	23	9	52
		% within Race	38,5%	44,2%	17,3%	100,0%
		% within Age	100,0%	100,0%	100,0%	100,0%
		% of Total	38,5%	44,2%	17,3%	100,0%

The results show that most African filmmakers (75.0%) fall in the 22-35 age group. Most of the Indian filmmakers (34.8%) fall in the 36-55 age group. Most White filmmakers (33.3%) are in the over 55 age group.

This indicates a significantly high increase in younger emerging African filmmakers in the province.

The National Film and Video Foundation (2017: 5) recommended that a holistic business and skills development plan requires consideration to fast-track transformation in assisting Black emerging filmmakers. The institution made this recommendation after it launched the Emerging Black Filmmakers Transformation Fund in 2014. By this, the organisation concedes that merely providing funding for emerging Black filmmakers is insufficient. Applicable contextual models of business sustainability and access to distribution platforms should also be factored into any transformation strategies for emerging Black Filmmakers.

5.7.1.3 Creative leadership succession in the KwaZulu-Natal film industry

The Figure 5.2 indicates the leadership positions of the respondents.

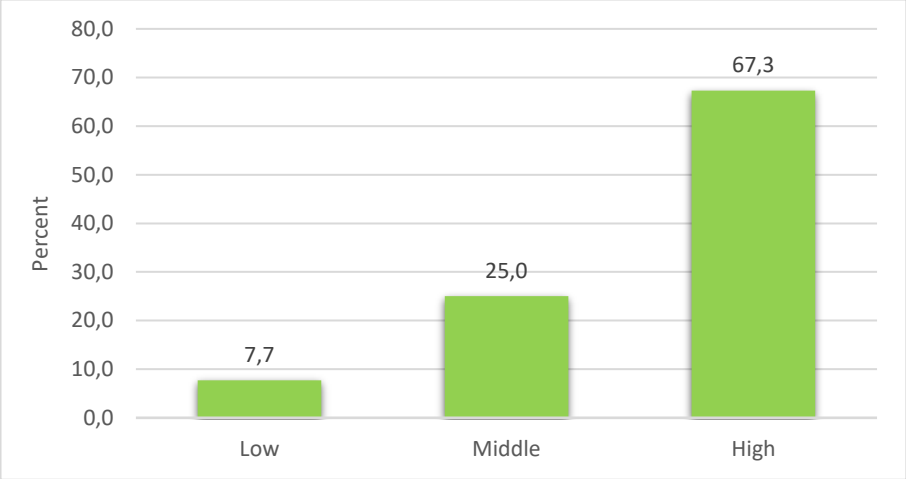


Figure 5. 2 Levels of leadership

Two thirds of the respondents had high levels of leadership (67.3%), with a further quarter having a middle level of leadership ($p < 0.001$). In comparing the racial composition (refer to Figure 5.1 above) of the combined total percentage of African and Indian filmmakers (85.6%) to the combined middle and high leadership levels (92.3%) in Figure 5.2. It is concluded that the current Black empowerment status has great potential for future institutional implementation of sustainable succession planning strategies.

Table 5. 13 Leadership position by age

			Age (years)			Total
			22 - 35	36 - 55	> 55	
Leadership Position in the Organisation	Low	Count	4	0	0	4
		% within Leadership Position in the Organisation	100,0%	0,0%	0,0%	100,0%
		% within Age	20,0%	0,0%	0,0%	7,7%
		% of Total	7,7%	0,0%	0,0%	7,7%
	Middle	Count	5	7	1	13
		% within Leadership Position in the Organisation	38,5%	53,8%	7,7%	100,0%
		% within Age	25,0%	30,4%	11,1%	25,0%
		% of Total	9,6%	13,5%	1,9%	25,0%
	High	Count	11	16	8	35
		% within Leadership Position in the Organisation	31,4%	45,7%	22,9%	100,0%
		% within Age	55,0%	69,6%	88,9%	67,3%
		% of Total	21,2%	30,8%	15,4%	67,3%
Total		Count	20	23	9	52
		% within Leadership Position in the Organisation	38,5%	44,2%	17,3%	100,0%
		% within Age	100,0%	100,0%	100,0%	100,0%
		% of Total	38,5%	44,2%	17,3%	100,0%

The results indicate a significant decrease in the age of leaders in high leadership positions. (45.7%) in the 36-55 age group to (22.9%) in the over 55 age group. There is, however, an increase in the age of middle leadership position. (38.5%) in the 22-35 age group to (53.8%) in the 36-55 age group.

Land (2020: 1) describes succession planning as the development of organisational structures that grooms new role and talents for existing positions. It involves identifying, evaluating, and developing future leaders for existing positions.

The current succession planning status seem to have a positive potential for future creative leadership positions in the province.

5.8 CORRELATIONS

Bivariate correlation was performed on the (ordinal) data. Appendix 11 shows the results in the correlations table. The results indicate the following patterns.

Positive values indicate a directly proportional relationship between the variables and a negative value indicates an inverse relationship. All significant relationships are indicated by a * or **.

Negative values imply an inverse relationship. That is, the variables have an opposite effect on each other. As one variable increases, the other decreases.

5.9 SECTION ANALYSIS

The section that follows analyses the scoring patterns of the respondents per variable per section. The results are first presented using summarised percentages for the variables that constitute each section. Results are then further analysed according to the importance of the statements.

To determine whether the scoring patterns per statement were significantly different per option, a chi-square goodness of fit test was done. The null hypothesis claims that similar numbers of respondents scored across each option for each statement (one statement at a time). The alternate states that there is a significant difference between the levels of agreement and disagreement.

The highlighted sig. values (p-values) are less than 0.05 (the level of significance) implies that the distributions were not similar. That is, the differences between the way respondents scored (agree, neutral, disagree) were significant.

5.9.1 Section B - Soft skills

This section deals with the traits, skills and behaviour of a creative leader. It also considers the leader within creative teams and group dynamics.

Table 5. 14 Online survey: Soft skills

		Strongly Disagree		Disagree		Neutral		Agree		Strongly Agree		Chi-Square p-value
		Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %	
I usually feel drained out and exhausted during a film project	B7.1	10	19,2%	15	28,8%	16	30,8%	8	15,4%	3	5,8%	0,028
I get easily angry and upset when things go wrong during a film project	B7.2	14	26,9%	24	46,2%	11	21,2%	2	3,8%	1	1,9%	0,000
I have a formal academic/technical qualification in film studies	B8.1	12	23,1%	7	13,5%	7	13,5%	11	21,2%	15	28,8%	0,338
I attended courses at KZNFC/ DFO	B8.2	15	28,8%	13	25,0%	8	15,4%	9	17,3%	7	13,5%	0,338
I feel that it's not necessary to complete all required tasks during the film project	B9.1	24	46,2%	16	30,8%	4	7,7%	6	11,5%	2	3,8%	0,000
I don't prefer to concur with HODs, cast and crew during a film production	B9.2	21	40,4%	19	36,5%	7	13,5%	5	9,6%	0	0,0%	0,002
I prefer to work in smaller task groups during the film project	B10	4	7,7%	8	15,4%	15	28,8%	20	38,5%	5	9,6%	0,001

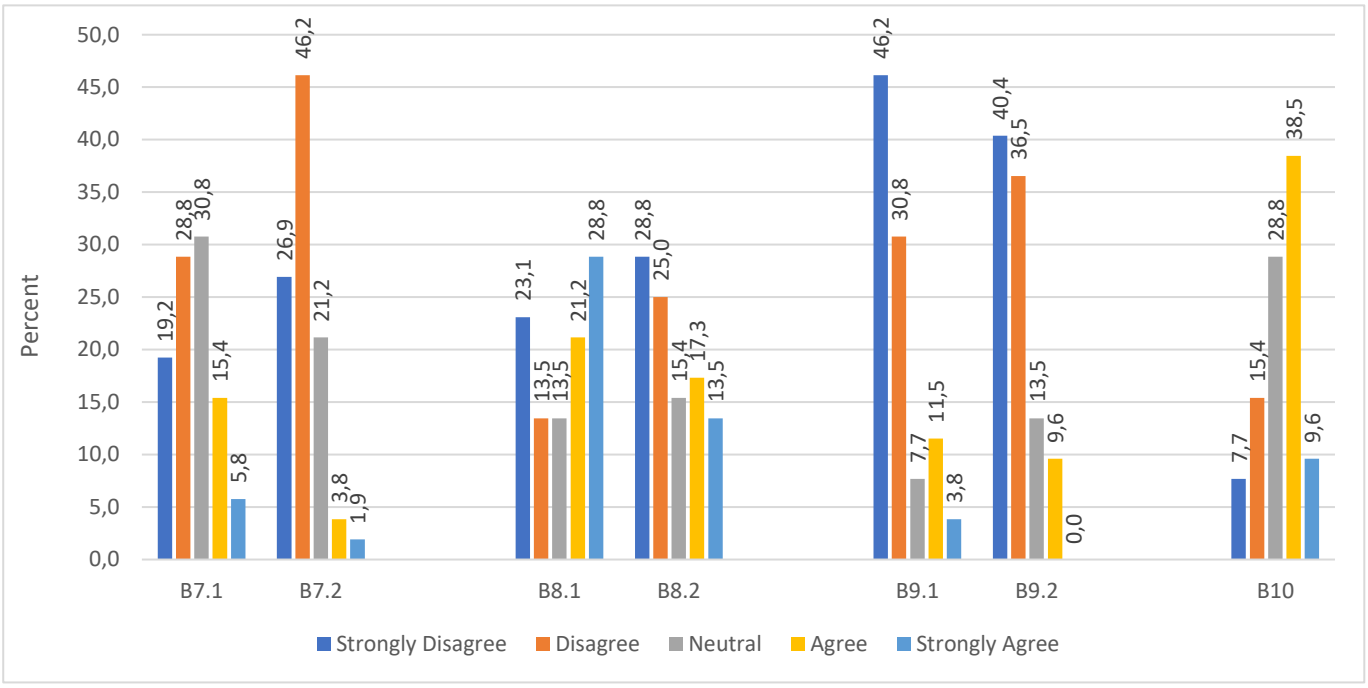


Figure 5. 3 Online survey: Soft skills

The following patterns are observed:

- One statement (B10) *I prefer to work in smaller task groups during the film project* shows a significantly higher level of agreement
- Four statements; (B7.1) *I usually feel drained out and exhausted during a film project;* (B7.2) *I get easily angry and upset when things go wrong during a film project,* (B9.1) *I feel that it's not necessary to complete all required tasks during the film project* and (B9.2) *I don't prefer to concur with HODs, cast and crew during a film production* indicate significantly higher levels of disagreement
- The two statements for question (B8) *I have a formal academic/technical qualification in film studies* and *I attended courses at KZNFC/ DFO* have similar numbers of respondents that agreed and disagreed ($p > 0.05$)

Factor analysis shows that the following two statements form a sub-theme:

(B7.1) *I usually feel drained out and exhausted during a film project* ($p = 0.028$) and (B7.2) *I get easily angry and upset when things go wrong during a film project* ($p < 0.05$)

This sub-theme refers to the self-control ability of the respondents. More respondents disagreed with the statements, with about a quarter on average being neutral. This shows that most of the respondents, exercise self-control during filmmaking projects. They are not affected by emotional and physical burnouts. This result is consistent with the findings in Section 4.1.1 of the qualitative research where burnout also scored low among the interviewees. It does, however, have a significant relationship to Emotional Intelligence and Spiritual Intelligence. The high disagreement and neutral scores in the above two statements further verify the cultural context in the Modified CL Equation.

The correlation value between *I usually feel drained out and exhausted during a film project* and *I prepare and manage my own film development and production budgets* is 0.297 (Refer to Correlation Table in Appendix 11). This is a directly related proportionality. Respondents indicate that the more they are involved in the various aspects of the film development, the more tired and drained they feel, and vice versa.

The correlation value between *I feel that it's not necessary to complete all required tasks during the film project* and *I always research my target audience before script development and film production* is -0.364 (Refer to Correlation Table in Appendix 11). That is, the more respondents research their target audience, the less the need to complete all tasks.

5.9.2 Section C – Innovation

This section deals with the uniqueness, idea, and concept development of a film narrative. It explores the creative leader's adaptability to new technology and the constructs innovation and creativity.

Table 5. 15 Online survey: Innovation

		Strongly Disagree		Disagree		Neutral		Agree		Strongly Agree		Chi-Square p-value
		Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %	
I prefer using standard conventions and structures in film making	C11	3	5,8%	9	17,3%	15	28,8%	22	42,3%	3	5,8%	0,000
I formulate my own unique ideas, concepts and stories for film development	C12	0	0,0%	0	0,0%	11	21,2%	22	42,3%	19	36,5%	0,155
I don't prefer using new technology in film making	C13	16	30,8%	25	48,1%	7	13,5%	3	5,8%	1	1,9%	0,000

Statement (C12) *I formulate my own unique ideas, concepts and stories for film development* is insignificant (p = 0.155), with respect to the neutral and agreement scoring levels. It is noted that there are significantly more respondents who agreed compared to those that disagreed.

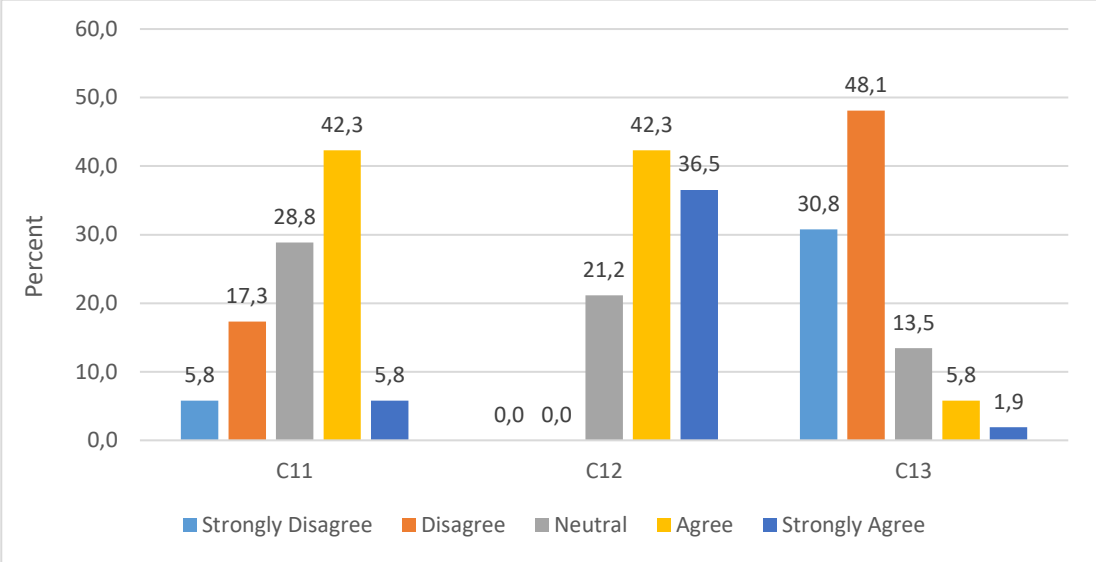


Figure 5. 4 Online survey: Innovation

The following patterns are observed:

- Two statements (C11*) I prefer using standard conventions and structures in film making* and (C12) *I formulate my own unique ideas, concepts and stories for film development* show a significantly higher level of agreement.
- Statement (C13) *I don't prefer using new technology in filmmaking* in contrast indicates a significantly higher level of disagreement

It is noted that statement C13 is structured in the negative and therefore a disagreement implies that the respondents agreed to the item. The measuring instrument was structured in a manner that compelled the respondents to read the statement before selecting the option. The collective responses to all three statements show that the respondents prefer a structured approach to idea generation and idea implementation. This confirms Acar, Burnett and Cabra's (2017: 133) description of creativity and innovation as two distinct constructs. The authors view creativity as the generation of new ideas and innovation as the implementation of new ideas. The results show that filmmakers in the province prefer to generate and implement original and unique film concepts.

The correlation value between, *I formulate my own unique ideas, concepts and stories for film development* and *I have a formal academic/technical qualification in film studies* is 0.538 (Refer to Correlation Table in Appendix 11). This shows that respondents that are more formally educated, tend to formulate their own original film concepts.

I formulate my own unique ideas, concepts and stories for film development also correlates positively with *I prefer to work in smaller task groups during the film project* with a score of 0.355 (Refer to Correlation table in Appendix 11). Respondents prefer to work in smaller task groups when formulating original film stories and concepts for development.

5.9.3 Section D – Film project management

This section deals with the film making process. It includes financial (budgets), operational (schedules) and human resources (talent acquisition and performance) managements. It also explores the risk consciousness of the creative leader.

Table 5. 16 Online survey: Film project management

		Strongly Disagree		Disagree		Neutral		Agree		Strongly Agree		Chi-Square p-value
		Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %	
I prepare and manage my own film development and production budgets	D14	5	9,6%	3	5,8%	16	30,8%	15	28,8%	13	25,0%	0,008
I prepare and manage my own film development and production schedules	D15	3	5,8%	5	9,6%	18	34,6%	15	28,8%	11	21,2%	0,003
I am happy with the performance of the staff, cast and crew I recruit for the film making project	D16	0	0,0%	3	5,8%	15	28,8%	28	53,8%	6	11,5%	0,000
I always personally evaluate the performance of the staff, cast and crew during the film making process	D17	0	0,0%	2	3,8%	15	28,8%	19	36,5%	16	30,8%	0,004
I see a need to implement risk management policies and procedures during a film making process I have full control over	D18	0	0,0%	0	0,0%	5	9,6%	29	55,8%	18	34,6%	0,000

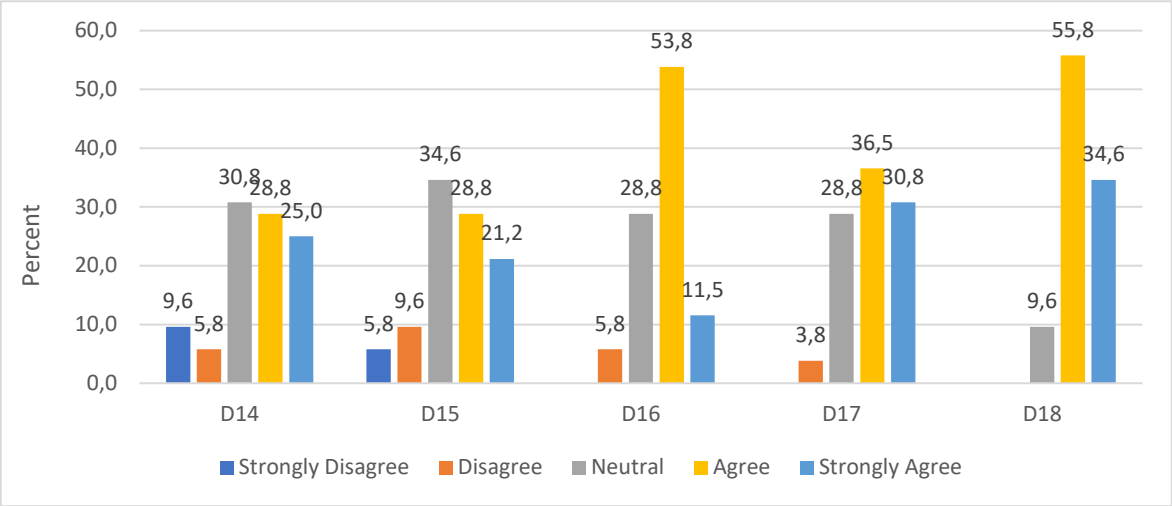


Figure 5. 5 Online survey: Film project management

The following patterns are observed:

- All statements indicate a high degree of agreement.
- All statements are significant ($p < 0.05$)

This confirms the Film project management dimension of the CLCF including the sub-groups Budget management, Schedule management, Talent acquisition, Performance management and Risk management

Factor analysis shows that the following two statements form a sub-theme:

(B7.1) *I prepare and manage my own film development and production budgets* ($p = 0.008$) and (B7.2) *I prepare and manage my own film development and production schedules* ($p = 0.003$)

The correlation value between *I prepare and manage my own film development and production budgets* and *I usually feel drained out and exhausted during a film project* is 0.297 (Refer to Correlation Table in Appendix 11). This clearly shows a positive relationship between film funding and budget management and the physical and

mental exhaustion (self-control as identified as a sub-theme in Table 5.3 above) experienced by an independent filmmaker.

The correlation value between *I see a need to implement risk management policies and procedures during a film making process I have full control over* and *I don't prefer using new technology in film making* is -0.275 (Refer to Correlation Table in Appendix 11). Since the second item is structured in the negative, the results, therefore, clearly show a directly proportional relationship between risk consciousness and the usage of new technology in filmmaking.

This sub-theme refers to the film production process of the film project management dimension in the CLCF. This indicates the importance of production budgets and schedules in film project management.

5.9.4 Section E – Iterative content generation

This section deals with the creative leaders' perceptions of their target audience. It includes exploration of the film genre, film appeal (psychological and cultural), economic factors (audience affordability to watch films) and the audience' adaptability to changes in the filmmaking environment.

Table 5. 17 Online survey: Iterative content generation

		Strongly Disagree		Disagree		Neutral		Agree		Strongly Agree		Chi-Square p-value
		Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %	
I always research my target audience before script development and film production	E19	0	0,0%	0	0,0%	12	23,1%	25	48,1%	15	28,8%	0,069
The film genre always motivates the film I make	E20	1	1,9%	1	1,9%	16	30,8%	26	50,0%	8	15,4%	0,000
I always make films within my own cultural context	E21	3	5,8%	7	13,5%	22	42,3%	15	28,8%	5	9,6%	0,000
I believe that audience will pay any amount to watch a preferred film	E22	3	5,8%	14	26,9%	11	21,2%	14	26,9%	10	19,2%	0,099
I do not like any sudden changes in the film making environment	E23	3	5,8%	21	40,4%	14	26,9%	13	25,0%	1	1,9%	0,000

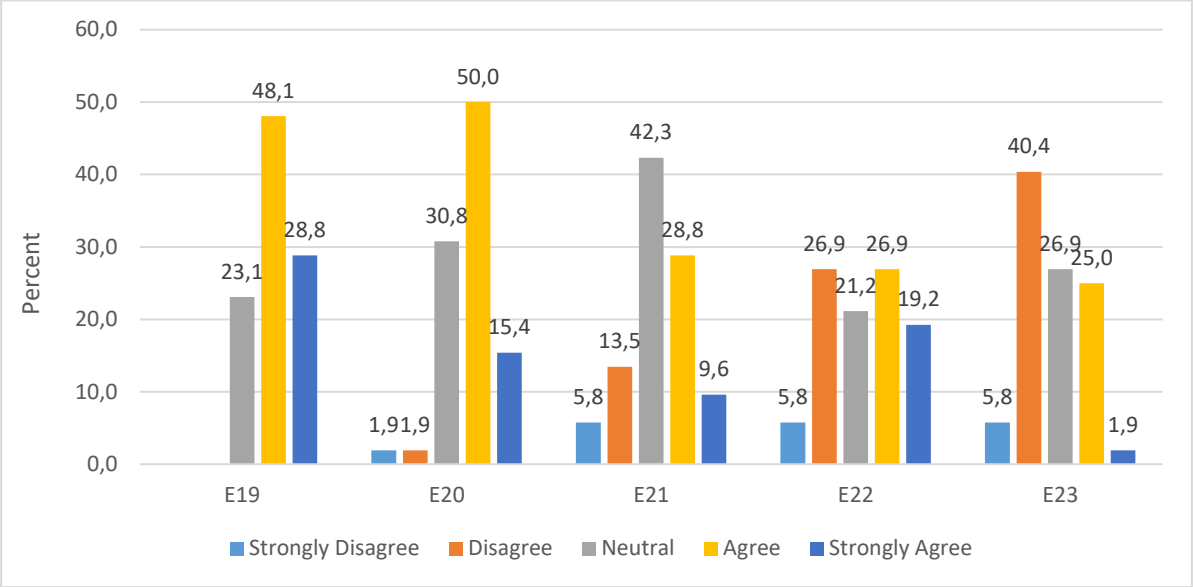


Figure 5. 6 Online survey: Iterative content generation

The following patterns are observed:

- Statements (E19) *I always research my target audience before script development and film production*, (E20) *The film genre always motivates the film I make*, (E21) *I always make films within my own cultural context* and (E22) *I believe that audience will pay any amount to watch a preferred film* indicate a higher level of agreement.
- Statement (E23) *I do not like any sudden changes in the film making environment* indicate a higher level of disagreement.

Statement E20 has the highest level of agreement of all the statements. This indicates that genre motivates the film content in KwaZulu-Natal. This confirms Bondebjerg's (2017: 5) views that film genres interact with the audience's emotional and cognitive structures. The high level of agreement in Statement E19 also shows that filmmakers are greatly influenced by audience response.

The high level of agreement in Statement E21 further confirms the Modified CL Equation in the qualitative findings. It is noted that statement E23 is structured in the negative, and therefore, a disagreement implies that the respondents agreed to the item. The results show that the respondents can adapt to sudden changes in the filmmaking environment. This confirms the Adaptability characteristic of a creative leader as postulated in the Modified CL Equation in the qualitative research findings in Section 4.1.4. The results confirm that audience motivates and influences the film content.

The correlation value between *I always make films within my own cultural context* and *I formulate my own unique ideas, concepts and stories for film development* is 0.320 (Refer to Correlation Table in Appendix 11). Respondents refer to their own cultural backgrounds and individual contexts for original film stories and concepts. This finding is positive for the promotion of local indigenous film content.

5.9.5 Section F: Key competencies

This section deals with creative leaders' perceptions of high-quality content, influential factors such as social and cultural context, escapism (entertainment) and film as an educational tool.

Table 5. 18 Online survey: Key competencies

		Strongly Disagree		Disagree		Neutral		Agree		Strongly Agree		Chi-Square p-value
		Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %	
Generate HIGH-QUALITY CONTENT for people	F24	0	0,0%	1	1,9%	7	13,5%	25	48,1%	19	36,5%	0,000
INFLUENCE people	F25	0	0,0%	1	1,9%	9	17,3%	24	46,2%	18	34,6%	0,000
ENTERTAIN people	F26	0	0,0%	1	1,9%	6	11,5%	24	46,2%	21	40,4%	0,000
EDUCATE people	F27	0	0,0%	1	1,9%	10	19,2%	18	34,6%	23	44,2%	0,000

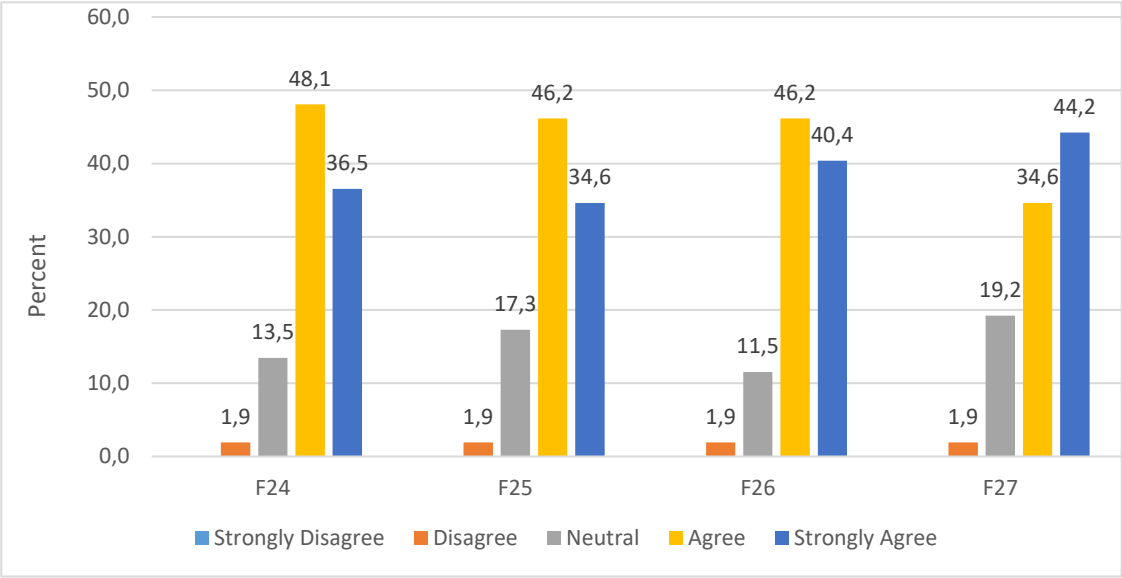


Figure 5. 7 Online survey: Key competencies

The following patterns are observed:

- There is unanimous agreement on ALL the statements in the key competencies sector ($p<0.05$). The key competencies postulated in the CLCF are therefore acceptable.
- There is an almost equal preference for all the key competencies.

The correlation value between *I formulate my own unique ideas, concepts and stories for film development* and *Generate HIGH-QUALITY CONTENT for people* is 0.377 (Refer to Correlation table in Appendix 11). This clearly shows that the use of more creative film ideas and original concepts increase the quality of local content.

The correlation value between *I formulate my own unique ideas, concepts and stories for film development* and *INFLUENCE people* is 0.532 (Refer to Correlation table in Appendix 11). Respondents also perceived that creative and unique stories and concepts positively influence audience response to films.

5.9.6 Section G – Exploratory (KZN film industry)

This section deals with the filmmakers' perceptions on the governmental and institutional regulatory effects on the local film industry. It also explores the identification, promotion and support of new film ideas and concepts.

Table 5. 19 Online survey: Exploratory – KZN film industry

		Strongly Disagree		Disagree		Neutral		Agree		Strongly Agree		Chi-Square
		Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %	Count	Row N %	p-value
The KZN film industry lacks creative leadership	G28	3	5,8%	14	26,9%	13	25,0%	11	21,2%	11	21,2%	0,124
The KZN film industry supports and promotes creativity	G29	2	3,8%	11	21,2%	15	28,8%	17	32,7%	7	13,5%	0,007
The current structures of identifying new film concepts are adequate in the KZN film industry	G30	8	15,4%	11	21,2%	20	38,5%	11	21,2%	2	3,8%	0,003
The film industry is satisfactorily regulated in KZN	G31	6	11,5%	12	23,1%	14	26,9%	16	30,8%	4	7,7%	0,036

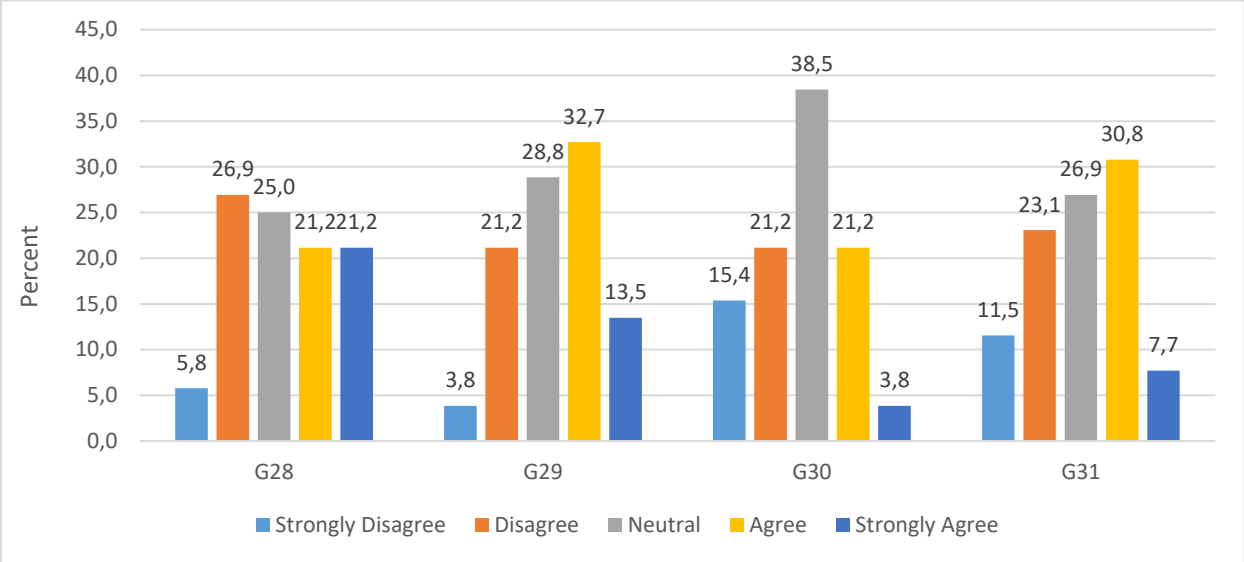


Figure 5. 8 Online survey: Exploratory - KZN film industry

The following patterns are observed:

- There is a significantly high level of neutral scores across all four statements. Most of the respondents did not commit to giving an opinion. This could suggest that respondents reserve their views on institutional and political structures and operations.
- There is, however. a high level of agreement in statements (G29) *The KZN film industry supports and promotes creativity* and (G31) *The film industry is satisfactorily regulated in KZN*
- (G30) *The current structures of identifying new film concepts are adequate in the KZN film industry* has a slightly higher level of disagreement
- (G28) *The KZN film industry lacks creative leadership* has the highest level of disagreement amongst all the statements.

It is noted by the responses from statement (G30) that the identification of creativity in the local film industry is hindered by current institutional structures. The filmmakers, however, show confidence in the general support and promotion of creativity in the province. It is noted that statement G28 is structured in the negative,

and therefore, a disagreement implies that the respondents agreed to the item. This indicates that the filmmakers have confidence in the creative leadership of KwaZulu-Natal.

The correlation value between *The KZN film industry supports and promotes creativity* and *The film industry is satisfactorily regulated in KZN* is 0.589 (Refer to Correlation table in Appendix 11). The filmmakers show confidence in the current regulatory and film support institutions in the province.

5.10 QUANTITATIVE RESEARCH FINDINGS

The following findings resulted from the quantitative analysis.

- The quantitative analysis confirmed the relevance and application of the core dimensions and the key competencies in the CLCF.
- The results showed significant relationship among the core dimensions, key competencies, and creative leadership in the KwaZulu-Natal film industry.
- The three sub-groups (group learning, individual decision-making, and self-control) identified in the Soft skills dimension indicated the significance of individual decision making and performance in team dynamics. This is highly significant as creative collaboration and sub-teams are vital in filmmaking. Most of the respondents were found to maintain self-control (emotional, physical) during filmmaking.
- The respondents had varied interpretations of the Innovation dimension. The findings, however. justified the importance of concept and idea generation in creative filmmaking.
- The two sub-groups (film production and performance management) identified in the Film project management dimension verified the filmmaking process in the CLCF.
- The two sub-groups (audience and culture) identified in the Iterative content generation dimension verified the inclusion of the cultural context in creative

filmmaking thereby confirming the relevance of these characteristics in the Modified CL Equation.

- The filmmakers showed confidence in the current creative leadership of the province. They, however, consider institutional structures to hinder creativity.
- The demographic analysis further indicated significant concerns in gender equality, emerging Black filmmaking, and creative leadership succession planning in the KwaZulu-Natal film industry. These are macro-environmental factors that require further practical and applicable government strategies. These issues are, however, critical in the current multicultural filmmaking landscape of KwaZulu-Natal.

The quantitative research findings *confirm* the qualitative research findings.

CHAPTER SIX

CONCLUSION TO THE STUDY

6.1 CONCLUDING REMARKS

In investigating the initial problem statement,

What is the impact of creative leadership and management on the film industry in KwaZulu-Natal?

... this study set out to indicate the relationship of the four-core dimensions and the four key competencies on creative leadership and management in the KwaZulu-Natal film industry. The Creative Leadership Competency Framework (CLCF) and the Modified Creative Leader Equation (CL) were explored to determine an applicable structured framework and concept for the KwaZulu-Natal film industry. The CLCF was tested by online quantitative research methodology and the CL was tested by the qualitative video interview research approach. The combined results confirmed a more reliable and acceptable exploration and made provision for future investigation of the status of the KwaZulu-Natal film industry.

6.2 THE CREATIVE LEADERSHIP COMPETENCY FRAMEWORK

The first exploration resulted from the researcher's observation of the local film industry. A structured conceptual framework was devised to test the perceptions of the local filmmakers. Respondents, primarily from the databases of the KwaZulu-Natal Film Commission and the Durban Film Office, were investigated using an online survey questionnaire. It was found that there are consensus and acceptance on the core dimension's and the key competencies' positive effect on creative leadership and management in the local film industry.

The study supports the initial observation of the CLCF's application and verifies the filmmaking process in the local industry. It is an acceptable and applicable framework for the KwaZulu-Natal film industry. The study recognises that the local film industry is influenced by creative leaders and managers.

6.3 THE MODIFIED CL EQUATION

The second exploration resulted from an extensive literature review on the theories of creative leadership in the film industry. Based on the foundational work of Mainemelis and Epitropaki (2013: 198) and their introduction of the extreme leadership theory, the researcher postulated a basic relational equation (Equation 1) for the creative leadership characteristics in the local film industry. The equation extracted three characteristics from the extreme leadership theory (Vision, Adaptability and Collaboration) and further included a fourth characteristic, Emotional Intelligence, from the researcher's local film experience. Respondents were selected from the leadership and management levels of the KwaZulu-Natal Film Commission and the Durban Film Office. Independent leaders were also included to obtain a more generalised result. The results of this qualitative investigation added a further three characteristics (Spiritual Intelligence, Aesthetics and Ethics) to the original equation. The investigation concluded that the seven characteristics identified could be further divided into two foundational contexts: The Film Industry Context and the Cultural Context.

In considering these findings, the researcher formulated a revised mathematical Modified CL Equation (Equation 2) for the relationship of the seven creative leadership characteristics to the creative leader in the KwaZulu-Natal film industry. A scorecard was thereafter designed to test the application of the equation.

The concepts Spiritual Intelligence, Aesthetics, Ethics and Culture were subsequently found to have high significant relevance to the study. These concepts therefore require further discussion.

6.3.1 Spiritual Intelligence

Van der Walt (2006) argues that people's search to find new values and to comprehend the meaningful existence of life motivates them towards a higher level than that of emotional intelligence. The author explains that this motivation drives them towards the context of spiritual-intelligence, which is intertwined with the human need for purpose and meaning. Zohar (1997: 37) indicates that Spiritual Intelligence is referred

to as “quantum thinking” since it is holistic, creative, and intuitive and has the capacity to question man within the context of his environment. Sisk (2016: 195) adds that the deep need for meaning in life not only affects man’s social and emotional life but also his work productivity. Spiritual intelligence opens multisensory ways of knowing. The author observes that the common strand of this intelligence is unity and interrelation with the Creator and the creative force. Based on this understanding, Spiritual Intelligence is included as one of the identified characteristics in the Modified CL Equation. It is a new type of higher intelligence and therefore is differentiated from the original Emotional Intelligence characteristics postulated in Equation 1. Both these characteristics are further collectively differentiated from the film industry context and are sub-grouped into the cultural context.

6.3.2 Aesthetics

Jarvie (1987: 142) describes aesthetics as the nature of arts and beauty. The author mentions the reciprocal relationship between arts and science. Art possesses *beauty* while science possesses *truth*. Science has often been an inspiration to artists and art has been used to present ideas. Film aesthetics is, therefore, an appreciation of the arts and science.

Antunes and Grabowski (2016: 9) considers film aesthetics to be experiential and multisensory. The author advocates the shift from the realm of film art theory to the realm of film human experience. The senses are the gateway to the audience’s experience of a film. Film aesthetics describes art in relation to human perception and composition through sensory recognition. The author confirms that aesthetics in addition to the film narratives and themes also result from film style created through scientific elements such as cinematography, editing, light, colour and sound design that intersect with the audiences perceptual and multisensory nature.

Rabiger (2008: 160) further affirms film aesthetics is the artistic process that delivers the filmmaker’s belief to the audience. The author evaluates film aesthetics in terms of art content (script and story) and scientific form (how it appears on screen).

6.3.3 Ethics

Carroll and Buchholtz (2000: 99) define ethics as a set of discipline that deals with moral values, principles, duties or obligations. Moral conduct, therefore, relates to the principles of good and bad and right and wrong in human behaviour within prevailing norms of acceptability. The authors endorse the influence of ethics in the cultural morality of society. Ethics, they suggest, compares and contrasts different moral codes, systems, practices, beliefs and values of different cultural groups.

Yukl (2002: 402) confirms ethics is a component of human behaviour that is consistent with a set of moral standards and values. The author further considers integrity to be a requirement for ethical leadership. He mentions Lawrence Kohlberg's three levels of moral development from a child to an adult; level one: self-interest, level two: social norms and level three: moral principles. At level three, a person may be motivated to fulfil personal values and moral principles and tends to deviate from social norms. It is at this level that a person reconciles with religious beliefs and cultural pluralism. It is for this reason that ethics characteristics are separated from the Spiritual Intelligence characteristic in the Modified Equation. This approach makes provision for creative leaders that are highly moral and ethical but has no interest in spiritual beliefs and religious affiliations.

In research conducted by Andreana and Putri (2020: 1417) it was found that there are positive relationships among ethical behaviour and emotional intelligence, spiritual intelligence and gender. The authors noted that the respondents that showed higher Emotional Intelligence led to better ethical behaviour. The research also noted that respondents with higher Spiritual Intelligence made better ethical decisions. Finally, the research found that female respondents acted according to established norms while male respondents tended towards breaking established rules. This difference in gender ethical behaviour explains the gender equality findings from the quantitative analysis in this study. Gender equality is found to be a cultural challenge in the KwaZulu-Natal film industry.

The Emotional Intelligence, Spiritual Intelligence and Ethics characteristics are justifiably separated and included in the Modified CL Equation as subgroups in the Cultural Context.

6.3.4 Cultural context

The qualitative finding has resulted in the inclusion of a cultural context to the existing film industry context. Parry (2000: 65) refers to culture as a value system with a negotiated set of shared knowledge, experience, beliefs, religion, spatial relations, attitudes and behaviours that incline people to function as a group. This forms a cultural identity that has a shared system of symbols, meanings and norms for conduct. It is the totality of a group's experiences and assumptions that guides behaviour. Individuals identify with and are accepted into a collective group identity that has these shared values, experiences, and assumptions.

A significant cultural issue arose from the qualitative interviews. Respondents agreed to cultural cohesion but also preferred to retain their cultural identities. Jordaan (2000: 31) provides the most appropriate explanation for this personal need for unity in diversity. The author maintains that three models of multiculturalism dictate South African cultural diversity. He identified the three as the cultural separatist model, the assimilation model and the pluralist model.

The cultural separatist model maintains ethnicity. Ethnic groups are accepted as natural, real and static units creating a homogenous "us" and "them" demarcation. This approach to multiculturalism regards perceived differences as a basis for cultural segregation. Unity, in this sense, is defined in terms of the same geographical space. The author argues that the model is a new and disguised form of maintaining power and privileges by political and cultural groups. This explains the findings in the quantitative study that shows that political and institutional structures hinder creativity in the KwaZulu-Natal film industry.

The assimilation model maintains that for the sake of national unity, cultural diversities through social engineering, be "assimilated" into the cultural character of the politically or culturally dominant group. This approach forces the racial minorities to

embark on a search for their cultural roots, heritage, and identity. This also explains the leadership gender equality resulted from the quantitative study. Highly competent women leaders are forced to assimilate into male dominant leadership models and structures. This approach leads to marginalisation and identity crisis.

Unity in diversity is at the core of the pluralist model. This model addresses the multicultural paradox of cultural identity and cultural cohesion that resulted from the study's qualitative findings. The pluralist approach allows people to assess themselves as common human beings. People from different cultural contexts can discover and appreciate sameness (common humanity) and difference (unique humanity) through acts of shared meaning and experiences. Multiple diverse cultural influences can be accommodated in an individual's self-identity. Pluralism confirms both the unique and multiple identities. The author observes that from a psychological perspective, the model, frees a person from the burden of defensiveness, "us and them" become "us" and the original inherited culture is preserved.

The solution to leadership gender equity in the KwaZulu-Natal film industry can be approached by women of all races fighting a common gender right issue as an in-group cohesive force within this pluralist multicultural model.

The discussion, therefore, motivates the inclusion of Spiritual Intelligence, Emotional Intelligence, Aesthetics and Ethics as the most relevant cultural context characteristics in the Modified CL Equation. Furthermore, in subscribing to the pluralist model, Ethics is separated from Spiritual Intelligence in the Modified CL Equation to accommodate creative leaders who do not believe in Spiritual Intelligence. This is cultural unity in diversity. The Cultural Context of the Modified CL Equation is based on the philosophy of the pluralist multicultural model.

6.4 THE KWAZULU-NATAL FILM INDUSTRY

The demographic analysis in the quantitative study resulted in unexpected findings on gender inequality, emerging Black filmmakers, and succession planning in the KwaZulu-Natal film industry. These findings are significant to creative leadership and management in the industry.

Yukl (2002: 411) observed that gender-based discrimination was promoted by the age-old beliefs that men are better leaders than women. These beliefs are based on assumptions about differences in traits and skills, gender stereotypes, role expectations and appropriate behaviour. Although ethical gender behavioural differences were noted in the study conducted by Andreana and Putri (2020: 1417), there is no current empirical evidence to support the belief that men in the film industry make better leaders than women. The demographic quantitative analysis in this study indicates a smoothing away of leadership gender inequalities from the younger age groups. This suggests that the millennial generation in KwaZulu-Natal are rejecting the age-old belief of gender inequality. They are, in turn, embracing the pluralist view that effective creative leadership and management in the local film industry is not dependent on gender roles.

Policies on emerging Black filmmakers and programmes on succession planning are institutional and governmental strategies that also require further attention and exploration. These approaches should be non-political and aimed at promoting the entire local film industry. Although the quantitative analysis showed that institutional structures inhibit film creativity, the filmmakers still place current confidence in the local film leadership and management of KwaZulu-Natal. There is no evidence in the study to show that leaders who are directly involved in the film making process are more effective creative leaders.

6.5 LIMITATIONS AND AVENUES FOR FURTHER RESEARCH

The following five limitations of the study should be noted:

1. The Modified CL Equation is a generalised mathematical definition of creative leadership characteristics within the two most relevant contexts: film industry context and cultural context. The equation is measured according to the scientific perception scoring method. Since the perceptions of human beings change according to different variables and contexts, the scorings may also differ accordingly.
2. The Modified CL Equation could prejudice a competent creative leader due to an exceptionally low scoring on one of the leadership characteristics.
3. The concept Innovation is a complex discipline and requires more extensive investigation.
4. The scorecard is potentially an effective assessment tool for the local film industry. Its general application falls outside the scope of this study and as such, is not tested.
5. There were no responses from the Coloured community in KwaZulu-Natal for the online survey. This is a limitation to the quantitative findings as this racial group is excluded from the analysis.

With reference to the conclusion drawn, the following five avenues for further research in the local film industry are recommended.

1. What are the effects of gender equality in the KZN film industry?
2. What succession planning strategies are formulated and implemented in the KZN film industry?
3. The application of the Modified CL Equation should be further tested in the broader South African film industry.
4. The Modified CL Equation makes provision for the inclusion of additional contexts and characteristics. How can the expansion of the Modified CL Equation factor in more applicable contexts and characteristics?

5 The assessment scorecard devised from the Modified CL Equation shows the theoretical potential of mathematically and practically computing an average creative leadership characteristic *industry index* for the film industry. This application requires further field testing and verification.

6.6 THE STUDY'S UNIQUE CONTRIBUTION TO KNOWLEDGE

Orlikowski (2002:252) embraces knowledge as an ongoing social accomplishment that is constituted and reconstituted in daily practice. Styhre (2003:19) confirms this view by advocating that knowledge is always refined, developed, used and transformed.

This study provides unique insights and understandings into innovative knowledge about the creative leadership and management landscape of the KwaZulu-Natal film industry. The study separates the leader in the film industry from other forms of leadership. As such, it redefines a set of leadership characteristics that are uniquely present in a creative leader in the film industry.

The consideration of the Modified CL Equation as a mathematical definition of the characteristics of a creative leader in the local film industry and the further application of this equation as a creative leadership scorecard provides for a new and unique assessment tool. This tool can support strategic decision-making in leadership-skills-development programmes, recruitment of creative leaders, and the profile assessment of potential creative leaders in the KwaZulu-Natal film industry. The study sets precedence to allow for creative, dynamic, and novel building-blocks into the management-skills of the local film industry. It is intended to further stimulate and boost effective local creative leadership and particularly benefit small independent filmmakers.

This study answered the three foundational research questions in Section 1.7 by,

> Question 1 Formulating a Modified CL Equation and an assessment scorecard tool to define the distinct characteristics of a creative leader in the local film industry.

Question 2 Introducing a structured relational Creative Leadership Competency Framework for the study of local filmmaking.

Question 3 Identifying creative leadership gender inequality, the need for succession planning strategies and the introduction of new models to sustain emerging Black filmmaking as the three current challenges found in the KwaZulu-Natal film industry.

The study finally concludes that effective leadership and management in the KwaZulu-Natal film industry depends upon the applications and influences of the unique structural approach postulated by the relationships between the *core dimensions* and *key competencies* (within the *film industry) …* and its *cultural contexts.*

REFERENCES

Acar, S., Burnett, C. and Cabra, J. F. 2017. Ingredients of Creativity: Originality and More. *Creativity Research Journal*, 29 (2): 133-144.

Aertsen, V. 2017. Sympathy for fictional characters: an examination of the factors involved from a social psychology and cognitive film theory perspective. *Doxa Comunicación*, 25: 107-128.

Al-Zahrani, K. H., Khan, A. Q., Baig, M. B., Mubushar, M. and Herab, A. H. 2019. Perceptions of wheat farmers toward agricultural extension services for realizing sustainable biological yields. *Saudi Journal of Biological Sciences*, 26 (7): 1503-1508.

Alesina, A. and Giuliano, P. 2015. Culture and institutions. *Journal of Economic Literature*, 53(4): 898-944. Available: https://www.jstor.org/stable/43927694 (Accessed 24 June 2019).

Alexandri, M. B., Arifianti, R. and Auliana, L. 2019. Creative industries: Film industries' strategies in Indonesia. *Review of Integrative Business and Economics Research*, 8(3). Available: http://buscompress.com/journal-home.html (Accessed 25 June 2019).

Allen, D. W. E. and Potts, J. 2016. How innovation commons contribute to discovering and developing new technologies *International Journal of the Commons*, 10(2): 1035-1054. Available: https://www.jstor.org/stable/26522897 (Accessed 24 June 2019).

Andreana, M. O. C. and Putri, I. G. A. M. A. D. 2020. The effect of intellectual intelligence, emotional intelligence, spiritual intelligence and gender on ethical behavior. *Accounting (North Vancouver)*, 6 (7): 1411-1418.

Antunes, L. R. and Grabowski, M. 2016. *The Multisensory Film Experience: A Cognitive Model of Experiental Film Aesthetics*. Bristol: Intellect Books Ltd.

Back to the future (film). 1985. Directed by Robert Zemeckis. New York: Universal Pictures.

Balser, T. C. 2014. A new leadership paradigm. *American Institute of Biological Sciences*, 64(12): 1065-1066. Available: https://www.jstor.org/stable/10.2307/90006992 (Accessed 25 June 2019).

Banks, G. C., Engemann, K. N., Williams, C. E., Gooty, J., McCauley, K. D. and Medaugh, M. R. 2017. A meta-analytic review and future research agenda of charismatic leadership. *The Leadership Quarterly*, 28 (4): 508-529.

Bell, S., Brown, S. and Weis, J. 2018. A conceptual framework for leveraging team composition decisions to build human capital. *Human Resources Management Review*: 4150-4463. Available: http:dx.doi.or/10.1016/j.hrmr.2017.06.003 (Accessed 24 June 2019).

Bello, S. 2018. Develop Your Emotional Intelligence. *Chemical Engineering Progress*, 114 (9): 46-46.

Benton, M. A. 2017. Epistemology Personalized. *The Philosophical quarterly*, 67 (269): 813-834.

Bishop, K., Weigler, W., Lloyd, T. and Beare, D. 2017. Fostering Collaborative Leadership Through Playbuilding. *New Directions for Adult and Continuing Education*, 2017 (156): 65-75.

Blackman, D., West, D., O'Flynn, J., Buick, F. and O' Donnell, M. 2015. Performance management: Creating high performance not high anxiety. In: Wanna, J., Lee, H.-A. and Yates, S. eds. *Managing under austerity. Delivering under pressure*. ANU Press. Available: https://www.jstor.org/stable/j.ctt19893n9.10 (Accessed 24 June 2019).

Bloore, P. M. 2014. The screenplay business: Managing creativity in script development in the contemporary British independent film industry. PhD by publication, University of East Anglia.

Bolton, N. 1972. *The psychology of thinking*. London: Methuen.

Bondebjerg, I. 2017. The creative mind: cognition, society and culture. *Palgrave Communications*, 3 (1): 1-7.

BrainyQuote. 2020. *Scott Adams*. Available: https://www.brainyquote.com/quotes/scott_adams_104102 (Accessed 24 July 2020).

Cardwell, S. 2015. Macdonald, Ian W. Screenwriting poetics and the screen idea. *Critical Studies in Television*, 10 (3): 126.

Carnabuci, G. and DiÓSzegi, B. 2015. Social networks, cognitive style, and innovative performance: a contingency perspective. *Academy of Management Journal*, 58 (3): 881-905.

Carroll, A. B. and Buchholtz, A. K. 2000. *Business and Society: Ethics and stakeholder management*. 4th ed. Ohio: South-Western College Publishing.

Carroll, W. E. 2017. Leadership and emotional intelligence: Ability-based and mixed models of emotional intelligence as predictors of leadership performance across manager levels. Doctor of Philosophy, Capella University.

Chapin, L., Deans, C. and Fabris, M. 2019. After film club, I actually got better at everything: School engagement and the impact of an after-school film club *Children and Youth Services Review*: 10-16. Available: https://doi.org/10.1016/j.childyouth2018.11.057 (Accessed 24 June 2019).

Chase, L. L. 2016. Factors and Predictors of Collaborative Leadership Competencies of Community College Administrators Based on Complexity Leadership Theory. ProQuest Dissertations Publishing.

Connolly, M., James, C. and Fertig, M. 2019. The difference between educational management and educational leadership and the importance of educational responsibility. *Educational Management Administration & Leadership*, 47 (4): 504-519.

Cook, A., Zill, A. and Meyer, B. 2019. Observing leadership as behavior in teams and herds: An ethological approach to shared leadership research. *The Leadership Quarterly*, 28. Available: http://dx.doi.org/10.1016/j.hrmr.2017.06.003 (Accessed 24 June 2019).

Cooper, D. R. and Schindler, P. S. 2001. *Business Research Methods*. New York, NY: McGraw-Hill.

DiPaola, S., Gabora, L. and McCaig, G. 2018. Informing artificial intelligence generative techniques using cognitive theories of human creativity. *Procedia Computer Science*, 145: 158-168.

Dobes, L. 2016. *Managing consultants*. Available: https://www.jstor.org/stable/j.cttrrd7jr.14 (Accessed 24 June 2019).

Døjbak Håkonsson, D., Eskildsen, J. K., Argote, L., Mønster, D., Burton, R. M. and Obel, B. 2016. Exploration versus exploitation: Emotions and performance as antecedents and consequences of team decisions. *Strategic management journal*, 37 (6): 985-1001.

Du Plooy, G. M. 2002. *Communication Research: Techniques, methods and applications*. 2nd ed. Lansdowne: Juta & Co. Ltd.

Dugan, J. P. 2017. *Leadership Theory: Cultivating critical perspectives*. John Wiley and Sons.

Durban Film Office. 2019. *Filmmaking in KwaZulu-Natal*. Durban:

Dush, L. 2015. When writing becomes content. *College Composition and Communication,* 67(2): 173-196. Available: https://www.jstor.org/stable/24633854 (Accessed 24 June 2019).

E.T (film). 1982. Directed by Steven Spielberg. New York: Amlin Entertainment.

Eisele, P. 2017. Assessment of Leadership for Innovation and Perceived Organizational Innovativeness: Differences between Self-Reported Individual and Social Creativity. *International Journal of Organizational Leadership*, 6 (4): 470-480.

Evans, D. A., Stempel, A. V., Vale, R. and Branco, T. 2019. Cognitive Control of Escape Behaviour. *Trends in Cognitive Sciences* 23(4): 334-348. Available: https://doi10.1016/j.tics.2019.01.012 (Accessed 19 February 2020).

Fourie, P. J. 1997. *Introduction to communication: Film and television studies*. Kenwyn: Juta & Co Ltd.

Fourie, P. J. 2004. *Media Studies: Institutions, Theories and Issues* Lansdowne: Juta Education.

Gabriel, T. 1982. *Third cinema in the third world: The aesthetics of liberation.* UMI Research Press.

Gengan, R. 2020a. *Creative leadership characteristic equation* (current Thesis).

Gengan, R. 2020b. Creative leadership competency framework Doctor of Philosophy (current Thesis), Durban University of Technology.

Gengan, R. 2020c. Creative leadership scorecard Doctor of Philosophy (Current Thesis), Durban University of Technology

Gengan, R. 2020d. Empirical study approach. Doctor of Philosophy (current Thesis), Durban University of Technology

Gengan, R. 2020e. *Modified CL Equation* (current Thesis).

Gengan, R. 2020f. Qualitative data analysis structure. Doctor of Philosophy (current Thesis), Durban University of Technology.

Gengan, R. 2020g. Research Methodology: Creative leadership in films. Doctor of Philosophy (current Thesis), Durban University of Technology.

Geraghty, L. 2018. Transmedia character building textual crossovers in the Star Wars universe In: Guynes, S. and Hassier-Forrest, D. eds. *Star Wars and the history of transmedia storytelling.* Amsterdam: Amsterdam University Press. Available: https://www.jstor.org/stable/j.ctt207g5dd.12 (Accessed 24 June 2019).

Glaveanu, V. P., Hanchett Hanson, M., Baer, J., Barbot, B., Clapp, E. P., Corazza, G. E., Hennessey, B., Kaufman, J. C., Lebuda, I., Lubart, T., Montuori, A., Ness, I. J., Plucker, J., Reiter-Palmon, R., Sierra, Z., Simonton, D. K., Neves-Pereira, M. S. and Sternberg, R. J. 2019. Advancing Creativity Theory and Research: A Socio-cultural Manifesto. *The Journal of Creative Behavior*. Available: https://10.1002/jocb.395

(Accessed 2 August 2019).

Godin, B. 2015. Innovation: A study in the rehabilitation of a concept. *Contributions to the History of Concepts,* 10(1): 45-68. Available: https://www.jstor.org/stable/10.2307/26373808 (Accessed 24 June 2019).

Grodal, T. 2017. How film genres are a product of biology, evolution and culture—an embodied approach. *Palgrave Communications*, 3 (1): 1-8.

Gruber, A. M. 2018. Real-World Research: A Qualitative Study of Faculty Perceptions of the Library's Role in Service-Learning. *Portal (Baltimore, Md.)*, 18 (4): 671-692.

Guo, J., Gonzales, R. and Dilley, A. 2016. Creativty and leadership in organisations: A literature review. *Creativity: Theories, Research, Applications,* 3(1): 127-151. Available: doi:10.1515/ctra-2016-0010 (Accessed 24 June 2019).

Hasan, H. 2017. A Study of Verbal and Nonverbal Creativity (Divergent Thinking) and Intelligence of 10th Class Boys of Different School Boards. *Educational Quest-An International Journal of Education and Applied Social Sciences,* 8 (3): 573-580.

Heimann, K. S., Uithol, S., Calbi, M., Umilta, M. A., Guerra, M. and Gallese, V. 2017. "Cuts in action": A high-density EEG study investigating the neural correlates of different editing techniques in film. *Cognitive science,* 41 (6): 1555-1588.

Hsieh, J. Y. and Liou, K. T. 2018. Collaborative Leadership and Organizational Performance: Assessing the Structural Relation in a Public Service Agency. *Review of Public Personnel Administration,* 38 (1): 83-109.

Hutson, J., Smith, T., Magliano, J. and Loschky, L. 2017. What is the role of the film viewer? The effects of narrative comprehension and viewing task on gaze control in film. *Gognitive Research: Principles and implications,* 2(46). Available: doi:10.1186/s41235-017-0080-5 (Accessed 24 June 2019).

Innerspace (film). 1987. Directed by Joe Dante. New York: Warner Bros.

Jakelja, L. and Brugger, F. 2019. Why do markets change? Some conventionalist considerations on the stability and dynamics of markets *Historical Social Research,* 44(1): 160-187. Available: https://www.jstor.org/stable/10.2307/26566419 (Accessed 24 June 2019).

Jansson, M. 2017. Gender equality in Swedish film policy: Radical interpretations and 'unruly' women. *The European journal of women's studies,* 24 (4): 336-350.

Jarvie, I. 1987. *Philosophy of the Film: Epistemology, Ontology, Aesthetics*. 1 ed. London: Routledge.

Jogdand, Y. and Sharma, S. 2019. Entrepreneurship of emotions is critical for future leadership. *Journal of Leadership Studies,* 13(1): 87-89. Available: doi:10.1002/jls.21636 (Accessed 24 June 2019).

Joranli, I. 2018. Managing organisational knowledge through recruitment: searching and selecting embodied competencies. *Journal of Knowledge Management,* 22(1):

183-200. Available: https://doi.org/10.1108/JKM-12-2016-0541 (Accessed 24 June 2019).

Jordaan, W. 2000. The smell of fried onions and other stories: a case study in the narrative understanding of multicultural competence. *Communicatio*, 26 (1): 31-48.

Keamy. 2016. Creative leadership? It's just a norm. *School Leadership and Management*, 36(2): 151-168. Available: doi:10.1080/13632434.2016.1196173 (Accessed 24 June 2019).

Kenett, Y. N., Medaglia, J. D., Beaty, R. E., Chen, Q., Betzel, R. F., Thompson-Schill, S. L. and Qiu, J. 2018. Driving the brain towards creativity and intelligence: A network control theory analysis. *Neuropsychologia*, 118 (Pt A): 79-90.

Khalili, A. 2017. Creative and innovative leadership: measurement development and validation. *Management research review*, 40 (10): 1117-1138.

KwaZulu-Natal Film Commission. 2015. *Strategic Plan 2014-2019*. Durban:

KwaZulu-Natal Film Commission. 2018. *Annual Report* Durban:

KwaZulu-Natal Film Commission. 2019. *Annual performance plan* Durban:

KwaZulu-Natal Film Commission. 2020. *Filming as an economic catalyst at a municipal level. A case study: Ugu District Municipality*. Durban:

Land, T. 2020. Succession Planning: Be Ready for Whatever Comes Your Way. *Frontiers of health services management*, 36 (4): 1-2.

Lawrence, R. L. 2017. Understanding Collaborative Leadership in Theory and Practice. *New Directions for Adult and Continuing Education*, 2017 (156): 89-96.

Li, H., Li, F. and Chen, T. 2018. A motivational–cognitive model of creativity and the role of autonomy. *Journal of Business Research*, 92: 179-188.

Li, S., Clark, T. and Sillence, J. 2018. Constructing a strategy on the creation of core competencies for African companies. *Technical Forecasting and Social Change*, : 204-213. Available: doi:10.1016/j.techfore.2017.08.008 (Accessed 24 June 2019).

Lin, B., Mainemelis, C. and Kark, R. 2016. Leaders' responses to creative deviance: Differential effects on subsequent creative deviance and creative performance. *The Leadership Quarterly*, 27 (4): 537-556.

Lincoln, Y. and Guba, E. 1989. Ethics: The failure of positivist science. *Review of Higher Education*, 12 (3): 221-237.

Lisboa, J. L. C. 2018. Qualitative research: epistemological, theoretical and methodological foundations. *Vivat Academia*, 21 (144): 69-76.

Littlejohn, S. W. and Foss, K. A. 2005. *Theories of Human Communication*. 8th ed. Belmont: Thomson Wadsworth.

Loschky, L. C., Larson, A. M., Smith, T. J. and Magliano, J. P. 2020. The Scene Perception & Event Comprehension Theory (SPECT) Applied to Visual Narratives. *Topics in Cognitive Science*, 12 (1): 311-351.

Macdonald, I. W. 2003. Finding the needle: How readers see screen ideas. *Journal of Media Practice*, 4 (1): 27-39.

Mainemelis, B., Kark, R. and Epitropaki, O. 2015. Creative leadership. A multi-context conceptualization. *Academy of Management Annals*, 9(1): 393-482. Available: http://dx.doi.org/10.1080/19416520.2015.1024502 (Accessed 24 June 2019).

Mainemelis, C. 2010. Stealing Fire: Creative Deviance in the Evolution of New Ideas. *Academy of Management Review*, 35 (4): 558-578.

Mainemelis, C. and Epitropaki, O. 2013. Extreme leadership as creative leadership: Reflections on Francis Ford Coppola in the Godfather. In: *Extreme Leadership: Leaders, teams and situations outside the norm*. Cheltenham, UK: Edward Elgar Publishing, 187-200.

Majola G. 2019. A bright future ahead for KZN movie industry. *IOL Business Report*

Marques, J. 2013. Understanding the strength of gentleness: Soft-skilled Leadership on the rise. *Journal of Business Ethics*, 116(1): 163-171. Available: https://www.jstor.org/stable/+2001911 (Accessed 24 June 2019).

Marshall, C. and Rossman, G. B. 1995. *Designing qualitative research*. 2nd ed. London: Sage Publications.

Martinez, E. A., Beaulieu, N., Gibbons, R., Pronovost, P. and Wang, T. 2015. Organizational culture and performance. *The American Economic Review,* 105(5): 331-335. Available: https://www.jstor.org/stable/43821903 (Accessed 24 June 2019).

McCarthy, M., Chen, C. C. and McNamee, R. C. 2018. Novelty and Usefulness Trade-Off: Cultural Cognitive Differences and Creative Idea Evaluation. *Journal of Cross-Cultural Psychology,* 49 (2): 171-198.

Mendes, M., Gomes, C., Marques-Quinteiro, P., Lind, P. and Curral, L. 2016. Promoting learning and innovation in organizations through complexity leadership theory. *Team Performance Management,* 22 (5/6): 301-309.

Mihret Dessie, W. and Shumetie Ademe, A. 2017. Training for creativity and innovation in small enterprises in Ethiopia. *International Journal of Training and Development,* 21 (3): 224-234.

Montes-Guerra, M., De-Miguel, A., Perez-Ezeurdia, M., Ramos, F. and Diez-Silva, H. 2015. Project management in development cooperation. Non Governmental Organisations. *Innovar: Revista de ciencias administrativas y sociales,* : 53-67. Available: https://www.jstor.org/stable/24329630 (Accessed 24 June 2019).

Müller, H. and Van Esch, F. A. W. J. 2019. Collaborative leadership in EMU governance : a matter of cognitive proximity. *West European Politics*: 1-24.

Murphy, S. E. and Ensher, E. 2008. A qualitative analysis of charismatic leadership in creative teams: The case of television directors. *The Leadership Quarterly,* 19: 335-352. Available: doi:10.1016/j.leaqu.2008.03.006 (Accessed 24 June 2019).

National Film and Video Foundation. 2016. *The state of skills in the South African film industry*. Johannesburg:

National Film and Video Foundation. 2017. *Economic impact of the South African film industry*. Johannesburg:

National Film and Video Foundation. 2018. *Box Office Report*. Johannesburg:

O'Keefe, D., Peach, J. and Messervey, D. 2019. The combined effect of ethical leadership, moral identity and organisational identification on workplace behavior. *Journal of Leadership Studies,* 13(1): 20-35. Available: doi:10.1002/jls.21638 (Accessed 24 June 2019).

Orlikowski, W. J. 2002. Knowing in practice: Enacting a collective capability in distributed organizing. *Organization Science*, 13 (3): 249-273.

Osagie, E., Wesselink, R., Blok, V. and Mulder, M. 2019. Contextualizing individual competencies for managing the corporate social responsibility adaptation process: The apparent influence of the business case logic *Business and Society,* 58(2): 369-403. Available: doi:10.1177/0007650316676270 (Accessed 24 June 2019).

Parry, L. 2000. South African women: an intercultural perspective. *Communicatio*, 26 (2): 65-72.

Phonto, P. 2015. Understanding and evaluating survey research. *Advanced Practitioner Oncology*, 6 (2): 168-171.

Prager, P. 2014. Making sense of the modernist muse: creative cognition and play at the Bauhaus. *American Journal of Play*, 7 (1): 27.

Pretorius, S., Steyn, H. and Bond-Barnard, T. J. 2018. Leadership styles in projects: current trends and future opportunities. *South African Journal of Industrial Engineering*, 29 (3): 161-172.

Rabiger, M. 2008. *Directing: Film techniques and aesthetics*. 4th ed. Oxford: Elsevier.

Randel, A. E. and Jaussi, K. S. 2019. Giving Rise to Creative Leadership: Contextual Enablers and Redundancies. *Group & Organization Management*, 44 (2): 288-319.

Ritter, S. M. and Ferguson, S. 2017. Happy creativity: Listening to happy music facilitates divergent thinking. *PLoS One*, 12 (9): e0182210-e0182210.

Rubenstein, L. D., Ridgley, L. M., Callan, G. L., Karami, S. and Ehlinger, J. 2018. How teachers perceive factors that influence creativity development: Applying a Social Cognitive Theory perspective. *Teaching and Teacher Education*, 70: 100-110.

Sangham, A. I. 2017. Barriers to and determinants of finding sustainable development projects in developing countries: A case study of Ethekwini Municipality. Doctor of Philosophy, Durban University of Technology.

Sarpong, D., Appiah, G., Bi, J. and Botchie, D. 2018. In direct breach of managerial edicts: a practice approach to creative deviance in professional service firms: In direct breach of managerial edicts. *R&D Management,* 48 (5): 580-590.

Schroeter, I. M., Forrester, C. C., Brigham, L. M., Fried, E. R., Grabenstein, K. C., Karban, C. C. and McDermott, M. T. 2019. Diverging from the dogma: A call to train creative thinkers in science. *Ecological Society of America,* 100(1): 1-7. Available: https://www.jstor.org/stable/10.2307/26554306 (Accessed 24 June 2019).

Schutte, N., Barkhuizen, N. and van der Sluis, L. 2015. Exploring the current application of professional competencies in human resource management in the South African context. *SA Journal of Human Resource Management,* 13(1): 1-9. Available: doi:10.4102/sajhrm.v13i1.724 (Accessed 24 June 2019).

Sekaran, U. and Bougie, R. 2016. *Research methods for business: a skill-building approach*. Seventh ed. Chichester, West Sussex, United Kingdom: John Wiley & Sons.

Shamshiri, M. 2016. The theory of knowledge in contemporary epistemology. *Journal of fundamental and applied sciences,* 8 (3): 30.

Shi, B., Wang, L., Yang, J., Zhang, M. and Xu, L. 2017. Relationship between Divergent Thinking and Intelligence: An Empirical Study of the Threshold Hypothesis with Chinese Children. *Frontiers in psychology*, 8: 254.

Sisk, D. A. 2016. Spiritual intelligence. *Gifted education international*, 32 (3): 194-208.

Skippington, P. 2016. Innovation and creativity as drivers of contemporary society. In: *Harnessing the Bohemian*. ANU Press. Available: https://www.jstor.org/stable/j.ctt1q1crpj.11 (Accessed 24 June 2019).

Sohmen, V. S. 2015. Reflections on Creative Leadership. *International Journal of Global Business,* 8 (1): 1.

Stephens, D. 2018. Making more minutes. Time management for pre-professionals. *Hispanic Engineer and Information Technology,* 33(1): 18-21. Available: https://www.jstor.org/stable/10.2307/26448980 (Accessed 24 June 2019).

Stojanova, C. 2017. The great war: Cinema, propaganda and the emancipation of film language. *Acta Univ. Sapientiae, Film and Media Studies,* 14: 131-156. Available: doi:10.1515/ausfm-2017-0006 (Accessed 25 June 2019).

Stojcic, N., Hashi, I. and Orlic, E. 2018. Creativity, innovation effectiveness and productive efficiency in the UK. *European Journal of Innovation Management*, 21 (4): 564-580.

Styhre, A. 2003. Knowledge as a vitual asset: Bergson's notion of virtuality and organisational knowledge. *Culture and organisation*, 9 (1): 15-26.

Tavakol, M. and Dennick, R. 2011. Making sense of Cronbach's alpha. *International Journal of Medical Education*, 2: 53-55.

Thompson, G. 2019. Filmic public relations for a global audience: The United Nations and The Blue Vanguard *Public Relations Review,* 45: 267-274. Available: https: //doi.org/10.1016/j.pubrev.2018.03.001 (Accessed 24 June 2019).

Uhl-Bien, M. and Arena, M. 2017. Complexity leadership. *Organizational Dynamics*, 46 (1): 9-20.

Uhl-Bien, M. and Arena, M. 2018. Leadership for organizational adaptability: A theoretical synthesis and integrative framework. *The Leadership Quarterly*, 29 (1): 89-104.

Uhl-Bien, M., Marion, R. and McKelvey, B. 2007. Complexity Leadership Theory: Shifting leadership from the industrial age to the knowledge era. *The Leadership Quarterly*, 18 (4): 298-318.

van der Walt, E. A. 2006. A descriptive and exploratory study towards a spiritual intelligent transactional model of organisational communication. Doctoral thesis, University of South Africa: Pretoria.

Wajdi, B. N. 2017. The Differences Between Management And Leadership. *Sinergi : Jurnal Ilmiah Ilmu Manajemen*, 7 (1)

Walter, M. and Andersen, C. 2016. Conceptualizing quantitative methodologies. In: *Indigenous Statistics: A Quantitative Reseach Methodology*. Routlledge

Wang, S.-L. and Hong, H.-T. 2018. The roles of collective task value and collaborative behaviors in collaborative performance through collaborative creation in CSCL. *Educational Technology Research and Development*, 66 (4): 937-953.

Watts, L. L., Steele, L. M. and Mumford, M. D. 2019. Making sense of pragmatic and charismatic leadership stories: Effects on vision formation. *The Leadership Quarterly*, 30 (2): 243-259.

White, A. 2018. Culture and identity. In: *The impact of migration in Poland*. UCL Press. Available: https://www.jstor.org/stable/j.ctv550d7m.12 (Accessed 24 June 2019).

Wimmer, R. D. and Dominick, J. R. 2006. *Mass Media Research: An introduction*. 8th ed. Belmont: Thomson Wadsworth.

Wolf, D., Mittelberg, I., Rekittle, L.-M., Bhavsar, S., Zvyagintsev, M., Haeck, A., Cong, F., Klasen, M. and Mathiak, K. 2018. Interpretation of social interactions: Imaging of cognitive - semiotic categories during naturalistic viewing. *Frontiers in Human Neuroscience* 12(296). Available: doi:10.3389/fnhum.218.00296 (Accessed 17 March 2020).

Wu, J. and Wong, A. C. M. 2003. A Note on Determining the p -Value of Bartlett's Test of Homogeneity of Variances. *Communications in Statistics - Theory and Methods*, 32 (1): 91-101.

Xie, G. and Paik, Y. 2019. Cultural differences in creativity and innovation: are Asian employees truly less creative than western employees? *Asia Pacific Business Review*, 25 (1): 123-147.

Yukl, G. A. 2002. *Leadership in organisations*. 5th ed. New Jersey: Prentice-Hall, Inc.

Zhang, W., Zhang, Q. and Song, M. 2015. How do Individual-Level Factors Affect the Creative Solution Formation Process of Teams? *Creativity and Innovation Management*, 24 (3): 508-524.

Zhou, S., S, C., Wang, S., Zhao, Q., Zhou, Z. and Lu, C. 2018. Temporal and spatial patterns of neural activity associated with information selection in open-ended creativity. *Neuroscience* 371: 268-276. Available: https://doi.org/10.1016/j.neuroscience.2017.12.006 (Accessed 5 August 2019).

Zohar, D. 1997. *Rewiring the corporate brain. Using the new science to rethink how we structure and lead organisations*. San Francisco: Berrett-Koehler Publishers, Inc.

"Insignificant is also significant"

Robin Gengan (2020)

APPENDICES

APPENDIX 1 FREC RESEARCH APPROVAL

Appendix 1: Research Approval

MANAGEMENT SCIENCES: FACULTY RESEARCH ETHICS COMMITTEE (FREC)

3 March 2020

Student Name: **Mr R Gengan**
Student No: **21958941**
FREC REF: 65/19FREC

Dear **Mr R Gengan**

DOCTOR OF PHILOSOPHY IN MANAGEMENT SCIENCES: BUSINESS ADMINISTRATION

TITLE: CREATIVE LEADERSHIP AND MANAGEMENT IN THE KWAZULU-NATAL FILM INDUSTRY

Please be advised that the FREC Committee has reviewed your proposal and the following decision was made: **Approved – Ethics Level 2**

Date of FRC Approval: 3rd March 2020

Approval has been granted for a period of two years from the above FRC date, after which you are required to apply for safety monitoring and annual recertification. Please use the form located at the Faculty. This form must be submitted to the FREC at least 3 months before the ethics approval for the study expires.

Any adverse events [serious or minor] which occur in connection with this study and/or which may alter its ethical consideration must be reported to the FREC according to the FREC SOP's.
Please note that ANY amendments in the approved proposal require the approval of the FREC as outlined in the FREC SOP's.

Yours sincerely

Prof JP Govender
Chairperson: Faculty Research Ethics Committee

APPENDIX 2 GATEKEEPER'S LETTER: KZN FILM COMMISSION

Appendix 2: Gatekeepers Letter - KZNFC

Kwa Zulu Natal Film Commission
10th Floor, Musgrave office Towers
Musgrave Centre
115 Musgrave Road
Durban
4000

5 July 2019

Dear Mr Gengan

RE: PERMISSION TO CONDUCT RESEARCH

Permission is hereby granted for you to conduct research at the KwaZulu-Natal Film Commission towards your DPhil (Management Sciences) studies, provided that Ethical clearance has been obtained from DUT.

We note that the title of your research project is:

"Exploring creative leadership and management in the KwaZulu-Natal film industry: A creative competency model"

It is noted that you will be constituting your sample for your quantitative research by distributing questionnaires to filmmakers in KwaZulu-Natal from our filmmaker's database. It is also noted that you will be personally interviewing our Heads of Departments on film and creative leadership for your qualitative study.

Kindly ensure that the following appears on your questionnaire / attached to your notice.

- Ethical clearance number
- Research title and details of the research, the researcher and supervisor
- Consent form is attached to the questionnaire and is signed by the respondent.

Data collected must be treated with due confidentiality and anonymity.

Yours faithfully

Jackie Motsepe
Chief Operations Officer
KwaZulu-Natal Film Commission

APPENDIX 3 GATEKEEPER'S LETTER: DURBAN FILM OFFICE

Appendix 3: Gatekeeper's Letter - DFO

DURBAN FILM OFFICE
SOUTH AFRICA
WWW.DURBANFILMOFFICE.COM

4 July 2019

Dear Mr Gengan

RE: PERMISSION TO CONDUCT RESEARCH

Permission is hereby granted for you to conduct research at the Durban Film Office towards your DPhil (Management Sciences) studies, provided that Ethical clearance has been obtained from DUT.

We note that the title of your research project is:
"Exploring creative leadership and management in the KwaZulu-Natal film industry: A creative competency model"

It is noted that you will be constituting your sample for your quantitative research by distributing questionnaires to filmmakers in KwaZulu-Natal from our filmmaker's database. It is also noted that you will be personally interviewing our Heads of Departments on film and creative leadership for your qualitative study.
Kindly ensure that the following appears on your questionnaire / attached to your notice.

- Ethical clearance number
- Research title and details of the research, the researcher and supervisor
- Consent form is attached to the questionnaire and is signed by the respondent.

Data collected must be treated with due confidentiality and anonymity.

Yours faithfully

Antoinette Mony
Head: Durban Film Office

11th Floor, Rennies House, 41 Margaret Mncadi Avenue
P.O. Box 4000, Durban 4001, South Africa
Tel. +27 31 311 4243

a department of ETHEKWINI MUNICIPALITY

APPENDIX 4 LETTER OF INFORMATION

LETTER OF INFORMATION

Title of the Research Study: Creative leadership and management in the KwaZulu- Natal film industry:

Principal Investigator/s/researcher:

Robin Gengan – MBL

Co-Investigator/s/supervisor/s:

Dr A Sangham – PHD, MBA

Brief Introduction and Purpose of the Study:

To explore the relationship between the core leadership dimensions and the key competencies within a creative leadership framework in KwaZulu-Natal film industry.

Outline of the Procedures:

Filmmakers from KwaZulu-Natal are requested to fill in a standard structured questionnaire for the quantitative study. Respondents are selected from the database population of the KwaZulu-Natal Film Commission and the Durban Film Office. The quantitative questionnaire will take about 10 minutes to complete. Leaders and managers from the two selected institutions will be personally interviewed for the qualitative study. The qualitative interview will not be more than 30 minutes per interviewee. Due to the COVID-19 pandemic and current Government social distancing regulations, the qualitative interviews will be conducted via video conferencing as per the respondent's convenience, availability and health safety considerations. The video interview shall not interrupt any normal business operation. In further compliance with the limitations on human interactions during the COVID-19 pandemic, the quantitative research will be conducted online via the Google Forms survey platform.

Risks or Discomforts to the Participant:

No potential risks to the respondents. All COVID-19 health protocols will be strictly observed and firmly adhered to.

Benefits:

Information and findings of the study will be used for workshops and business strategy sessions for the organization. It will also be used for training and development for aspiring and emerging filmmakers.

Reason/s why the Participant May Be Withdrawn from the Study:

Respondents are free to withdraw at any stage and time they wish with no adverse consequences to them.

Remuneration

The respondents will not receive any monetary or other types of remuneration.

Costs of the Study:

Respondents will not be expected to cover any costs towards the study

Confidentiality:

Respondent's identity and contact details are excluded from both the quantitative and qualitative studies.

Research-related Injury

No research-related injury anticipated. No physical threat to the respondents. The researcher and DUT are exempt from any claim or compensation should there be any unforeseen injury.

Persons to Contact in the Event of Any Problems or Queries:

Dr A Sangham, (Supervisor) Please contact the researcher, Robin Gengan (0787862407), my supervisor (0783007213) or the Institutional Research Ethics administrator on 031 373 2900. Complaints can be reported to the DCV: RIE, Prof S. Moyo on 031 373 2577 or dvctip@dut.ac.za.

RESEARCHER:

Robin Gengan

Cell: 0787862407 / 0813524327

APPENDIX 5 LETTER OF ACCEPTANCE

CONSENT

Statement of Agreement to Participate in the Research Study:

- I hereby confirm that I have been informed by the researcher, **ROBIN GENGAN**, about the nature, conduct, benefits and risks of this study - Research Ethics Clearance Number: **65/19FREC**,
- I have also received, read and understood the above written information (Participant Letter of Information) regarding the study.
- I am aware that the results of the study, including personal details regarding my sex, age, date of birth, initials and diagnosis will be anonymously processed into a study report.
- In view of the requirements of research, I agree that the data collected during this study can be processed in a computerised system by the researcher.
- I may, at any stage, without prejudice, withdraw my consent and participation in the study.
- I have had sufficient opportunity to ask questions and (of my own free will) declare myself prepared to participate in the study.
- I understand that significant new findings developed during the course of this research which may relate to my participation will be made available to me.

_____

Full Name of Participant **Date** **Time**

Signature / Right Thumbprint

I,_____(name of researcher) herewith confirm that the above participant has been fully informed about the nature, conduct and risks of the above study.

Full Name of Researcher **Date** **Signature**

Full Name of Witness (If applicable) **Date** **Signature**

Full Name of Legal Guardian (If applicable) **Date** **Signature**

APPENDIX 6 QUANTITATIVE MEASURING INSTRUMENT

Topic: Creative leadership and management in the KwaZulu-Natal film industry.

SECTION A: BIOGRAPHICAL

1. AGE:

1. < 16	2. 16 - 21	3. 22 - 35	4. 36 - 55	5. > 55

2. GENDER:

1. M	2. F

3. RACE:

1. AFRICAN	2. COLOURED	3. INDIAN	4. WHITE	5. OTHER

4. LEADERSHIP POSITION IN ORGANISATION:

1. LOW	2. MIDDLE	3. HIGH

5. LEVEL OF LEADERSHIP AUTHORITY:

1. PLANNER	2. ADMINISTRATOR	3. REVIEWER	4. DECISION MAKER

(tick only one option that is most appropriate)

6. NUMBER OF YEARS IN THE FILM / RELATED FIELDS

1. < 1	2. 1 - 3	3. 4 - 6	4. 7 - 10	5. > 10

SECTION B: SOFT SKILLS

7. TRAITS:

7.1 I usually feel drained out and exhausted during a film project.

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

7.2 I get easily angry and upset when things go wrong during a film project.

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

8. SKILLS:

8.1 I have a formal academic/technical qualification in film studies.

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

8.2 I attended courses at KZNFC/DFO.

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

9. BEHAVIOUR:

9.1 I feel that it is not necessary to complete all required tasks during the film project

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

9.2 I do not prefer to concur with HODs, cast and crew during a film production

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

10. TEAMWORK:

I prefer to work in smaller task groups during the film project.

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

SECTION C: INNOVATION

11. ORIGINALITY:

I prefer using standard conventions and structures in filmmaking.

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

12. IDEA / CONCEPT DEVELOPMENT:

I formulate my own unique ideas, concepts and stories for film development

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

13. NEW TECHNOLOGY:

I do not prefer using new and untested technology in filmmaking

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

SECTION D: FILM PROJECT MANAGEMENT

14. BUDGET MANAGEMENT:

I prepare and manage my own film development and production budgets

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

15. SCHEDULE MANAGEMNT:

I prepare and manage my own film development and production schedules

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

16. TALENT ACQUISITION:

I am always happy with the performance of the staff, cast and crew I recruit for the filmmaking process.

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

17. PERFORMANCE MANAGEMENT:

I always personally evaluate the performance of the staff, cast and crew during the filmmaking process.

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

18. RISK MANAGEMENT:

I see a need to implement risk management policies and procedures during a filmmaking process I have full control over.

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

SECTION E: ITERATIVE CONTENT GENERATION

19. TARGET AUDIENCE:

I always research my target audience before script development and film production

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

20. FILM GENRE:

The film genre always motivates the films I make

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

21. FILM APPEAL:

I always make films within my own cultural context

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

22. ECONOMIC FACTORS:

I believe that audience will pay any amount to watch a preferred film.

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

23. CHANGE MANAGEMENT:

I do not like any sudden changes in the filmmaking environment

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

SECTION F: KEY COMPETENCIES

I primarily make films to:

24. Generate HIGH-QUALITY CONTENT for people

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

25. INFLUENCE people

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

26. ENTERTAIN people

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

27. EDUCATE people

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

SECTION G: EXPLORATORY: KZN FILM INDUSTRY

28. The KZN film industry lacks creative leadership

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

29. The KZN film industry supports and promotes creativity

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

30. The current structures of identifying new film concepts are adequate in the KZN film industry

1. Strongly Disagree	1. Disagree	2. Neutral	3. Agree	4. Strongly Agree

31. The film industry is satisfactorily regulated in KZN

1. Strongly Disagree	2. Disagree	3. Neutral	4. Agree	5. Strongly Agree

NOTE:

ALL QUESTIONS MUST BE ANSWERED.

ONLY ONE BLOCK PER STATEMENT MUST BE TICKED (√.)

KEY:

M - Male
F - Female
> - Greater than
< - Less than

DIRECTIONS:

For each statement above, please show the extent to which the statement applies to you personally as a filmmaker.

If you feel a characteristic is not at all essential for creative leadership in the film industry such as the one you have in mind, you tick the number 1

If you feel a characteristic is essential for creative leadership in the film industry such as the one you have in mind, you tick the number 5

If your feelings are less strong, tick one of the numbers in the middle.

RESEARCHER: MR ROBIN GENGAN

CELL: 0787862407

Email: robin@bluerobindigital.com

APPENDIX 7 QUALITATIVE INTERVIEW QUESTIONS

Topic: Creative leadership and management in the KZN Film industry.

RESPONDENT: NUMBER _____ **Time taken: _____**

Key qualitative research question: *What are the common characteristics that distinguishes a creative leader in the film industry from other leaders?*

Sub-Question: *What are the perceptions of the leaders and the managers in KZNFC and DFO on the common characteristics as identified in the equation?*

CLc = *f* (V, C, A, EI)

GUIDE QUESTIONS	OBSERVATION
1. *Describe your creative leadership role in your organisation in a sentence or two?*	
2. *What are the common characteristics that distinguishes a creative leader in the film industry from other forms of leadership?*	
3. *What do you personally consider are your strongest creative leadership characteristics?*	
4. *What do you personally consider are your most challenging creative leadership characteristics?*	
5. *Look at the equation 1. Where CLc = Creative leadership characteristic, V=Vision, C=Collaboration, A=Adaptability and EI=Emotional Intelligence.* *From a scale of 1 – 10, How do you rate the importance of VISION in creative leadership?*	

6. *From a scale of 1 – 10, How do you rate the importance of COLLABORATION in creative leadership?*	
7. *From a scale of 1 – 10, how do you rate the importance of ADAPTABILITY in creative leadership?*	
8. *From a scale of 1 – 10, How do you rate the importance of EMOTIONAL INTELLIGENCE in creative leadership?*	
9. *Do you think we should include AESTHETICS (Art / beauty) in the equation? NO: Why? YES: Why? From a scale of 1 – 10, how do you rate the importance of AESTHETICS (Art / beauty) in creative leadership if it is included in the equation?*	
10. *Do you think we should include SPIRITUAL INTELLIGENCE in the equation? NO: Why? YES: Why? From a scale of 1 – 10, how do you rate the importance of SPIRITUAL INTELLIGENCE in creative leadership if it is included in the equation?*	
11. *Do you think we should include ETHICS in the equation? NO: Why? YES: Why? From a scale of 1 – 10, how do you rate the importance of ETHICS in creative leadership if it is included in the equation?*	
12. ***Now Look at Equation 2**. Where Ae = Aesthetics, SI = Spiritual Intelligence and ET = Ethics. These are the core dimensions of a creative leader's CULTURAL CONTEXT. What are your thoughts on this?*	
13. *If we combine equations 1 and Equation 2, we get **Equation 3.** What are your thoughts on this equation's application to creative leadership in the KZN film industry?*	
14. *Do you have any other comment on the equation 3?*	

DATE OF INTERVIEW: **VIDEO INTERVIEW RECORDED: Y / N**

(If NO, why?)

NOTES:

_____
_____
_____
_____
_____
_____

APPENDIX 8 CHANGE OF RESEARCH METHODOLOGY APPROVAL

From: Mesha Naicker
Sent: Tuesday, 18 August 2020 01:15
To: robin@gentacorp.co.za
Subject: FRC Feedback: Request for Change in Data Collection

Dear Student,

RE: FRC Feedback: Request for Change in Data Collection

This is to confirm that the FRC at its sitting on the 27th July 2020 approved your request for the Change in Data Collection. The committee however requested that all interviews be recorded.

Kind Regards,

Mesha Ramavather

APPENDIX 9 QUALITATIVE INTERVIEW SCHEDULE

Respondent	Organisation	Date	Time	Interview Duration
1	KZNFC	09 September 2020	08:30	18:09
2	DFO	09 September 2020	11:30	28:17
3	Independent	10 September 2020	14:30	11:59
4	KZNFC	10 September 2020	15:45	14:51
5	DFO	11 September 2020	10:00	26:59
6	KZNFC	11 September 2020	14:00	16:09
7	DFO	16 September 2020	10:00	27:10
8	Independent	22 September 2020	10:00	22:51

APPENDIX 10 CHI-SQUARE TESTS

	Chi-Square	df	Asymp. Sig.	
Age	6,269	2	0,044	A1
Gender	3,769	1	0,052	A2
Race	13,192	2	0,001	A3
Leadership Position in the Organisation	29,346	2	0,000	A4
Level of Leadership Authority	70,308	3	0,000	A5
Number of years in the film/related fields	14,731	4	0,005	A6
I usually feel drained out and exhausted during a film project	10,885	4	0,028	B7.1
I get easily angry and upset when things go wrong during a film project	34,346	4	0,000	B7.2
I have a formal academic/technical qualification in film studies	4,538	4	0,338	B8.1
I attended courses at KZNFC/ DFO	4,538	4	0,338	B8.2
I feel that it's not necessary to complete all required tasks during the film project	33,385	4	0,000	B9.1
I don't prefer to concur with HODs, cast and crew during a film production	15,385	3	0,002	B9.2
I prefer to work in smaller task groups during the film project	18,192	4	0,001	B10
I prefer using standard conventions and structures in film making	25,692	4	0,000	C11
I formulate my own unique ideas, concepts, and stories for film development	3,731	2	0,155	C12
I don't prefer using new technology in film making	38,385	4	0,000	C13
I prepare and manage my own film development and production budgets	13,769	4	0,008	D14
I prepare and manage my own film development and production schedules	15,692	4	0,003	D15
I am happy with the performance of the staff, cast and crew I recruit for the film making project	29,077	3	0,000	D16
I always personally evaluate the performance of the staff, cast and crew during the film making process	13,077	3	0,004	D17
I see a need to implement risk management policies and procedures during a film making process I have full control over	16,654	2	0,000	D18
I always research my target audience before script development and film production	5,346	2	0,069	E19
The film genre always motivates the film I make	43,962	4	0,000	E20
I always make films within my own cultural context	24,154	4	0,000	E21
I believe that audience will pay any amount to watch a preferred film	7,808	4	0,099	E22
I don't like any sudden changes in the film making environment	26,462	4	0,000	E23
Generate HIGH-QUALITY CONTENT for people	27,692	3	0,000	F24
INFLUENCE people	23,538	3	0,000	F25
ENTERTAIN people	29,077	3	0,000	F26
EDUCATE people	21,385	3	0,000	F27
The KZN film industry lacks creative leadership	7,231	4	0,124	G28
The KZN film industry supports and promotes creativity	14,154	4	0,007	G29
The current structures of identifying new film concepts are adequate in the KZN film industry	16,269	4	0,003	G30
The film industry is satisfactorily regulated in KZN	10,308	4	0,036	G31

	Appendix 11 Correlations		I usually feel drained out and exhausted during a film project	I get easily angry and upset when things go wrong during a film project	I have a formal academic / technical qualification in film studies	I attended courses at KZNFC/ DFO	I feel that it's not necessary to complete all required tasks during the film project	I don't prefer to concur with HODs, cast and crew during a film production	I prefer to work in smaller task groups during the film project	I prefer using standard conventions and structures in film making	I formulate my own unique ideas, concepts and stories for film development	I don't prefer using new technology in film making	I prepare and manage my own film development and production budgets	I prepare and manage my own film development and production schedules	I am happy with the performance of the staff, cast and crew I recruit for the film making project	I always personally evaluate the performance of the staff, cast and crew during the film making process	I see a need to implement risk management policies and procedures during a film making process I have full control over	I always research my target audience before script development and film production	The film genre always motivate the film I make	I always make films within my own cultural context	I believe that audience will pay any amount to watch a preferred film	I don't like any sudden changes in the film making environment	Generate HIGH QUALITY CONTENT for people	INFLUENCE people	ENTERTAIN people	EDUCATE people	The KZN film industry lacks creative leadership	The KZN film industry supports and promotes creativity	The current structures of identifying new film concepts are adequate in the KZN film industry	The film industry is satisfactorily regulated in KZN
Spearman's rho	I usually feel drained out and exhausted during a film project	Correlation Coefficient	1,000																											
		Sig. (2-tailed)																												
		N	52																											
	I get easily angry and upset when things go wrong during a film project	Correlation Coefficient	0,273	1,000																										
		Sig. (2-tailed)	0,051																											
		N	52	52																										
	I have a formal academic / technical qualification in film studies	Correlation Coefficient	0,063	0,024	1,000																									
		Sig. (2-tailed)	0,660	0,864																										
		N	52	52	52																									
	I attended courses at KZNFC/ DFO	Correlation Coefficient	0,228	0,033	.436**	1,000																								
		Sig. (2-tailed)	0,104	0,818	0,001																									
		N	52	52	52	52																								
	I feel that it's not necessary to complete all required tasks during the film project	Correlation Coefficient	0,234	0,119	-0,077	0,031	1,000																							
		Sig. (2-tailed)	0,094	0,402	0,588	0,827																								
		N	52	52	52	52	52																							
	I don't prefer to concur with HODs, cast and crew during a film production	Correlation Coefficient	0,144	0,102	0,083	0,167	.456**	1,000																						
		Sig. (2-tailed)	0,308	0,474	0,558	0,237	0,001																							
		N	52	52	52	52	52	52																						
	I prefer to work in smaller task groups during the film project	Correlation Coefficient	0,048	0,156	0,272	0,268	0,169	0,146	1,000																					
		Sig. (2-tailed)	0,735	0,271	0,051	0,055	0,230	0,301																						
		N	52	52	52	52	52	52	52																					
	I prefer using standard conventions and structures in film making	Correlation Coefficient	-0,194	-0,156	0,165	0,252	-0,020	0,190	0,169	1,000																				
		Sig. (2-tailed)	0,168	0,269	0,242	0,071	0,889	0,176	0,231																					
		N	52	52	52	52	52	52	52	52																				
	I formulate my own unique ideas, concepts and stories for film development	Correlation Coefficient	-0,160	-0,112	.538**	0,157	-0,177	0,011	.355**	0,220	1,000																			
		Sig. (2-tailed)	0,258	0,429	0,000	0,268	0,209	0,940	0,010	0,117																				
		N	52	52	52	52	52	52	52	52	52																			
	I don't prefer using new technology in film making	Correlation Coefficient	-0,006	0,242	0,099	-0,196	0,007	0,000	0,038	-0,109	-0,217	1,000																		
		Sig. (2-tailed)	0,968	0,083	0,483	0,163	0,961	0,998	0,790	0,443	0,122																			
		N	52	52	52	52	52	52	52	52	52	52																		
	I prepare and manage my own film development and production budgets	Correlation Coefficient	.297*	0,023	0,266	0,048	-0,051	-0,099	0,263	-0,019	0,270	-0,053	1,000																	
		Sig. (2-tailed)	0,032	0,872	0,056	0,733	0,719	0,487	0,060	0,892	0,053	0,710																		
		N	52	52	52	52	52	52	52	52	52	52	52																	
	I prepare and manage my own film development and production schedules	Correlation Coefficient	0,162	0,014	.297*	0,086	-0,082	-0,155	.383**	-0,007	.407**	-0,142	.886**	1,000																
		Sig. (2-tailed)	0,252	0,920	0,033	0,546	0,564	0,273	0,005	0,960	0,003	0,316	0,000																	
		N	52	52	52	52	52	52	52	52	52	52	52	52																
	I am happy with the performance of the staff, cast and crew I recruit for the film making project	Correlation Coefficient	-0,174	-0,199	0,118	-0,025	0,013	-0,210	0,225	.288*	.339*	-0,101	0,230	0,271	1,000															
		Sig. (2-tailed)	0,218	0,157	0,406	0,861	0,927	0,134	0,109	0,038	0,014	0,475	0,100	0,052																
		N	52	52	52	52	52	52	52	52	52	52	52	52	52															
	I always personally evaluate the performance of the staff, cast and crew during the film making process	Correlation Coefficient	0,048	-0,058	0,106	0,127	-0,114	-0,185	-0,032	0,169	.435**	-0,244	.359**	.367**	0,230	1,000														
		Sig. (2-tailed)	0,737	0,684	0,454	0,371	0,423	0,189	0,823	0,232	0,001	0,081	0,009	0,008	0,101															
		N	52	52	52	52	52	52	52	52	52	52	52	52	52	52														
	I see a need to implement risk management policies and procedures during a film making process I have full control over	Correlation Coefficient	0,064	0,129	0,157	0,034	-0,092	-0,102	0,129	-0,120	.416**	-.275*	0,167	0,269	0,104	.351*	1,000													
		Sig. (2-tailed)	0,653	0,363	0,266	0,809	0,515	0,472	0,363	0,395	0,002	0,048	0,237	0,054	0,464	0,011														
		N	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52													
	I always research my target audience before script development and film production	Correlation Coefficient	-0,129	-0,127	0,199	0,110	-.364**	-0,230	-0,143	0,078	.311*	-0,106	0,103	0,034	0,223	0,183	.335*	1,000												
		Sig. (2-tailed)	0,360	0,370	0,156	0,437	0,008	0,101	0,311	0,582	0,025	0,454	0,466	0,810	0,112	0,194	0,015													
		N	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52												
	The film genre always motivate the film I make	Correlation Coefficient	0,190	0,148	0,253	0,099	0,120	0,057	0,127	0,104	0,122	0,063	0,180	0,060	0,273	0,017	-0,032	0,188	1,000											
		Sig. (2-tailed)	0,178	0,295	0,071	0,486	0,396	0,688	0,368	0,463	0,388	0,655	0,201	0,674	0,051	0,904	0,821	0,182												
		N	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52											
	I always make films within my own cultural context	Correlation Coefficient	-0,007	-0,114	0,143	0,150	0,123	0,148	.329*	0,181	.320*	-0,075	0,119	.291*	0,092	-0,029	0,019	0,016	0,171	1,000										
		Sig. (2-tailed)	0,962	0,419	0,311	0,290	0,385	0,294	0,017	0,199	0,021	0,595	0,402	0,037	0,514	0,840	0,894	0,913	0,225											
		N	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52										
	I believe that audience will pay any amount to watch a preferred film	Correlation Coefficient	0,127	-0,007	0,176	0,165	0,115	.298*	0,139	0,197	0,236	-0,063	0,140	0,013	.282*	0,156	0,085	0,184	0,217	0,240	1,000									
		Sig. (2-tailed)	0,371	0,961	0,211	0,243	0,418	0,032	0,325	0,162	0,091	0,657	0,324	0,927	0,043	0,269	0,551	0,191	0,122	0,086										
		N	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52									
	I don't like any sudden changes in the film making environment	Correlation Coefficient	0,242	0,190	-0,147	0,087	0,196	.342*	0,141	0,027	-0,242	0,118	0,087	-0,048	-0,246	-0,033	-0,161	-.377**	-0,233	0,030	0,024	1,000								
		Sig. (2-tailed)	0,084	0,178	0,297	0,541	0,165	0,013	0,319	0,849	0,084	0,404	0,541	0,737	0,079	0,815	0,254	0,006	0,096	0,832	0,866									
		N	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52								
	Generate HIGH QUALITY CONTENT for people	Correlation Coefficient	-0,215	-0,102	0,103	0,029	-.365**	-0,266	0,082	0,008	.377**	-0,175	0,082	0,104	.293*	.309*	.327*	.379**	-0,203	-0,026	0,090	-0,180	1,000							
		Sig. (2-tailed)	0,126	0,470	0,467	0,840	0,008	0,057	0,564	0,953	0,006	0,213	0,565	0,461	0,035	0,026	0,018	0,006	0,148	0,856	0,525	0,202								
		N	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52							
	INFLUENCE people	Correlation Coefficient	-0,136	0,070	0,253	0,149	-.317*	0,063	0,220	.296*	.532**	-0,197	.291*	.274*	.350*	0,166	0,237	0,235	0,173	0,122	.343*	-0,134	.369**	1,000						
		Sig. (2-tailed)	0,337	0,621	0,071	0,292	0,022	0,655	0,117	0,033	0,000	0,162	0,036	0,050	0,011	0,241	0,091	0,093	0,219	0,390	0,013	0,344	0,007							
		N	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52						
	ENTERTAIN people	Correlation Coefficient	-0,096	-0,142	0,087	-0,173	-0,220	-0,264	0,111	-0,032	0,191	-0,204	.351*	.302*	.531**	0,070	0,146	0,244	0,074	-0,118	0,095	-0,222	.552**	.333*	1,000					
		Sig. (2-tailed)	0,498	0,317	0,540	0,220	0,118	0,058	0,432	0,823	0,174	0,146	0,011	0,030	0,000	0,624	0,303	0,082	0,600	0,403	0,502	0,114	0,000	0,016						
		N	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52					
	EDUCATE people	Correlation Coefficient	-0,221	-0,024	0,015	-0,028	-.407**	-.326*	0,027	0,109	0,268	-0,109	0,185	0,219	.303*	0,208	0,234	0,178	-0,131	0,059	-0,072	-0,083	.372**	.582**	.448**	1,000				
		Sig. (2-tailed)	0,115	0,865	0,918	0,841	0,003	0,018	0,851	0,443	0,055	0,442	0,190	0,119	0,029	0,139	0,095	0,207	0,353	0,677	0,610	0,557	0,007	0,000	0,001					
		N	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52				
	The KZN film industry lacks creative leadership	Correlation Coefficient	-0,020	0,054	-0,062	.282*	-0,165	0,014	0,124	-0,178	0,179	-0,221	0,067	0,069	-0,065	0,004	0,262	0,002	0,048	0,008	0,137	0,216	0,086	-0,059	0,223	-0,125	1,000			
		Sig. (2-tailed)	0,886	0,704	0,661	0,042	0,243	0,921	0,381	0,206	0,204	0,116	0,635	0,626	0,650	0,975	0,061	0,991	0,738	0,958	0,335	0,123	0,546	0,680	0,111	0,376				
		N	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52			
	The KZN film industry supports and promotes creativity	Correlation Coefficient	-0,050	-.283*	-0,128	0,113	-0,005	0,006	-0,223	0,263	-0,163	0,074	-0,082	-0,222	0,066	0,042	-0,237	-0,021	-0,026	-0,133	0,061	-0,027	0,044	0,011	-0,112	0,033	-.516**	1,000		
		Sig. (2-tailed)	0,727	0,042	0,365	0,425	0,974	0,964	0,113	0,059	0,248	0,604	0,565	0,113	0,642	0,769	0,091	0,882	0,855	0,347	0,670	0,847	0,758	0,937	0,431	0,817	0,000			
		N	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52		
	The current structures of identifying new film concepts are adequate in the KZN film industry	Correlation Coefficient	-0,236	-0,260	-0,030	0,221	0,146	0,060	-0,071	.292*	-0,214	.316*	-0,103	-0,136	0,039	-0,072	-.512**	-0,204	-0,029	0,107	-0,053	0,067	-.275*	-0,106	-.304*	0,076	-.623**	.560**	1,000	
		Sig. (2-tailed)	0,092	0,062	0,832	0,116	0,302	0,674	0,618	0,036	0,128	0,022	0,468	0,336	0,786	0,611	0,000	0,146	0,839	0,450	0,708	0,639	0,049	0,454	0,029	0,594	0,000	0,000		
		N	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	
	The film industry is satisfactorily regulated in KZN	Correlation Coefficient	-0,185	-.317*	-0,096	0,049	0,089	0,088	-0,007	0,157	-0,094	0,144	0,005	-0,075	0,141	-0,060	-.410**	0,030	0,085	0,060	0,170	-0,076	-0,007	0,057	-0,053	0,017	-.387**	.589**	.640**	1,000
		Sig. (2-tailed)	0,190	0,022	0,500	0,731	0,533	0,534	0,959	0,266	0,509	0,308	0,969	0,597	0,319	0,671	0,003	0,831	0,547	0,670	0,228	0,590	0,960	0,686	0,709	0,906	0,005	0,000	0,000	
		N	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52	52

*. Correlation is significant at the 0.05 level (2-tailed).
**. Correlation is significant at the 0.01 level (2-tailed).

APPENDIX 11 CORRELATIONS

APPENDIX 12 TURNITIN REPORT

Turnitin Originality Report

Creative leadership and management in the KZN film industry by Robin Gengan

From Chapters (1-7) (Masters and Doctoral 2020)

- Processed on 20-Nov-2020 09:49 SAST
- ID: 1452044001
- Word Count: 26208

Similarity Index
2%
Similarity by Source

Internet Sources:
3%
Publications:
2%
Student Papers:
2%

sources:

1 1% match (student papers from 28-May-2020)
Submitted to Vaal University of Technology on 2020-05-28

2 1% match (Internet from 21-Aug-2018)
http://uir.unisa.ac.za/bitstream/handle/10500/22286/thesis_ambira_%20cm.pdf?sequence=

3 1% match (student papers from 01-Feb-2016)
Submitted to University of KwaZulu-Natal on 2016-02-01