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**UNRAVELLING THE EFFECTS OF RELATIONAL MECHANISMS AND  
NETWORK STRUCTURE ON USER INNOVATION WITHIN ONLINE  
COMMUNITY-BASED INNOVATION CONTESTS**

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## ABSTRACT

Drawing on structural and relational dimensions of social capital, this study examines the simultaneous effects of both the structure of a social network and peer-to-peer relations within such a network on user innovation behaviour in online community-based innovation contests (OCICs). Specifically, it explores the interplay between relational mechanisms that drive and explain peers' interactions (namely learning and trust) and how diverse network configurations affect this relationship. Previous research has studied how either network structure or peer-to-peer relationships within social networks affect innovation. However, scholars know little about the way network structure and relational mechanisms interact in influencing users' innovative behaviour. Furthermore, OCICs, as a context in which user innovation occurs, have received scant attention so far. To address its objectives, the research adopts a single-case approach. The selected case, MoFilm, is an online community for film makers who compete to produce short films for global brands. A three-phase mixed-methods data-collection approach is adopted, which involves two qualitative phases and social network analysis of user innovators within the community. The findings unravel critical relational mechanisms of competence-based and intention-based trust, affective learning and cognitive learning. They show how these mechanisms interplay to influence user innovation. Furthermore, the results unravel network configurations of core-periphery, triads and a sparse network of strong ties, which act as major structures underpinning users' innovative behaviour. Finally, this study demonstrates how each of these structural configurations interacts with the unravelled relationships between trust and learning to impact on user innovation behaviour.

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## **LIST OF ABBREVIATIONS**

<b>ABS</b>	Association of Business Schools
<b>CDL</b>	Customer Dominant Logic
<b>CEO</b>	Chief Executive Officer
<b>CMO</b>	Chief Marketing Officer
<b>CoP</b>	Community of Practice
<b>GDL</b>	Good Dominant Logic
<b>NPD</b>	New Product Development
<b>OCIC</b>	Online Community-based Innovation Contest
<b>P2P</b>	Peer-to-peer
<b>SDL</b>	Service Dominant Logic
<b>SNA</b>	Social Network Analysis

## GLOSSARY OF TERMS

**Affective learning:** refers to the recognition of what is important to learn or understanding who can potentially be of help.

**Clique:** the maximum number of actors who have all possible ties present among themselves.

**Cluster:** In most large networks, a very large proportion of the total number of ties is highly 'clustered' into local neighbourhoods. In other words, people are located in a very narrow social world in which most people are connected to each other.

**Cognitive learning:** an information-processing activity in which information about the structure of behaviour and environmental events is transformed into symbolic representations that serve as guides for action. This school of thought stresses the acquisition of knowledge and internal mental structures.

**Competence-based trust:** A rational evaluation of a person's ability to fulfil obligations, which reflects beliefs about the trustee's reliability, dependability and competency.

**Dichotomize:** This rule helps divide the values of each tie into two different value categories: 0 if there is no tie between two people, 1 if there is a tie of any strength between two peers.

**Dyads:** Dyads consist of two actors and the exchange between them.

**Intention-based trust:** An indicator of how much an actor believes that another actor 'intends' to fulfil their obligations.

**Symmetrize:** The rule that turns a 'directed' or 'asymmetric' network data into 'un-directed' or 'symmetric' data.

**System trust:** A type of trust that results from an individual's perception of the characteristics of a specific system.

**Triad census:** A measure that helps to identify different triad configurations within the network.

**Triads:** Triads consist of three actors and the exchange between them.

## CHAPTER 1: INTRODUCTION

In the present study, the researcher started her journey by investigating the literature on user innovation in order to find the gaps within this literature. At this stage she learned that the value that is co-created between individuals within their social context had received little or no attention. She noticed that the reasons why individuals interact when innovating and the benefits they get from these interactions were underresearched, specifically within the literature on innovation contests. This is because, within such a context, individual innovators are competitors and they are less likely to be aware of their peers. Therefore these competitors rarely interact and co-create value with each other.

The knowledge gap encouraged the researcher to search for those innovation contests in which individual innovators interact and thereby co-create value with peers. Moreover, the researcher knew that the innovation contests in which professional users compete against each other, specifically within cultural industries had not received sufficient attention. This is because innovation within cultural industries is a controversial concept. Some argue that it is art and should not be considered as innovation. However, recently scholars have proven it to be a form of innovation as it refers to developing novel cultural products (see Perretti and Negro, 2007). Relatedly, there is also a push towards innovation from policy makers. In this regard, Oakley (2009) mentions the McMaster review (2008) of ACE (Arts Council of England) funding and decision-making in which he states: “it has been argued that culture does not always need to innovate to be excellent, but if it is to be truly relevant to our society, it absolutely must. Innovation is understood to be the introduction of something new, where old methods and systems are insufficient. Innovation is therefore an integral part of the search for excellence, and should be encouraged if we are to encourage excellence”. (2008, p. 10).

Online community-based innovation contests form the focus of the present study. The fact that these are online communities highlights co-operation and interactions within such communities. Moreover, innovation contests

represent competition amongst members. Therefore, within such a context, competition and co-operation occurs simultaneously. This is a substantial type of innovation community that is becoming of increasing importance. Not too many online community-based innovation contests do exist.

Film as a cultural and creative industry is highly collaborative but also highly competitive. In a sense, film makers come together to create a product (i.e. a film) which is unique and creative. As a result of this investigation, the researcher selected MoFilm, an online community-based innovation contest for film makers, as the case study.

The researcher made a video in which she explained her research and invited the professional film makers to take part in her study. She also attended one award ceremony where she could meet and chat with a number of film makers.

In order to be able to get rich data out of a single case study, the researcher needed to go back and forth between different units of analysis. This drew her attention towards investigating network structure as a larger unit of analysis and the way it influences peer to peer relationships (i.e. interactions) as the smaller units of analysis. Therefore the two research questions were formulated at this stage:

RQ1. How do peers interact while innovating within online community-based innovation contests (OCICs) and what is the nature of the relational mechanisms that influence such behaviours?

RQ2. How does the structure of the network influence these relational mechanisms?

The first phase of this study was purely inductive. The researcher did not expect to extract specific constructs from the interviews. In order to substantiate validity, she employed a range of different types of evidence. She attended the London award ceremony where she had the opportunity to talk to the film makers and observe some of their behaviour. She also scrutinized the website in order to find out who knows whom and how film makers interact. More importantly, she conducted a number of interviews with these film makers. As a result, trust and learning were investigated as two main



mechanisms underlying user innovation behaviour within OCICs. Consequently she reviewed the literature on trust and learning in order to get familiar with their relevant constructs.

This chapter considers the problem to be researched, the study design, research findings and the theoretical and managerial implications. Thereafter, the structure of the thesis is outlined.

### 1-1 Problem to be researched

Communities were a prominent concern for the great social theorists and philosophers of the nineteenth and early twentieth centuries (Muniz and O'Guinn, 2001). Today, with Web 2.0, the importance of online communities in society is apparent. Online communities are major tools for peer-to-peer communications and are increasingly fulfilling internet users' desires, ranging from information exchange and self-marketing (Galehakhtiari and Hasangholi pouryasori, 2015) to the generation of new ideas and concepts. Increasingly, organizations, as well as scholars, are thinking of ways to leverage this phenomenon and integrate online community members into new product development (NPD) (Fuller, Bartl and Muhlbacher, 2006). To date, most of the research on this topic has focused on the dyadic relationship between the organization and the user innovators or the organization and the community of innovators (Payne, Storbacka and Frow, 2008; Fernandes and Remelhe, 2016). However, very little is known about the influence of the community itself on the behaviour of user innovators and in particular how individuals benefit from their embeddedness within the social context of online communities when innovating.

Research has shown that user innovators do not work in isolation when innovating (Dahlander and Federiksen, 2012). They often interact with their peers and are influenced not only by these peers but also by their position within the community. Here, 'position' refers to the way an individual is embedded within the structure of the network. Recently, attention has been paid to understanding the individual's experience of peer-to-peer interactions within the virtual world and its influence on innovation (Nambisan and Baron, 2007; Jang and Chung, 2015). While interacting with peers, individuals gain

complementary knowledge and skills for new product ideas, which drive new interpretations and understandings that individuals alone are unable to generate. Yet scant attention has been paid to unravelling the influence of both the way peers interact and the relationships are formed, along with their position within the network structure.

Within virtual communities, information is mostly exchanged through online communication. Yet sometimes community managers provide opportunities for face-to-face interaction as well. Such communities have been termed 'innovation communities', defined as networks of interpersonal ties that provide support and information, along with sociability, a sense of belonging and social identity. These may involve face-to-face, electronic or other types of communication (Von Hippel, 2005). In a similar vein, Wenger (1998) put forth the notion of a community of practice (CoP) as a group of people who share a concern or passion for what they do, whether online or offline.

Online community-based innovation contests (OCICs) form the focus of the present study. While they share some characteristics with both CoPs and innovation communities, they are differentiated through competition. These contests are defined as web-based competitions of innovators who use their skills, experience and creativity to provide a solution for a particular challenge defined by the organizer of the contest (Adamczyk, Bullinger and Moeslein, 2012). Within innovation contests, individual competitors are not isolated innovators. On the contrary, they interact with their peers in different ways and through these interactions they learn from one another. Although the present study is not focused on competitive behaviours such as not sharing one's experiences with others, and instead pays attention to cooperative mechanisms, the tension between cooperation and competition within innovation contests should be taken into account (Bullinger, Neyer, Rass and Moeslein, 2010). We argue that this tension highlights the different mechanisms that drive and explain interactions with peers. In the present study, these are termed the relational mechanisms underpinning peer-to-peer interactions. Since individuals within OCICs are both competitors and collaborators, they show behaviours that are different from those identified in other types of online communities, which warrants further investigation. This

study seeks to unravel firstly how peers interact while innovating within online innovation communities; secondly the relational mechanisms that drive and explain such behaviours; and thirdly how the network structure influences these mechanisms. Therefore, the present study seeks answers to the following questions:

RQ1. How do peers interact while innovating within online community-based innovation contests (OCICs) and what is the nature of the relational mechanisms that influence such behaviours?

RQ2. How does the structure of the network influence these relational mechanisms?

### 1-2 Theoretical orientation

Drawing on the structural and relational dimensions of social capital, this study examines the simultaneous effect of both network structure and peer-to-peer relations on user innovation behaviour in OCICs. Specifically, it explores the interplay between two major relational mechanisms – learning and trust – and examines how diverse network configurations affect this relationship. Previous research has studied how either structure or peer-to-peer relationships within social networks affect innovation performance (Perry-Smith and Shalley, 2003; Perry-Smith, 2006; Kratzer and Lettl, 2008; Kratzer, Leenders and Van Engelen, 2004). However, scholars know little about the way network structure and relational mechanisms interact in influencing users' innovative behaviour. The present study employs learning theories as well as the theories about trust multidimensionality to unravel the mechanisms underlying innovation behaviours.

### 1-3 Study design

Following critical realism (Bhaskar, 1978) and a mixed-methods design, this study adopts a single case study approach (Yin, 2003). The selected case, MoFilm, is an online community for filmmakers who compete to innovate by producing short films for global brands. A three-phased mixed-methods data collection-approach is adopted. This involves two qualitative phases and one phase of network data collection. The first phase began with a number of

informal interviews as well as observations. Moreover, semi-structured interviews took place in order to explore the ways in which people interact with each other and to make sense of the relational mechanisms. Archival records were used to support the interview data. The second phase was concerned with investigating different network configurations. Network data was collected in this phase. In the third phase, semi-structured interviews took place in order to investigate the way network structure influences the relational mechanisms.

#### 1-4 Research findings

The study unravelled critical relational mechanisms of two forms of trust, namely competence-based and intention-based trust, and two forms of learning, namely affective and cognitive learning. Moreover, the findings suggested a number of pre-conditions for trust, such as diversity, familiarity, similarity and system trust, which relate affective learning to trust and cognitive learning. The findings show how different mechanisms interact to influence innovation. Furthermore, the results unravelled three network configurations – core–periphery, triads and sparse network with strong ties – which act as major structures underpinning users’ innovative behaviour. Finally, this study demonstrates how each of these structural configurations interacts with the unravelled relationships between trust and learning to impact on innovation behaviour.

#### 1-5 Theoretical and managerial contributions

This study demonstrates how the nature of learning and trust is influenced by peer-to-peer relationships and different network configurations within OCICs. When individuals innovate, they engage in different practices and, as a result, different network configurations occur. The way these different network configurations affect the nature of learning and its interplay with trust offers new insights. Prior research has not shown us how and why learning and trust occur differently for individuals occupying different positions within the network. Therefore, the findings of the present study offer new knowledge for scholars of user innovation. It builds on existing research (see Dahlander and

Federiksen, 2012) by showing that not only does the degree of learning differ from person to person based on their position within the network, but the nature of this learning and its interplay with trust are also different.

Unravelling this complicated interplay between trust and learning has important implications for practitioners as well. The findings suggest that community managers can encourage trust and, as a result, learning among members. In recent years, firms have invested significant resources in community-based innovation strategies such as providing user innovators with training. Such training programmes represent one source of learning, but practitioners should also pay attention to the learning that occurs collaboratively between user innovators. In order to be able to foster this learning, managers need to understand the nature of it. On the basis of the findings of the present study, community managers are advised to stress trust and affective learning by utilizing a recommendation system in their community. For example, they can create a more interactive platform and encourage members to write recommendations for other peers. It is further proposed that they create an opportunity for some members to communicate more easily with each other in order to be able to develop interpersonal trust and, as a result, engage in cognitive learning. Last but not least, the findings suggest that managers should strive to identify 'influencers' within the network, devise plans to enhance influencers' trust of their peers and so enhance their learning experiences. The managers should then incentivize these influencers to encourage their peers to learn from one another.

#### 1-6 The structure of the thesis

The thesis is structured as follows:

- Chapter 2 provides a comprehensive literature review and highlights the gaps in the literature.
- Chapter 3 provides details of the research design and the systematic approach adopted in the present study.
- Chapter 4 presents the findings of the first phase of the study.
- Chapter 5 presents the findings of the second and third phases of the study.

- Chapter 6 provides a comprehensive discussion of the findings presented in the previous two chapters; it takes account of the literature discussed in Chapter 2 as well as further literature.
- Chapter 7 draws a conclusion by considering the theoretical and practical implications, as well as limitations of the study, and makes suggestions for future research.

## CHAPTER 2: LITERATURE REVIEW

### 2-1 Introduction

Online communities and innovation contests are known as major tools for peer-to-peer (P2P) communication. These platforms can be seen as a pool of creative actors (Fuller et al., 2006; see also Von Hippel, 2005 and Poetz and Schreier, 2012) who carry out innovation activities. In fact, the ideas generated by the members of these online communities are sometimes even more attractive than professional innovators' ideas (Poetz and Schreier, 2012). In some cases, however, the members of these online communities are expert users, who are considered as valuable assets for the organizations. These expert users are professional and entrepreneurial people who are willing to run their own businesses, or who already do so (see Hienerth, Lettl and Keinz, 2014). Companies co-create value with these expert users by involving them in New Product Development (NPD), which is the process of strategic planning, concept generation, technical evaluation, technical development and commercialization (Veryzer, 1998). Others have defined innovation as a process of exploration and exploitation or idea generation and idea implementation (Michelfelder and Kratzer, 2013).

Members of these online communities are not isolated innovators but are embedded within the social context of the online community or probably multiple online communities. Previous research has looked into how either the structure of a network or peer-to-peer relationships affect innovation 'performance' or 'outcome' (Perry-Smith and Shalley, 2003, Kratzer and Lettl, 2008; Kratzer and Lettl, 2009). However, scholars know very little about the way network structure and relational mechanisms interact in influencing users' innovative behaviour. In other words, it should be considered that not only do the individuals co-create value with the organizations when they innovate, but they also co-create value with their peers within the online communities and benefit from being embedded within such a social context. Therefore it is important to know how and why peers within online communities interact with each other when innovating. In order to uncover the complexities of the mechanism underlying user innovation behaviour, the present chapter

considers social capital theory and its different forms, which are structural and relational dimensions, social learning theories and social network theories of innovation.

This chapter is therefore organized as follows. First, crowdsourcing and user innovation as novel ways for organizations to co-create value with individual users are discussed. Moreover, a shift in the focus of much research from the value that is co-created with the organization to the value that is co-created within communities is highlighted. The next section is concerned with the concept of user innovation within online communities. This includes studies of the interactions within online communities. Innovation contests and how they are different from other online communities are discussed, taking into account the concept of 'coopetition'. After that, innovation within cultural industries is discussed, for example the film industry, as a novel context in which social networks play an important role. Then the theoretical foundation of the present study is clarified by discussing the literature on social capital theory and network theories of innovation. After that, the focus shifts to the relational mechanisms underlying user innovation; these mechanisms principally involve learning and trust. Two particular learning paradigms are discussed in this light: behavioural learning and cognitive learning. In the present study, the importance of the cognitive paradigm is highlighted. Then, trust as the second relational mechanism underlying innovation behaviour and its different schools of thought and theoretical perspectives are discussed. Next, social comparison theory is considered in order to highlight the interplay between learning and trust. Finally, the literature on relational mechanisms within social network structures and the way these mechanisms are influenced by the network structure is discussed. This chapter ends with a conclusion which summarizes its major points.

## 2-2 Crowdsourcing and user innovation

Coined by Howe (2006), 'crowdsourcing' is defined as the outsourcing of a function that was once performed by employees to a large network of people. In other words, it refers to explicitly integrating individual users' input into



commercialization activities (Kleemann, Voß and Rieder, 2008). These users are customers or professional users.

Although crowdsourcing is not a new concept, it has recently received increasing attention in both research and practice. Evidence of this can be found in a number of recent review studies (Hossain and Kauranen, 2015; Estellés-Arolas and González- Ladrón-de- Guevara, 2012; Zhao and Zhu, 2012; Leimeister, Huber, Bretschneider et al., 2009).

However, in spite of the importance of crowdsourcing, the phenomenon has not been well defined. Moreover, many alternative and overlapping terms have been used to describe the concept of crowdsourcing, such as peer production, user-powered systems, user-generated content, collaborative systems, community systems, collective intelligence, crowd wisdom, smart mobs, mass collaboration and human computation (Doan, Ramakrishnan and Halevy, 2011).

In his book *Democratizing Innovation*, Von Hippel (2005) uses the term 'user innovation' and highlights the ability of users of products and services to innovate for themselves. Relatedly, Bogers (2010) proffered a number of references that consider consumer users as innovators (e.g. Baldwin, Hienerth and von Hippel (2006); Franke and Shah (2003); Lakhani and von Hippel (2003); Lüthje (2004); Lüthje, Herstatt and von Hippel (2005); Raasch, Herstatt and Lock (2008); Shah (2006); Shah and Tripsas (2007); von Hippel (2005)). These authors discuss two ways through which producers can take advantage of user innovation through either facilitating users' ability to improve products or using the users as a source of innovation. In the former way, the users are post-implementation adapters (Bogers, 2010), whereas in the latter, the customers develop the new product idea and transfer it to the producer (Jeppesen, 2005; Bogers, 2010). Either way, the firms co-create value with their customers. However, little research attention has been paid to the concepts of crowdsourcing and the value that is co-created between firms and the customers. Consequently, the notion that value can be co-created between customers within their social context when crowdsourcing happens has been overlooked.

### 2-2-1 Value co-creation: a paradigmatic shift

The concept of value co-creation is increasingly receiving significant attention in the literature and is known as one of the most prominent paradigm shifts in marketing (Chen, Drennan and Andrews, 2012). The shift from Goods-Dominant Logic (GDL), which focuses on tangible outputs and discrete transactions, to Service-Dominant Logic (SDL), “in which intangibility, exchange processes and relationships are central” (Vargo and Lusch, 2004, p. 3), as well as shifts in views within SDL, highlight the collaborative nature of value co-creation (Vargo, 2008). In other words, different actors (e.g. firm, customers, suppliers and distributors) within the network co-create value with each other. However, research has mostly focused on the value that is co-created between the firm and the individual customers or professional users. In this regard, Grönroos and Voima (2013) argue that “in direct interactions with customers, the firm may engage with the customer’s value creation process and take on the role of value co-creator” (p.140).

Edvardsson, Tronvoll and Gruber (2011) expand understandings of value co-creation by drawing attention to the key concepts from social construction theories, such as social structures, social systems, roles, positions and interactions. They put forth the notion of ‘value-in-social-context’ as the value that has a collective and inter-subjective dimension. In fact, individual users in a social context are also inter-subjective actors rather than individual actors. As a result, value can also be formed within a wider network – or social sphere (Rihova, Buhalis, Moital et al., 2013) – consisting of other customer-related actors, beyond the firm’s control, who influence the customer’s value creation process (Gronroos and Voima, 2013). This actually refers to a shift towards Customer-Dominant Logic (CDL). This alternative logic reflects the value within customers’ own social context and their experience of service (Heinonen, Strandvik, Mickelsson et al., 2010). It should be highlighted that the interactions can themselves be a source of value (Prahalad and Ramaswamy, 2003, p. 14; cited in Nambisan and Baron, 2007), and thus may form the motivational foundation for innovative behaviour.

Moving beyond the co-creation at a dyadic level, an actor’s value co-creation is a function of its simultaneous embeddedness within multiple dyads, triads

and complex networks. Dyads consist of two actors and the exchange between them, whereas triads consist of three actors and the exchange between them. Complex networks also refer to the exchange among triads (Chandler and Vargo, 2011). Drawing on Hunt and Morgan's (1995) discussion about resources being owned by, or at least accessible to, multiple actors, Chandler and Vargo (2011) argue in general terms that resources – defined as things that have value potential and provide benefits to actors – cannot be controlled or owned by one single actor and therefore actors seek access to those resources by interacting with each other. At the same time, the connections between actors can expand and contract access to the resources. This highlights the importance of studying innovation behaviour within social contexts and understanding the way embeddedness within such contexts influences behaviours within the networks. The next sections shed light on the concepts of user innovation behaviour within online communities, and, in particular, innovation contests, by highlighting the new locus of value co-creation (i.e. peer-to-peer) within these novel social contexts.

### 2-3 Innovation behaviour within online communities

With the advent of Web 2.0, online communities are now known as major tools for peer-to-peer (P2P) communications. Organizations, as well as scholars, are increasingly thinking of ways to integrate online community members into new product development (NPD) (Fuller et al., 2006). An online community can be seen as a pool of creative actors who can reduce the burden of NPD, which traditionally has mostly fallen on the company's shoulders. Integrating individual users into the NPD process is beneficial as the ideas generated by members of online communities are ranked as very attractive in terms of 'market potential', 'degree of newness' and 'feasibility' (Fuller et al., 2006; see also Von Hippel, 2005 and Poetz and Schreier, 2012). Von Hippel (2005) argues that many of the most important and novel products and processes in a range of fields have been developed by intermediate users (e.g. user firms) or by consumer users. In a similar vein, Poetz and Schreier (2012) demonstrate that 'crowds' can outperform professionals in many levels of new product ideation.

Therefore, studies have recently considered consumer contributions to innovation, such as willingness to participate in an innovation task or being involved in innovation activities through social media (Parent, Plangger and Bal, 2011; Fuller et al., 2006). As a result of this, individual consumers co-create value with firms (Payne et al., 2008; Fernandes and Remelhe, 2016).

Within the social context of online communities, individuals carry out different practices when innovating. Scholars have looked into user innovation activities (Von Hippel, 2005; Raasch, Herstatt and Lock, 2008; Fuller, Jawecki and Muhlbacher, 2007) within different contexts. However, so far within the innovation literature, significantly less attention has been paid to these behaviours and the way they are influenced by the position of the individual within the structure of the network (Wasko and Faraj, 2005 cited in Dahlander and Federiksen, p.989). An exception is the study by Dahlander and Federiksen (2012), who investigated the way being embedded within the network of an online community influences behaviours and, as a result, innovation. They emphasize the need to consider different types of boundary-spanning behaviours (between multiple communities) that eventually affect innovation.

### 2-3-1 Interactions within online communities

Within virtual communities, information is mostly exchanged through online communication. Yet sometimes community managers provide the opportunity for members to have face-to-face interactions. Lave and Wenger (1998) put forth the notion of 'Communities of Practice' (CoP) as a group of people who share a concern or passion for what they do. This goes beyond the technical knowledge or skills associated with undertaking certain tasks. Members are involved in a set of online or offline relationships over time and communities develop around subjects that matter most to these people. Therefore community members develop a sense of joint identity. Within the innovation realm, Von Hippel (2005) puts forth the notion of 'innovation communities', which are defined as the nodes consisting of individuals or firms interconnected by information transfer links. These links may involve face-to-face, electronic or other types of communication. In his book, 'communities'

are defined as “networks of interpersonal ties that provide sociability, support and information, a sense of belonging and social identity” (Von Hippel, 2005, p. 96). Thus, online innovation contests, the focus of the present study, are the type of online communities in which individuals compete to innovate. The following sub-sections look into how these contests might be similar to or different from other forms of online communities.

### 2-3-2 Online innovation contests

As discussed earlier in this chapter, the innovation literature increasingly seeks to understand how to engage with external innovators (see section 2-2). In fact, innovation contests play a key role in this regard and, as a result, in fostering innovation. This concept and the platforms through which these contests are run warrant further attention.

Online innovation contests are defined as web-based competitions for innovators who use their skills, experience and creativity to provide a solution for a particular challenge set by an organizer (Bullinger et al., 2010; see also Haller, Bullinger and Moeslein, 2011; Adamczyk, Bullinger and Moeslein, 2012). Adamczyk et al. (2012) conducted a comprehensive review of innovation contests and their classifications. They developed five research categories, namely economics, sustainability, management, innovation and education, and classified the literature on value co-creation and innovation contests accordingly. Their findings show that co-creation has received some attention within the management and innovation literature by considering an individual’s motivations for engaging in innovation contests. Moreover, their findings highlight the impact of participants’ co-creation experience on the quantity and quality of creative contributions as well as the interest in engaging in future innovation contests. Finally, their study considered the collective elaboration of ideas and their impact on innovation outcome. In such studies, value is mainly considered to be co-created between the organization and the innovator or the organization and the crowd. In other words, most of this body of research has focused on the dyadic relationship between the organization and user innovators or the organization and the community of innovators (Payne et al., 2008; Fernandes and Remelhe, 2016).

Significantly less attention has been paid to how value is co-created within these communities.

Online community-based innovation contests (OCICs) share similar characteristics to CoPs and innovation communities. However, within OCICs competition exists as a critical differentiating feature. In some online innovation contests, individuals may not be aware of the other competitors. For example, they may not know who these competitors are and what they are capable of doing. They might not even be able to know about the ideas suggested by these competitors. However, in the present study, we focus on those innovation contests in which people are able to learn about each other or probably contact and meet their peers. Within these innovation contests, competition and cooperation occur simultaneously. This will be discussed in the following section.

#### 2-3-2-1 Coopetition and innovation behaviour within innovation contests

The internet provides opportunities to engage users in innovation, and this has given rise to the proliferation of idea competitions. Individuals are basically competitors as well as cooperators within these innovation contests. Therefore, it is important to highlight the concept of coopetition, which refers to the competition and cooperation that occurs at the same time within such contexts. Scholars such as Bullinger et al. (2010) have used the term 'online community-based innovation contests' (OCICs) in order to stress the simultaneous occurrence of these cooperative and competitive behaviours.

The present study argues that the reasons why individuals carry out different practices when innovating are different within the context of innovation contests. This is basically because of the complex relationships inherent in cooperation and competition (Hutter, Hautz, Fuller et al., 2011). In other words, since individuals within OCICs are both competitors and collaborators, they perform different behaviours from those seen in other types of online communities. This warrants further investigation. However, it should be highlighted that the present study is not focused on competitive behaviours, such as not sharing one's experiences with others. It is instead concerned with cooperative behaviours. Yet the tension between cooperation and

competition within innovation contests (see Hutter et al., 2011; Bullinger et al., 2010) should be taken into account.

So far in the present chapter, the concepts of crowdsourcing and value co-creation have been discussed in the context of consumer markets. However, less attention has been paid to these concepts in business markets. The next section addresses these concepts in the cultural industries, where value co-creation and innovation occur.

#### 2-4 A novel context: innovation within cultural industries

Within the context of cultural industries (also known as creative industries), Perretti and Negro (2007) define innovation as the introduction of a novel product or new combinations that endow old resources with new value. These authors argue that, on the surface, innovation within cultural industries such as the film industry might differ from innovation in other industries. Nonetheless, these industries seek novelty by introducing cultural products in which they recombine existing elements and styles. Furthermore, they argue that as film has “short life cycles and non-repeated consumption patterns” (p. 564), innovation is crucial within the film industry. Film making would also qualify under Roger’s (2003) definition of ‘innovation’ as an idea, practice or object that is perceived as new by an individual or other unit of adoption. Similarly, a film maker should have a novel idea and should be able to implement the idea in a creative way in order to be able to produce a unique film which attracts attention. For example, Tiffany Shlain,<sup>1</sup> in a TED talk in 2012, shares her experiences in film making over 20 years and how she learned to move on from her initial failure to an incredible innovation 20 years later. She begins her talk by emphasizing the crucial role of innovation within the film industry, in terms of both ideas and the techniques and the equipment used. She shares how her first project was over-ambitious and how she learned from that to be able to combine movies with the power of the internet, which was a novel idea at the time. She knew that she could go onto the internet and search for thousands of shots and get a large number of images

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<sup>1</sup> <https://www.youtube.com/watch?v=KhHTVti7LIM>

about a story that she had in mind. Having access to so many images enabled her to tell new stories from the old stories. She also talks about another project, called 'Let it ripple', in which she put an initial idea into a one-minute script and asked people from all around the world to send her their artwork regarding that script. Then, using those entries, she was able to make a movie, which was also considered to be an innovation at the time.

Indeed, the film industry offers a very promising setting to study the influence of social networks on innovation (Cattani and Ferriani, 2008). Film as a cultural and creative industry is highly collaborative but also highly competitive. In a sense, film makers come together to create a product (i.e. a film) which is unique and creative. Within the context of the Hollywood motion picture industry, Cattani and Ferriani (2008) have adopted a relational perspective to study creativity at the individual level and examine the role of social networks in shaping an individual's ability to generate a creative outcome. More specifically, they argue that a network position between the core (a core member is someone who is connected to other cores and to the rest of the network) and the periphery of the social system (a periphery member is someone who is mostly connected to core members) is a favourable position to achieve creative results. As a result, social systems and networks play a significant role within this industry.

Investigations in this sector have been conducted into network governance (Hirsch, 1972; Meyerson, Weick and Kramer, 1996; Miles and Snow, 1986; Powell, 1990; Reich, 1991; cited in Jones, Hesterly and Borgatti, 1997), and the effects of reputation and network position on the evolution of alliance networks (Ebbers and Wijnberg, 2010). Here, film studios, producers, directors, cinematographers and a host of other contractors join, disband and re-join in varying combinations to make films (Jones et al., 1997). Ebbers and Wijnberg (2010) look into alliance formation in the film industry and argue that reputation, based on the reviews of earlier films, as well as the strength of that reputation and closeness in the network of past alliances, are strong predictors of alliance formation.

With the emergence of Web 2.0 applications such as social networking, online communities and innovation contests, independent film makers have found



the opportunity to pursue a different form of film making, especially in the advertising realm. By entering into new levels of social interactions, these film makers can produce more creative videos. Therefore, the importance of these social contexts in innovation is now greater than ever.

## 2-5 Theoretical perspectives

The following sub-sections clarify the theoretical orientation of the present study by drawing on the literature on social capital theory and its structural, relational and cognitive dimensions, as well as on network theories of innovation. Learning and trust theories will be discussed in section 2-5-3.

### 2-5-1 Social capital theory: structural, relational and cognitive dimensions

Within the context of OCICs, individual contestants do not work in isolation but are somehow influencing or being influenced by their peers when innovating (Dahlander and Federiksen, 2012). They are embedded within a wider circle of friends, colleagues or peers (Uzzi and Sapiro, 2005 cited in Dahlander and Federiksen, 2012, p.988). This highlights the important role of social capital theory within the context of innovation contests. According to Nahapiet and Goshal (1998), social capital theory (Bourdieu, 1986) refers to the resources embedded within, available through and derived from the network. Moreover, Coleman (1988) defines social capital as the entities that “consist of some aspect of social structures and facilitate certain actions of actors – whether persons or corporate actors – within the social structure” (cited in Michelfelder and Kratzer, 2013, p. 1161). Researchers have investigated different dimensions of social capital, including structural, relational and cognitive dimensions (Nahapiet and Goshal, 1998; Chow and Chan, 2008). In distinguishing between the structural and the relational dimensions of social capital, the present study draws on Granovetter's (1992) discussion of structural and relational embeddedness, as well as on Coleman's (1990) and Nahapiet and Goshal's (1998) viewpoints.

The term ‘structural embeddedness’ concerns the properties of the social system and of the network of relations as a whole. It describes the impersonal configuration of linkages between people or units. Among the most important

facets of structural embeddedness are the presence (or absence of) network ties between actors and such measures as their density, connectivity and hierarchy (Nahapiet and Goshal, 1998).

There are different (seemingly contradictory) definitions of structural embeddedness. Granovetter (1973) suggests that weak ties – those that are classified as distant and based on infrequent interactions – are more likely than strong ties to facilitate access to novel information. Relatedly, Burt's 'structural hole theory' (Burt, 1992) considers the benefit of social capital which stems from non-redundant ties, or, more precisely, the weak ties that form the only path between two groups of people. Therefore, the idea behind Burt's structural hole theory is close to the strength of weak ties theory.

In 1990, Coleman offered a theory that directly opposes Granovetter's proposal. According to Coleman, within closed networks (in which the same network ties are shared between groups), obligations, expectations and social norms are created. As a result of this, trust gets reinforced within these networks and positively affects innovation. However, Granovetter (1973) believes that knowledge within a group of individuals with strong ties becomes convergent. This is basically because everybody is tightly connected to others within the group and the knowledge gets trapped within the network without being added to. A stream of research argues that although Granovetter's (1973) idea of the strength of weak ties seems to contradict Coleman's idea of network closure, in fact these two structures complement each other (see Michelfelder and Kratzer, 2013; Levin and Cross, 2004). For example, within the innovation literature, Michelfelder and Kratzer (2013) refer to the mislabelling of the concept of innovation and argue that innovation is more a process than an event at one point of time. They argue that weak ties foster idea generation and exploration of new innovative opportunities, whereas strong ties are needed to take action, transfer complex knowledge and implement ideas (Michelfelder and Kratzer, 2013; Moran, 2005). Levin and Cross (2004) believe that the existence of strong ties helps to improve knowledge transfer between parties, and also that stronger ties lead to the receipt of useful knowledge more than weaker ones do.

The term 'relational embeddedness' describes the kind of interpersonal relationships that people have developed with each other through a history of interactions (Granovetter, 1992). This conveys the key elements of interpersonal trust, trustworthiness and feeling of closeness (Moran, 2005). Moran (2005) argues that 'relational embeddedness' refers to the quality of network relationships, which can equally affect performance (see Coleman, 1990).

Finally, the cognitive dimension can be related to both the relational and structural dimensions of social capital. "Cognitive dimension also refers to those resources providing shared representations, interpretations and systems of meaning among parties" (Nahapiet and Goshal, 1998, p. 244). Tsai and Goshal (1998) argue that the cognitive dimension refers to shared visions and common values. It is linked to the relational dimensions because holding shared visions and common values may encourage interpersonal trust. It is also linked to the structural dimension of social capital because social interactions shape common values and goals and play a critical role in the sharing of those goals and values within the network.

Drawing on structural and relational dimensions of social capital, this study examines the simultaneous effects of both network structure and peer-to-peer relations on user innovation behaviour within OCICs. Specifically, it explores the interplay between relational mechanisms of learning and trust, and how different network configurations affect these mechanisms.

Researchers have recently stressed the role of social networks in user innovation. The following section provides a brief literature review in order to highlight this role.

### 2-5-2 Network theories of innovation

Organizational studies have paid attention to network theories of innovation. Smith and Shalley (2003) argue that weaker ties are generally beneficial for creativity. In addition, they discuss how the network position facilitates or constrains creative work. In a similar vein, Sethi, Smith and Park (2001) believe that if social cohesion among team members goes beyond a moderate level, this has negative effects on innovativeness. In fact, in such a

situation, people tend not to challenge each other's assumptions and the sharing of divergent beliefs may not occur.

Table 2-1 provides a list of studies that consider the relationship between individuals' positions within the network and their innovativeness.

<b>Table 2-1: Social networks and user innovation</b>		
<b>Author/year</b>	<b>Title</b>	<b>Description</b>
Perry-Smith and Shalley (2003)	The social side of creativity: a static and dynamic social network perspective	This study analyses the way position within social networks of professional groups, such as architects or physicians, or an organization, can influence creativity.
Kratzer, Leenders and Van Engelen (2004)	Stimulating the potential: creative performance and communication in innovation teams	This study examines the effects of communications within the team's social network on creativity as an important element in new product development.
Perry-Smith (2006)	Social yet creative: the role of social relationships in facilitating individual creativity	This study integrates creativity and social network theory. It examines the effects of network position, the strength of the relationships and external ties on individuals' creative contributions.
Kratzer and Lettl (2008)	A social network perspective of lead users and creativity: an empirical study among children	This study investigates the social networks of children and argues that a user innovator who is socially connected to other users is provided with valuable information in order to improve her/his solution.
Kratzer and Lettl (2009)	Distinctive roles of lead users and opinion leaders in the social networks of schoolchildren	This study compares opinion leaders' and lead users' positions within the social network of school children.
Delre, Jager, Bijmolt and Janssen (2010)	Will it spread or not? The effects of social influences and "network topology on innovation diffusion"	Looking at consumers' social networks, Delre et al. (2010) study the impact of social influence on innovation diffusion.
Dahlander and Frederiksen (2012)	The core and cosmopolitan: the relational view of innovation in user communities	This study highlights the influence of individuals' positions on innovation behaviour

Source: Compiled by the researcher

As can be seen, research has considered the way individuals' positions within the network affect innovation performance (Perry-Smith and Shalley 2003; Perry-Smith, 2006; Kratzer and Lettl, 2008; Kratzer, Leenders and Van Engelen, 2004). However, Dahlander and Frederiksen (2012) highlighted two gaps within this stream of literature. First, they argue that scholars have been concerned about the relationships between social structures and innovation

for years, but little attention has been paid to how an individual's position within a community enables innovative behaviours. Second, they argue that communities and other organizations differ with respect to the mode of governance, membership and ownership. Therefore, behaviours that take place within such communities are unlikely and potentially unaccepted in other organizations. As a result, both researchers and practitioners should pay more attention to social networks within communities.

The present research expands on Dahlander and Federiksen's (2012) study by examining the relational mechanisms underlying user innovation behaviour and how network structure influences these mechanisms within OCICs. The present study is concerned with two specific relational mechanisms, namely learning and trust, and the next section will consider the relevant theoretical perspectives on these. Then the interplay between learning and trust is highlighted. Finally, the effects of network structure on this interplay are reviewed.

### 2-5-3 Learning and trust theories

As discussed in section 2-2-1, our central premise here is that peers' interaction experiences can themselves be a source of value. In fact, how and why people interact with each other when innovating draws attention to the concept of value, or as Nambisan and Baron (2007) phrased it, "the benefits that people get from interacting with their peers". In short, investigating the motivational foundations for interactions within online communities and innovation contests helps in understanding the relational mechanisms underlying user innovation behaviour.

Research has shown that user innovators do not work in isolation when innovating (Dahlander and Federiksen, 2012); rather, they often interact with their peers and as a result they learn from them. This learning can be defined as either purely cognitive or detection and correction of errors in action. The difference between these two learning paradigms will be discussed shortly. In regards to the latter, Chris Argyris (1991) proposed the ideas of single loop versus double loop learning. He argues that single loop learning occurs when errors are corrected without changing the underlying values. When individuals

undertake an action, they receive feedback from the environment which shows whether or not the purpose of the action has been achieved. If not, the action strategies are changed (i.e. single loop learning). On the contrary, double loop learning refers to changing the underlying values and then the actions.

Research has also shown that learning does not happen unless trust exists between two parties. Sections 2-5-3-2 and 2-5-3-4 below highlight the nature of this learning and trust within the context of innovation contests. Before those sections, though, sections 2-5-3-1 and 2-5-3-3 discuss learning paradigms and trust theories, respectively.

#### 2-5-3-1 Learning paradigms: behavioural versus cognitive learning

Social psychologists propose different learning paradigms. The two main and partially opposing paradigms are behaviourist and cognitivist paradigms.

The behaviourist movement was started by Watson in 1913. It posits that behaviour is shaped through positive and negative reinforcements (Schunk, 2012). It can be explained without any need to consider internal mental states (Skinner, 1978 and Pavlov, 1927). In fact, behaviourists believe that learning is reflected in the acquisition of new behaviours. This learning paradigm focuses on the importance of the consequences of those performances and contends that responses that are followed by reinforcement are more likely to recur in the future. Hence, although behaviourists consider both learner and environmental factors important, the focus is more on environmental conditions (Ertmer and Newby, 2013). Ertmer and Newby state that behaviourists should first assess learners, to determine at what point to begin instruction, as well as to determine which reinforcers are most effective for a particular learner. They argue that the most critical factor that influences learning is the arrangement of stimuli and consequences within the environment (Ertmer and Newby, 2013).

The behaviourist school of thought was challenged by cognitivism, in which psychologists began to put less emphasis on observable behaviour and instead stress more on complex cognitive processes such as thinking, problem solving, language, concept formation and information processing

(Snelbecker, 1983, Bandura, 1977; Bandura, 1986). Consistent with the cognitivist point of view, Bandura (1986) argues that learning is mainly considered “an information processing activity in which information about the structure of behaviour and environmental events is transformed into symbolic representations that serve as guides for action” (Bandura, 1986, p. 51; cited in Schunk, 2012). This school of thought stresses the acquisition of knowledge and internal mental structures (Bandura, 1986) and addresses the issue of how information is received, organized, stored and retrieved by the mind (Ertmer and Newby, 2013). In other words, learning should be seen as discrete changes between states of knowledge rather than changes in the probability of behavioural response.

Social learning theory underpins the cognitive school of thought (Bandura, 1977). It highlights the fact that all learning phenomena can occur through observation of other people’s behaviour and its consequences for them. An individual can foresee the probable consequences of different actions and alter their behaviour accordingly. For example, if one person gets rewarded for a particular behaviour, then others will probably learn that behaviour. By contrast, when an individual gets punished as a result of behaving in a particular way, their peers will probably not learn that behaviour. Therefore, learning is not necessarily the product of direct experience, but can occur through observation of other people’s behaviour and its consequences for them (Bandura, 1977).

Elements of observational learning include attention, retention, production and reinforcement. Attention refers to focus and concentration and willingness to observe and mimic behaviour. Retention reflects encoding of the behaviour and the ability to memorize. Production refers to performing the observed behaviour. There are three types of reinforcement: ‘direct reinforcement’ occurs when an individual observes and imitates a behaviour and then is reinforced or punished for it; ‘vicarious reinforcement’ is when an observer anticipates receiving a reward for behaving in a given way because someone else has been rewarded for that action; finally, ‘self-reinforcement’ refers to the efforts made by individuals to meet personal standards (Bandura, 1977).

Much human learning occurs vicariously, that is, without the learner necessarily performing the behaviour at the time of learning. Common means of vicarious learning are observing and listening to models; models may be other people, symbolic or non-human (e.g., talking animals, cartoon characters), electronic (e.g., television, computer, video-tape, DVD) or print (e.g., books, magazines) (Schunk, 2012). Schunk (2012) argue that vicarious sources accelerate learning in that the learner does not need to perform every single behaviour for learning to occur. This sometimes saves people from personally experiencing negative consequences (Schunk, 2012). For example, we learn that reckless driving is risky and a driver may end up having an accident through road safety education, reading books, watching films, listening to friend's stories about accidents and so forth, rather than by experiencing the unpleasant consequences of it ourselves.

Given the important role that social relationships have in the acquisition of information (Granovetter, 1973; Burt, 1992) and learning (Lave and Wenger, 1991), the next section looks at how cognitive learning occurs as a result of peer-to-peer interactions within OCICs.

#### 2-5-3-2 Cognitive learning within online communities and innovation contests

While the acquisition of knowledge and learning are tightly related to each other (Lancaster and Uzzi, 2003), these terms are used differently within various bodies of literature (Inkpen and Tsang, 2005). According to Inkpen and Tsang (2005), the social capital literature usually discusses knowledge acquisition rather than learning, whereas the network literature uses the term 'learning' in reference to the knowledge acquisition process. Levin and Cross (2004) use both terms interchangeably, as does the present study.

Recently, attention has been paid to the social interactions between individuals and the benefits exchanged through these interactions. Rihova et al. (2013) propose a framework which reveals peer-to-peer co-creation and argue that in order for companies to use their customers' potential input for product and service improvement and innovation, service managers might attempt to host internet fora and social media sites in which individuals communicate with each other about their interests and experiences. This



might foster the exchange and sharing of knowledge, where experienced individuals can help and share their know-how with less experienced peers (Rihova et al., 2013). Others (Kohler, Fuller, Stieger et al., 2011a; Kohler, Fuller, Matzler et al., 2011b; Nambisan and Baron, 2007; Fuller et al., 2007; Jang and Chung, 2015) also pay attention to the 'nature' of the interactions between individuals within the virtual world and its influence on innovation. Nambisan and Baron (2007, 2009) suggest a range of benefits exchanged through interactions within virtual platforms. These include cognitive benefits, which are explored further in the present study. They relate to information acquisition and gaining more understanding of the environment. In their study, 'interaction' is defined as sharing product-related information with peers as well as solving peers' product usage problems. While interacting, individuals gain complementary knowledge and skills for new product ideas, because 'social interactions' drive new interpretations and new understandings that individuals alone are unable to generate.

Since learning is a social phenomenon, collective consumer creativity occurs, which is very different from individual consumer creativity (Kozinets, Hemetsberger and Schau, 2008; Fuller et al., 2007; Fitcher, 2009). It challenges the traditional definition of 'inventor' centred on "psychological representations of creative accomplishment" (Castells, 1996; cited in Kozinets et al., 2008, p. 340). Learning is in fact a social process that is located not only in actors' cognitions or past experiences, but also in the relationships among actors (Uzzi and Lancaster, 2003).

Jeppesen (2005) investigates individuals' problem-solving activities, including asking and answering questions in the context of online user toolkits. He argues that learning how to use the toolkits is needed before user innovation occurs. One source of learning is the training that toolkit providers offer. However, learning also occurs between community members. This has encouraged firms to create platforms such as online communities for users to communicate and learn from one another (also see Franke, Keinz and Schreier, 2008); these reduce the amount of money that companies need to spend on designing training programmes as well as the required time and effort.

As can be seen, learning has been forwarded as a major reason why individuals interact with each other within online communities in general (e.g. Lave, 1991) and when involved in innovation in particular (Nambisan and Baron, 2007 and 2009; Jeppesen, 2005). Although the user innovation literature provides evidence for how learning occurs through trial and error (Von Hippel, 2005) or the training provided by service providers (Jeppesen, 2005), it also highlights the learning that occurs as a result of interacting with lead users and other peers (Von Hippel, 2005). Through peer-to-peer interactions, “learning is often enhanced because people may confront different sorts of clues, gather different kinds of data, use different tools and experience different pressures in relation to a given problem” (Jeppesen and Molin, 2003, p. 366).

Similarly, within innovation contests, individual competitors are not isolated innovators. On the contrary, they interact with their peers in many different ways. Through these interactions they learn from one another. Research into open-source software development (Lakhani and Von Hippel, 2003) has looked into learning through direct interactions between individuals in terms of providing information and helping others online. This perspective on learning has been applied at its face value to innovation contests (Leimester et al., 2009). Leimester et al. suggest that individuals participate in ideas competitions in order to expand their skill base: “The presentation of competitors’ ideas as well as the competitor’s and organizer’s feedback to one’s own ideas, enable participants to gain learning experiences” (p. 206). However, the nature of this learning should be investigated further, to analyse the simultaneous cooperation and competition that occurs within the innovation contests. It should be highlighted that although learning has been discussed as the main motivational foundation for interacting within online communities and innovation contests, the nature of this learning within innovation contests is under-researched. According to Inkpen and Tsang (2005), “When members compete against one another for resources and markets, suspicion may replace trust in their relationship and, consequently, knowledge sharing may be sacrificed” (p. 158). In fact, learning does not occur unless some levels of trust exist between the two parties within the

innovation contest. In the following sections, trust theories as well as the interplay between learning and trust are discussed.

### 2-5-3-3 Trust: different schools of thought and theoretical perspectives

Trust is most commonly considered to be a psychological phenomenon. However, Clark and Payne (1997) argue that the research on trust mainly falls into four groups: research conducted by personality theorists, sociologists, psychologists or socio-psychologists.

Personality theorists emphasize the nature of trust as a personality trait. To this group, trust is developed as a generalized response which is dependent on personal experiences and prior relationships. Psychologists, on the other hand, tend to rely on definitions based on actual acts of trusting. However, sociologists place emphasis on the relational characteristics of trust and consider trust as a social reality. Finally, the last research orientation suggests that trust results from an individual's perception of the characteristics or qualities of specific others, groups and systems.

Another classification which basically overlaps with Clark and Payne's considers three main schools of thought: psychological (Mayer, Davis and Schoorman, 1995), social (Lewis and Wiegert, 1985) and socio-psychological (Cook, 2005). While trust has been typically conceptualized as a psychological event within the individual, sociologists are becoming increasingly interested in the conceptualization of trust as a property of collective units (Coleman, 1990). On the other hand, social psychologists believe that trust is a social lubricant that makes cooperation possible (Cook, 2005). McKnight and Chervany (2001) combine these three schools of thought and propose an interdisciplinary typology for trust which takes into account psychological, social and socio-psychological aspects of trust. In their study, psychological aspects refer to the disposition to trust (for instance, a particular individual may generally trust others). Social aspects refer to institutional trust (for instance, trust in particular situations or structures). Finally, socio-psychological aspects refer to interpersonal trust (where a particular individual trusts specific others). The present study combines social and socio-psychological aspects of trust by taking into account both

interpersonal trust as well as institutional trust, which in the context of this study is trust in the system involved in the online contest. This is also termed 'system trust'. According to Lee (2004) and Ebner, Leimeister, Krcmar et al. (2009), system trust results from an individual's perception of the characteristics of a specific system.

The proposed complex theoretical foundation makes trust a multidimensional reality and this requires further review before its different aspects can be investigated.

Trust, as a relational mechanism, underlies user innovation behaviour and is a relational dimension of social capital. This stems from the high levels of uncertainty which arises because of the lack of information about the other parties' abilities and motivations to act as promised (Riegelsberger, Sasse and McCarthy, 2005). Relatedly, McAllister (1995) and Mayer, Davis and Schoorman (1995) distinguish between two types of interpersonal trust, namely cognition-based and affect-based trust. The former refers to a rational evaluation of a person's ability to fulfil obligations, and this evaluation in turn will reflect beliefs about the trustee's reliability, dependability and competency. The latter refers to the emotional attachments that stem from care and concern between individuals (cited in Lee, 2004). Mayer et al. (1995) refer to the affective component of trust as 'benevolence' and the cognitive component of trust as 'competence'. In a similar vein, a number of scholars (Cook and Wall, 1980; Deutsch, 1960; Good, 1988; Kee and Knox, 1970; Lieberman, 1981; cited in Lee, 2004, p. 625) classify trust as intention-based and competence-based trust and argue that both types are associated with greater degrees of cooperation as well as superior levels of performance (Lee, 2004). Intention-based trust is an indicator of how much an actor believes that another actor 'intends' to fulfil their obligations. Lui and Ngo (2004) use the term 'goodwill trust' and define it as the expectations that a partner intends to carry out their role in the relationship.

Within the management literature, the nature of trust has been studied at the interpersonal level (Lee, 2004; Rousseau, Sitkin, Burt et al., 1998) and the inter-organizational level (Lee, 2004) (see Table 2-2). Moreover, Tsai and Ghoshal (1998) argue that trust facilitates resource exchange between units

(cited in Lee, 2004) and, as a result, value co-creation (e.g. learning) (also see See-To and Ho, 2014). Although individuals, units and organizations represent different units of analysis and the nature of the interactions between these units is presumed to differ, Rousseau et al. (1998) argue that common meanings can be identified across different units of analysis. This means that the fundamental elements of trust are comparable across different levels.

<b>Table 2-2: Different forms of trust proposed in the management literature that can be applied to innovation contests</b>		
<b>Author(s)</b>	<b>Types of trust</b>	<b>Definition</b>
McAllister (1995)	Cognition-based trust; affect-based trust	Cognition-based trust refers to a rational evaluation of a person's ability to fulfil obligations and reflects beliefs about the trustee's reliability, dependability and competency. Affect-based trust refers to an emotional attachment that stems from care and concern between individuals (cited in Lee, 2004)
Cook and Wall (1980); Deutsch (1960); Good (1988); Kee and Knox (1970); Lieberman (1981; cited in Lee, 2004, p. 625)	Intention-based trust; competence-based trust	Intention-based trust is an indicator of how much an actor believes that the other 'intends' to fulfil their obligations. Competence-based trust refers to the belief that one is able to fulfil a task as a result of having specific skills or expertise
Lui and Ngo (2004)	Goodwill trust	Goodwill trust refers to the expectations that a partner intends to carry out their role in the relationship
Rousseau et al. (1998)	Calculus trust; relational trust; institutional trust	Calculus trust is based on rational choice. This form of trust emerges when the trustor perceives that the trustee intends to perform an action that is beneficial. Relational trust refers to the repeated interactions over time between trustor and trustee. Institutional trust is about the support that systems provide to protect individuals' rights and property

Source: compiled by the researcher

#### 2-5-3-4 Online versus offline trust: towards investigating trust within the context of innovation contests

Trust within the offline world has received considerable attention within a number of disciplines such as marketing and management (Corritore, Krachera and Wiedenbeck, 2003). However, with the advent of the internet and the emergence of online communities, online trust is becoming a crucial factor that enables interactions. Corritore et al. (2003) compare and contrast online versus offline trust and argue that the findings of studies of offline trust are applicable to online environments. However, most studies of online trust are focused on the trust that individuals have in a specific transactional/informational website (Corritore et al., 2003; McKnight, Choudhury and Kacmar, 2002 a,b; Porter and Donthu, 2008) and not on the trust that exists between individuals interacting online.

The nature of trust within the context of online innovation contests has received little attention. One exception is the study by Ebner et al. (2009), who distinguish between different types of trust within OCICs. They define 'interpersonal trust' as a type of trust that individuals have in each other at the personal level and they define 'system trust' as that based on reliance on a system (e.g. the monetary system) (see section 2-5-3-3). The present study seeks to expand on Ebner et al.'s (2009) findings by considering the multidimensionality of trust, its interplay with learning and the way this interplay is influenced by network structure. Since the concept of trust and its interplay with learning has not been investigated within the innovation and the innovation contest literature, the next section reviews the relevant literature from other areas.

#### 2-5-3-5 Social comparison theory: the interplay between trust and learning

Expanding on Tsai and Goshal's (1998) study of the relationships between different dimensions of social capital, and by focusing on trust multidimensionality, Levin and Cross (2004) investigate different dimensions of benevolence-based trust and competence-based trust and the relevance of these dimensions to the knowledge-seeking context (Levin, 1999). Moreover, they further investigate the interactions between trustworthiness and tacit and

explicit types of knowledge. Tacit knowledge is the knowledge that is difficult to articulate and transfer (Levin and Cross, 2004), whereas explicit knowledge is knowledge that can be codified (Levin and Cross, 2004).

From a theoretical point of view, Molleman, Nauta and Buunk (2007) employed social comparison theory (Festinger, 1954) in order to highlight the relationships between trust and learning. Based on this theory, they put forth the concept of 'upward identification', which suggests that individuals have constructive thoughts about others. For example, individuals admire the performance of the others and appreciate the opportunities others provide to improve their own functioning. This upward identification encourages frequent and open communication and is positively related to learning outcomes; it is accompanied by a high level of interpersonal trust. Drawing on Molleman et al.'s (2007) theoretical orientation, the present study argues that learning and trust are interlinked. Learning does not occur unless there is a degree of trust between people within the network. In other words, knowledge cannot be transferred unless trust exists. However, within the innovation literature, this interplay between trust and learning has not been studied.

As discussed in section 2-5-3-1, interpersonal relations play an important role in acquiring information and learning (Burt, 1992; Lave and Wenger, 1991). The trust literature provides evidence supporting the fact that trust leads towards greater knowledge exchange: people are more willing to learn from others by listening to them and absorbing what they do or say (Levin, 1999; Mayer et al., 1995; Srinivas, 2000; cited in Levin and Cross, 2004, p.1478) and to share knowledge with others (Ardichvili, 2008). Research has also shown that trust makes knowledge transfer easier (Currall and Judge, 1995; Zaheer, McEvily and Perrone, 1998) because it allows for more honest sharing of innovation. Within the context of virtual communities of practice, Ardichvilli (2008) investigates the concept of collective learning. He proposes a framework for understanding motivators, barriers and enablers for successful online knowledge sharing. In his framework, trust is considered to be an enabler for online knowledge sharing.

Moving beyond dyadic relationships, peer-to-peer learning and trust mechanisms cannot be isolated from the network in which such mechanisms

operate to bring about user innovation. Hence, in order to develop a comprehensive understanding about the way networks influence user innovation, the present study augments relationship-level understanding by taking into account the structural configurations of the network. The following section examines the concepts of trust and learning as well as the interplay between them from a network structural point of view.

#### 2-5-3-6 Relational mechanisms of learning and trust within social network structures

Uzzi and Lancaster (2003) define relational embeddedness as the characteristics of the relationships between two parties or, as Moran (2005) terms it, the quality of the relationships. On the other hand, they argue that structural embeddedness goes beyond immediate ties and emphasize the informational value of the structural positions that these individuals occupy in the network.

As discussed in section 2-5-2 (and see Table 2-1), within the innovation and creativity literature, research has considered the way network characteristics affect innovative performance through access to knowledge, which triggers learning. For example, Perry-Smith and Shalley (2003) argue how embeddedness affects creativity by stimulating the creation of new knowledge. This stream of studies is mainly based on Granovetter's (1973) idea of the 'strength of weak ties' (discussed in section 2-5-1), which argues that weak ties within a network facilitate the flow of information via access to non-redundant information.

On the other hand, the relational dimension of social capital refers to trust and trustworthiness. The terms 'strong ties' and 'trusted relationships' seem to be used interchangeably in the literature. However, Levin and Cross (2004) believe that trust and strength of ties are conceptually different. They argue that trust is a relational construct, whereas tie strength is a structural dimension. However, these relational and structural dimensions are inter-related. For example, network characteristics such as high interconnectedness or high density lead towards the development of shared behavioural expectations (Rowley Behrens and Krackhardt, 2000) or higher



trust (Coleman, 1990) at the dyadic level. Drawing on Coleman's idea of closed networks (Coleman, 1990), where there is a dense network in which everyone is connected to another peer, through strong ties, norms of cooperation are established and cooperative behaviour is triggered. Therefore, it can be argued that tie strength and trust are correlated and that being embedded within a closed network with a large number of strong ties influences trust at the dyadic level.

Levin and Cross (2004) argue that trust reflects a relational variable which enables and enriches learning in an interaction. They illustrate two scenarios with low and high trust within the network. They argue that when trust is low among knowledge sources, one would expect to see a disproportionately large number of weak ties. In the second scenario, high trust leads towards a disproportionately large number of strong ties and probably greater interconnectivity. This is because when actor A is strongly connected to actor B and actor B is strongly connected to actor C, then actor A and actor C are more likely to be connected to each other. For example, a person is likely to know their best friend's close friends. Yet these trusted strong ties, while providing relational benefits that enrich learning, are less likely to provide the structural benefit of non-redundant information. Rowley et al. (2000) posit that relational and structural dimensions can only be understood in reference to each other. They argue that strong ties within sparse networks can positively influence performance.

By comparison, in the political science literature, Berardo (2009) links density and centrality to enhanced trust. In terms of centrality, he argues that individuals with a central position within a network have a clear information advantage over their peers in non-central positions. These individuals can gain power by controlling the information flows. From this perspective, it should be the informational exchange benefits that central actors provide to others which set the basis for enhanced trust. This means that other actors can learn from these central actors and, as a result, they trust them. He also talks about relating network structure to trust and argues that higher degrees of trust are obtained in networks of higher density. Since actors in dense networks are closer to each other and have more shared contacts, members

can be more easily monitored by each other than in sparse networks. Thus, structural configurations can reinforce or constrain trust.

In short, the structural dimensions of social capital stimulate trust, which represent the relational dimension of social capital, and, in turn, lead to the exchange of more resources, such as knowledge shared between network members (Coleman, 1988; Tsai and Ghoshal, 1998).

## 2-6 Conceptual framework

This chapter worked towards development of a conceptual framework. It should be noted that this conceptual framework could not be developed without conducting the preliminary interviews. Hence, the resulting framework is not the outcome of merely reviewing the literature.

Figure 2-1 depicts the main themes which emerged from the literature and the interviews and the way these constructs are interconnected. The bold arrows are related to the first research question, whereas the narrow ones are related to the second research question. This figure summarizes the way the pre-conditions for trust lead to trust and then learning. It also shows that the network structure influences both trust and learning.

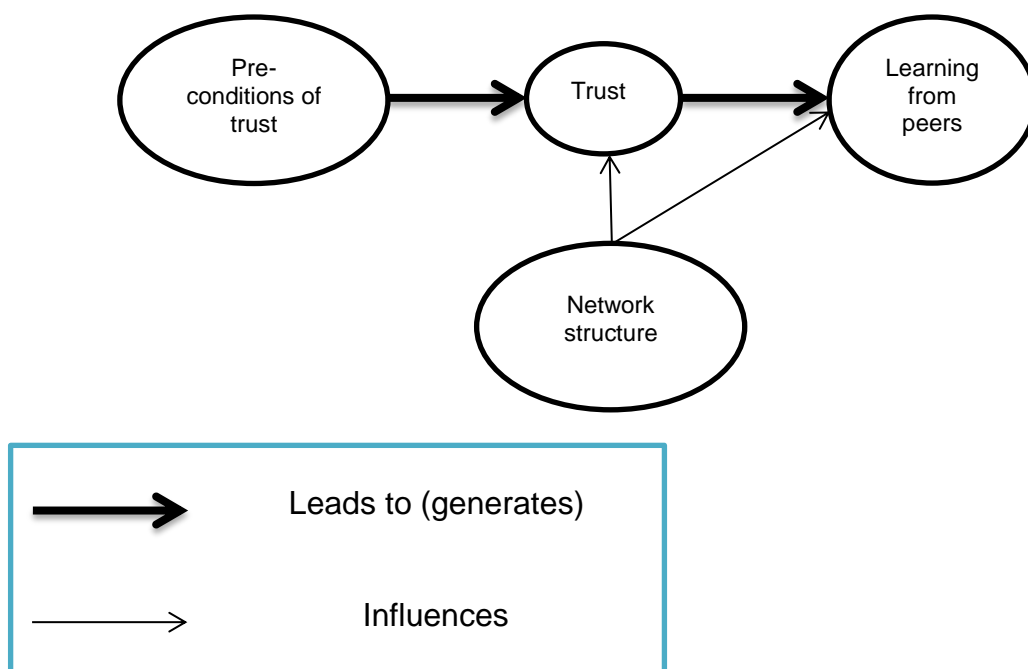


Figure 2-1: The conceptual framework

## 2-7 Conclusion

In order to answer the research questions and discuss the findings in relation to literature later in chapter 6, the researcher needs to have a good understanding of the main streams of literature as well as the overlaps between them.

The first research question (i.e. RQ1. How do peers interact while innovating within online community-based innovation contests (OCICs) and what is the nature of the relational mechanisms that influence such behaviours?) seeks to unravel the relational mechanisms underlying users' innovation-related relational practices. Preliminary findings revealed trust and learning as two main mechanisms. The second research question (i.e. RQ2. How does the structure of the network influence these relational mechanisms?) is concerned with the network structure and the way different network configurations affect the relational mechanisms identified in the first stage. This draws attention to the literature on network theories of innovation and the one at the intersection of network theories, trust and learning.

Figure 2-2 summarizes the three streams of literature that bear on the present study and highlights the gaps within the literature on innovation and particularly on innovation contests that this study aims to close. There are six areas on the diagram, each representing a stream of literature, and examples within each stream are provided.

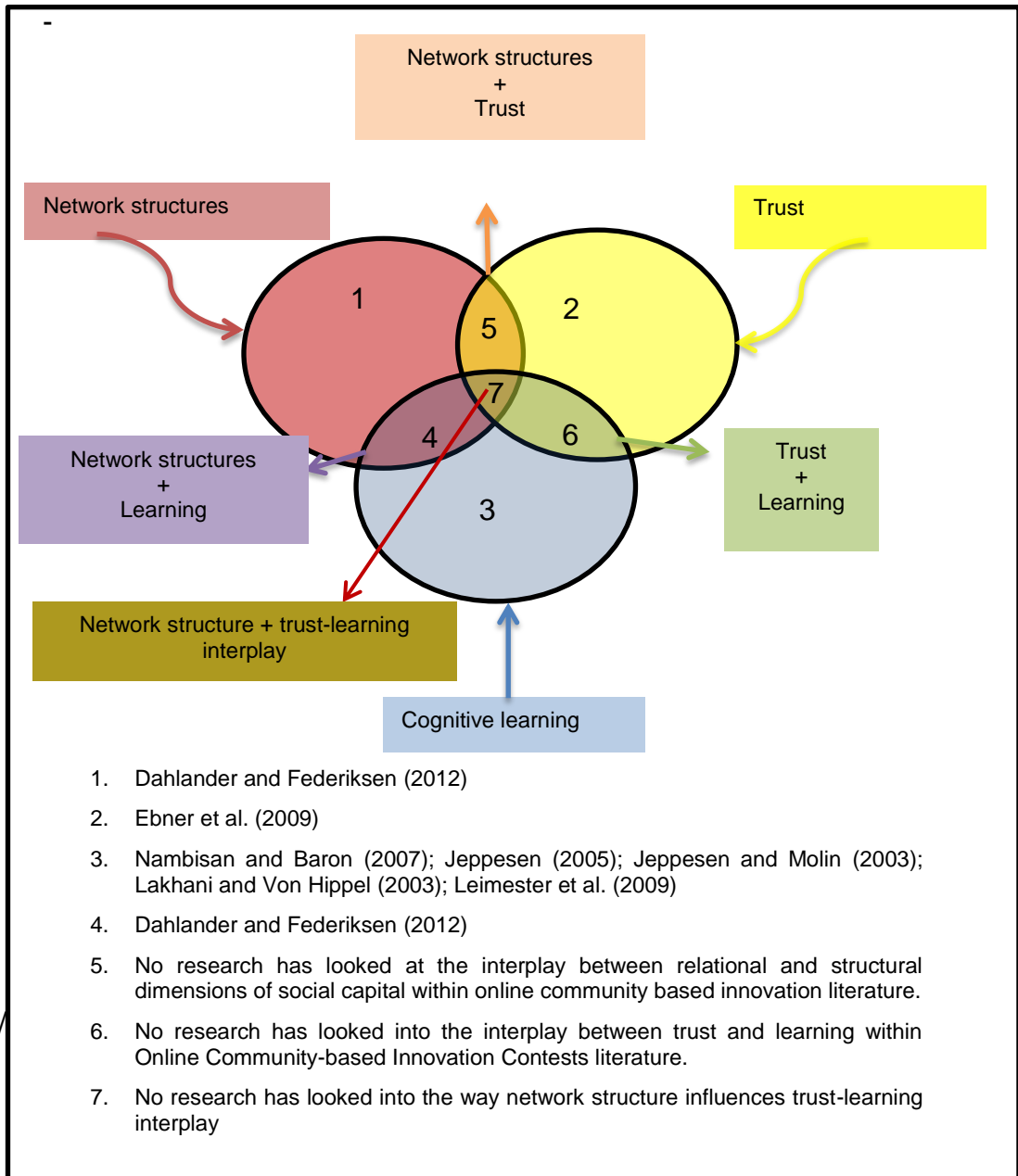
- Area 1 represents the literature on social capital and network theories. Although, research has drawn on network theories and social capital theory in order to highlight the way structural embeddedness influences innovation outcome, little attention has been paid to the way innovation behaviour is influenced within networks. More specifically, no attention is paid to networks and innovation behaviour within the literature on innovation contests. An exception is a study by Dahlander and Federiksen (2012) on the relationships and network positions within user communities. Although they started discussing the influence of networks on behaviours, they did not investigate the nature of such behaviours and their underlying mechanisms.

- Area 2 is concerned with the literature on trust. Although the concept of trust has received a lot of attention, scant attention has been paid to its nature and different forms within the innovation literature and more specifically within the innovation contests literature. An exception is the study by Ebner et al. (2009), who investigate interpersonal and system trust within the context of innovation contests.
- Area 3 represents the literature on learning within online communities and innovation contests. Nambisan and Baron (2007), Jeppesen (2005), Jeppesen and Molin (2003), Lakhani and Von Hippel (2003), and Leimester et al. (2009) are some of the scholars who have worked on this area.
- Area 4 considers the literature at the intersection of network structure and learning. To the best of the researcher's knowledge, no research has investigated the influence of network structure on the nature of learning. Dahlander and Federiksen (2012) did not use the term learning in their research. However, they studied the discovery and adaptation of new ideas and solutions to the problems by interacting with specific others within and outside the community network boundaries. Although they investigated different behaviours that result in learning, they did not investigate the nature of this learning. More specifically, there is a gap in knowledge about the influence of network structure on the nature of learning within innovation contest literature.
- Area 5 considers the literature at the intersection of network structure and trust as the relational dimension of social capital. However, to the best of the researcher's knowledge, no research has been conducted in this area within the context of online communities and innovation contests.
- Area 6 covers the links between the literature on trust and learning. Although, generally speaking, the relationship between trust and learning has received some attention within the social psychology literature, no attention has been paid to this area within the context of online communities and innovation contests.

- Area 7 considers the literature at the intersection of network structure and trust-learning interplay. However, to the best of the researcher's knowledge no research has been conducted in this area.

Reviewing the literature areas 1,4,5,7 helps in finding answers to the second research question which is concerned with the way network structure influences innovation behaviour. Areas 2 and 3 and 6 help in finding the answers to the first research question which is concerned about the relational mechanisms underlying behaviours.

Consequently the present study seeks to close the gap in the literature by investigating the interplay between trust and learning and the way this interplay is influenced by the structure of the network of connections between user innovators within online community-based innovation contests.



**Figure 2-2: The gaps in the literature, compiled by the researcher**

The focus of the present study is on understanding the nature of trust and learning, and their interplay, as the main mechanisms underlying innovation within OCICs. Moreover, this study looks at the way these relational mechanisms are influenced by the network structure. In order to fill this void, the next chapter systematically sets out the design and conduct of the research study.

## CHAPTER 3: RESEARCH DESIGN

### 3-1 Introduction

The present study seeks to unravel the relational mechanisms underlying innovation-related relational practices within online community-based innovation contests. In doing so, it departs somewhat from the mainstream social network research, which is heavily focused on the structural properties of networks and pays less attention to the simultaneous effects on innovation of the characteristics of the relations between network members and the structural properties of the network. More specifically, significantly less attention has been paid to how network structure and the individuals' positions within that structure influence innovation-related practices (see Dahlander and Federiksen, 2012). In order to fill this void, the following research questions were formulated:

RQ1. How do peers interact while innovating within online community-based innovation contests (OCICs) and what is the nature of the relational mechanisms that influence such behaviours?

RQ2. How does the structure of the network influence these relational mechanisms?

This chapter describes the design and conduct of the research. According to Crotty (1998), there are four essential elements in developing a research process (see Figure 3-1) which inform one another "to ensure soundness of the research and make its outcomes more convincing" (Crotty, 1998, p. 6).

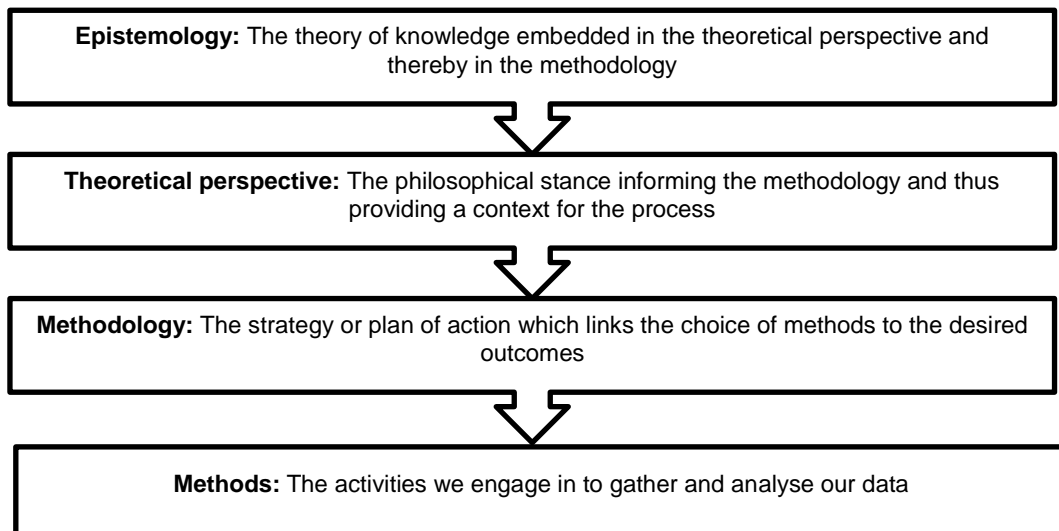


Figure 3-1: Essential elements in developing a research process. Source: Crotty (1998, p. 6)

Inspired by Crotty’s research process (1998), the present chapter is structured as follows. First, the philosophical grounding of the research method is discussed, including the ontology, epistemology and the theoretical perspectives. Then, the choice of research methodology (i.e. a single case study) and mixed methods are justified. The remainder of the chapter deals with the key elements of the research design. This includes the exploration stage (i.e. preliminary literature review, preliminary interviews, the first round of semi-structured interviews and a focused literature review), determination of the units of analysis, data collection (i.e. multiple sources and data triangulation, collection procedures), data documentations, data analysis (i.e. thematic analysis and social network analysis, presentation of the findings) and finally interpretation of the study’s findings (i.e. analytical generalisability). To conclude, the issues of validity and reliability are discussed in detail.

### 3-2 Philosophical grounding of the research method

In the present research, the ontology, epistemology and theoretical perspectives are intertwined and difficult to keep apart from each other. Moreover, they all inform the methodology and in turn the methods used. According to Haynes (2012), researchers should be clear about their



ontological position or view of reality in order to make these choices and their relationships with the research object more explicit.

Crotty's (1998) first important element that should be clear in designing a research is epistemology. However, according to Crotty (1998) it is sometimes difficult to talk about epistemology without also considering ontology. In other words, it is not logical always to identify a specific ontology with a specific epistemology. For example, Lincoln and Guba (1994) identify realism with objectivism (cited in Crotty, 1998). However, this is not always the case.

Critical realism, a philosophical stream of thought that emerged in the 1970s, offers a sophisticated ontology. According to Bhaskar (1978), critical realism assumes that reality is stratified into three layers: the actual, the empirical and the real. The actual refers to the events and the patterns that link them, whereas the empirical refers to people's perception and observation of events. The real refers to the underlying causal mechanisms that generate the events. These mechanisms exist independently of people's knowledge of them (Bellotti, 2014). "Knowledge of these intransitive objects can be achieved via the logic of inference called 'retroduction'" (Bellotti, 2014, p. 31). According to Sayer (1992), retroduction is the logic of inference that explains events by identifying the mechanisms capable of producing them. These mechanisms have causal powers and liabilities which are activated depending on contingent conditions. This refers to epistemology, or in other words 'how we know what we know'. Hence, in order to better understand retroduction, it is best to first be clear on the present study's epistemological standpoint.

According to Crotty (1998), social constructionism is both realist and relativist, and "constructionism in epistemology is perfectly compatible with realism in ontology" (Crotty, 1998, p.63). The difference between critical realism and social constructionism is in the acceptance of the possibility of knowing the reality (Easton, 2010). In fact, unlike critical realists, social constructionists reject the existence of one reality. Mingers, Mutch and Willcocks (2013) argue that human access to this world is limited and always mediated by their perceptual and theoretical lenses. Although critical realism does not exclude the existence of an intransitive domain in social structures, from a constructivist point of view it finds some common ground with interpretivism,

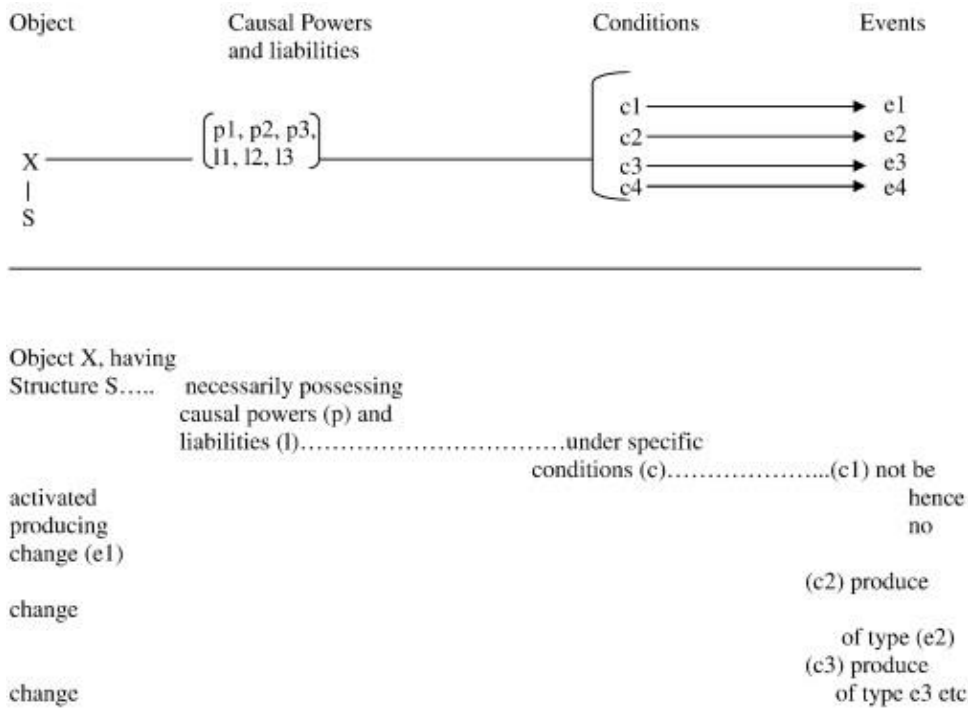
in that social phenomena are concept-dependent and need interpretive understanding (Zachariadis, Scott and Barrett, 2013). In a similar vein, Wynn and Williams (2012) argue that critical realism describes elements of reality based on an analysis of the experiences observed and interpreted by the participants, along with other types of data.

According to Mingers et al. (2013), humans are involved in the production of knowledge, which occurs in what Bhaskar (1989) calls the transitive dimension (Bhaskar 1989, p. 18; cited in Mingers et al., 2013). Moreover, “the practice of science is a social process drawing on existing theories, results, anomalies and conjectures (the transitive objects of knowledge) to generate improved knowledge of science’s intransitive objects” (Mingers et al., 2013, p. 796). This is what they call ‘epistemic relativity of science’, which refers to the fact that knowledge is always historically and socially located, without losing the ontological dimension (Mingers et al., 2013). Such epistemic relativity does not imply a corresponding judgemental relativity. The latter refers to the fact that all views are equally valid and that there are no rational grounds for choosing between them. In short, in terms of epistemology, “critical realism pays close attention to explanation and the logic of inference used to reach explanatory mechanisms” (Bellotti, 2014, p. 31).

In the following sub-sections the building blocks for critical realist explanations in the present study are discussed.

### 3-2-1 Building blocks for critical realist explanations

According to Easton (2010) objects (or entities) have causal powers and liabilities that under specific conditions generate events (see Figure 3-2). These entities, the relations between them and the conditions form the mechanisms that eventually cause events to occur (Easton, 2010)



**Figure 3-2: The structure of causal explanation, Easton (2010), p.122**

In the present study, the building blocks for critical realist explanations which are events (or outcomes), entities (or objects) and causal mechanisms were initially defined as bellow:

- a) Events, or outcomes, are the visible behaviours of people and systems and what is actually happening (Easton, 2010). In the present study, different relational practices that individuals carry out when innovating are considered as events.
- b) Entities, or objects, have causal powers in relation to the events. These entities could be anything from organizations and people to attitudes and resources. They are in fact a substitute for variables in social research tradition and provide the basic theoretical building blocks for critical realist explanation (Easton, 2010). In the present study, the entities are the reasons why individuals interact with each other.
- c) According to Easton (2010), mechanisms are the ways in which things act. Mingers et al. (2013) propose that critical realism ontology stands against both the empiricist view of natural science (i.e. as embodied in positivism) and the idealist view of social science (i.e. as embodied in constructivism or interpretivist approaches). For positivists and post-positivists, whenever 'X' occurs, 'Y' occurs and once regularity is

observed it can be generalized to similar events. Critical realism does not seek to predict outcomes. Instead, it offers explanations that help to understand how the observed regularities are produced (Bellotti, 2014). This is because in open systems of social life there are a huge number of intervening mechanisms and knowing them all is impossible. Furthermore, it is similarly impossible to predict the outcome because the interactive effects of intervening mechanisms cannot be kept fully under control (Bellotti, 2014). Therefore, “critical realists believe that the cause of something is what makes it happen, what produces, generates, creates, determines, enables or leads to it” (Sayer, 1992, p. 104).

However, later in the study, the researcher found out that when learning about peers and trust were considered, events and mechanisms constantly switched roles. This is because learning about peers leads to a practice (if trust exists) and the practice in turn reinforces learning about peers which again triggers participating in a relational practice. While in the former scenario, learning about peers and the practices represent mechanism and events respectively, in the latter they switch roles and therefore the practices represent mechanisms and learning about peers represents events. This can not be applied to learning from peers. In fact, the reason why individuals carry out different relational practices is that this way they can compare their works against others and learn from them. However as will be discussed in section 4-4-2, unlike learning about peers, learning from peers does not lead to engaging in a relational practice at another stage (e.g. contacting after observing, or, collaborating after contacting). Consequently, when learning from peers is considered, the events are always the relational practices that individuals carry out when innovating.

Now that the philosophical stance underlying the methodology has been described, the methodological assumptions can be reflected upon more easily.

### 3-3 The choice of methodology and methods

#### 3-3-1 Case study

The present study adopts a case study method. This section justifies why a case study is the most appropriate method for this research.

Where critical realist studies seek to develop causal explanations of complex events, case studies can be considered as the best methodological choice (Wynn and Williams, 2012). According to Yin (2003), case studies can be used for all kinds of description, exploration and explanation. Moreover, case study design in critical realism seeks to explain and identify the causal mechanisms that generate the events we observe in the empirical and actual domains (see Wynn and Williams, 2012; Zachariadis et al., 2013; Easton, 2010).

It is equally important to highlight that the state of knowledge in the area of user innovation within OCICs and more generally within cultural industries is still nascent and there is no coherent body of research in this area. Moreover, the present research is actually a study of a range of entrepreneurial activities within OCICs, which are a substantial type of innovation community that is becoming of increasing importance (see Hienerth et al., 2014). Therefore, in order to capture the complexities, the case study method was considered to be a comprehensive research strategy as it allows the researcher to seek underlying mechanisms for observable outcomes due to its contextual richness.

#### 3-3-2 Mixed methods

Critical realism brings up the idea of combining different research methods. While the importance of using quantitative methods has been emphasized in the methodology literature by critical realists, Zachariadis et al. (2013) argue that the role of quantitative methods is largely viewed as descriptive, since correlations between variables alone cannot unravel causal mechanisms.

The present research looks into social networks and how their structure influences the relational mechanisms within OCICs. This is perfectly in line

with the premises of critical realism. A realist view of ontology assumes that social and natural reality has an independent existence prior to human cognition (Johnson and Duberley, 2003). In the present study, reality is partly associated with the way individuals are embedded within the network, which exists independently of people's cognition and facilitates or hinders the practices they carry out (Dahlander and Federiksen, 2012). In other words, there are patterns of relationships happening beyond individuals' perceptions that can influence their behaviour. Choosing to pay attention only to the notion of a subjective reality excludes the value these patterns of relationships can bring to the individuals in driving their behaviour.

Therefore this study follows other research in the positivist and interpretivist traditions in developing the philosophical assumptions behind the critical realist paradigm into an actionable approach for conducting research (Wynn and William, 2012). In fact, the present study employs both qualitative interviews as well as social network analysis in order to unravel the relational mechanisms underlying relational practices and to investigate the way the structure of the network influences these relational mechanisms. According to Buch-Hansen (2013), sociograms or network maps can show the existence and sometimes the direction and strength of ties in a network, but cannot disclose causal mechanisms. Therefore, the study uses the findings generated by Social Network Analysis (SNA) methods and combines them with qualitative data in order to investigate and explain causal mechanisms.

It should be highlighted that SNA is linked to 'mathematical' sociology rather than 'statistical or quantitative analysis' (Henneman, 2005). Social networks may contain several nodes and descriptive statistics are useful tools for summarizing large amounts of information (Hanneman, 2005).

#### 3-4 Key elements of the research design

Research design is concerned with addressing research questions by collecting and presenting evidence to support interpretations and drawing conclusions (Yin, 1994). In the present study, the key elements of the research design are: exploration; case selection; determination of the units of analysis; data collection; data documentation; data analysis; and

interpretation of the findings. The remainder of the present chapter is concerned with discussing each of these elements in detail.

### 3-4-1 Exploration

At this stage, the phenomenon under research is clarified. In order to do this, the researcher conducted a preliminary literature review to discover the gaps within the innovation literature. This study attempted to address the identified gaps by drawing on the articles published in journals in areas such as creativity and innovation management (2003–2016), product innovation management (2014–2016) and R&D management (2014–2016). Moreover, the researcher used Google Scholar to mainly search for the papers published in 3\* and 4\* journals based on the Chartered Association of Business Schools' (ABS) list released in 2015. The researcher then conducted preliminary informal interviews and the first round of semi-structured interviews. Although this is a part of the data collection stage which is discussed more fully in section 3-4-4, in the present study it is also considered to be an important part of the exploration stage.

The findings of the first round of interviews triggered a more focused literature review by revealing learning and trust as two main relational mechanisms underlying innovation-related practices. In fact, the initial conceptualization is an important task in critical realist research (Easton, 2010) but it may change throughout the research journey. However, it provides a firm ground for identifying causal mechanisms and also for theoretical expansion. This is in line with Haynes's (2012) claim that our theoretical assumptions will inform new theoretical understandings. The researcher's initial conceptualization was based on social network theories of innovation and particularly Dahlander and Frederickson's (2012) relational view of innovation. However, after conducting the first few interviews, she discovered that learning and trust are two main relational mechanisms underlying innovation behaviour. This encouraged her to go back to the literature and explore how others have defined these concepts within networks and how the network structure influences these relational mechanisms. In short, the understanding that the researcher gained

through the research process informed new theoretical knowledge (Haynes, 2012).

### 3-4-2 Case selection

In case study research, the researcher is faced with the dilemma of how many cases to study. However, according to Easton (2010), when the main units of analysis are relations, even a single case study can provide rich qualitative data. This is because these units of analysis are complex and difficult to access. Moreover, case study research, especially single case study, is often criticized for its lack of generalizability. Critical realists argue that generalizations and correlations between variables alone cannot uncover evidence of the causal mechanisms that generate actual events or predict future incidents (Mingers et al., 2013). Nonetheless, analytical generalization can be considered a substitute, as argued in section 3-4-7.

For the present research, the MoFilm community was selected as an appropriate case study to address the two research objectives. MoFilm is an online community-based innovation contest in which managers encourage users' interactions. Therefore the relationships between peers can be studied more easily. This makes MoFilm different from other innovation contests in which competitors do not even know each other. Moreover, MoFilm is a unique case because there has always been a debate around the occurrence of innovation within cultural industries (Oakley, 2009). This case explores how innovation occurs within such industries through developing and introducing new cultural products. The Mofilmers need to be as creative as possible in generating the idea for a short film and in developing the actual product in terms of the techniques they use in making it.

To conclude, MoFilm is a high-profile example of an online community in which individual film makers go through the whole process of innovation, from generating the initial idea from the brief to making the final short film (Appendix A shows an example of a MoFilm contest brief). It is an example of an emergent type of online community which warrants further research. Therefore, MoFilm was not chosen randomly for the study. In fact, it is a particular type of innovation contest which helps the researcher to gain certain



insights that other innovation contests would not be able to provide (Siggelkow, 2007). Understanding the relational practices within such a context can provide a great deal of knowledge about how and why individuals interact within OCICs. Moreover, it provides a good case site with multiple units of analysis for representing comprehensive and complex data.

Drawing on Siggelkow's argument about contribution and generalisability, the researcher tried to make her theoretical contribution more convincing to the readers and use the case as an additional ( and not the only) justification. In other words, the framework proposed at the end of the literature review chapter emerged primarily from a conceptual exercise and not merely from the researcher's exposure to MoFilmers' experiences. However, MoFilm turned out to be a very helpful illustration and was used in that manner after the conceptual framework was presented. In short, it should be highlighted that the research on the MoFilm's online community had an influence on the researcher's thinking, but it was not the primary inspiration for the eventual framework (Siggelkow, 2007).

#### 3-4-2-1 MoFilm background

MoFilm was led by its co-founder and chief executive, Jeffrey Merrihue, who began his marketing career with RJR Nabisco, an American conglomerate which sells tobacco and food products, and worked in Spain, Canada, Ecuador, Venezuela and Italy. He then moved to Kellogg's (the food multinational) and pursued his career as a marketing director in Colombia, Latin America and Europe. He joined Initiative Media as its chief executive officer (CEO) in 1998 and then after three years he joined Accenture management, a consultancy company, as founder and CEO of Accenture Marketing Sciences (O'Brien, 2017).

The idea of MoFilm was actually shaped during an interview between Merrihue and the American actor Robert Redford, about creativity and storytelling at the 2006 Chief Marketing Officer (CMO) conference in San Francisco (O'Brien, 2017). This idea came to life in 2007 and ran its first global video contest at Cannes in 2009.

In September 2016, Anna Watkins joined MoFilm, as the chief executive, from Guardian Labs, following MoFilm's acquisition by You and Mr Jones – a new-technology group (O'Brien, 2017).

Founded in 2007, MoFilm has a bank of 10,000 film makers (Goodfellow, 2017) and has carried out more than 90 contests, through which film makers create promotional videos for the biggest brands and social marketing causes. MoFilm claims to be the leader in creative crowdsourcing and builds a platform for people who are passionate about film making to develop their careers by producing short films for well-known brands such as Unilever, General Motors, Coca-Cola and American Express. MoFilm believes that crowdsourcing work from a bank of film makers can be seen as a way to increase profit. "It will be interesting to see whether or not more agencies look at integrating crowd-sourced models", said Watkins, MoFilm's recently appointed chief executive" (Goodfellow, 2017).

MoFilm is a privately owned and headquartered in London, with offices in Los Angeles, Bangalore, Mexico City, Beijing, Sao Paulo and Sydney. For every contest, it works with big brands to craft briefs that are later picked up by the MoFilm film makers, who are known as 'MoFilmers'. These film makers can apply for production grants to support them financially throughout the project. The brand owners will then pick the winners and based on their rank (first, second or third place, etc.) award them with prize money. The winners (in first place) also get a trip for two to that contest's award ceremony, where they receive a MoFilm statue, and their work will be shown to a crowd of peers and brand representatives. These trips offer highly anticipated opportunities for film makers to grow their networks, exchange ideas and get inspired for their next projects.

In addition to the MoFilm contests, there is another option available for the film makers, called 'MoFilm Pro', which involves higher-profile projects, more access to expertise within the MoFilm network and bigger production budgets (see <https://www.mofilm.com/refreshed-and-revamped-welcome-to-our-new-site>). All film makers can find the briefs for 'MoFilm Pro' online and can pitch for them. One or a group of film makers will be then selected to work on the project.

MoFilm managers know the crucial role of capitalizing on their brand's social media presence. They are fully aware of the way their social media strategy is translated into sales and development for their business as well as the way it drives traffic to their website. That is why MoFilm takes advantage of a range of social media platforms, including Facebook, Twitter, LinkedIn and YouTube. Through all these platforms, their target market, which consists of existing and potential clients (i.e. the brand representatives) and film makers, can stay up to date with company news, discover new job opportunities and get in touch with MoFilm employees. Moreover, the film makers are encouraged to keep in touch with each other and stay up to date with their peers' activities and achievements. MoFilm knows it can grow its business by facilitating interactions between the film makers. These interactions have been encouraged not only through social media but also through the MoFilm website, by creating a 'crew builder' tool. This tool allows film makers to find potential collaborators. Indeed, in July 2017 MoFilm overhauled its members' area to make working together even more efficient (see <https://www.mofilm.com/refreshed-and-revamped-welcome-to-our-new-site>). Moreover, a private messaging tool has been developed to help MoFilmers contact each other more easily. However, these interactions should not only be facilitated but also encouraged because MoFilmers are competitors first and foremost, and they may not be willing to interact with each other. Therefore, the MoFilm managers need to know how and why their members might interact with each other in order to be able to encourage such interactions.

### 3-4-3 Determination of the units of analysis

In the present research, the units of analysis are the relational practices that individuals carry out when innovating. In other words, the unit of analysis represents the way people interact. This unit of analysis is operationalized as the relations between people. Another unit of analysis in the present study is the structure of the network. It should be highlighted that the present study looks into how one unit of analysis affects the other. Hence, according to Yin

(2009), this is a single case study with embedded units of analysis (see Figure 3-3).

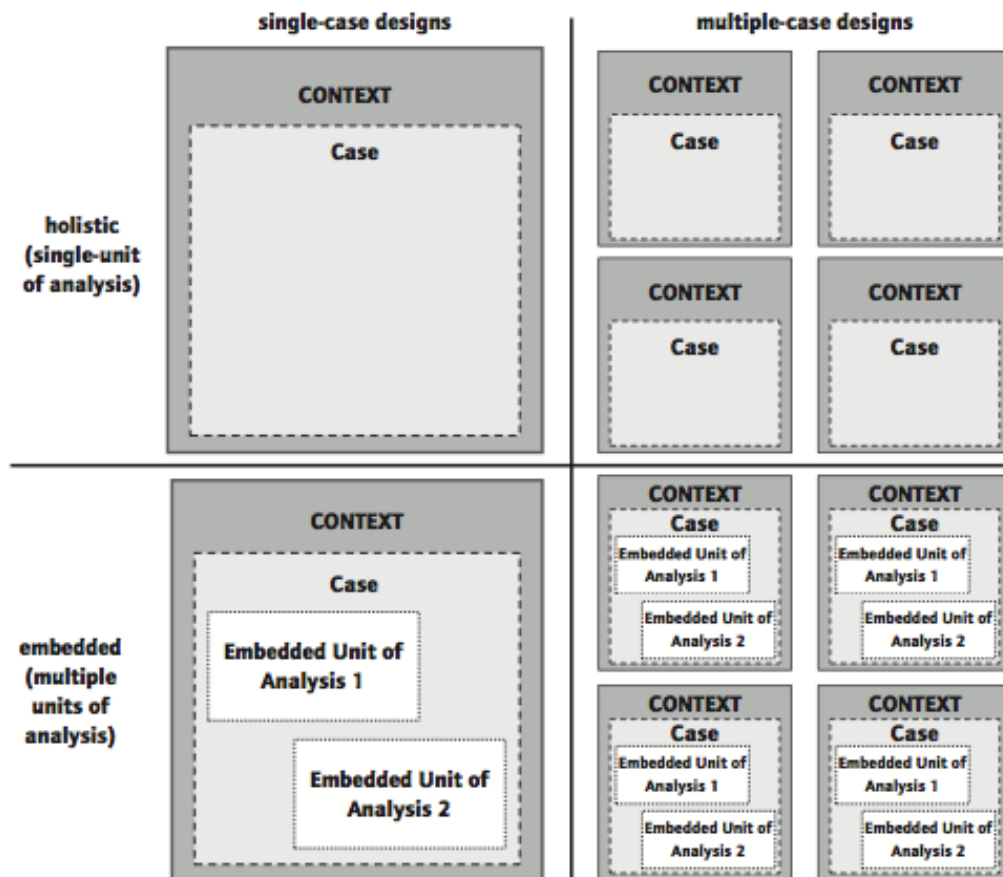


Figure 3-3: Basic types of designs for case studies. Source: Yin (2009, p. 46)

According to Yin (2009), caution should be taken when conducting a case study with embedded units of analysis because a researcher may easily focus only on the sub-unit level (e.g. practices and relations) and fail to return to the larger units (e.g. structures) of analysis. Therefore, in conducting a single case study, not only should the researcher pay attention to the relationships, but should also switch the focus from the dyadic view of relationships to the structure of the network (see Michelfelder and Kratzer, 2013). This notion

adds substance to the pure dyadic view, as it shows that a wider set of relations must be considered.

#### 3-4-4 Data collection

The present research employed mixed data-collection methods in order to capture a deep knowledge of the causal mechanisms underlying innovation-related practices. Mixed-methods triangulation is a manifestation of 'retroduction' (Downward and Mearman, 2006). Critical realism allows the researcher to employ mixed methods in order to identify causal mechanisms. Qualitative and quantitative techniques can not only complement each other but also be reciprocally responsive and produce robust meta-inferences that would be difficult to produce using single methods. However, as discussed in section 3-3-2, qualitative methods play a more crucial role in unravelling causal mechanisms (Zachariadis et al., 2013).

The present study had three distinct phases of data collection, as discussed below. The different sources of evidence employed at each phase, the data collection process and the challenges facing the researcher are discussed under each sub-section.

##### 3-4-4-1 Phase 1: sources of evidence, process and challenges

Following the approval of 'Research Ethics Statement' (RES) on 4 December 2015 (see Appendix B), the main phase of data collection began.

In the present study, the researcher chose multiple sources of evidence in order to achieve triangulation. According to Yin (2003), data triangulation involves collecting data from various sources (e.g. interviews, archival records and observation). Wynn and Williams (2012) argue that this creates a clearer understanding of the causal factors. Furthermore, the use of multiple sources of evidence addresses the problem of construct validity.

The present research benefits a range of evidence collected in phase 1: informal conversations and observations from the London award ceremony in 2015, archival records and semi-structured interviews.

The researcher spent a lot of time and effort trying to fit into the MoFilm community. She started with a number of face-to-face and Skype meetings with the community manager, during which the research, its objectives and practical contributions that could be of benefit to MoFilm were presented.

The researcher also attended the London award ceremony in September 2015, to start building connections with both MoFilm staff as well as MoFilm film makers. She had a number of informal chats with MoFilm staff and film makers during the event, where audio recording would have been inappropriate. Therefore, a memorandum of the central issues was written after the ceremony (see Appendix C). She also had the chance to observe winners and the way they interacted with each other at the award ceremony. This was a good opportunity for the researcher to familiarize herself with the cultural and language elements of this particular contest-based online community.

This pre-understanding about the context and the culture of the online community guided the subsequent interviews in terms of the questions that could be asked and the people who could be interviewed. For example, the following memorandum shows how the researcher manipulated the interview questions after she attended the event.

**Memorandum:** I asked him if he was influenced by anyone within the community and he said: "NO, I am just sometimes inspired by those videos on Vimeo". Then I learned that maybe I shouldn't have used the term 'inspired' or 'influenced' and, instead, I should have asked who do you know within the community? How often to you watch their videos? How often do you meet? or where did you meet for the first time?

14 September 2015

The photos below were taken at the London award ceremony where the researcher (shown by an arrow in the pictures) had the chance to talk with a number of film makers as well as the community managers.

MoFilm London award ceremony 2015



Source: MoFilm Facebook

Drawing on Atkinson and Hammersley's (1994) work, the present research advocates using of an ethnographic approach to data collection. However, one of the main challenges was to attend the events that were held by MoFilm every four months in different parts of the world. This was not possible for the researcher, due to time and money constraints. Besides, when the study began there was no online platform through which the film makers could talk to or support each other and exchange knowledge. Therefore, the researcher could not observe and monitor their behaviours. Due to the above-mentioned limitations, the most suitable method for the researcher to achieve a deep understanding of the users' experience was to conduct interviews.

Archival sources were also drawn on phase 1. The MoFilm website gives information about the film makers, such as their expertise, the number of contests they have participated in, their membership duration, the number of awards they have won and the number of first-place awards. These archival records were used as a source of data in order to understand who says what in the interviews. Figure 3-4 provides a screen shot of an example profile.



**MOFILM** Filmmakers - Brands - Contests - f t in + + Sign Up Login

**Sean Cunningham**

12-Month Score: 2725 | All-Time Score: 18900 | Contests: 57 | Shortlisted: 46 | Awards: 33

**Location**  
New York , NY

**Skills**  
Cinematographer, Director , Editor, Script Writer

**Bio**  
I tend to be drawn more to comedy, but I like to do just about every genre. Creating character development, even in a short advertisement, is a very difficult and challenging task that I love to take on with each new project. I think I'm drawn to commercial filmmaking because I like to tell a story, and get out what I need to say in 30-60 seconds. People's attention spans don't last too long these days : )

**Website**  
www.herostatusfilms.com

**Award Winning Videos**

	1	Newborn		
	1	First Date		
	1	Brothers		
	1	Escape the City		
	1	Café No Sé		
	1	Shotgun!		

Figure 3-4: An example profile of a film maker, source: MoFilm website

These archival records were used to clarify the data gathered through the semi-structured interviews – which were the main source of data.

Phase 1 sought to explore the ways in which people interact with each other within the MoFilm community. Another main purpose of these interviews was to make sense of the potential relational mechanisms which helped in making the literature review more focused and familiarizing the researcher with the film makers’ mentality. Therefore, conducting these interviews improved the validity and reliability of the subsequent network survey (phase 2 – see section 3-4-4-2).

<b>ID</b>	<b>Age</b>	<b>Gender</b>	<b>Country of origin</b>	<b>Membership duration</b>	<b>Biographical sketch</b>	<b>Number of winning videos (1<sup>st</sup> place) in the previous 12 months</b>
Farah	33	Female	Thailand	1–2 years	Farah is quite a shy girl who knows how important it is to have a team of professional peers who are both reliable and competent. Since she has had negative experiences and her ideas were once stolen by a peer. She seems to be more cautious in reaching out to people.	1
Sam	29	Male	USA	3–4 years	Sam is a top MoFilmer. He has won a number of awards. He has his own production company and he seems to be very confident about his abilities. Other people usually reach out to him to ask for advice or collaboration on a project. He has invited a number of his friends into the MoFilm community and some of these friends of his are now top MoFilmers.	2
Sarah	36	Female	USA	1–2 years	Sarah's major skill is writing but she can also produce and direct films. She has her own professional team of other film makers who she invited into the MoFilm community. However, she does not tend to work with the same people every time.	0
John	23	Male	USA	3–4 years	John is a director who is very interested in psychology and sociology and believes that film is a way of exploring human behaviours. He is quite an active MoFilmer who has won a number of awards. However, he has never collaborated on projects with other MoFilmers.	1
Rachael	25	Female	USA	0–1 years	Rachael is a young film maker who tends to work with friends and family outside MoFilm community.	0

Nick	32	Male	Argentina	3–4 years	Nick creates visuals in a variety of media platforms such as music videos, advertising, fashion, and film as well as narrative fiction. He also writes screenplays and is usually commissioned for his script treatments by other directors outside the MoFilm community. He has won one MoFilm Pro project.	1 MoFilm Pro
George	33	Male	Canada	1–2 years	George is not that much involved in the community. Although he has seen a number of videos on the MoFilm website, he does not remember the names of their creators.	0
Jack	32	Male	USA	>4 years	Jack is a top film maker who knows a lot of other MoFilmers within the community and has worked with a number of them on MoFilm projects. He has his own production company.	1 MoFilm pro

In the present study the previous 12 months (December 2014–December 2015) were chosen as the recall period for the interviews because individuals tend to forget their social engagements. Therefore, interviewing those for whom MoFilm was not a main concern in the last few months could not lead to valuable findings. An email was sent in December 2015 to all the active members during the previous 12 months (n=1,700). Active users are defined as those who have either submitted a film, or applied for a grant, or both. However, the researcher was informed in phase 2 of this study that she could send the network questionnaire only to the winners. Therefore she interviewed those active members who had at least won one award (which might have been for coming second or even third in a contest) in the last few months. Because of the international spread of the active users identified, all interviews were intended to be via Skype. Four of the 12 who agreed to be interviewed proved to be unavailable, leaving 8 respondents in phase 1. Although sampling did not play a part at this stage, the group was more or less representative of the whole population from which it was drawn. This claim is based on comparing the attributes of the sample with the attributes (e.g. quality, quantity and duration of membership) of non-responders (see

Ellison, Steinfield and Lampe, 2007) and it was confirmed by the community manager (see Table 3-1 for more details about the respondents' attributes).

The respondents were sent a video file that briefly described the research objectives (<https://www.youtube.com/watch?v=yWaUCKSA14Y>). The researcher followed a semi-structured interview guide, which was refined as subsequent interviews were carried out (see Appendix D). In this way the researcher could focus on more important areas that required greater understanding. In the interviews, the respondents were asked to talk through all the activities they undergo when they enter a contest and to explain how others get involved in this process. In order to identify causal mechanisms, the interviewees were continuously asked to explain the reasons behind their statements. Table 3-2 provides details about the length of each interview.

**Table 3-2: Length and medium of the phase 1 interviews**

Respondent ID	Length (mins)	Medium
Farah	77:41	Skype
Sam	61:36	Skype
Sarah	24:41	Skype
John	24:43	Skype
Rachael	41:00	Skype
Nick	74:04	Skype
George	50:04	Skype
Jack	58:00	Skype

Here the researcher had a significant role in encouraging the interviewees to focus on specific contexts. This was done by carefully contextualizing the domain in which subjects reflected on their own thinking. In other words, in a study based on critical realism, interviews should be explicitly 'theory-driven' and the interviewer should remain the expert about the issues being investigated while not suppressing the active role of the interviewees. Both the interviewer and the interviewee possess different types of expertise, which together frame how their communicative interaction is negotiated (Pawson and Tilley, 1997). Therefore, the researcher was interested in listening to and exploring the experiences and the narrative accounts provided by the interviewees, and at the same time going through her own critical evaluation process. This is because the knowledge about the mechanisms is not simply the transparent product of a conversation between the interviewer and the

interviewee. Hence, being mindful of this fact and being transparent in how the researcher involved herself in the critical evaluation process increases rigour and credibility.

A number of questions may be raised here. How did the participant in the research feel about the process? What ethical issues (if any) arose from this situation and how could they have been dealt with?

Building trust was important in order to ensure the credibility of the findings. The importance of building trust in the present study was even more profound, because most of the users within the community were expert film makers who had several years of experience. Therefore, they seemed to be reluctant to talk about the practices they carry out and their reasons behind such behaviours, especially in the context of an innovation contest in which the members are competitors. As a result, a considerable amount of time was spent understanding the film makers who participated in the study – what could make them feel more comfortable and what kind of approach would work best in establishing trust.

After conducting the eight interviews in phase 1, the researcher had gained a good understanding of the relational mechanisms, but in order to reach a point of saturation (Glaser and Strauss, 1967) she still needed to conduct more interviews. However, finding more interviewees at this stage was not possible, for two main reasons:

- a) First, the MoFilmers are professional film makers who have their own production companies and are very busy.
- b) The MoFilmers did not know the researcher very well and building trust in a short period of time was difficult. Therefore the researcher needed more time to familiarize these Mofilmers with her study.

The researcher therefore decided to go on to conduct the network survey, phase 2 of the study, as this would give the MoFilmers more time to know about the researcher and her research. Then, after identifying different people at different positions within the network, further interviews could be conducted, which would help the researcher to reach a point of saturation.

#### 3-4-4-2 Phase 2: sources of evidence, process and challenges

Phase 2 engaged Social Network Analysis. The main objective of this phase was to visualize and understand the complex patterns of relationships within the network. Therefore, archival data as well as network data were collected as main sources of evidence. Network data collection helped the researcher identify the connections between peers and the archival data helped in understanding who these individuals are. Archival data were collected by investigating the profiles of the MoFilmers on the website, while network data were collected using a network survey.

According to Hanneman (2005), network analysts rarely take a sample when collecting data, unless they are working on ego networks (when they use sampling methods to select egos). An ego network consists of an individual and others to whom this individual is connected ('alters') as well as the ties among those alters. For whole-network analysis, which is most common, they identify some population and include the entire element in that population.

Network studies are interested in the patterns of relationships between actors. Therefore, these actors cannot be sampled independently, because omitting even one node can greatly change the whole structure.

What should be clarified first is the concept of network boundary. According to Perry-Smith and Shalley (2003), the network boundary should be drawn around individuals of a professional group such as an organization or a classroom. The MoFilm community has gathered over 10,000 members since it was established in 2007. Conducting a whole-network analysis for a large network like this is not feasible. As a result, in order to delimit the population in a systematic way, initially, each contest was considered as the network boundary. To expand the boundaries, populations were replicated by studying different contests. For this type of design, sampling methods to select populations can be used and it allows for replication and comparing populations (Hanneman, 2005). The sampling method used at this stage was purposive sampling, based on the fact that members who had been active in the most recent contests would be more likely remember their connections better and be more inclined to complete the survey than those who had not

been active for a while (Dahlander and Frederiksen, 2012). As a result, the last five contests (2015–2016) were studied.

The questionnaire for the network survey was sent to a number of experts in the field of social network analysis and the validity of the questions was confirmed by them (see Appendix E). In addition to this, a pilot study was conducted to pre-test the questions and ensure their relevance and face validity (see Borgatti, Everett and Johnson, 2013). The pilot study was carried out in May 2016. The questionnaire was sent to all the 8 winners of the Chicago contest (see Appendix F for pilot study questionnaire) and the respondents were asked to contact the researcher in case there was anything vague about the questionnaire. They all completed the survey without any difficulty. Therefore, the pilot study was considered as a part of the main study and the same questionnaire was used for the main study. This questionnaire for phase 2 was sent to all the winners of the last five contests (i.e. Texas, 2016; London, 2015; Mexico, 2016 and Las Vegas, 2015) on 19 July 2016. Out of 80 winners, 57 completed the survey (see Appendix G for the network questionnaire cover letter). Reminders were sent on a weekly basis to those who had not completed the survey (see Appendix H). A prize draw incentive was also offered at this stage and a £100 Amazon voucher was given to the winner. The deadline was extended twice and the final deadline was 15 October, nearly three months after the questionnaires were first sent out. Then the researcher imported the data into an Excel file.

According to Marsden (1990), self-reports of the presence or absence of social ties are the most common method used to gather network data. Most often, such data are obtained with single-item questions that ask a respondent to recall those individuals with whom he or she has direct ties of a specific kind. In studies of delimited populations, respondents can be asked to recognize their contacts from a listing, which is called a roster.

It is important to highlight that there are different types of ties between individuals within a network. According to Borgatti and Halgin (2011) these types can range from state-based ties (e.g. liking) to event-based ties (e.g. send an email to). In the present study, the ties between individual film

makers are event-based ties (i.e. the relational practices they carry out such as contacting each other or collaborating with peers).

Borgatti and Halgin (2011) argue that a true network is revealed by asking good relational questions. Interviewees can be asked anything, depending on the research questions. In the present study the main survey questions were:

- Who do you observe?
- Who do you contact and who contacts you?
- With whom do you collaborate on a project?

In order to identify within-contest relationships, a roster was designed for each contest. There was an open-ended question at the end of the questionnaire which asked the respondents to name as many others as possible with whom they had a specific type of relationship, even if they could not find those names on the list. This helped the researcher identify between-contest ties. As a result, using both close-ended (i.e. roster) and open-ended (i.e. recall-based) questions enhanced the validity and reliability of the data and confirmed that all the important actors in the last five contests had been taken into account. However, it should be highlighted that the researcher eliminated those names that were outside the boundaries. These were basically those members who had not won any awards in the last five contests.

Here, the researcher did not merely focus on the presence or absence of ties between individuals but also on the strength of these ties. According to Hanneman (2005), network analysts describe strength of ties according to:

- a) frequency – how often actors contact each other (i.e. daily, weekly, monthly and so on);
- b) intensity – usually the degree of emotional arousal associated with the relationship;
- c) closeness – ties may be considered to be stronger if they involve many different contexts or types of ties;
- d) reciprocity – ties may be considered to be stronger if they are reciprocated.

When the questionnaire was first designed, the researcher used the frequency of interactions as an indicator for tie strength. As a result, grouped



ordinal measures (e.g. never, rarely, sometimes, very often and always) of relations were used to elicit the strength of each relationship (see Appendix F). However, as the study progressed, the researcher believed that considering involvement as different practices and sharing different types of ties is a more appropriate indicator for tie strength. In other words, the fact that a film maker frequently observes a peer does not mean that they share a strong relationship. However, the fact that they both observe each other and contact one another, or they both contact and collaborate with each other shows that they have a stronger tie between them. In short, in the present study, tie strength characterizes closeness between two parties (Granovetter, 1973), which can be translated into having different types of relationships with a peer. Moreover, the degree of emotional arousal (i.e. intensity) is higher when people collaborate with each other rather than simply contact each other. Similarly, the degree of emotional arousal is higher when people contact each other than when they simply observe their peers.

In order to be able to calculate the strength of ties in this way, the dichotomize rule was applied. Dichotomization helps divide the values of each tie into two different value categories: 0 if there is no tie between two people, 1 if there is a tie of any strength between two peers. Using UCINET software, this rule (Transform->Dichotomize) was first applied in order to omit the tie strengths generated by using grouped ordinal measures (i.e. never, rarely, usually...). Then the researcher was able to calculate the strength of ties based on the existence of different types of ties between each pair of peers.

The researcher faced three main challenges when conducting this social network analysis. One was related to the regulations of MoFilm regarding their data protection. The second challenge was related to the limitations of self-reported data and whether the identified structures are actual configurations of ties or merely based on respondents' perceptions. The other concerned how to deal with missing data. Each challenge will now be addressed in turn.

One limitation that the present research was facing at this stage was that, due to the legal/ regulations of MoFilm, the names of those film makers who had not won any awards in the contests under study could not be released. Therefore, the network boundaries became confined to the list of winners in

each contest. This had both positive and negative consequences. The negative point was that those who had not won any of these contests might have been lifetime winners who had not been active recently. If a list of winners and non-winners had been accessible, a better understanding of influential actors could have been achieved. Moreover, the innovation behaviour of those non-winner active users could also have been investigated.

On the positive side, the networks studied had fewer actors, which reduced their complexity. In addition to this, not all these winners were top film makers. In fact, a considerable number of winners were first-time winners. Moreover, in each contest there were multiple winners for each brand, which represents different levels of quality (i.e. innovativeness). Therefore, there was still a variety of respondents, from very creative to less creative.

Second, in the present study there was no way to observe users' interactions within the MoFilm community and the researcher had to rely on self-reported data gathered by conducting surveys and interviews. However, according to Zwijze-Koning and De Jong (2005) there are serious doubts about self-reported data as inputs for a network analysis. This is because self-reported data often seem to represent the relationships perceived by the respondents, rather than the actual relationships that exist 'out there'. Furthermore, the results may be biased by socially desirable answers, memory problems and misinterpretations of the tasks or questions (see also Marsden, 1990). However, according to Marsden (1990), rates of reciprocation are high enough to suggest that self-reports reflect more than mere respondent perceptions. In large and open populations where obtaining a behavioural standard for assessing accuracy is difficult, it can be presumed that mutually acknowledged ties genuinely exist. Moreover, according to Brands (2013), social network analysis has traditionally assumed that individuals' perceptions of their social structure should be correlated with others' perceptions of the same network.

The third challenge concerned how to deal with missing data. Understanding the robustness of basic network measures is extremely important when assessing the validity of network research. A primary concern throughout this

research involved missing data. It is commonly assumed that it is not possible to measure node properties such as centrality accurately when there are missing data. However, very little work has actually been done to understand to what extent missing data can affect the robustness of findings. Exceptions can be found in the research done by Marsden (1990) and Costenbader and Valente (2003). In the present research extensive efforts were made to achieve as high a response rate as possible:

- a) The researcher created a short video in which she explained the research objectives and how important the community members' participation is in driving the research forward – instead of simply writing a paragraph and explaining the research.
- b) In the case of an undirected relation (i.e. social relations that are logically symmetric, like knowing someone or collaborating), a simple strategy is to assume that if the respondent had answered the questions, she or he would have responded the same way that the others in fact did about him or her (Borgatti et al., 2013). For example, if A says she collaborates with B and B has not completed the survey, one would assume that if B had completed the survey he would have stated that he collaborates with A.
- c) In undirected networks, one actor may claim that there is a relationship of a specific strength between himself and a peer, whereas the peer may surprisingly state a different strength for the same relationship or even deny the existence of such a relationship. For example, A may say that she most frequently collaborates with B, whereas B may not name A as one of the people he has ever collaborated with on a project; or he may state that he collaborates with A rarely. Such responses can be related to memory issues. Borgatti et al. (2013) suggest that if this happens a new matrix can be created using the rule that if either person mentioned the other, then there is definitely a tie. Therefore, in the present study, for the logically symmetric relations (e.g. collaboration), using UCINET software, the researcher applied the symmetrize rule (Transform->Symmetrize). This rule turns 'directed' or 'asymmetric' network data into 'undirected' or 'symmetric' data. This helped the researcher omit the direction of the ties where needed.

- d) For logically non-symmetric relations, questions were asked both ways. In the contacting network, in order to get rich data, the researcher asked two questions: Who do you contact? Who contacts you? The two networks were then merged.
- e) Moreover, several analyses with varying levels of complete data could be performed that suggest the results are reliable (see Cummings and Cross, 2003). In order to achieve this goal, the present research focused on different networks (i.e. collaborating, contacting and observing) (see Appendix I). Considering each contest as the network boundary, each network was mapped separately. Obviously, the response rate was different in different networks. Interpretations were made at this stage to explain the effects of missing data.
- f) Finally, an obvious solution is to eliminate the missing node from the analysis all together (Borgatti et al., 2013). In the present study, the researcher deleted both the rows and the corresponding columns relevant to those specific film makers who had not completed the survey.

#### 3-4-4-3 Phase 3: sources of evidence, process and challenges

The main source of data in phase 3 was interviews. At this stage, the researcher focused on conducting complementary interviews with specific actors within the network. These actors were those positioned at the core and the periphery of the structure as well as those embedded within triads. The aim of conducting this set of interviews was to investigate the way network structure influences the mechanisms underlying the relational practices.

At this final phase, individuals were sought at different core positions (i.e. those members who are connected to each other and to the rest of the network) and periphery positions (i.e. those members who are mainly connected to core members) within the network, as well as those embedded within triads. Therefore non-random purposive sampling was used. An invitation email was sent by the community manager, on behalf of the researcher, to all the MoFilmers at these different positions within the network (see Appendix J). Eight of these MoFilmers (out of 57 MoFilmers in total) agreed to be interviewed. Each MoFilmer was offered a £10 Starbucks

voucher. They were also given the opportunity to have the network map and to find out about their position within the network. The respondents were shown the network maps and were asked to talk through the relationships they had mentioned in the questionnaire. Moreover, they were asked to talk about the way a peer could influence their relationship with other peers. This helped the researcher to understand how the respondents benefit from being embedded within a triad. Table 3-3 provides information about the respondents and the length of each interview.

Respondent ID	Length of interview (mins)	Medium	Biographical sketch
Kevin	45:00	Skype	Kevin is a top film maker who has been working on projects with other MoFilms. He has his own production company
Chris	42:26	Skype	Chris is a passionate film maker who has been to award ceremonies before and knows a number of other film makers.
Ben	75:21	Skype	Ben has his own production company. He sees himself more as a producer than as a director. He is friendly and enjoys communicating with others.
Simon	47:33	Skype	Simon is a passionate producer who has his own production company. He is quite active within the community. He knows a number of MoFilms, has worked with some of them and is in touch with a number of these peers.
Hannah	65:00	Skype	Hannah is a producer in Thailand. Although she has collaborated with a few other MoFilms, she prefers to work with those peers she already knows.
Ryan	39:35	Skype	Ryan is a director, writer and editor who moved into film in 2008. Although he can also produce, he sees himself more as a director. He is a top MoFilmer who has won a number of awards and is in touch with a number of peers.
Andrew	62:13	Skype	Andrew has his own production company and directs music videos, commercials and documentaries. Although he is not that much involved in the community, he knows a few other winners and follows their work.
Kyler	40:00 (not recorded due to technical problems)	Skype	Kyler is a top film maker with a number of first-place awards. He has his own production company and he is in touch with a number of MoFilms.

It is important to highlight here that not only did the researcher interview these eight film makers, but she also classified the interviews that were conducted in phase 1 based on the core and periphery positions of the respondents.

Then she used the evidence from phase 1 to further support the findings from phase 3.

Moreover, in this final phase MoFilmers were still talking about why they carry out specific relational practices. Therefore, the findings of this phase could enrich the findings from phase 1 (the semi-structured interviews). In other words, it can be argued here that the findings of each phase are not independent of the other. For example, supporting evidence from complementary interviews (phase 3) can be used to support the findings from phase 1. Additionally, supporting evidence from phase 1 could be used in phase 3.

The researcher faced a number of challenges when conducting interviews at this final phase:

In the interviews, the respondents in a triad were asked to explain how one peer influenced the interactions between the respondent and the other peer within that triad. MoFilmers rarely knew about their peers' relationships. However, when the network maps were shown to them, they were able to discuss how being embedded within such triads could be helpful. For example, they could talk through the way the connection between A and B and the connection between B and C could be of value to A.

When the networks were shown to the MoFilmers in the interviews, they could not tell the difference between some of the triads, because the directions of the ties were complicated and confusing to them. They were not able to explain how these triadic configurations influenced their trust in other peers. Therefore, undirected triads were shown to these respondents. In the interviews, all the respondents talked about those triads in which at least two MoFilmers were connected to each other.

#### 3-4-5 Documentation of data

In order to enhance the reliability and reproducibility of the study, the data collection procedures were carefully documented. The interviews were transcribed and the researcher kept all the transcriptions and records from the interviews as well as the memoranda written after each interview, the notes

that were taken after the London award ceremony as well as a record of the archival data. Finally, a record of the network survey questions and answers were kept by the researcher for future reference.

### 3-4-6 Data analysis

In the following sub-sections the data analysis for each phase of the present study is discussed.

#### 3-4-6-1 Phase 1

After collecting and documenting the data, the issue of interpretation arises. In phase 1, the dominant source of evidence was interview data. Observation data were very limited and were confined to memoranda written by the researcher after the London award ceremony. Moreover, archival data were used when the interview data were analysed, in order to clarify who the individual interviewees were.

Thematic analysis (Gioia, Corley and Hamilton, 2012; Braun and Clark, 2006) was applied to the interviews. Critical realists believe that any explanation is necessarily fundamentally interpretivist (Easton, 2010). At this stage, the researcher needs to be transparent about their interpretations (Easton, 2010). This refers to the importance of reflexivity in research. Reflexive research has two parts: interpretation and reflection. Interpretation is not just based on a simple analysis of the facts or data, which reflects some kind of 'reality'; instead, it is influenced by the assumptions of the researcher and the pre-understandings brought into the research (Haynes, 2012). Therefore, bracketing off the researcher's previous knowledge is not a feasible way to achieve new understandings and the researcher becomes an inseparable part of the research. Reflection, on the other hand, refers to turning attention onto the researcher, the research community and the intellectual and cultural conditions and traditions informing the research. Throughout the present chapter, the researcher reflected on her ontological, epistemological and theoretical assumptions that influenced her interpretations.

Although widely used over the years, thematic analysis had not been clearly defined before Braun and Clark (2006) wrote a paper about it. They believe

that thematic analysis is more flexible than the other approaches to data analysis. It can be used across a wide range of epistemological standpoints. In other words, thematic analysis can be either essentialist/realist or constructionist. It also can be somewhere in between these two poles and characterized by critical realism.

In the present study, an inductive approach to thematic analysis was taken. Once the interview data had been collected, the researcher read through the transcriptions for any themes that previous research might or might not have identified. According to Braun and Clark (2006), a theme captures something important about the data in relation to the research questions. As opposed to content analysis, the importance of the theme is not a function of quantitative measures.

The next important decision concerned the level at which the themes were identified (i.e. explicit versus implicit, interpretive levels). At the explicit level, the themes are identified within the surface meaning of the data, without digging deep beyond what the participants say. The interpretive level involves investigating broader meanings and implications (Braun and Clark, 2006), often in relation to previous literature. In the present study, not only did the researcher pay attention to the surface meanings, but she also identified and examined the underlying ideas, assumptions and conceptualizations. This analysis is aligned with the constructionist paradigm. It is based on the fact that broader assumptions or meanings are theorized as underpinning what is actually articulated.

The researcher looked for specific statements in the data relating to the relational practices that individuals carry out when innovating and the reason why they do so. Moreover, in order to fully understand these relational mechanisms, the researcher also searched for specific statements in the data related to 'with whom' the individuals participate in such practices. To clarify this, let us take 'contacting peers' as an example of a relational practice that users carry out when innovating. While it is important to know why people talk to others, it is equally important to understand why individuals talk to specific peers.



First, the researcher identified the initial codes by adhering to the terms used by the respondents. However, sometimes using the same terms was either impossible or meaningless. Therefore, the researcher had to use another term to summarize the story told by the informant. The researcher then searched for relationships between these first-order codes and ordered them around emerging second-order themes, which were then distilled into even more abstract overarching themes. It should be highlighted here that the analysis was based on the knowledge the researcher gained by scrutinizing the MOFIM website, a number of informal interviews with MoFilm managers and film makers before and at the London award ceremony (2015) and the semi-structured interviews with the MoFilmers. The researcher sought to develop a rich understanding of the culture of the community which helped her investigate how and why the MoFilmers interact with each other in different ways.

#### 3-4-6-2 Phase 2

The present study employed Social Network Analysis (SNA), which helped in visualizing and understanding the patterns of relationships. The dominant patterns of relationships in the networks relating to each of the relational practices were specified by examining the networks of the last five contests and the whole network of 80 winners in the previous year (2015–2016). Then, using UCINET software, the researcher was able to investigate whether or not the identified patterns were meaningful.

In the present study, the relational practices that individuals participate in are ‘observing peers’, ‘contacting peers’ and ‘collaborating with peers’. The remainder of this section considers the data analysis procedures carried out for each of these networks.

In relation to the observing network, a core–periphery analysis (networks->core–periphery->categorical) was conducted which confirmed the existence of a core–periphery structure for the ‘observing network’. It also revealed the density of ties within and between core and periphery partitions of the network.

In terms of the strength of ties, when one person observes the other without contacting or collaborating with that peer, the relationship is considered to be weak. When observation occurs, the one who is observed does not even know that his or her videos are watched by another peer. In contrast, when one contacts the other, regardless of the direction of the tie between them (i.e. who contacts the other) they both have a conversation and they both get to know each other, and the strength of the tie between them is considered to be average. These peers usually also observe each other. Even if they do not, which is very rare, the relationship between them is still considered to be average. This refers to the degree of emotional arousal associated with different practices. Finally, when two MoFilmers collaborate with, contact and observe each other, the tie between them is considered to be strong. Again, even if they only collaborate, which is rare, the relationship between them is still considered to be strong.

Therefore, the researcher investigated the strength of ties by carrying out a number of steps:

- a) First she explored the observing, contacting and collaborating matrices in order to identify those who observe, contact and collaborate with each other (see Appendix K).
- b) After making a note of the names of those who observe, contact and collaborate with peers, she crossed the names of those who contact and collaborate with peers off the list of the individuals who observe peers. She thereby derived a list of members who only observe each other (i.e. weak tie).
- c) She repeated this procedure with the list of those who contact each other. She crossed the names of the collaborators off this list and therefore had a list of people who contact and observe each other (i.e. average ties).
- d) Those who carry out all three practices (i.e. observe, contact and collaborate) were considered to have strong ties.
- e) Finally, she looked at the core–periphery output (UCINET) to see whether particular individuals were core or periphery members. This assisted the researcher to calculate the number of weak, strong and

average ties that the core and periphery members had among each other. For logically symmetrized ties, the number of ties should be multiplied by 2. For example, if the tie between A and B is strong, we have two strong ties.

In relation to the contacting network and in order to understand whether this network has areas of high and low density, the clustering coefficient (network->cohesion-> clustering coefficient) was calculated. Hanneman (2005) argues that in most large networks, a very large proportion of the total number of ties are highly 'clustered' into local neighbourhoods. In other words, people are located in a very narrow social world in which most people are connected to each other. The 'clustering coefficient' was originally proposed by Watts and Strogatz in 1998 for undirected networks (see Borgatti et al., 2013). According to Opsahl and Panzarasa (2009), this measure is also defined for unweighted networks. Therefore, before calculating the clustering coefficient, as a part of cleaning the data, the data were symmetrized and dichotomized.

According to Hanneman (2005), when assessing the degree of clustering, we can compare the clustering coefficient to the overall network density to see whether the density of the local neighbourhoods is higher or lower than the density of the whole graph. Moreover, calculating the clique analysis measure (network->subgroups->cliques) provided the opportunity to calculate the maximum number of actors who have all possible ties present among themselves (Hanneman, 2005).

Triad census measure (Network->triad census) also helped the researcher to identify different triad configurations within the contacting network. A triad is made up from triples and the relationships between them (Hanneman, 2005). The researcher again measured the strength of ties, as described in the previous section.

In relation to the collaborating network, using the overall density measure (network->cohesion->density->density overall) the researcher was able to calculate the overall density of the 'collaborating network'. Again, the researcher measured the strength of ties as described above.

### 3-4-6-3 Phase 3

The main sources of evidence in this phase were interview data. Therefore, thematic analysis was used to analyse these interviews. This helped the researcher further investigate the mechanisms underlying the relational practices as well as the influence of network structure on these relational mechanisms. In order to do this:

- a) The themes that emerged from the interviews with core members were compared against those of periphery members (phase 2), to see whether or not learning and trust occur differently for those occupying core and periphery positions. One would argue that there is a continuum between core–periphery positions. On one end, there are core members who participate in all three practices of ‘observing’, ‘contacting’ and ‘collaborating with’ peers, whereas on the other end there are periphery members who only observe each other. Although trust and learning may occur differently for those on either end of the continuum, they might be quite similar for those core and periphery members in between these two ends. In order to deal with this, the researcher compared those core members who carry out all three practices and who have strong ties with peers against those periphery members who only observe each other and have weak ties with their peers.
- b) Within the ‘contacting network’, the way a third party influences the relational mechanisms underlying the practices carried out by the other two peers within the triad was investigated. Thematic analysis was used in order to investigate these relational mechanisms. As was done in phase 1, an inductive approach to thematic analysis was taken at this stage. The researcher paid close attention to the underlying ideas, assumptions and conceptualizations when analysing the data. First, the researcher identified the initial codes by adhering to the terms used by the informants. The researcher then searched for relationships between these first-order codes and ordered them around emerging second-order themes, which were then distilled into even more abstract overarching themes.

- c) Within the 'collaborating network' the way strong ties affect trust and learning was investigated. This was done when trust and learning at core and periphery positions were compared within the observing network. In fact, those members who collaborate with peers and have strong ties with them are mostly core members within the observing network. This will be further discussed in section 5-5-1.

#### 3-4-7 Interpretation of study's findings (analytical generalization)

For years, single case studies have been criticized for their lack of generalizability. However, it should be considered that case studies are generalizable to "theoretical propositions and not to populations and universe" (Easton, 2010, p. 126). In other words, in case study research and more specifically within a critical realist approach, statistical generalization is not intended. Instead, according to Yin (1994), analytical generalization can be considered as a substitute in the present study.

Here, generalization comes from identifying explanatory mechanisms. According to Eason (2010), "a causal explanation in a single case must be based upon a theory structured in terms of what comprises a critical realist causal explanation. The best explanation, that is the one most consistent with the data, is what is being sought" (p. 126). Once a rich explanation is produced in one case, it provides the basis for developing theories beyond that case. Similarly in the present study, the findings are not confined to the film industry. These findings are generalizable to other online innovation contests within the cultural and creative industries.

#### 3-5 Conclusion

To conclude, it is extremely important to discuss issues of validity in a research study, as it shows the rigour and quality of the study as well as the quality of inferences generated from the study.

Yin (2009) discusses criteria for judging the quality of research designs based on the four tests of construct validity, internal validity, external validity and reliability. Construct validity refers to identifying correct operational measures for the concepts; internal validity seeks to establish a causal relationship

between certain conditions; external validity refers to defining the domains to which the findings can be generalized; and finally reliability refers to the fact that if the operations of a study (e.g. data collection) were repeated, the same results would be achieved.

The present research employed multiple sources of evidence, ranging from qualitative interviews to quantitative network data, archival records, informal interviews and observations in order to ensure the construct validity. It also used theories such as social learning theory (Bandura, 1997) as well as social network theories of innovation and social capital theory (Michelfelder and Kratzer, 2013) which emphasizes trust (See-too and Ho, 2014; Christoforou and Davis, 2014), in order to ensure the external validity. For justifying reliability in the present research, it is important to carefully document all the data and the procedures that the researcher has gone through to arrive at the findings. In the present research this was done by annotating the transcriptions, keeping a record of the field notes and the network survey questions and answers, as well as being reflexive on how data were collected and interpreted.

For the network analysis, according to Zwijze-Koning and DeJong (2005), reliability issues are often addressed in relation to the kinds of questions asked. For example, focusing on specific types of exchange in a relationship (e.g. "Who takes care of your home when you leave town?") produces more stable networks than asking general questions (e.g. "With whom do you discuss important matters?"). It has also been highlighted that the stability of recall data is higher than that of techniques based on recognition (i.e., roster) (Zwijze-Koning et al., 2005). However, with regard to validity, when recall data are collected, it may be the case that the respondents randomly forget about certain contacts or relationships they have. They may also report contacts that are higher in rank more frequently than others. Brewer and Webster (1999) stress the influence that forgetting may have on network results. They demonstrate how forgetting network contacts may bias the measurement of structural properties of a social network such as density, centralization or the number of cliques identified (cited in Zwijze-Koning and DeJong, 2005). Nevertheless, it should be noted that using a roster makes it easier to include

weak ties (Granovetter, 1973). Therefore, in the present study, a combination of both roster and recall techniques was used.

Another issue of validity concerns the way in which questions are interpreted by the respondents (Zwijze-Koning and DeJong, 2005; Borgatti et al., 2013). In order to address this issue, the present research conducted a number of preliminary interviews with MoFilm members to see how they interpreted the questions asked and how the questions could be modified and adjusted to be more in line with the film maker’s mentality. Borgatti et al. (2013) also argued that pre-testing questions helps researchers to develop questions and scales and helps guarantee their relevance and validity. Table 3-4 summarizes the essential tactics that were used in the present study in order to ensure validity and reliability.

Tests	Case study tactic
Construct Validity	Use multiple sources of evidence Data triangulation
Internal Validity	Explanation building Systematic data analysis methods
External Validity	Analytical generalization through the use of theory in single case studies
Reliability	Documenting data-collection procedures

Source: compiled by the researcher, based on Yin’s case study tactics (2009)

## **CHAPTER 4: FINDINGS 1: UNRAVELLING THE RELATIONAL MECHANISMS**

### 4-1 Introduction

The main objectives of the present chapter are to investigate the relational practices that individuals carry out when innovating and to unravel the relational mechanisms underlying these practices. This helps the researcher to answer the first research question:

RQ1. How do peers interact while innovating within online community-based innovation contests (OCICs) and what is the nature of the relational mechanisms that influence such behaviours?

These practices and mechanisms are presented in narrative, tabular and diagrammatic formats. Firstly, the analyses of what are here called the 'innovation-related relational practices' are described: collaborating, contacting and observing. The findings about the nature of each practice (what each of these practices entails and why it occurs), the peers with whom MoFilmers participate in these practices (e.g. whom do they contact?) and the importance of each practice for both the MoFilm managers and the MoFilmers are presented. A range of evidence such as observation, semi-structured interviews and film makers' profiles (from the archives) are provided in order to triangulate the findings. Then, the findings about the interplay between these relational practices are given.

After that, the findings are presented on the relational mechanisms underlying these relational practices: learning and trust. The study reveals two forms of learning, 'learning from' and 'learning about' peers, and the chapter discusses how each of these forms of learning occurs and what is learned when individuals participate in different relational practices. Moreover, the findings about the changes in the nature of learning across different practices are presented. Then, the findings about the relationships between 'learning from



peers' and 'learning about peers' when MoFilmers engage in different relational practices are given.

The study reveals two forms of trust in operation: 'competence-based trust' and 'intention-based trust'. In this regard, the findings suggest that the interplay between trust and learning is influenced by a number of factors, called the pre-conditions for trust. These are 'system trust', 'diversity', 'similarity' and 'familiarity'. The findings about the way these pre-conditions influence the relationship between learning and trust when individuals carry out different relational practices are given. Finally, the findings about the changes in different forms of trust across different practices are presented.

For each mechanism, the results of thematic analysis are presented in a narrative form so that the reader can track the evolution of mechanisms along each relational practice and across different relational practices. The study also sheds light on the interplay between the mechanisms underlying innovation-related practices. The narratives include vignettes, which illustrate the relational practices and concepts. They also offer some information about the research participants. Moreover, quotations from the semi-structured interviews in phases 1 and 3 of the study are used extensively. The quotations are verbatim, and no tidying up of the language has been done. Occasional use is made of the data from observations, the film makers' profiles and the network survey in order to enhance the credibility of the findings from the interviews.

#### 4-2 Innovation-related relational practices

The findings of the interviews in phase 1 suggest that MoFilmers predominantly carry out three types of relational practices when innovating: collaborating with peers, contacting peers and observing peers.

An innovation-related relational practice is a practice that an individual carries out when making a video. It is relational because at least two people participate in it.

In the following sections, the nature of each of these innovation-related relational practices is discussed. This concerns what the practice entails and

why it occurs. The findings about the people whom MoFilmers engage with when undertaking such relational practices are also presented, as are the findings on the importance of each practice for both MoFilm managers and the MoFilmers themselves.

#### 4-2-1 Collaborating

##### 4-2-1-1 What is collaborating?

Collaboration within the context of the present study refers to the distribution of tasks among people within a group. Those involved share ideas and plan coordinated actions in order to achieve their goal. In this study the goal is to win a MoFilm contest. One respondent (Jack) defined collaboration as a collective endeavour: *“a creative collaboration was really helpful. I sent him scripts and asked him to edit ideas ... because we were working toward the same goal...”*. Sarah further highlighted the importance of the distribution of tasks and said: *“Everyone has some kind of knowledge and every one can collaborate and add.”*

Jack is a top film maker from the United States. He is a cinematographer, a director and a producer. He knows a lot of other MoFilmers within the community and has worked with a number of them on MoFilm projects. He has his own production company.

Sarah is a film maker from the United States. Her major skill is script writing but she can also produce and direct films. She has her own professional team of crew members that she invited into the MoFilm community. However, these peers are not active MoFilmers.

##### 4-2-1-2 Why does collaboration occur?

The findings suggest that collaboration occurs because MoFilmers want to make a video and they feel a need for other expertise, for example knowing another language, having a specific skill or having access to resources other than those they already have. This is why, in the present study, collaboration is unravelled as an innovation-related relational practice. For example, one respondent, Simon, shared his experience of collaborating with a MoFilmer on a project for which he needed someone who could help him with a Mexican

accent and proofreading the script: *“I met him in Chicago 2014 and 2015 that I made a film for MoFilm and I got the second place. After I met him in Chicago, I asked him to help me with Mexican accent and send me the script for three people talking to each other... I needed this because in the brief I was asked to use Mexican accent, so I made it and he helped me a lot .... So we worked together”*.

Simon is a passionate producer from Brazil. He has his own production company. He is quite active within the community. He knows a number of MoFilmers, has already worked with and is in touch with some of them.

Jack also explained about collaborating with peers by highlighting the importance of having access to resources in particular places across the world. He shared his experience of collaborating to make a video for MoFilm with a film maker who travelled from London to Los Angeles to make that happen. He said: *“Another person who lives in London also came to Los Angeles to do work and I produced for him. That was based on me meeting them in London and Sydney”*. Later in the interview he said: *“I think being here [in Los Angeles] in terms of crew, obviously, but also like resources is very important. I mean we have the location and that kind of things that exist here ... so that definitely helps ... in Los Angeles you know you have that kind of neighbourhood or car or... so they come here because they know that is where the real resources are.”*

#### 4-2-1-3 With whom do MoFilmers collaborate?

The findings of the semi-structured interviews suggest that MoFilmers usually collaborate with their colleagues outside the MoFilm community. This is mainly due to resource constraints such as tight budgets allocated to each MoFilm project. Most MoFilmers have already built their team of colleagues and friends outside the MoFilm community. These colleagues will help them on projects and do not ask for money before they start the collaboration or even immediately after the work is done. Sam said in this regard: *“I think it is going to be more flexible working with friends, because otherwise they [strangers] might not accept to get paid later”*.

Sam is a top MoFilmer from the United States. He is a director and a producer who specializes in visual effects. He has won a number of awards. He has his own production company and he seems to be very confident in his abilities. Other people usually reach out to him to ask for advice or collaboration on projects. He has invited a number of his friends into the MoFilm community and some of these friends are now top MoFilmers.

More importantly, MoFilmers try to build their crew in the most effective and efficient way. For example, several MoFilmers (10 respondents) said that they tend to collaborate with others who are living in the same area as them, because travel expenses are not covered by the tight budgets allocated to each project. In this regard, Hannah said: *“We have small budget [so] we should just choose people in our area”*. In short, since most MoFilmers are living in different parts of the world, they either tend to work with local MoFilmers or other friends and colleagues outside MoFilm community who are living in the same region.

Hannah is a producer from Thailand. Although she has collaborated with a few other MoFilmers, she prefers to work with peers she already knows.

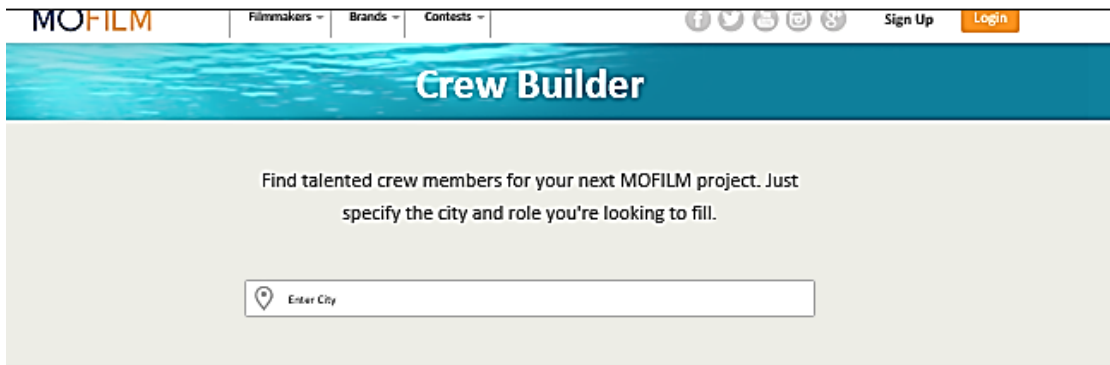
On the other hand, a number of MoFilmers highlighted their tendency to collaborate with peers living in different parts of the world. This does not necessarily mean that they actually collaborated with those peers, but obviously they see the benefits. For example, Jack, based in Los Angeles, explained why people usually end up going to Los Angeles to shoot their projects. He highlighted the fact that they can get access to a larger network of people there. As he said: *“people sometimes end up moving to LA to shoot a video there... you know LA is a weird big city and you know being dropped in some kind of network of people to work with is important”*.

#### 4-2-1-4 The importance of the collaboration practice

The importance of each practice has two aspects: first, the importance of the practice for MoFilm managers; and second, the dominance of the practice when individual MoFilmers make a video for a MoFilm contest.

In relation to the first aspect, from visiting the MoFilm website it can be seen that MoFilm managers are willing to encourage collaboration between peers as they have developed the crew builder option for the members. A screen shot of the crew builder tool is provided below (see Figure 4-1).

MoFilm crew builder is a free tool to help MoFilmers find talented crew members for their next MoFilm video contest project. They need to specify a particular skill and the city they need it in and the crew builder tool will give them a list all relevant MoFilmers in that location. Then the MoFilmers can check out the profiles and send private messages directly to the peers they are interested in working with.



### Select a role



Figure 4-1: MoFilm's Crew Builder. Source MoFilm website

Regarding the dominance of the practice of collaboration, on the MoFilm website and under each film maker's profile, the winners' videos are shown. Details about each video in terms of the ranking (first, second, etc.) and the names of the team members who collaborated to make the videos are provided. Figure 4-2 provides a screen shot of an example profile of the creative team on the Gillette project (2012).



Sean  
Cunningham  
Taj 2012

Gillette



---

## Creative Team



Gregory Lay

Actor

Gregory Lay

Script writer

Figure 4-2: Sample information provided under some videos on the MoFilm website

An analysis of the profiles and the archival data reveals that out of 80 winners of the last five contests – prior to the Chicago contest in 2016 – only 6 winners collaborated with another winner. More people may collaborate, but this information was not shown on the website. This suggests that the MoFilmers are probably reluctant to collaborate with each other. Attending the London award ceremony in 2015 gave the researcher the opportunity to observe this to be the case. For example, when the winners were announced they were invited to the stage individually and not one of them spoke about working on a project collaboratively with other MoFilmers. A memorandum that was written after the event by the researcher is given below:

**Memorandum:** MoFilmers are now invited to the stage but they seem to be working on the projects independent of other peers. It seems that they have made the videos with a group of other people outside the MoFilm community.

14 September 2015

### 4-2-2 Contacting

Similar to collaborating, the findings suggest that two important factors should be taken into account when considering contacting peers as a relational practice: first, what contacting peers entails; and second, why it occurs.

#### 4-2-2-1 What is contacting?

In the present study, contacting peers refers to having a conversation with a peer, utilizing a range of media such as face-to-face, message boards and Googling the contact details. The findings of the preliminary interviews and observations suggest that winners have the chance to have face-to-face conversations as they meet each other at the award ceremonies, the trips after the award ceremonies and the workshops run by MoFilm. Sometimes at these events, MoFilmers give their contact details to their peers. They do so with the hope that in the future they will be contacted. For example, Chris shared a story about meeting a MoFilmer at one award ceremony: *“I think he took my details and then a couple of weeks later he sent me an email and he sent me his work and I think ever since we kind of keep in touch”*.

Chris is a passionate director from the United Kingdom. He has been to award ceremonies before and knows a number of other film makers.

Nick mentioned utilizing other tools to contact his peers. He said: “I got involved a little bit on the MoFilm message boards. Because there are a lot of guys there and they talk about the day to day work”.

Nick is a script writer and producer from Argentina and creates visuals in a variety of media platforms including music videos, advertising, fashion and film as well as narrative fiction. He also writes screenplays and is usually commissioned for his script treatments by other directors outside the MoFilm community. He has won one MoFilm Pro project.

Andrew also mentioned that in order to be able to contact a peer, he had to Google his name to find his contact details: *“I Googled it and then I found him on Vimeo and then I contacted him on Vimeo”*.

Andrew is an editor from Pakistan and has his own production company. He directs music videos, commercials and documentaries. Although he is not that much involved in the MoFilm community, he knows a few other winners and follows their videos.

#### 4-2-2-2 Why does contacting occur?

The findings suggest that MoFilmers contact each other mostly because they want to make a video or (after the winners are announced) in order to get an

idea for their future projects. This is why this practice is believed to be an innovation-related practice. More specifically, the findings suggest that the MoFilmers contact each other for a number of purposes. Firstly, they do so when they want advice, for example about how to get grants or how to win. This helps them learn their peers' tricks and techniques. Secondly, they contact peers to ask for collaboration on a future project. They also contact their peers to discuss work-related issues, to hone their ideas or to simply socialize and be known by other peers. Supportive evidence for each of the above-mentioned purposes is given in Table 4-1.

<b>Purposes for contacting</b>		<b>Evidence</b>
ADVICE	To know how to get a grant	Andrew: "I contacted him and it was about MoFilm and then about getting grants and all that stuff."
	To know how to win	Sam: "We get to meet them and you kind of get to figure out their tricks and stuff."
COLLABORATION	To ask for collaboration	Farah: "Yes... This is one of my future projects that I want to make an amazing film; he can help me shoot it. Well I told him we can join together."
OTHER REASONS	To discuss work-related issues	Ryan: "We talked about what kind of cameras he shoots on and how he operates..."
	To hone ideas	Jack: "You know I sent him scripts and asked him to edit ideas ... because we are working toward the same goal... it is nice to have a kind of a bouncing board."
	To socialize and be known by others	Farah: "Being known by others is important.... Let me tell you something. In the event I met a lady and she gave me her business card and she invited me to send this film to the next director awards next year. I asked her if I should make a new film and she said nooo."

Contacting is not here considered to be an innovation-related practice if its only purpose is to socialize and to be known by other peers. In fact, contacting in this sense does not necessarily lead towards making a video in order to compete in a MoFilm contest.

#### 4-2-2-3 Whom do the MoFilmers contact?

The findings suggest that MoFilmers mostly contact those peers they already know. In other words, they are either already close friends or they have



already met at one of the events organized by MoFilm. They can also be those peers they do not know in person but who are top winners or who have won specific contests. In this regard Jack said: *“Yeah there is a bubble of the handful of people who are winning, there is definitely a ... kind of mentorship.... that others want to know how they do that? What is the trick? ... it is very much that they want to get the tips ... get the advice ....”*. Kyler added to this point by emphasizing the importance of knowing peers in person before contacting them: *“I would say if there is someone I would discuss work related issues, it is those people that I know....”*

Kyler is a top film maker from Portugal with a number of first-place awards. He is a cinematographer, director, producer, editor and scriptwriter. He has his own production company and is in touch with a number of MoFilmers.
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#### 4-2-2-4 The importance of the contacting practice

Again, two aspects of the importance of a practice are considered: first, the importance of the practice for MoFilm managers; and second, the dominance of the practice when individual MoFilmers make a video.

In relation to the first aspect, the addition of the private messaging tool on the MoFilm website shows that MoFilm managers encourage MoFilmers to keep in touch with each other outside the events. These events consist of the award ceremonies, the trips organized by MoFilm for the winners after these ceremonies and the workshops run by the company in different parts of the world. All these provide the opportunity for MoFilmers to meet, talk to and spend time with each other.

For the MoFilmers, the findings suggest that contacting peers is a more dominant practice than collaborating within the MoFilm community. The findings of the network survey (see Chapter 5) show that out of the 57 MoFilmers who completed the survey, 34 of them either contacted peers or were contacted by them.

### 4-2-3 Observing

Similarly to the aforementioned practices, when considering observing peers as a relational practice, it is important to consider what this practice entails and why it occurs.

#### 4-2-3-1 What is observing?

Observing peers refers to following peers' works, whether through the MoFilm website or social media (e.g. on YouTube). Not only do the MoFilmers watch each other's videos, but they also learn about the filmmakers who have made those videos. Rachael mentioned in this regard that: *"I sometimes go to YouTube and search the winners' videos from MoFilm or I just go on the website and whatever the last contest was for a specific brand."*

Rachael is a young producer and director from the United States who tends to work with her friends and family outside the MoFilm community.

#### 4-2-3-2 Why does observation occur?

The findings suggest that MoFilmers observe peers because they want to make a video or they want to compare their work against those of the winners. This is why in the present study observation is believed to be an innovation-related practice.

Kyler mentioned in the interview that when he wants to make a video for a specific brand, he watches previous winners for this brand: *"Well yes... I watch these people videos because I want to compete and by watching these videos I get to know about the brand's taste and what the brand is looking for."* Another MoFilmer, Kevin, talked about one occasion when he lost to a peer and wanted to watch that peer's video to learn what he had done better. As he said: *"Often we would enter the same competition and we may place third and [name] may place first or second and we like to do a comparison on why and where did we go wrong and how can we improve... So we watched his videos."*

Kevin is a top film maker with a number of first-place awards. He has his own production company and he is already in touch with a number of MoFilmers.

#### 4-2-3-3 Whom do the MoFilmers observe?

MoFilmers watch the videos made by peers. They watch the videos made by those peers they already know, those who have won specific contests or top winners. For example, Kyler mentioned that he was more willing to watch his friends' work: *"Well it really depends on the mood and I probably want to watch my friend's videos once they are released... but for someone I don't know it depends on the mood."* Rachael expanded on this view by explaining her tendency to watch the videos done by those winners she does not necessarily know in person: *"So my goal is to kind of take a look at the past winners for certain brands, because watching their video I can get a feeling for what the brand might want and it kind of shows me other ways that I could possibly be creative with my videos."* Moreover, MoFilmers do not necessarily watch the winners of a specific brand, but they observe top winners in general. In this regard Kevin said: *"Yes he is consistently winning and that is why I just ... we do a lot of research on him.... so specifically because he was in the top ten, I just wanted to see what he is doing."* Hannah explained this further by quoting from a friend and said: *"[Name] told me that when the winners were announced, she looked to see who the winners are, who the runner ups are... how their work is. Also she looked at their previous works and their profiles and their home page or something like that so she follows them from the details on their profile."*

#### 4-2-3-4 The importance of the observing practice

Again, two aspects of the importance of a practice are considered: the importance of the practice for MoFilm managers and the dominance of the practice when individual MoFilmers make a video.

Investigating the website shows that MoFilm managers make the winners' videos available online for all the MoFilmers to watch. This demonstrates how willing MoFilm is to encourage their members to observe peers.

For the MoFilmmers, the findings of the semi-structured interviews and network survey (see Chapter 5) show that observing peers is the most dominant practice when individuals make a video or plan future projects. All the interviewees mentioned that they observe their peers.

#### 4-3 The interplay between innovation-related practices

The findings suggest that there is an interplay between the different practices of collaborating with peers, contacting peers and observing peers. This means that these practices relate to one another. For example, contacting peers tends to build on observing peers. In other words, those who contact each other have watched each other's videos and know that this peer can be of help in a particular situation. For example, Andrew mentioned in the interview that he once contacted a top MoFilmmaker to ask a question because he had watched his videos before and he liked his work: *"I wanted to know about his technique to get grants and to produce such films that he can win awards because I think [name]... in the Shell thingy... he was the first winner. So I wanted to know what I lacked and why I got the second prize."* This shows that not only had he watched this peer's videos and followed his work, but he also had taken a step forward and contacted him to ask about the points that could not be learned by simply observing this peer.

The findings suggest that observing and contacting support collaboration. In this regard, Hannah shared her experience of watching a peer's video, which led to contacting and collaborating with that peer in the future: *"So I watched those videos and I liked her editing style. I would say that her editing style is like a man. It is not like a woman I don't know how to say .... I mean when you watch a video and when you want to guess that whether a man or a woman has made it ... most of her work is not a woman style that makes her work cool ... we talked to each other for a long time before we work together."* Kevin also explained that after having a face-to-face conversation with one of his peers, that peer knew more about his capabilities and as a result he decided to collaborate with him on a project. As he said: *"And because I met him at one of the MoFilm events, he felt quiet comfortable ... it was about*

*credibility and he trusted us with this project, so he brought his project to South Africa and we serviced the cool production in South Africa.”*

In order to further understand the interplay between different practices, the researcher next investigated the relational mechanisms underlying these practices. The following sections present the findings about these relational mechanisms as well as the interplay between them.

#### 4-4 The relational mechanisms

The findings show that the main mechanisms underlying the practices unravelled in the previous sections are learning and trust. Table 4-2 presents the first-order codes, second-order themes and aggregated dimensions in order to show how learning and trust are unravelled.

<b>Innovation-related practice</b>	<b>Aggregated dimensions</b>	<b>Second-order themes</b>	<b>First-order codes</b>
Collaborating	Learning	Learning about peers' competency and intentions	Capabilities Skills Expertise Style Willingness to help Transparency Being supportive Not stealing peers' ideas Being passionate about one's job Getting along
		Learning from peers:  Comparing oneself against the other	Techniques Skills Ideas Resources (i.e. place/location) Dealing with common issues (i.e. resource constraints) Complexity
	Trust (i.e. competence-based and intention-based trust):  Belief formation	Diversity	Different roles (i.e. producer, director...) Different expertise Different skills Different places (i.e. different cultures, different opportunities) Different view points

		Familiarity	Prior relationships Friendship ties Face-to-face interactions Reduced stress
		Similarity	Similar ideas Similar styles (i.e. genre and style of film making) Understanding others' perspectives Having similar sensibility Having similar passion Getting along Reduced tension and stress Collaborating with local film makers Similar issues (e.g. money constraints)
Contacting	Learning	Learning about peers' competency and intentions	Skills Expertise Capabilities Style Willingness to help
		Learning from peers:  Comparing oneself against the other	Advice How to get grants How to win To hone one's ideas To discuss work-related issues Techniques About a place (i.e. locations and culture)
	Trust: Belief formation	Familiarity	Prior relationships Friendship ties Face-to-face interactions Sense of belonging Being part of the group
		Similarity	Similar styles
		Diversity	Different expertise Living in different parts of the world
Observing	Learning	Learning about peers' competency	Capabilities Techniques Storytelling skills

		Learning from peers:  Comparing Reverse engineering Improving	Why peers win How they beat others How they deal with common issues Story Style Technique Dealing with common issues Brand's style How to be better Bench-marking
	Trust: Belief formation	Familiarity	Prior relationships Friendship ties Face-to-face interactions
		Similarity	Similar style (e.g. genre preferences) Dealing with common issues (e.g. resource constraints)
		System trust	Observing winners of a specific brand

The remainder of this chapter explains the constructs introduced in Table 4-2. In order to achieve this goal, the findings regarding two different forms of learning, namely learning from peers and learning about peers, and two forms of trust, namely competence-based and intention-based trust are presented. Moreover, the way all these mechanisms interplay for each practice or change across different practices is addressed.

#### 4-4-1 Relational mechanism number 1: learning

In the present study, learning takes two forms: learning from peers and learning about peers. These two forms of learning, the way they occur and what is learned from and about peers are now examined for each of the innovation-related practices. Then, the findings about how these two forms of learning change across different practices are given.

##### 4-4-1-1 Learning from peers

**Collaborating:** A key form of learning that occurs as a result of collaborating with peers is 'learning from peers'. In relation to the way learning from peers

occurs, the findings suggest that this form of learning occurs when MoFilmers compare themselves against their peers and figure out that the other party is doing better than them. Ben, for example, highlighted the importance of working with those peers who are doing better than him and said: *“personally... I tend to work with people who are better than me, because it is the only way I feel like I can grow.... Working with people who are better than you, you push yourself to be better and I really believe that....”*

Ben is a production manager, producer and director from the United States. He has his own production company. He sees himself more as a producer than as a director. He is friendly and enjoys communicating with others.

In relation to what the MoFilmers learn from their peers, the findings suggest that they compare their own techniques, ideas and resources against those of their peers and therefore learn about those techniques, ideas and resources from these peers.

In the context of the present study, the term ‘resources’ refers to what the MoFilmers have access to as a result of living in a specific geographical area.

Hannah highlighted the learning that occurs as a result of comparing one’s own ideas and techniques against those of others: *“because when you work with other people you get a new idea and new attitude ... everything is new so ... when I work with [name] or others, I learn some tricks and some techniques from every single person ... which cannot be learned otherwise.’*. She actually refers to the learning that occurs as a result of the intense interactions between MoFilmers when they collaborate with peers. Ben also mentioned how working with a specific peer, he could learn new ideas and new techniques from him to cope with the problem of working within resource constraints: *“He is able to utilize his natural resources in order to push himself forward and finally he absolutely understands what needs to be done within the frame ... we were shooting a project with him ... where we were shooting in like this room ... we put a little production designing to make it look pretty, but we were really only looking for about a foot ... you are going to see about a foot of the space.... So tight shots ... all in a sudden he had the mind-set to say I know I need exactly this and this frame and we can put that together on little or no money and I know exactly that I need this frame and this frame in*

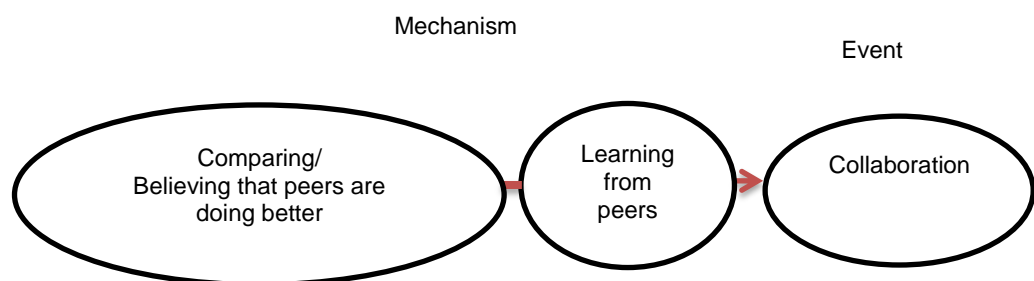


*order to place them together.*” Again, this comment suggests that when peers collaborate, as a result of having intense interactions, they learn techniques that they would not learn otherwise. In fact, gaining this complex knowledge if they were not collaborating would be very difficult. In this regard Ben mentioned: “that takes a lot of planning and takes a lot of trial and error.”

Ben explained about learning and gaining new ideas as a result of working with peers by sharing a personal experience of collaborating with a peer in another part of the world: “*The budget that we were able to utilize there is just so entirely different. The money goes so much further in South Africa ... such a beautiful commercial kind of area.*” Therefore, as a result of collaborating with this peer, Ben learned about the resources he could have access to in South Africa and the level of production he could get. This learning would not have occurred if he had not been collaborating.

Figure 4-3 summarizes the way the relational practice of collaborating with peers and the relational mechanism of learning from peers are related to each other. It shows that people collaborate with each other because they want to compare themselves against their peers. If these individuals believe that their peers do or know better than them, they want to learn from them; hence they collaborate to make this happen.

From a critical realist point of view, comparing has the power to influence learning from peers under the condition of believing the peer is better than them which leads to collaborating with that peer.



**Figure 4-3: The relationship between collaborating with peers and learning from peers**

Next, the findings about how learning from peers occurs and what is learned when MoFilmers contact their peers are given.

**Contacting:** In relation to the way learning from peers occurs, the findings suggest that this form of learning also occurs as a result of contacting peers. Although peers sometimes contact each other for socializing purposes, they also contact or meet peers in order to ask about how to get grants or how to win, to hone their ideas or to discuss work-related issues. On these occasions learning occurs as a result of comparing themselves against others. For example, Ryan shared his experience of meeting a peer at an award ceremony: *“Because he was in the room yesterday, I was conscious that I wanted to have a conversation and connect with him. Just again we kind of talked about what kind of cameras he shoots on and how he operates and how he ... ’cause he is so fascinating and it helps in understanding of how to make films ultimately.”*

Ryan is a director, writer and editor from the United Kingdom who moved into film in 2008. Although he can also produce, he sees himself more as a director. He is a top MoFilmer who has won a number of awards and is in touch with a number of other MoFilmers.

The findings indicate that even when MoFilmers contact each other to ask for advice, it does not necessarily result in learning from each other because of the nature of the competitive rivalry among members of the MoFilm community. In other words, it may be the case that sometimes people do not reveal information when their peers contact them. In this regard, Hannah said: *“In MoFilm community we work in the same way on the same thing... so I think that not everyone will give you good suggestions because at the end of the day we are all competitors.”* However, in the present study, the focus is more on the positive experiences which lead towards learning from peers.

In relation to what MoFilmers learn from their peers, the findings indicate that they contact each other to find out about how someone does better than them in a contest or, indeed, wins the competition. For example, Ben explained why he would contact Sam and said: *“to know how he got to where he is and what drives him as creatives and all those kind of things... it is important to network and connect with people.”*

Moreover, findings suggest that MoFilmers sometimes contact each other to learn about a place in which they want to make a video. For example, Ben mentioned that once he wanted to make a video in South Africa and needed to know which locations are more attractive or cheaper than others. Therefore, he contacted a peer who was living in that area. As he said: *“If we shoot in South Africa we may want to reach out to film makers from there and just get some insights into how to make a video...”* He expanded on this view by highlighting the fact that not only do people contact each other when they want to make a video in a specific region, but they also contact their peers when they want to make a video about a specific region. Therefore, they need to know about the culture of those places. He added: *“Often and sometimes we would reach out to him and say look we are pitching for an Asian market, would this work? Would this not work? ... We have got good ideas but we do not understand the culture, so I think in that sense it is good to reach out to people ... you know you might not chat to everyone every time but to have access to the community is good.”*

The findings also suggest that MoFilmers contact each other to get advice and seek general information about making a video. For example, Nick mentioned in the interview that he had contacted a number of other MoFilmers using the private messaging tool on the MoFilm website to ask for general information about how MoFilm works. He said, *“So I contacted a number of them mostly to talk about the release forms because that is something that I never had to deal with before. I started looking for people who actually shot something for MoFilm to check how they dealt with all the legal things, because it was like a new experience for me and they were all really supportive.”* This suggests that Nick found the conversation helpful because these peers knew more than him. Hence he learned about different release forms as a result of contacting these peers.

Figure 4-4 summarizes the way the relational practice of contacting peers and the relational mechanism of learning from peers are related to each other. It suggests that individuals contact their peers because they want to compare themselves against these peers and learn from them; hence they contact their peers to make this happen. In other words, comparing has the power to

influence learning from peers under the condition of believing the peer is better than them which leads to the practice of contacting peers.

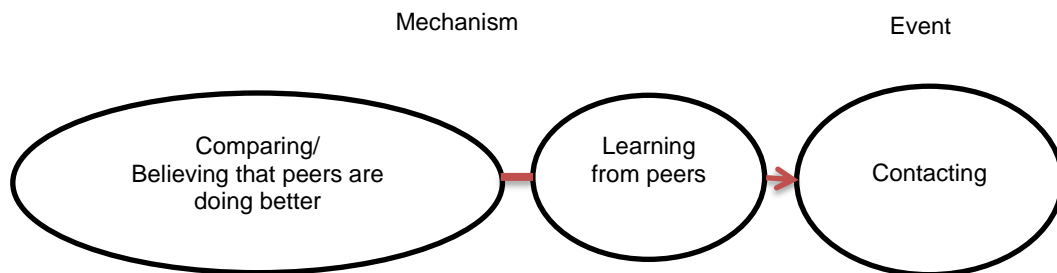


Figure 4-4: The relationship between contacting peers and learning from peers

The findings about how learning from peers occurs when MoFilmers observe their peers will now be discussed. Moreover, the findings about what is learned when observing peers are presented.

**Observing:** In relation to the way learning from peers occurs, the findings suggest that MoFilmers learn from their peers when they observe them. Specifically, when MoFilmers watch peers' videos, they compare themselves against their peers. Hence they pay attention to what these peers have done better than them and whether or not they can also meet that standard. Ben explained how learning occurs as a result of comparing oneself against peers and said: *"So what I found was I am watching his content and I am like thinking about ... ok ... what was he able to do... and kind of work with change of his process, in order to achieve this... as I was pitching on competitions ... you know the measurement stick was.... Ok can I be [name]? Can I be [name]?"*

The findings suggest that they learn from these peers through a process of reverse engineering.

In the context of this study, 'reverse engineering' refers to the act of watching a video and trying to break it down into its different elements: style, look, feel and so on.

Rachael explained how learning from peers occurs as a result of involving reverse engineering: *"I loved the video... and from there I kind of broke it down in my head... I had to watch it again and I kind of think about what they*

*did and then I start to compare it to ... ok what was the last thing that I shot? Was it similar to that? Is that my style? Can I do something like that? I think the first couple of moments you are kind of like ... it is so beautifully shot but then you kind of think about ... I guess I could do some of the same shots. I know how to do this stuff. I went to school for it so I should be able to do that. So from there I start to piece together what things I might be able to come up with as well. So I have to watch those videos generally before I start a brief because those videos are kind of my push... I can break it down and I know how to replicate it, how to make it mine.”* Then she explained that by replicating she did not mean copying, but to raise her standards and to improve her work: *“Well I mean to be better than what I am at the moment ... to make better films ... but as I said I try to make it my own ... so I am not copying ... it should have my own signature on it.”* Andrew further explained: *“If you are talking about camera and lighting and production and stuff like that I don’t really tend to copy stuff like that. If I have read the brief and I know what the clients have asked, then there would be a certain answer that I would generate in my mind but then I would like say yes ... I could have done like this or I could have taken the brief this way ... because the brief is basically the boundary of creativity ... and then there are like small things that you can find in the work of a creative person. Then you can work around the tools and then there would be very strong points to the brief that the client supports and you need to highlight it through your idea.”* This suggests that MoFilmers do not tend to imitate their peers, but, as Rachael mentioned, to know how to do better than what they (themselves) do and raise their own standards. It also suggests that MoFilmers also observe peers to learn how to be better than peers and win the competition. In this regard, Ben mentioned: *“You can see what the style, look and feel is and then you can say ok am I hitting that? Am I exceeding that? Or am I below that? And then you can sort of gather whether or not you are going to be able to win the competition....”*

In relation to what the MoFilmers learn from peers, the findings suggest that through observing peers, individual MoFilmers understand why and how these peers win. This learning occurs as a result of paying attention to the story, style and techniques that these peers have used in their videos.

In the present study, ‘style’ refers to the style of film making, which considers different genres (e.g. comedy, documentary) or different directing styles (e.g. dialogue, sound, cinematography).

For example, Ben explained how a peer could win because of the story and the techniques that he used in his video: *“When I first saw his work, what was blowing me away was that I was reading the same brief as him, I was reading the same concepts as him and where he was able to take the ideas and push the ideas was incredible and then the production value he was able to put behind it, was even bigger.”* This means that by watching this peer’s video, he now knows how creative one can be with videos and what techniques can be used. Chris highlighted the importance of learning from peers’ techniques, style and story by focusing on how people learn from different perspectives. This refers to different perspectives regarding the styles, the ideas behind the stories as well as the ideas behind choosing a technique. He said: *“When watching his videos I would learn a different perspective on film making, so I would see what he would do and I say ‘Oh that is interesting it’s not really what I would do but maybe I could do that’.”*

The findings suggest that learning from observing peers also occurs in terms of the way other peers deal with common issues when making a video. For example, they can learn from each other about appropriate locations or techniques which may help reduce expenses. This is because dealing with low budgets is an important issue for all the MoFilmers. In this regard, George said: *“That video was really cool and I think that was rather being cheaply done ...I mean the scene... the locations they used and lighting... it was like a lot of natural lighting... They were using set lights and flags and all these kind of things... I thought that was brilliant...”*

George is a producer and director from Canada. He is not that active in the community. Although he has seen a number of videos on the MoFilm website, he does not remember the names of their creators.
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Chris mentioned that he usually watches a specific peer’s videos because he thinks that the peer has similar styles of film making to him and he probably deals with the similar challenges when making a video. Therefore he can benefit from watching those videos by figuring out how that peer deals with those issues. He said: *“It is about our similar styles of directing ... at least I*

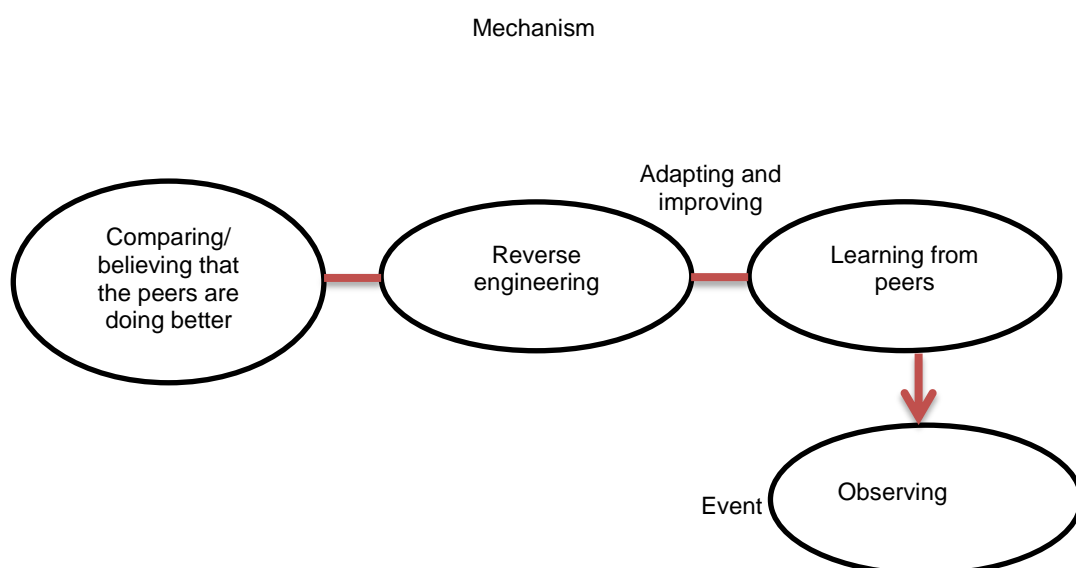
*feel that when I am learning from him I am learning from different kind of issues we have gone through because we do similar work.”* This again highlights the fact that individuals compare themselves against others in terms of how they deal with the issues. Hence they can learn from each other. In this regard Ben said: *“Like I’ll never forget this. We did the first series of co-projects and I was so proud of myself, because we pulled off like an impossible in a short period of time. We were able to leverage a bunch of like really fun producers and we were just producing really well in a really good space and just directing it at kind of top of this game and I see his project and a dude has a clock tower and it took over and I was like ok that pisses me off ... because how did you pull it off?”* In other words, these two MoFilmers have dealt with the same challenges to make a video and then one of them took over. Therefore Ben wanted to compare their work to know why that peer won a better place.

The findings also suggest that MoFilmers learn about the brand’s style by observing peers. This means that they learn the brand’s preferred techniques or genre. This may or may not be in line with the MoFilmer’s own evaluations of a particular video. For example, several respondents believed that sometimes the videos ranked in second place were much better than the ones in first place. For example, after being overtaken by another peer in a contest Sam explained: *“I don’t know ... I was fine... you know it is what it is. It is not my choice. One of those films I thought oh man mine was better....”* Farah further explained this matter and said: *“Sometimes I think he is not a winner. I should confess some of the videos I watched in MoFilm website I thought with myself ... how could it be a winner or runner up? I think sometimes some of the works that runner-ups have done are better than the winners’ videos.”* Then she talked about what she thinks when watching these videos: *“They are not winners [to me]... maybe they win because of the brief or the topic... I don’t know.”*

Farah is quite a shy girl from Thailand who knows how important it is to have a team of professional peers who are both reliable and competent. Since she has had negative experiences and her ideas were once stolen by a peer, she seems to be more cautious in reaching out to people.

This means that by watching these videos she learned about the brands' style and the kind of outcome the brands are looking for, even if this outcome is not interesting to her. Simon highlighted the learning that occurs as a result of knowing about a brand's style and said: *“Because he is a top film maker and he has won a lot of awards, this means that he usually makes something that the brands like and they expect us to make.... This means these clients like this style.... So I watched his videos just to know his job ... he makes films, I also make film and I like his films but these films are not my style but still I can learn....”*

Figure 4-5 summarizes the way the relational practice of observing peers and the relational mechanism of learning from peers are related to each other. It suggests that individuals observe their peers because they want to compare their own capabilities against those of these peers. If a MoFilmer believes that his/her peer is doing better than him/her, s/he wants to engage in a process of reverse engineering by unpicking the peer's techniques, story and style. Hence s/he learns from this peer not by imitating what she or he has done, but through finding out how to adapt it to his/her own work and how to improve. In other words, comparing has the power to influence learning under the condition of believing the peer is better than them which leads to observing that peer.



**Figure 4-5: The relationship between observing peers and learning from peers**



In the following section the way learning from peers changes across different practices is described.

#### 4-4-1-2 Changes in the nature of learning from peers based on the type of the practice

Unlike contacting and collaborating, when the MoFilmers watch each other's videos, learning occurs as a result of engaging in a process of reverse engineering. In other words, they watch these videos and start thinking about their constituent parts and how their peer has pulled these different parts together to make the video. This occurs without necessarily being in touch with that peer or checking if the MoFilmer's interpretations of how these peers have done the job are accurate. However, when contacting peers they learn as a result of engaging in real-time discussion and information processing. When a MoFilmer collaborates with peers, as a result of more intense interactions, they learn techniques, skills and ideas that they could not have learned otherwise. In other words, these skills, techniques or ideas are too complicated to be transferred easily.

Now that the findings about learning from peers and how it changes across different practices have been presented, the following section will look into the second form of learning, which is 'learning about peers', how it occurs and what is learned for each of the innovation-related practices. Then, the findings about how 'learning about' peers changes across different practices are given.

#### 4-4-2 Learning about peers

The findings suggest that not only do MoFilmers learn from their peers, but, equally important, they learn about their peers. Here, the findings are framed differently from the way findings were presented in section 4-4-1 regarding learning from peers. This is because these findings suggest that there are stages of practices and the learning (about peers) that occurs at one stage may lead towards participating in a relational practice at the next stage (this matter will be discussed further when trust is introduced as another relational mechanism, in section 4-4-4). Suffice to say here that learning about peers

occurs when individuals carry out a relational practice. It then triggers a relational practice at another stage if trust exists. This was not the case when the findings of learning from peers were discussed. In fact, learning from peers at one stage does not necessarily lead towards participating in a practice with that peer at the next stage. For example an individual may learn from a peer by watching his/her videos, but may not pay attention to who this peer is and therefore does not contact that peer. However, the learning that occurs at the pre-contacting stage about a peer triggers contacting that peer if trust is formed. Therefore, the reason why MoFilmers engage in a practice at the next stage with the same person is because they have learned about that person, and not because they have learned from that person at the previous stage.

**Collaborating:** In relation to the way learning about peers occurs, the findings suggest that this form of learning occurs both at the pre-collaboration stage and during collaboration. At the pre-collaboration stage, ‘learning about’ peers who can potentially be of help in a future project occurs through watching their videos and/or contacting them.

In relation to what the MoFilmers learn about peers, the findings suggest that at the pre-collaboration stage, ‘learning about’ peers involves discovering their capabilities and style of film making. This learning tends to occur by observing peers and/ or contacting them. In this regard, Ben highlighted the importance of watching a peer’s videos before collaborating with that peer in order to know about his or her competency.

In the present study, ‘competency’ refers to an individual’s capabilities, expertise or skills as well as style of film making.

He said: *“When my friend said to me ‘Hey we should work with Kevin in South Africa ... he is a good guy and we should do it’, the first thing I said was ... ‘Are you sure he is the right guy?’ The first thing I did was that I went to the website and started looking at his content and the production value. Looking at the videos he had previously produced ... I wanted to make sure that he was able to produce in a level that I knew that this could come out... the important thing is ‘can they deliver at the level that we need?’”* Kevin further

explained about learning about one's competency through watching peers' videos by focusing on their style. This is because it is very important that one style fits the other so that they both can collaborate. As he said: *"But he is also someone that we found would suit our style of film making and I think that had an impact as well. It is not a distinction, it is not a must but it counts.... You know you get a lot of film makers that are not fixable within the restrictions and we thought that he was fixable for us to make commitment and say 'Look we could do your project in Cape Town' because of his style of film making...."*

The findings also suggested that, at the pre-collaboration stage, not only do the MoFilmers learn about peers' competency but they also learn, to some extent, about their intentions. This 'learning about' peers answers some of the questions the individual film makers may have, such as 'Are we going to get along with each other? Is he a down to earth person? Is he reliable?' and therefore this knowledge helps the MoFilmer to decide whether or not that specific peer can potentially be a crew member.

In the present study, the term 'good intentions' refers to the tendency to be helpful (i.e. willingness to help) and supportive, not dodging (i.e. being passionate), and not be deceitful (e.g. being transparent and not stealing peers' ideas) or having a good character.

In this study's context, 'transparency' refers to being clear about what each group member is expected to do, who gets the credit for the final video and how each group member is get paid at the end of the project.

For example, Andrew shared his experience of contacting a top winner in the past. Although he seemed to try not to say bad things about this person, from the way he expressed himself when talking about that specific peer, the researcher got the sense that maybe the top winner was trying to hide some information from him. Andrew admitted that this relationship did not go any further and there was no chance of future collaboration with that peer. As he said: *"It wasn't that helpful. I asked him if I ... what is his technique to get grants and to produce such films that he can win awards ... but I couldn't comprehend what it was."*

Ben explained how meeting peers at the award ceremonies and monitoring their behaviour could help him know about those peers' intentions and to find potential crew members for future projects: *"At the event, two MoFilmers*

*started fighting together.... Yes this really happened about film versus digital and I got very heated about this subject ... we were sitting at this table and it was full of argument. It is not nice to be like that and I believe you learn about people from listening to them and watching them.”*

Kyler highlighted the equal importance of knowing about peers’ competency and intentions at the pre-collaboration stage and said: *“It is really important that you get along with each other ... it is both about knowing that the other party can do it and you also can get along with each other.”*

The findings suggest that when MoFilmers actually collaborate with each other, they gain a deeper and probably different understanding about their peers’ capabilities and intentions as a result of having longer-term, more intense interactions. For example, Nick shared his experience of collaborating on a project with someone suggested by the MoFilm managers. Initially, he was reluctant to collaborate with this specific peer because he had watched her previous videos and did not like them. However, soon he realized that he was wrong: *“I watched her previous works and I really didn’t like it because she got famous for a TV show that has really poor acting and I did not like her. But when I met her [and started collaborating with her] ... she was actually a really good actress. She was very fun and warm, with a great sense of humour and has really good comedy timing and she is lovely to work with ... so she completely caught me off guard, because I thought ‘Oh, I have to deal with this person who doesn’t know how to act’, but she ended up being the complete opposite. She is a very good actress and she is an amazing person.”* As a result, he understood that not only did she have the required capabilities but also she was a very nice person to work with. Ben also highlighted the importance of learning about peers’ good intentions when MoFilmers collaborate with peers. He referred to the peers’ passion for their job as an indicator of their good intentions. This is because this passion makes them want to help each other and not tend to cause any tension: *“There are so many bad people in this industry and to have a director who works hard is really important.”* In this regard, Nick shared a story of collaborating on a project with a peer and learning about his passion for his job: *“He shoots long feature films like TV series and he always has time for*

*me. I called him once and I said 'Hey I want to shoot a music video for a contest. We have to shoot it this weekend because the contest closes next week' ... and he said to me 'I have to shoot something on Saturday and I have to shoot also on Sunday. The only time I can get to your shoot is ... I don't know ... like six pm ... is that ok?' I said 'Ok I shoot the first scene and then you come here and do your magic!' This is what I told you about passion."*

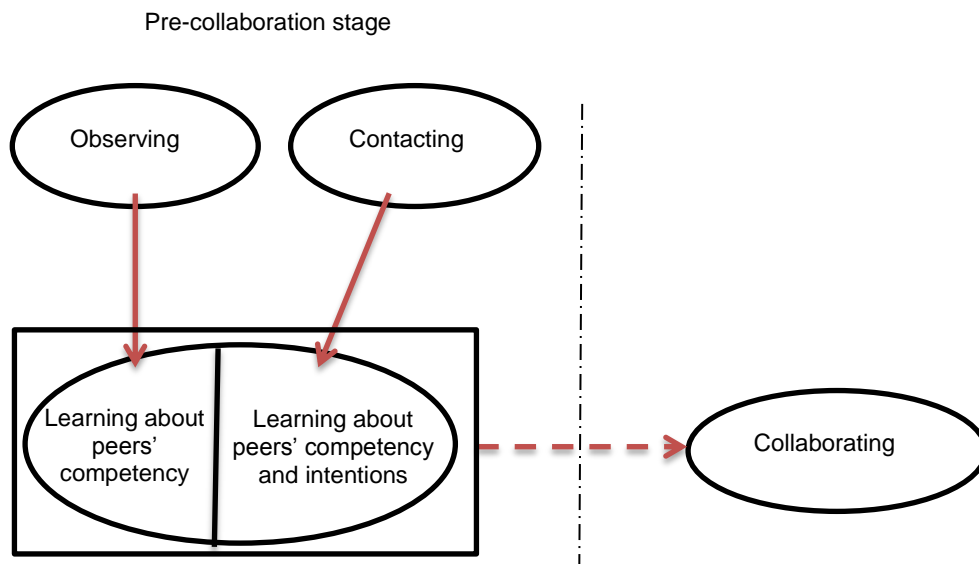
Farah expanded on the idea of learning about a peer's good intentions when they collaborate on a project. She highlighted the importance of being transparent when collaborating on a projects: *"You know when we work together it is important that she should tell me before she asks me to join her on a project that 'Ok this is how it is going to work. Are you ok with it?"*

Andrew, Farah and George further explained about learning about peers' intentions when collaborating with them. They mentioned the risk of their ideas being stolen by their peers. For example, George explained: *"It is so strange, because you have to watch them for backstabbing.... So just say for example, you are a writer and we get together and we are like 'Ok let's try and write an Apple commercial' and you start it, but then like we start getting on each other's nerves ... because artists are very kind of temperamental people. So one day I am like 'No I don't want to write' so I take the writing that we worked on together and turn it into something...."* This further highlights the importance of learning about peers' intentions when collaborating with them.

Figure 4-6 summarizes the way collaborating with peers and 'learning about' peers are related to each other. This figure suggests that before MoFilmers actually collaborate with their peers, they observe and/or contact those peers. When they observe peers they learn about their competency. When they contact peers, they learn about their competency and intentions. At the collaboration stage these MoFilmers learn more about their peers' competency and intentions. This is because when peers collaborate they have more intense interactions and they learn more about each other. This learning can refer to gaining a deeper or probably different understanding about a peer. From a critical realist point of view, at pre-collaboration stage,

observing and contacting are the mechanisms that lead to learning about peers<sup>2</sup>. Therefore, learning about peers is considered as the event or what actually happens at this stage. However, this learning about peers acts as the relational mechanism that leads to collaboration (event) at the next stage.

It should be highlighted here that 'learning about' a peer at the pre-collaboration stage may or may not trigger the practice of collaborating with that peer. Therefore, in Figure 4-6 a dashed arrow links learning about peers to the practice of collaborating. This will be discussed further when trust is introduced as the second relational mechanism (see section 4-4-4).



**Figure 4-6: The relationship between collaborating with peers and learning about peers**

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<sup>2</sup> Here the entity is considered to be the relations between peers that have the power and liabilities to influence the relational practices of observing/contacting, which under the conditions of similarity, diversity, familiarity and system trust (please see sections 4-4-4-1, 4-4-4-2, 4-4-4-3 and 4-4-4-4 for more detail about these concepts) lead to learning about peers. These conditions form the entities at the next stage where learning about peers lead to the practice of collaborating in case trust is developed (please see section 4-4-4).

Similar to what was discussed in relation to collaborating with peers, the findings suggest that learning about peers occurs both at the pre-contacting stage and during contacting.

**Contacting:** At the pre-contacting stage, MoFilmers learn about peers by observing them. For example, as mentioned before, Ryan explained that he approached a peer at one of the award ceremonies because he had already seen his videos. This means that Ryan learned about that peer by observing him and then he contacted him.

In terms of what MoFilmers learn about each other, the findings suggest that MoFilmers learn about peers' competency by observing them. This knowledge about peers will help the MoFilmers in the future when they decide to contact a peer to ask for advice or for collaboration. Nick talked about contacting winners using the messaging board and discussing the release forms with them. He learned about these winners by watching their videos or checking their profiles. He said: *"Like I talked with a couple of guys that I don't really remember their names ... but I am pretty sure that they were winners 'cause I checked their works before...."* Sam also talked about his own expertise in visual effects as the reason why others usually contacted him: *"I think one of the things I have in MoFilm is that I have one specific skill set which a lot of people at least on the website would outsource to somebody, a friend or something, so that's why I guess I get contacted specifically just for that...."* This means that prior to contacting him, his peers observed him and as a result learned about his competency. However, as discussed in relation to collaboration, learning about peers at the pre-contacting stage does not necessarily trigger the practice of contacting peers. For example, a MoFilmer who learns about a peer by watching a video may never contact that peer. This will be further discussed when trust as the second relational mechanism is explained (see section 4-4-4).

So far, the findings about 'learning about' peers before contacting them have been presented. However, when MoFilmers actually contact each other, they learn more about each other's competency and intentions.

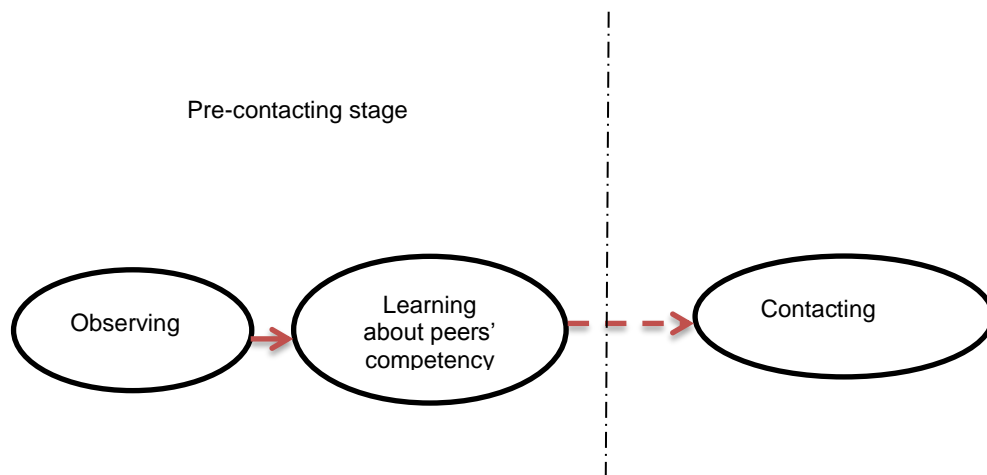
The findings suggest that not only does contacting peers trigger learning about those peers' competency, but it also leads to learning about their intentions. In terms of learning about peers' competency, Kevin explained that an individual learns more about a peer if they contact them: *"By looking at the video they just see me as a film maker but if they contact us they realize that we could assist in more ways than what they may have thought initially."* Hannah expanded on the idea of knowing about peers' competency through contacting them. She mentioned that she learned about a peer's style of film making when she met him at an award ceremony: *"Yes.... And I think that most of the videos he has done are travel documentaries. Views from above, views from top and something like that. It is amazing because it is like you are flying with him."*

In terms of learning about competency and intentions, Nick shared his experience of contacting a number of MoFilmers to ask for advice: *"Like I talked with a couple of guys ... they were really helpful and friendly so there is a sense of community in MoFilm."* Therefore, as a result of contacting these peers he learned about their competency and intentions. Here, learning about a person's competency refers to learning about whether they can help with a problem. Learning about intentions refers to the peer's willingness to help. However, as mentioned before, Andrew did not have a positive experience when contacting a top winner. After watching his videos at the pre-contacting stage, Andrew was wondering whether this peer was the right person to reach. However, after he contacted that peer, he learned that for some reason this peer did not want to share his experiences or offer information. This refers to learning about one's intentions when contacting a peer.

Figure 4-7 summarizes the way the contacting peers and learning about peers are related to each other. This figure suggests that at the pre-contacting stage, MoFilmers learn about their peer's competency. However, during the contacting stage the MoFilmers learn more about those peers' competency. At this stage they also learn about peers' intentions. From a critical realist point of view, at the pre-contacting stage, observing is the mechanism that leads to learning about peers. This learning about peers then acts as the relational mechanism that leads to contacting peers (event) at the next stage.



It should be highlighted here that learning about a peer at the pre-contacting stage may or may not trigger the practice of contacting that peer. Therefore, a dashed arrow links learning about peers at the pre-contacting stage to the actual practice of contacting peers. This will be further explained when the findings about trust as a relational mechanism are discussed in section 4-4-4.



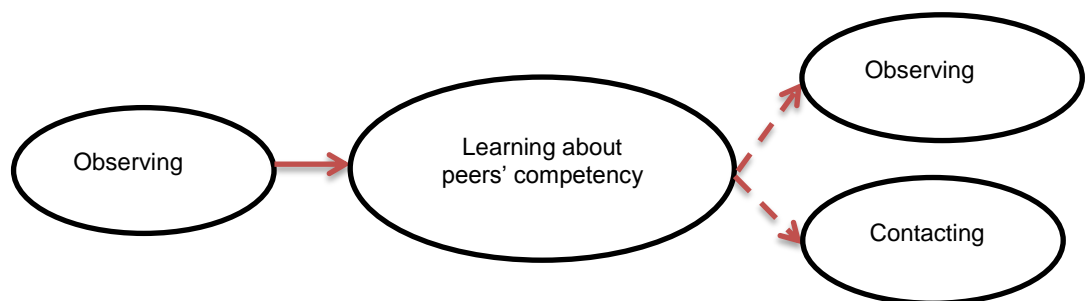
**Figure 4-7: The relationship between contacting peers and learning about peers**

**Observing:** In relation to the way learning about peers occurs, the findings suggest that learning about a peer sometimes occurs as a result of exploring the website and watching their videos. For example, Farah said: *“There is another guy who is the legend of MoFilm and he wins every competition. When I explored the website I realized he is a big guy in MoFilm.”*

In relation to what MoFilmers learn about peers, the findings from the semi-structured interviews suggest that MoFilmers sometimes observe their peers in order to know who their potential competitors are and what they are capable of doing. Therefore, MoFilmers learn about peers’ capabilities by watching their videos. For example, Sam said: *“Well, I really like his films and I was always like ‘Wow ... those are really professional and well done’. His production values are high ... he understands story pretty well so he is a good director.”* This example suggests that when Sam watches that peer’s video he

learns about his ability to utilize high-end techniques and tell good stories. Chris also mentioned about learning about a peer's style by watching his videos: *"His work is amazing.... He has got a different unique style to his vision."*

Figure 4-8 summarizes the way observing peers and learning about peers are related to each other. As discussed above, it suggests that when MoFilmers observe their peers, they learn about these peers' competency and therefore observe each other again or contact each other (the latter has been discussed in section 4-4-2 under the contacting section). From a critical realist point of view, here observing is the causal mechanism that leads to learning about peers (known as the event) which triggers the practice of observing that peer again or contacting him/her. The dashed arrows represent the relations between learning about peers at pre-observing/contacting stages to the actual practice of observing/contacting peers. The entities and causal powers and liabilities are discussed when trust and its preconditions are introduced in section 4-4-4



**Figure 4-8: The relationship between observing peers and learning about peers**

#### 4-4-2-1 Changes in the nature of learning about peers based on the type of the practice

MoFilmers learn about peers' competency when they observe them. However, they additionally learn about peers' intentions when contacting or collaborating with them, which they do not do when they only observe them.

#### 4-4-3 The interplay between learning from peers and learning about peers

So far in the present chapter, the findings regarding the different forms of learning as the main mechanisms underlying the relational practices have been presented. Moreover, the way the nature of these mechanisms change across different practices is addressed. This section investigates the interplay between 'learning from' peers and 'learning about' peers when MoFilmers carry out different innovation-related relational practices. The findings suggest that learning from peers does not occur unless learning about peers happens first.

In relation to collaborating with peers, MoFilmers need to know about a peer's competency and intentions in order to be able to decide whether or not to collaborate with that peer. When two MoFilmers actually collaborate, they learn from one another. As a result, learning from peers is dependent on its relation to learning about peers. As Jack explained: "*It is hard to find people whose opinions are coming from the right place.... I mean [name], the winner, who now edits for me is one of those people ... I sometimes bounce off ideas with him as well.*" This suggests that learning about this peer and the fact that his ideas are valid triggers collaboration with him. Jack collaborates with this peer to share ideas with him in order to refine them. This results in learning from this peer.

In relation to contacting a peer, Kevin shared a story about meeting an experienced film maker at one award ceremony and asking him some questions. He already knew that this peer was able to help him with the problem he was facing. Therefore, he had a chat with him and they exchanged some information. This was when learning from this peer occurred. Kevin said: "*Doing a number of videos teach[es] you how to do the same things in a more efficient way ... and for the same reason we would chat to him ... you know ... 'cause he has been able to hone his approach to do these videos ... so I don't need to wait to make 50 videos to learn what he has learned.*"

Finally, in relation to observing peers, 'learning about' peers also leads to 'learning from' peers. The findings suggest that MoFilmers learn about peers'

capabilities when they observe them and, as a result, they learn from these peers. For example, Chris spoke about watching a top winner's videos. He believes that this peer is doing a great job and he learned by watching his videos. He said: "*It is just really good because if there is something that I can't really get my head around and I don't really know how to improve on it, I can watch his work and I can see how he dealt with those issues. I mean .... His directing really inspired me.*"

#### 4-4-4 Relational mechanism number 2: trust

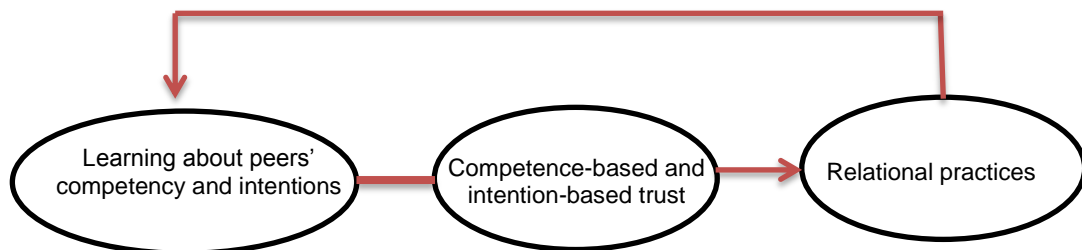
In the context of the present study, 'trust' is a *belief* that is formed as a result of learning about peers. It triggers the relational practices.

In order to unravel even deeper layers of mechanisms underlying innovation-related relational practices, the reasons why MoFilmers participate in such practices with specific peers is investigated. The findings suggest that MoFilmers engage in relational practices with those peers whom they trust. The findings also suggest that there are two types of trust, namely competence-based and intention-based trust.

Trust is strongly interlinked with learning about peers' intentions and competency. As discussed in section 4-4-2, 'learning about' peers may trigger a relational practice. However, this happens when trust is formed. For example, at the pre-contacting stage learning about a peer occurs. If this learning triggers the practice of contacting that peer, it means that trust has been developed with that peer. If at the pre-contacting stage, the MoFilmer learns that the peer does not have the required competency, the MoFilmer would not contact that peer. For example, Farah said: "*Sometimes I think mmm ... he is not the winner. I should confess some of the videos I watched in MoFilm website ... I thought with myself 'How could it be a winner or runner up?'*" On the other hand, a MoFilmer may learn about a peer's competency but does not intend to participate in a relational practice with that peer, because the MoFilmer does not believe that this peer is going to help. This refers to good intentions and willingness to help. For example, Simon explained why he would not contact one of the top winners and said: "*I don't*

*think I can ask him to help me on a project, because he is a kind of closed person.”* Therefore, sometimes learning about peers may occur without it leading to a relational practice, simply because trust is not developed. Nonetheless, those situations in which learning about peers does trigger trust and a relational practice are considered here.

Figure 4-9 shows the way learning about peers, different forms of trust and the relational practices are related to each other. It suggests that MoFilmers carry out a relational practice if and only if trust is developed between them and their peers. From a critical realist point of view, learning about peers under the conditions of having competence and intention-based trust leads to undertaking the different relational practices. As discussed in section 4-4-2, the relational practice, in turn, leads to learning more about that specific peer. Since within each loop the event becomes the relational mechanism, in order to avoid repetition (these has already been covered in section 4-4-2) and complexity, in the next diagrams the arrow that connects the relational practice to learning about peers is not shown.



**Figure 4-9: The interplay between learning, trust and relational practices**

The following example clarifies the interplay between learning, trust and relational practices.

Ben and his close friends were planning to collaborate with Kevin, a producer in South Africa. However, in order to make sure that this peer could produce at the level that Ben expected, he started gathering information about Kevin by observing his previous work. This is indicative of learning about peers. That research assured Ben that Kevin was the right candidate for this project. This is indicative of trust. They started collaborating with each other (a

relational practice). As Ben said: *“The first thing I did, I went to the website and started looking at his content and the production value ... and looking at the videos he had previously produced ... and it isn’t just always the website, there are some of the other platforms as well ... but I wanted to make sure that he was able to produce in a level that I knew that this could come out...”* He mentioned later in the interview that he understood that *“Kevin has the capacity”*.

To further explain the nature of this trust, the next section examines the role of different pre-conditions of trust: system trust, similarity, familiarity and diversity. These are the key factors that MoFilmers take into account when engaging in different relational practices. Through these pre-conditions, MoFilmers learn about their peers. The findings about these pre-condition and the way in which they are related to learning about peers will now be presented. Finally, the findings about the way different forms of trust change across different practices will be given.

#### 4-4-4-1 System trust: a pre-condition for trust

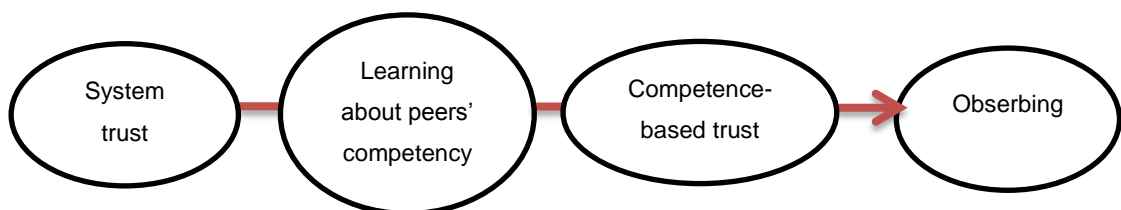
The findings suggest that MoFilmers learn about a peer’s competency as a result of their system trust when they decide to carry out a relational practice for the first time.

In this study’s context, system trust means that the MoFilmer believes in the MoFilm system and the fact that the winners are not selected randomly, but based on specific criteria.

In relation to the practice of observing, the findings suggest that MoFilmers watch top winners’ videos for the first time as a result of their system trust. They do not observe top winners because they already know them or have necessarily watched their videos before. They observe them only because they are winners. For example, George did not even remember the names of the top film makers but he remembered their videos and he mentioned how much he liked them: *“There is a ton of them; there is a ton of brilliant film makers on MoFilm, like their names don’t come to my mind, like I said I know their videos.”* Five MoFilmers mentioned that learning about a peer’s competency comes from system trust and the fact that the MoFilmers tend to

watch top winner’s videos even if they do not know them in person: *“If you want to watch winners’ videos then you will understand that it is going to be good, just because it is a winner”*, said Ryan. He also mentioned later: *“The fact that they are top film makers and selected by the brands or the clients gives you a feeling of trust that you can trust them in terms of the videos they make.”* Here, learning about peers’ competency occurs subconsciously. In other words, unlike Ben, who needed to do a lot of research before he developed trust to work with Kevin, this MoFilmer does not need to go through a very complicated process of learning about peers.

Figure 4-10 shows that system trust leads to competence-based trust through learning about a peer’s competency. This trust, in turn, triggers the practice of observing peers. From a critical realist point of view, the researcher argues that the reason why individuals observe peers (event) is system trust. In other words system trust has the power and liabilities to influence learning about peers which under the condition of having trust in ones’ competency leads to the practice of observing peers.



**Figure 4-10: System trust, learning and trust interplay: observing**

In relation to the practice of contacting, the findings suggest that MoFilmers do not usually contact top winners for the first time without even observing that peer before. The observation findings from the London award ceremony suggest that even at the event the MoFilmers first watched the videos made by other peers, who they did not know previously, before talking to them.

**Memorandum:** After the winners were announced, I could see that a couple of people started talking to each other and I knew that it was going to continue in the next two days as they were all going to travel around London together.  
14 September 2015

It should be highlighted that several top winners stated that other peers frequently contacted them to ask for advice or for collaboration. For example, Sam said: *“I think the people in MoFilm know me ... and that sometimes when I go to different events, I hear them say ‘Oh yeah, I have seen your name on the website’ and whatever.”* This shows that these peers knew about him prior to contacting him, because they had observed him before. Therefore system trust does not play a role as a pre-condition for trust here.

Similar to the aforementioned point about system trust and contacting, no findings suggest that MoFilmers actually collaborate with peers as a result of their system trust. In other words, no one would collaborate with a top film maker without even watching his or her work. Therefore other pre-conditions play role in building trust towards peers when peers contact and collaborate with each other.

The findings about other pre-conditions for trust (diversity, familiarity and similarity) will now be presented. These pre-conditions lead to trust through learning about peers when it is not the first time the MoFilmer participates in a relational practice with that peer.

#### 4-4-4-2 Diversity: a pre-condition for trust

The findings suggest that MoFilmers learn about peers' competency if these peers have different roles (e.g. producer and editor) and therefore skills and expertise from those of the MoFilmer him/herself. Similarly, they learn about peers' competency if they have different styles or are living in other parts of the world and, as a result, have access to different resources. This learning triggers trust and so leads to relational practices. These findings along with their supporting evidence are presented below.

In relation to the practice of collaborating, the findings suggested that peers' different roles and expertise as well as the different places that they live in trigger learning about their competency and therefore trust in those peers.



This trust refers to the belief that is formed about these peers' competency and the fact that they can add value to the project if collaboration occurs.

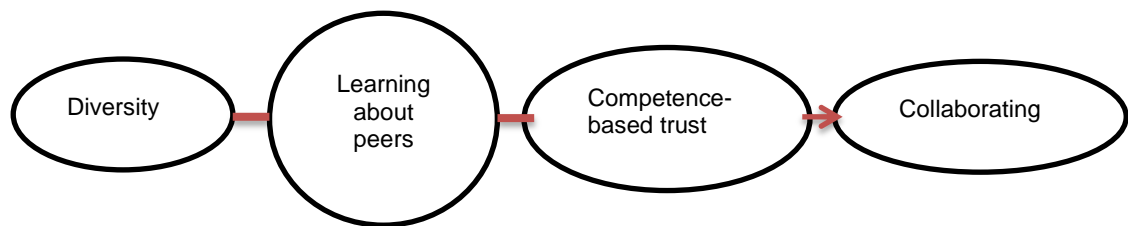
In this study's context, the term 'roles' refers to the responsibilities that a person takes in a project according to his or her area(s) of expertise. For example, one person is the director, the other is the producer and another one is the writer.

The findings suggest that producers are not willing to collaborate with other producers who have similar expertise. This is because of the low production budgets for MoFilm projects. However, they tend to work with directors or someone who has a specific type of expertise such as visual effects. For example, Ben mentioned that he sees himself as a good producer who does not need another producer's input in his projects, but he sometimes needs a director's help. He said: *"So I actually own a production company ... I am a producer ... as a producer I am actively building a roster of directors that I work with on projects."*

The findings suggest that MoFilmers sometimes tend to make a video in other parts of the world. Therefore they need to collaborate with peers who are living in those places. They believe these peers know more about the culture of those countries and the opportunities available there. This refers to competence-based trust. As mentioned before, Ben and Kevin collaborated on a project in South Africa. The fact that Kevin was living there gave him a kind of competency. As Ben said: *"So he is based in South Africa which is incredible"*. Nick explained this further by highlighting the fact that people living in different parts of the world have different perspectives about the same phenomenon and their input adds value to the project. He tends to work with Kevin because he believes that working with this cinematographer enriches his work (i.e. trust). This belief is an outcome of learning about this peer's competency as a result of having different viewpoints. As he said: *"Just working with someone from the other half of the world is always interesting because they have a different view of the world, different view of life and this enriches you. Like, as I told you, my cinematographer is an Italian guy and he has a different way of viewing things and that is what I love ... because we push each other all the time like I have a more American kind of style in my*

*head.... He has more of a European thing on his head ... so the final product is always a mix of those things. It makes you look different and it also makes you grow as a professional."*

Figure 4-11 summarises the way the relational practice of collaborating with peers and the relational mechanisms of learning about peers and competence-based trust and also diversity as a pre-condition of trust are related to each other. It suggests that diversity triggers competence-based trust through learning about peers' competency. As a result of this trust collaboration occurs. From a critical realist point of view, the researcher argues that diversity has the power and liabilities to influence learning about peers which under the condition of having trust in ones' competency leads to the practice of collaborating with those peers.

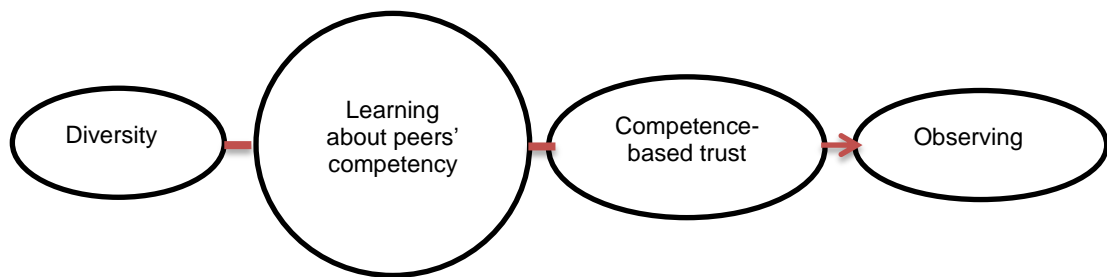


**Figure 4-11: The interplay between diversity, learning and trust: collaborating**

In relation to the practice of observing peers, Chris shared a story about why he observes a peer who has a totally different style to him. Chris believes that this peer is very professional and watching his videos definitely enriches Chris's work. The fact that this peer has a different style of film making does not stop Chris thinking about how he can benefit from watching this peer's videos (i.e. learning about peers). As Chris believes in the positive aspects of observing this peer (i.e. trust), he watches his videos. As he said: *"His work is amazing ... it is just different style to my work ... that is all it is ... but I still watch it because it is cool to see different perspectives on things as well. So that is another reason that I watch his videos. He has got a different unique style to his vision, so it is interesting to see what he can come up with, if that makes sense. I would learn a different perspective on film making, if that*

*makes sense, so I would see what he would do and I say 'Oh that is interesting; it's not really what I would do but maybe I could do that.'*

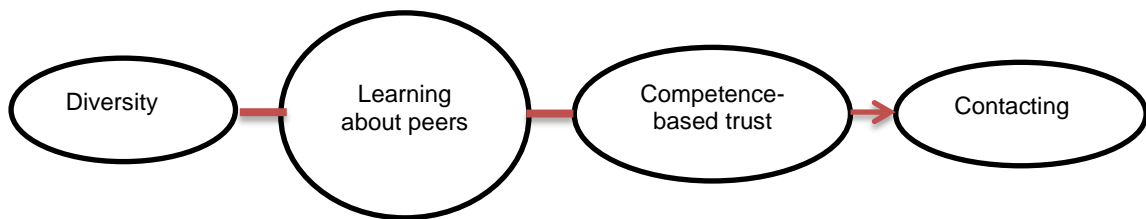
Figure 4-12 suggests that diversity triggers competence-based trust through learning about peers' competency. As a result of this trust, peers observe each other. From a critical realist point of view, diversity has the power and liabilities to influence learning about peers which under the condition of having trust in ones' competency leads to the practice of observing those peers.



**Figure 4-12: Interplay between diversity, learning and trust: observing**

In relation to the practice of contacting, the findings suggest that MoFilmers tend to contact peers in different parts of the world or those with different expertise to ask for advice or to ask for collaboration. Kevin spoke about contacting and getting help from local film makers in a specific region: *"We can get some insights into how to make a video there."* This stems from the belief that someone who lives in a region should know about the opportunities available there. Sam, who specializes in visual effects, expanded on this view by highlighting that people contact peers with different expertise from their own. He explained in the interview that a lot of his peers contact him just because he knows about visual effects and this usually brings him more commission work. This shows that his peers learn about his competency and, as a result, believe that he adds value to their projects if they collaborate. Therefore, they contact him to ask for collaboration (Figure 4-13).

From a critical realist point of view, diversity has the power and liabilities to influence learning about peers which under the condition of having trust in ones' competency leads to the practice of contacting peers.



**Figure 4-13: Interplay between diversity, learning and trust: contacting**

#### 4-4-4-3 Familiarity: a pre-condition for trust

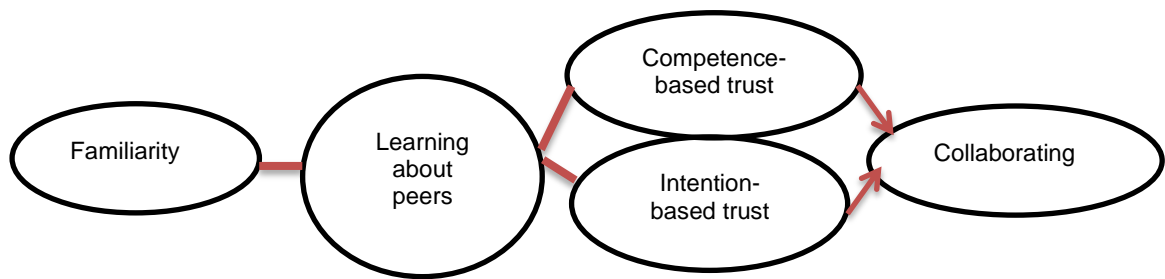
In this study's context, familiarity refers to having prior relationships or face-to-face interactions. It also refers to friendship ties. The findings suggest that familiarity triggers trust through learning about peers. This encourages MoFilmers to carry out specific relational practices. These findings along with their supporting evidence are presented in the following sections.

In relation to the practice of collaborating with peers, the findings suggested that MoFilmers tend to collaborate with those peers with whom they had prior relationships and/or friendship ties. This means that they either are already friends or at least have met each other once before. Hence they learn about and trust each other. For example, Jack mentioned in the interview that working on MoFilm projects is very stressful. MoFilmers have to make a video within limited budgetary and time constraints. He believes that working with those he already knows reduces the stress. This is because MoFilmers know that these friends have the capabilities and good intentions to help on the project: *"This is a kind of job that can get very stressful easily ... so if you don't know (or like) the person you are working with, it is miserable ... so it is important to choose a team that you want to be around ... you want to spend time with the team ... long days...."* Ben further explained this familiarity and how it leads to trust through learning about peers' expertise. In the interview he talked about working with a close friend from college and said: *"Oh he is a very close friend of mine.... He opened up my eyes to the possibilities.... Now listen! As a director, he is the best director under thirty in the world right now ... I really do believe that ... I would fight somebody over that ...."* Therefore,

he trusts this peer's competency and that is why he wants to collaborate with him on projects. This trust is an outcome of learning about his capabilities over time. Nick also explained the reason why he usually works with his friends: *"Because I love what I do and I appreciate having people around me that share this passion.... People who are willing to push themselves and who are engaged in the project. I don't like the people who are just doing it because it is their job."* This means that he trusts his friends and believes that they have a passion for their job. Therefore, he believes that these friends want to help and move the project forward and do not tend to cause any tension. This suggests that learning about a peer's intentions and competency as a result of familiarity lead towards trust and trigger collaboration with that peer.

The findings also suggest that MoFilmers sometimes collaborate with peers with whom they have had prior relationships or face-to-face interactions but who are not necessarily close friends. In the case of those they have met at the award ceremonies, they might not know these peers as much as they know their close friends, but they still have an idea about their intentions and competency as a result of having prior relationships with them. For example, Kyler mentioned collaborating with peers whom he met at award ceremonies: *"We knew each other ... it was not like a stranger calling you and asking you to work on a project. We already knew each other, because we met at the award ceremonies and that is why we decided to work together. And he is a really nice guy. He is an expert in his field and also he is reliable in terms of ... you know ... that he is going to be there with you till the end and ... he really wants to help. He is dedicated to his job and stuff like that."*

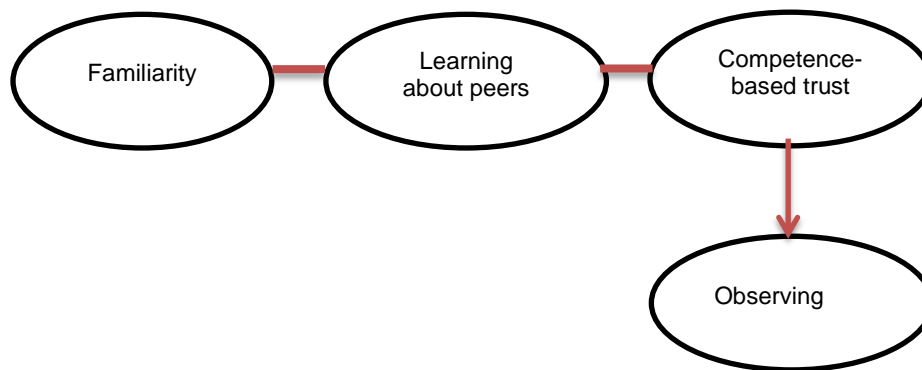
Figure 4-14 suggests that learning about peers as a result of familiarity triggers competence-based and intention-based trust and therefore collaboration. From a critical realist point of view, familiarity has the power and liabilities to influence learning about peers which under the condition of having trust in ones' competency and intentions leads to the practice of collaborating with those peers.



**Figure 4-14: Interplay between familiarity, learning and trust: collaborating**

In relation to the practice of observing peers, the findings suggest that familiarity is also a pre-condition for trust when individuals observe their peers. For example, Kyler mentioned in the interview that he usually watches friends' videos: *"I probably want to watch my friends' videos once they are released.... But, for example, someone like [name] and [name] we know each other very well because we have been to those trips together and we are now friends, so we are in touch very frequently."* He further explained: *"I watch my friends because I believe in their capabilities."* Kevin explained this further by highlighting the importance of having face-to-face interactions in learning about a peer's capabilities and building competence-based trust in that peer. As he said: *"He also won a competition for a different brand and we both met at [the] London event. By that time he had already done a bunch for MoFilm, but it was our first time being at an award ceremony ... so we chatted and we made a good connection that night and I have just been following him since then because I met him ... and because I believe in his capabilities."* This suggests the importance of having face-to-face interactions (even once) in learning about a peer's competency, developing trust in that peer and triggering the practice of observing peers.

Figure 4-15 suggests that MoFilmers learn about peers as a result of familiarity. This triggers competence-based trust in that peer and therefore the practice of observing the peer. From a critical realist point of view, familiarity has the power and liabilities to influence learning about peers which under the condition of having trust in ones' competency leads to the practice of observing those peers.



**Figure 4-15: Interplay between familiarity, learning and trust: observing**

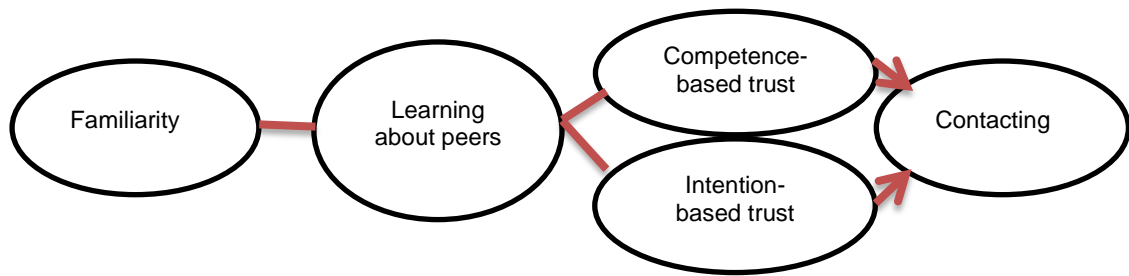
In relation to the practice of contacting peers, the findings suggest that familiarity acts as a pre-condition of trust when MoFilmers contact each other. MoFilmers tend to contact their close friends or those peers whom they have met at the award ceremonies. When MoFilmers meet at the events, a sense of belonging strengthens their ties.

In this study's context, 'sense of belonging' refers to the bond that people feel between them which makes them want to contact each other. Moreover, as a result of having such bond, those who are contacted by peers are also very supportive and welcoming.

*"It naturally happens when you meet each other in the award ceremonies, because you live together for a couple of days and you make a group.... About [name], because we were on the same group, we were in the same hotel, we went together to see some places ... so we were all together ... so maybe because we were in the same group made it easy to talk to each other. I think this is the main point..."*, said Simon. This means that they believe if they contact these peers to ask something after the events, they are willing to help. This refers to intention-based trust.

Kyler mentioned in the interview that whenever he needs an answer to his questions he contacts his friends: *"I go straight to contact these people [his friends] because I know them, I like their style, I believe in their capabilities so if someone can help it would be these people."* This refers to competence-based trust.

Figure 4-16 suggests that MoFilmers learn about peers as a result of familiarity. This triggers competence-based and intention-based types of trust in that peer and therefore the practice of contacting that peer. From a critical realist point of view familiarity has the power and liabilities to influence learning about peers which under the condition of having trust in ones' competency and intentions leads to the practice of contacting those peers.



**Figure 4-16: Interplay between familiarity, learning and trust: contacting**

#### 4-4-4-4 Similarity: a pre-condition for trust

It has been already discussed how 'diversity' plays an important role when MoFilmers collaborate with peers (see section 4-4-4-2). However, the findings suggest that sometimes diversity may cause tension and stress. For example, Sarah, Jack and Kyler highlighted how stressful it is to collaborate with those living in different parts of the world. In this regard, Kyler said: *"Well you know ... I tend to work with those I really know very well. Honestly, I don't know MoFilmers very well. Most of them are living in different parts of the world and in order to know someone, I need to talk to that person, know about his work, make sure that they can do it and then if I want to risk it I can...."* Therefore, the findings suggest that similarity is also an important factor that MoFilmers need to take into account when carrying out different relational practices.

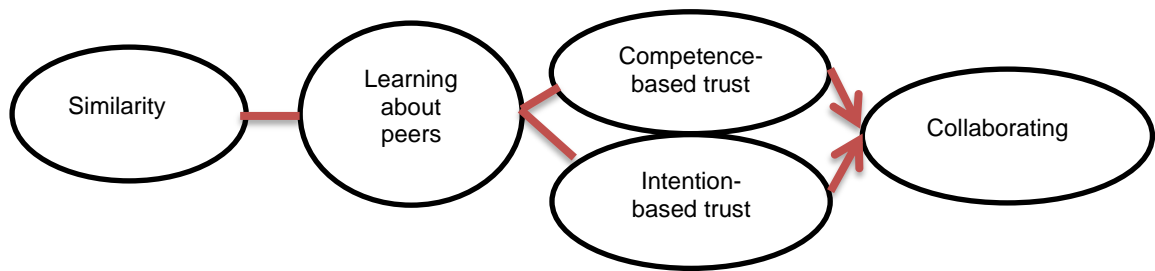
In relation to the practice of collaborating with peers, the findings show that MoFilmers tend to trust and collaborate with peers with similar ideas. These ideas can be about the way they make a video, for example their techniques and the ideas behind their stories. Moreover, the findings suggest that they tend to collaborate with those peers who have similar styles to them as well as those living in the same area.



Generally speaking, the findings suggest that having similar ideas leads to a better understanding about other peers' perspectives and more easily seeing the world from their eyes. For example, Rachael talked about a peer who has similar ideas to her: *"Generally when I am bouncing ideas, he can see them, so he can kind of visualize it as well. When we are talking about ... 'I have this idea for this commercial and I want to film this, this and this', once I describe it to him he is like on the same page instantly."*

Ryan, Jack and Rachael expanded on this view by highlighting the importance of having similar ideas with a peer about the way they do their job. This means that they have similar sensibility and passion, which encourages them to collaborate with each other. For example, Ryan mentioned that *"I just feel like we have quite a lot in common; our sensibility is the same...."* Learning about these peers' sensibility and the fact that it is in line with his own perspective gives this MoFilmer a feeling that they can get along with each other. Therefore, this triggers trust in that peer. In this regard, Jack said: *"It can be more just the sensibility and that we get along and we want to work with each other."* He also talked about his own style of film making. He mentioned his preferred genre and style of directing and highlighted how others who know this style are willing to contact him and ask for collaboration when they want to make a video. He said: *"For me, I say I do comedy, dialogue-based comedy. So anytime you have the project, you know that is the style, I come to mind...."* This means that not only do his peers learn about his capabilities, but they also believe that he can help them on their projects. Therefore they want to collaborate with him.

Figure 4-17 suggests that knowing about peers' similarities to yourself triggers learning about their competency and intentions. As a result of this learning, trust is developed. Hence it leads to collaborating with those peers. From a critical realist point of view, similarity has the power and liabilities to influence learning about peers which under the condition of having trust in ones' competency and intentions leads to the practice of collaborating with those peers.

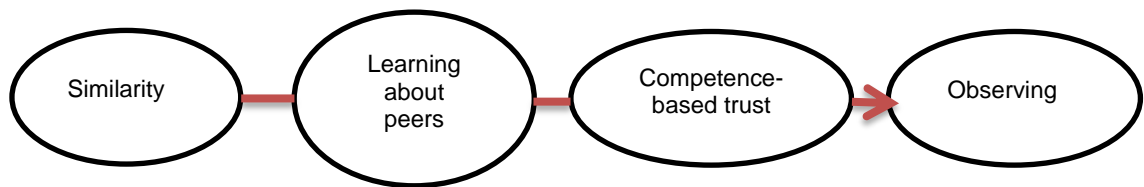


**Figure 4-17: Interplay between similarity, learning and trust: collaborating**

In relation to the practice of observing peers, the findings suggest that MoFilmers usually watch those peers who have similar styles to themselves or those who are dealing with similar issues when making a video. For example, Andrew was living in Pakistan and struggling with limited resources. He watched a peer’s video because he knew he was living in the same region as him. As a result of knowing about this similarity, he learned about this peer’s competency in dealing with the issues facing film makers in that region. This learning triggered trust in that peer. In other words, Andrew believes that watching this peer’s video adds value to his work. Therefore he watched this peer’s videos again: *“I think he is living in Malaysia or Indonesia so the videos and the messages are very close to the region that I am coming from. So I can relate to it and can kind of connect to his work.”*

In terms of similar styles of film making, Kevin talked about watching the videos of a peer with a similar style to his own: *“There is another guy who has a lot of documentary projects or mixing sort of documentary and commercial and sometimes we confront briefs that ... I think on two occasions I checked his work and I think ... he seems to be.... He is quite good at that.”* Learning about this peer’s competency triggered trust in that peer. This means that Kevin knew that he had a similar style to his own and he knew this style very well. This triggered competence-based trust in him and therefore the relational practice of observing that peer.

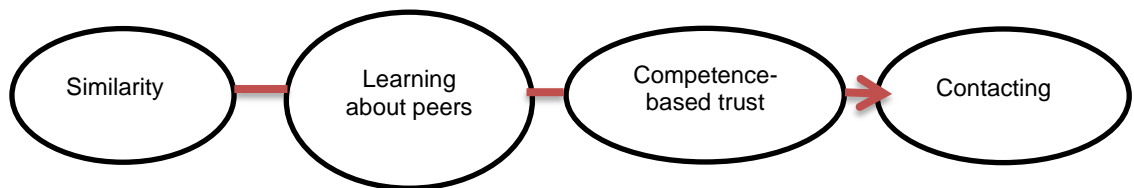
Figure 4-18 suggests that learning about peers’ similarities to yourself triggers competence-based trust in those peers. Hence it leads to observing them.



**Figure 4-18: Interplay between similarity, learning and trust: observing**

From a critical realist point of view, similarity has the power and liabilities to influence learning about peers, which under the condition of having trust in ones' competency leads to the practice of observing those peers.

In relation to the practice of contacting peers, Kyler mentioned contacting those peers who have similar styles to himself: *"I like their style, I believe in their capabilities so if someone can help, it would be these people."* This suggests that he knows about the similarity between these peers' styles and his own style. Therefore, he learns about their competency and as a result trusts them. Hence, he contacts them when he needs advice (Figure 4-19).



**Figure 4-19: Interplay between similarity, learning and trust: contacting**

From a critical realist point of view, similarity has the power and liabilities to influence learning about peers, which under the condition of having trust in ones' competency leads to the practice of contacting those peers.

#### 4-4-4-5 The changes in the role of different forms of trust across different innovation-related practices

As has been presented throughout this chapter, the roles of competence- and intention-based types of trust change across different practices. When collaborating with and contacting peers, both competence-based trust and intention-based trust are important. However, intention-based trust does not play a role when MoFilmers observe their peers.

#### 4-5 Conclusion

In this chapter, the relational mechanisms underlying the relational practices as well as the complex interplay between them was investigated (see Appendix L for more quotations that support the themes which emerged at a higher level of abstraction as well as the relationships between these themes). The findings suggested how learning *from* peers, learning *about* peers and different forms of competence-based and intention-based trust interplay and change across different practices. Figure 4-20 summarizes all the findings in a diagrammatic way. The arrows show that a number of pre-conditions trigger participating in a relational practice through learning about peers and trust. Moreover, the arrows connecting the relational practices to learning about peers show that when individuals participate in the relational practices, they learn more about their peers and therefore, build more trust towards those peers and, as a result, carry out a relational practice at another stage. This is a manifestation of temporality and represents double loop learning. It shows that when individuals learn about each other they alter their values and then their actions. For example one might think that a specific peer has the competency to help with an issue, however after contacting that peer, he understands that he was wrong. Therefore he might not contact that peer again or he might not want to collaborate with him. Hence, the fact that they alter their underlying values also affects their actions. Moreover, these individuals participate in a relational practice in order to learn from each other. This learning happens as a result of comparing one-self against others and the belief that the other is doing better than them (This represents competence-based trust). In the context of the present study, learning from peers is purely cognitive. The arrows show that Individuals carry out different relational practices because they want to learn from each other. However, unlike learning about peers, learning from peers does not lead to another round of innovation-related relational practices, but it and may or may not trigger an innovation-related action (e.g. employing one of the techniques learned from a peer in their video) which is not of interest in the present study. Therefore, based on the findings of the present study, it can not be concluded that whether learning from peers is single or double loop learning.

In the next chapter, the researcher steps beyond the relationships and investigates different structural configurations and how and why the interplay between trust and learning may or may not be different at different positions within the network.

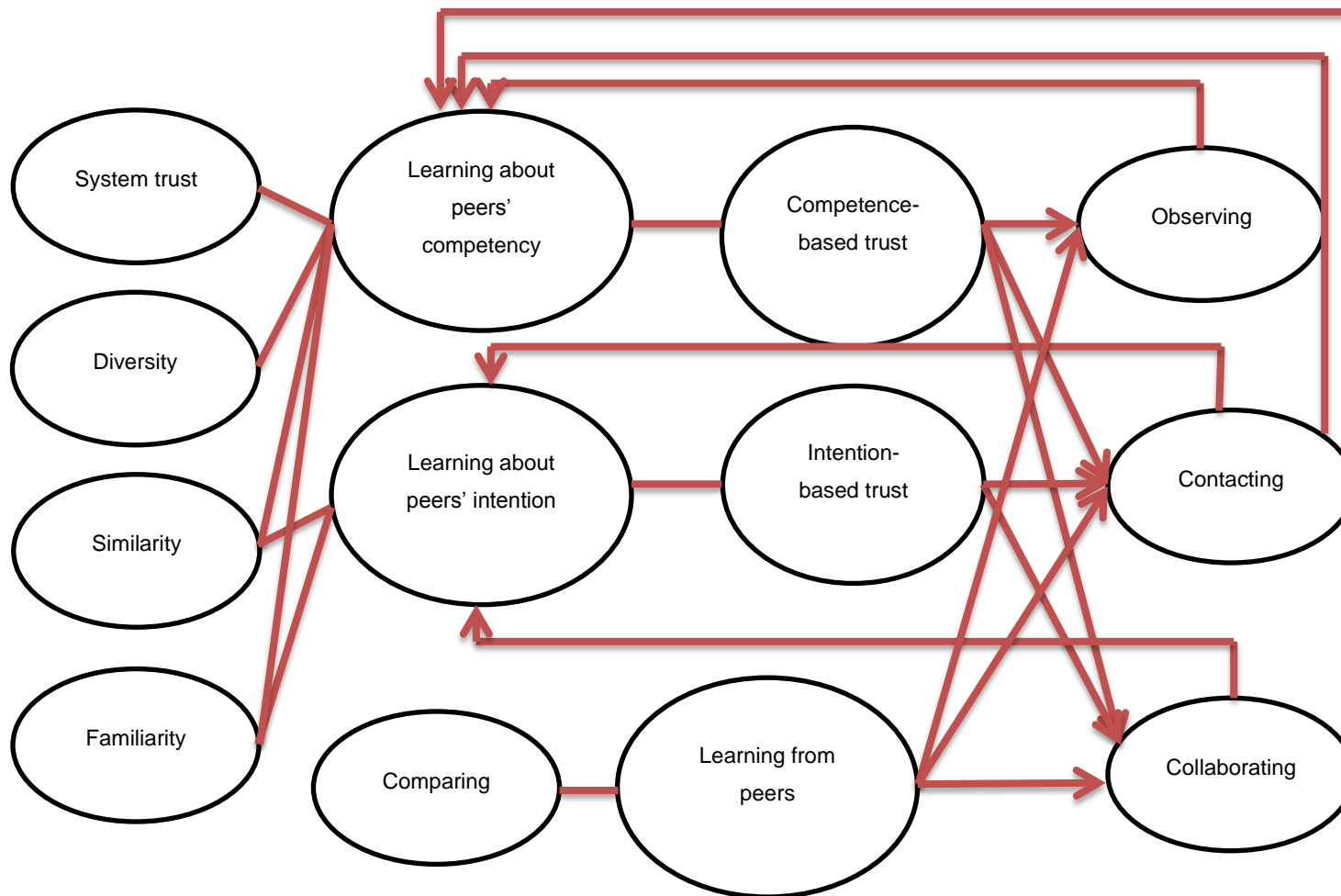


Figure 4-20: Summary of findings

## **CHAPTER 5: FINDINGS 2: DIFFERENT NETWORK STRUCTURES AND THEIR INFLUENCE ON RELATIONAL MECHANISMS**

### 5-1 Introduction

The main objective of the present chapter is to investigate the way the network structure influences the relational mechanisms of learning and trust identified in Chapter 4. Therefore, the findings of this chapter help the researcher move beyond the dyadic relationships in order to be able to answer the second research question:

RQ2. How does the structure of the network influence these relational mechanisms?

In the present chapter, first the findings related to the nature of the dominant structure of the networks of 'who observes whom', 'who contacts whom' and 'who collaborates with whom' are presented. These networks are defined as 'observing', 'contacting' and 'collaborating' networks.

- a) The 'observing' network has a core–periphery structure. Therefore, firstly evidence confirming the existence of this structural configuration is provided. Then the findings about the core and periphery members are presented. Finally, the findings about the density of ties, as well as the strength of ties between core and periphery members are given.
- b) The 'contacting' network contains multiple triads. Therefore, firstly evidence confirming the existence of multiple triads within this network is provided. Then the findings regarding the individuals within the triads are presented. Finally, the findings about the overall density of ties, as well as the strength of ties within triads are given.
- c) The 'collaborating' network has a sparse network structure in which peers are connected to each other by strong ties. Therefore, firstly evidence confirming the existence of this structural configuration is provided. Then, the findings on these collaborators are presented. Finally, the findings about the density of the network, as well as the strength of ties are given.

After presenting the findings related to the dominant structures of each network, the main findings about the influence of the derived relevant structural configurations on the key relational mechanisms of learning and trust are presented:

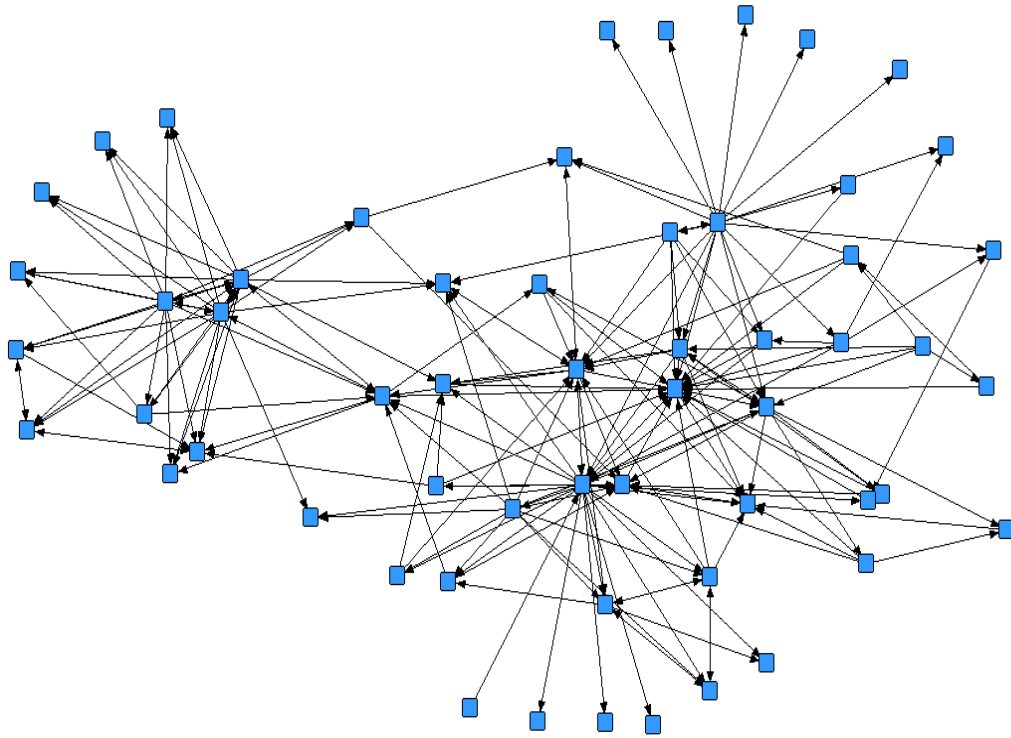
- a) First, the findings about the way the strength of ties influences the learning and trust that occur at dyadic level for core and periphery members in the 'observing network' are presented.
- b) Second, the findings about the way the strength of ties influences learning and trust that occur at dyadic level within triads in the 'contacting network' are discussed.
- c) Finally, the findings about the way the strength of ties within 'collaborating network' influences learning and trust at dyadic level are presented.

It should be highlighted that the density of ties within a network also influences trust and learning. However, conducting interviews will not unravel such an influence because individuals are not able to explain what happens beyond their dyadic (and sometimes triadic) relationships with peers. Therefore, the researcher herself needs to explain the way density of the network influences trust and learning within the network. This will be discussed in Chapter 6 (see section 6-5-3-1).

#### 5-2 Network structure: the observing network

Figure 5-1 shows the visualized 'observing network'.





**Figure 5-1: The observing network**

### 5-2-1 The dominant structure: core–periphery

The findings revealed that the ‘observing’ network has a core–periphery structure. Figure 5-2 shows the output matrix of ‘Categorical Core–Periphery’ as applied to the dichotomized (see section 3-4-4-2 for definitions) ‘observing network’. As can be seen in Figure 5-2, there are four partitions on the ‘blocked adjacency matrix’. The first one shows the relationships between core members, the second one shows the ties between core and periphery members, the third partition shows the relationships between periphery and core members and, finally, the last one shows the relationships between periphery members. As can be seen, the core–core ties are much denser than either the core–periphery or the periphery–core and especially periphery–periphery ties. This can be taken as evidence of a core–periphery structure. The findings on the density of ties will be presented in section 5-2-3.

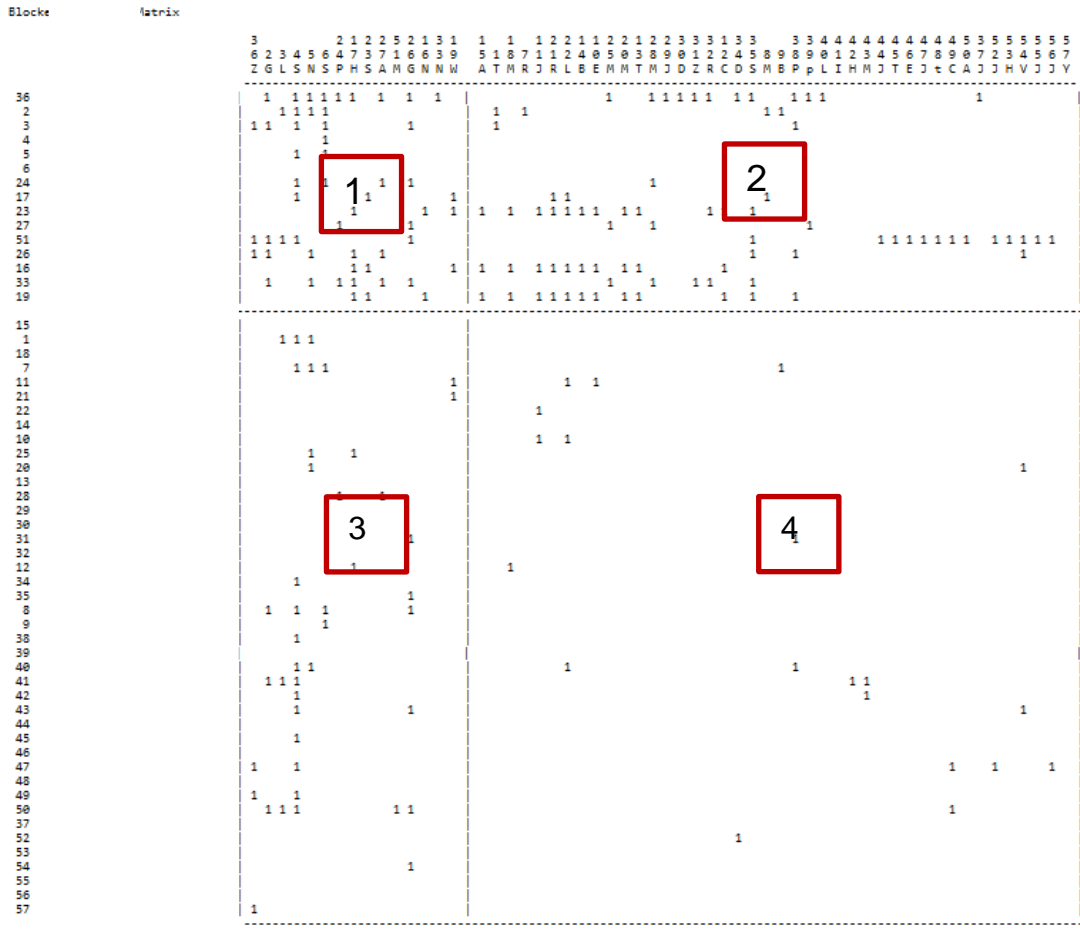


Figure 5-2: Blocked adjacency matrix

5-2-2 Core and periphery members: who are they?

Table 5-1 presents the findings from the archival data, gathered by investigating the MoFilmers’ online profiles on the MoFilm website, combined with the findings of the network survey. The first column shows the pseudonyms given to all 57 MoFilmers who completed the network survey. Asterisks indicate the MoFilmers who were interviewed. The second column shows whether they were members of the core or periphery in the observing network. The next columns show the membership duration, whether the MoFilmer contacts or collaborates with others, the total number of contests

that the MoFilms have ever participated in, the total number of awards and the total number of first-place awards that they have won.

Name	Core/periphery (network of who watches whom)	Membership duration	Has dyadic relationship with others (contacting network)	Has dyadic relationship with others (collaborating network)	Total number of contests participated in	Total number of awards	Total number of first-place awards
Ted	Periphery	0 to 1 (0)	Yes	No	10	2	1
Jeremy	Core	3 to 4 (3)	Yes	No	49	22	2
Simon* <sup>3</sup>	Core	1 to 2 (1)	Yes	No	11	5	1
Jack*	Core	>4(4)	Yes	Yes	64	39	8
Elizabeth	Core	>4(4)	Yes	No	18	7	2
Sam*	Core	3 to 4 (3)	Yes	Yes	-	-	- <sup>4</sup>
Rachael*	Periphery	0 to 1 (0)	No	No	2	1	0
Ben*	Periphery	3 to 4 (3)	Yes	Yes	17	5	1
Harry	Periphery	1 to 2 (1)	Yes	Yes	5	3	0
John*	Periphery	3 to 4 (3)	Yes	No	4	1	1
Edward	Core	3 to 4 (3)	Yes	Yes	-	-	-
Jasper	Periphery	1 to 2 (1)	No	No	11	5	0
Liam	Periphery	1 to 2 (1)	Yes	No	4	2	1
Bobby	Periphery	1 to 2 (1)	No	No	4	1	1
Sarah*	Periphery	1 to 2 (1)	No	No	1	1	0

<sup>3</sup> The asterisks indicate the MoFilmers who have been interviewed

<sup>4</sup> '-' indicates that the information is not given online

Name	Location	Count	Yes	No	Yes	No	Yes
Carter	Core	2 to 3 (2)	No	No	3	1	0
Kevin*	Core	2 to 3 (2)	Yes	Yes	21	14	3
Megan	Periphery	2 to 3 (2)	Yes	No	5	3	2
Ryan*	Core	>4 (4)	Yes	No	28	14	8
Mary	Periphery	3 to 4 (3)	Yes	No	4	3	2
Nick*	Periphery	3 to 4 (3)	No	No	1	1	0
Oscar	Core	3 to 4 (3)	Yes	Yes	17	9	3
Olu	Core	>4(4)	Yes	No	51	15	2
Farah*	Core	1 to 2 (1)	Yes	Yes	2	1	1
Robert	Periphery	1 to 2 (1)	Yes	No	3	2	1
Oliver	Core	2 to 3 (2)	Yes	No	23	16	5
Hannah*	Core	1 to 2 (1)	Yes	Yes	2	1	1
Teresa	Periphery	1 to 2 (1)	Yes	No	1	1	0
Judy	Periphery	1 to 2 (1)	No	No	2	2	0
Katy	Periphery	1 to 2 (1)	No	No	2	2	0
Andrew*	Periphery	1 to 2 (1)	Yes	No	5	1	0
Arnold	Periphery	>4(4)	No	No	15	8	4
Tom	Periphery	>4(4)	No	No	5	1	0
Leonardo	Periphery	2 to 3 (2)	Yes	No	13	7	3
Lily	Core	3 to 4 (3)	Yes	No	35	15	5
Kyler*	Core	>4(4)	Yes	No	25	18	5
Jordan	Periphery	1 to 2 (1)	No	No	-	-	-
Jason	Periphery	>4 (4)	Yes	Yes	71	28	5
Mike	Periphery	1 to 2 (1)	No	No	2	1	0
Jannet	Periphery	1 to 2 (1)	Yes	No	10	3	1

Name	Location	Count	Yes	No	Yes	No	Yes
Noah	Periphery	3 to 4 (3)	Yes	No	7	2	1
William	Periphery	>4 (4)	Yes	No	42	4	1
Chris*	Periphery	>4 (4)	Yes	No	26	7	3
Ali	Periphery	2 to 3 (2)	No	No	7	2	1
Ken	Periphery	3 to 4 (3)	No	No	18	9	1
Heidi	Periphery	1 to 2 (1)	No	No	1	1	0
Lewis	Periphery	1 to 2 (1)	No	No	-	-	-
Samantika	Periphery	2 to 3 (2)	Yes	No	3	2	1
Samir	Periphery	1 to 2 (1)	No	No	10	2	2
Sally	Periphery	1 to 2 (1)	No	No	5	2	0
Johan	Core	1 to 2 (1)	No	No	3	2	0
Jackson	Periphery	1 to 2 (1)	Yes	No	8	2	0
Alex	Periphery	0 to 1 (0)	No	No	2	1	0
Leo	Periphery	3 to 4 (3)	Yes	No	23	5	2
Dexter	Periphery	2 to 3 (2)	No	No	5	2	0
Helen	Periphery	2 to 3 (2)	No	No	-	-	-
George*	Periphery	1 to 2 (1)	No	No	1	1	0

Source: Compiled by the researcher using network finding and archival records

These findings suggested that out of the 57 members who completed the survey, 17 MoFilmers were core members and 40 MoFilmers were periphery members. Table 5-1 suggests that periphery members, whose average membership duration was one year and seven months, had been winners. However, 30 people of these periphery members had never won a first-place award or else had won this top prize only once. The information about the total number of first-place awards for 3 periphery members is not given on the website. Therefore, these findings suggest that 81% of periphery members (30 out of 37 members) had won no or only one first-place award.

Since the MoFilmers usually meet each other at the award ceremonies and only the first-place winners are invited to these events, a lot of periphery MoFilmers (despite winning second-place or other awards) had never met each other in person. Moreover, the findings showed that 52.5% of the periphery winners (21 out of 40 periphery members) do not contact – or are not contacted by – other peers. This means that the only way these periphery members – especially those who have never met or contacted others – know about other peers is through observing them.

The findings suggested that core members, whose average membership duration was two years and six months, were mostly top winners. The information about the total number of first-place awards for 2 core members is not given on the website. Therefore 66.66% of these core members (10 out of 15 core members) had won more than two first-place awards and as a result they meet and contact each other more frequently because of the events organized by MoFilm. The findings also suggested that 88% of core members (15 out of 17 core members) contact other core and periphery members.

In addition to this, 52.94% of core members (9 out of 17 core members) collaborate with other core and periphery members. Therefore, the findings suggested that not only are the core members connected to others through observing them, but they are also connected to peers through contacting and collaborating with them.

### 5-2-3 Density of ties between core and periphery members

Table 5-2 suggests that the overall density of the 'observing network is 0.112.

Table 5-2: Density of the observing network				
Input dataset:	watching_GT_0-maxsym (C:\Users\			
Output dataset:	watching_GT_0-maxsym-density (C			
	1	2	3	4
	Density	No. of	Std Dev	Avg Deg
		Ties		ree
1 watching_GT_0-maxsym	0.112	356	0.315	6.246

1 rows, 4 columns, 1 levels.

Moreover, as can be seen in the density matrix (Figure 5-3) core–core ties are much denser (0.262) than either core–periphery (0.127) or periphery–core (0.068) or periphery–periphery ties (0.012).

Density matrix

	1	2
1	0.262	0.127
2	0.068	0.012

Figure 5-3: Core–periphery density matrix

### 5-2-4 Strength of ties between core and periphery members

In this section, the findings about the number of weak, strong and average ties connecting core and periphery members to each other are presented. Two axes matrices (see Appendix K) helped in counting the number of strong, weak and average ties as explained in section 3-4-6-2. Table 5-3 presents these findings and shows the number of ties with different strengths between core and periphery members as well as the percentage of strong, average and weak ties.



The findings presented in Table 5-3 suggest that 100% (i.e. 50+20+30) of the total strong ties and 82.04% (i.e. 33.33+25.64+23.07) of the total average ties exist between core members and other peers, whereas 50% of the total strong ties (30% core–periphery + 20% periphery-core) and 66.61% (17.09%+23.07%+25.64%) of the total average ties are between periphery members and their peers. In other words, more core members have strong ties with their peers. This means that they participate in all three practices of observing, contacting and collaborating more than their periphery peers. Moreover, more core members participate in contacting and observing peers than periphery members. This is because there are more average ties between core members and their peers than periphery members and their peers.

The findings also show that the number of weak ties between periphery members and their peers is nearly twice  $[(26+38)/(20+14) = 1.88]$  the number of the average ties between them. This means that more periphery members only observe their peers (i.e. weak ties) than observing and contacting them (i.e. average ties).

**Table 5-3: Number of ties (with different strengths) between core and periphery members**

	Total number of weak ties	Number of weak ties between core members	Number of weak ties between periphery members	Number of weak ties between core and periphery members	Number of weak ties between periphery and core members
	148	39	26	45	38
	Total number of strong ties	Number of strong ties between core members	Number of strong ties between periphery members	Number of strong ties between core and periphery members	Number of strong ties between periphery and core members
	20	10	0	6	4
	Total number of average ties	Number of average ties between core members	Number of average ties between periphery members	Number of average ties between core and periphery members	Number of average ties between periphery and core members
	78	26	14	18	20
<b>% strong ties</b> (number of strong ties between core, periphery and core–periphery/total number of strong ties)		$(10/20) \times 100 = 50$	0	$(6/20) \times 100 = 30$	$(4/20) \times 100 = 20$
% weak ties (number of weak ties between core, periphery and core–periphery/total number of weak ties)		$(39/148) \times 100 = 26.35$	$(26/148) \times 100 = 17$	$(45/148) \times 100 = 30.40$	$(38/148) \times 100 = 25.67$
% Average ties (number of average ties between core, periphery and core–periphery/total number of average ties)		$(26/78) \times 100 = 33.33$	$(14/78) \times 100 = 17.9$	$(18/78) \times 100 = 23.07$	$(20/78) \times 100 = 25.64$

### 5-3 Network structure: the contacting network

Figure 5-4 shows the visualized 'contacting' network. The isolates are those individuals who do not contact/are not contacted by others.

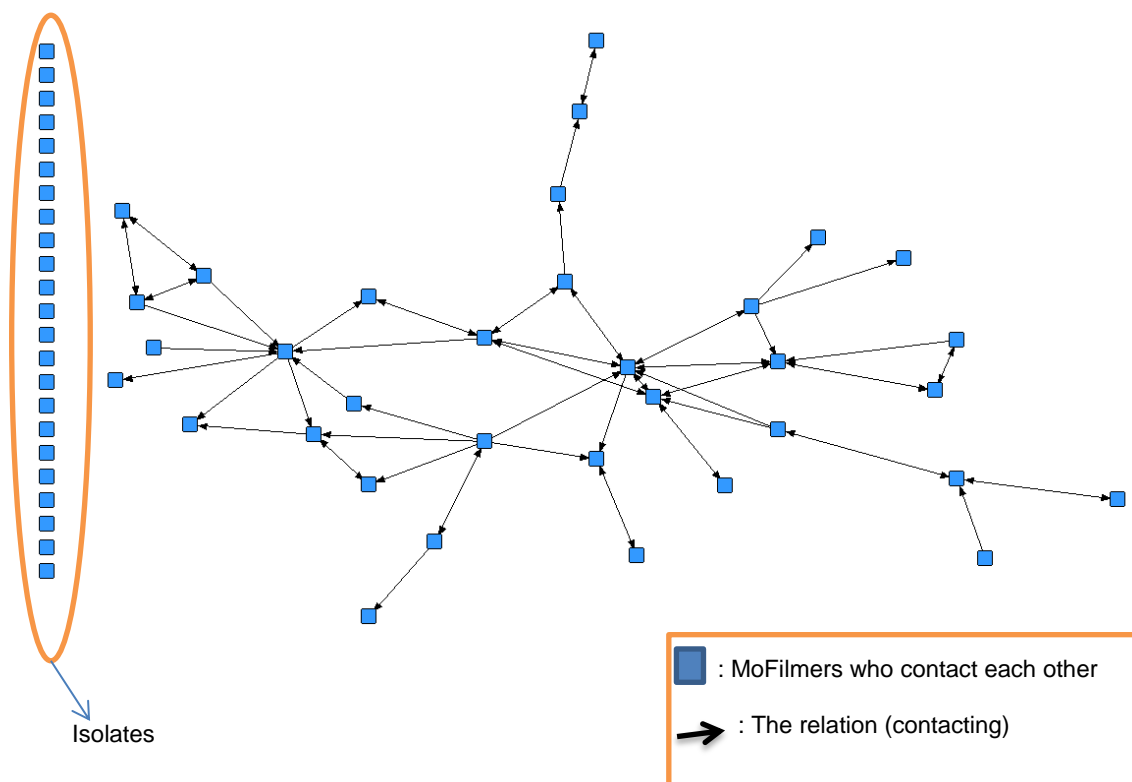


Figure 5-4: The contacting network

#### 5-3-1 Dominant structure: the existence of multiple triads

The findings suggest that the 'contacting network' has a 'clumpy' structure. This 'clumpy' structure refers to the tendency to form clusters. The clustering coefficient for this network is 0.424. Table 5-4 shows the output of 'clustering coefficient' as applied to the symmetrized-dichotomized (see section 3-4-6-2) 'contacting network'.

Table 5-4: Clustering coefficient	
CLUSTERING COEFFICIENT	
Input dataset:	contacting+ being contacted_GT_0-maxsym
Overall graph clustering coefficient: 0.424	

More specifically, the findings of the network analysis suggest that this 'clumpy structure' occurs as a result of the existence of a number of different triads within the 'contacting network' (see triad census, Table 5-5). The triad census measure shows all the triadic configurations which are used to characterize the 'contacting network'.

Table 5-5: Triad census

Triad Census for dataset contacting+being\_contacted\_GT\_0

```

Sheet1
-----
1 003      26812
2 012      1267
3 102      1056
4 021D     16
5 021U     12
6 021C     23
7 111D     22
8 111U     23
9 030T     2
10 030C    0
11 201     17
12 120D    2
13 120U    1
14 120C    1
15 210     2
16 300     4

```

1. 003 = A,B,C, the empty subgraph.
2. 012 = A->B, C, subgraph with a single directed edge.
3. 102 = A<->B, C, the subgraph with a mutual connection between two vertices.
4. 021D = A<-B->C, the out-star.
5. 021U = A->B<-C, the in-star.
6. 021C = A->B->C, directed line.
7. 111D = A<->B<-C.
8. 111U = A<->B->C.
9. 030T = A->B<-C, A->C.
10. 030C = A<-B<-C, A->C.
11. 201 = A<->B<->C.
12. 120D = A<-B->C, A<->C.
13. 120U = A->B<-C, A<->C.
14. 120C = A->B->C, A<->C.
15. 210 = A->B<->C, A<->C.
16. 300 = A<->B<->C, A<->C, complete subgraph.

9, 12, 13, 16 are transitive  
6, 7, 8, 10, 11, 14, 15 are intransitive

Transitivity

```

1
Shee
t1
----
1 Transitivity 0.093

```

Moreover, the findings of ‘clique analysis’ suggest that there are 12 cliques of size three (triads in which all three ties exist) within the ‘contacting network’ (see Table 5-6).

**Table 5-6: Clique analysis**

```

Minimum Set Size:          3
Input dataset:             contacting+being contacted_GT_0
12 cliques found
1: Farah-Oliver-Emily
2: Oliver- Lily- Kyler
3: Oilver- Chris- Leo
4: Simon- Jack- Noah
5: Jack-Sam-Ben
6: Jack- Sam- Oscar
7: Jack- Sam- Kyler
8: Jack- Chris- Oscar
9:Jack- Kyler- Jashua
10:John- Edward- Oscar
11:Farah- Emily- Archie
12:Noah- William- Ryan

```

### 5-3-2 The individuals embedded within triads: who are they?

Figure 5-5 shows the position of both core and periphery members identified in the ‘observing network’ within those triads that have two or three ties that connects the individuals within those triads. The solid squares represent core members and the transparent ones represent periphery members. Triads with only one or no tie (i.e. 003, 012, 102 triad configurations; see Table 5-5) are not of interest in the present study (see section 3-4-4-3). The findings from the analysis of the network map (see Table 5-7) show that more core members than periphery members exist within triads. As can be seen in Table 5-7, 47.5% of periphery members (19 out of 40) and 88% (15 out of 17) of core members are embedded within triads.

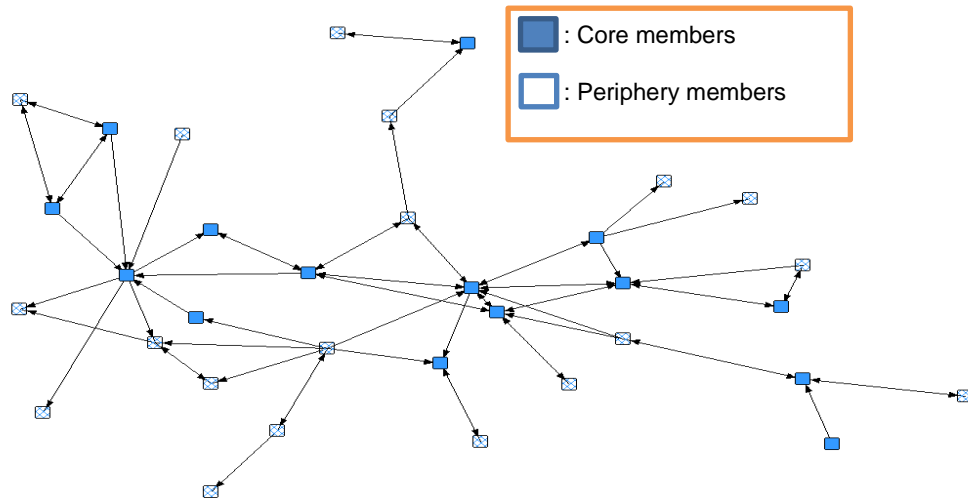


Figure 5-5: Core and periphery members within the ‘contacting’ network

Table 5-7: The distribution of core and periphery peers in triads		
Name	Core/periphery (network of who watches whom)	Is s/he embedded within a triad with two or three ties?
Ted	Periphery	Yes
Jeremy	Core	Yes
Simon*	Core	Yes
Jack*	Core	Yes
Elizabeth	Core	Yes
Sam*	Core	Yes
Rachael*	Periphery	No
Ben*	Periphery	Yes
Harry	Periphery	Yes
John*	Periphery	Yes
Edwards	Core	Yes
Jasper	Periphery	No
Liam	Periphery	Yes
Bobby	Periphery	No
Sarah*	Periphery	No
Carter	Core	No
Kevin*	Core	Yes
Megan	Periphery	Yes
Rayan*	Core	Yes
Marry	Periphery	Yes
Nick*	Periphery	No
Oscar	Core	Yes
Olu	Core	Yes
Farah*	Core	Yes

Robert	Periphery	Yes
Oliver	Core	Yes
Hannah*	Core	Yes
Teresa	Periphery	Yes
Judy	Periphery	No
Katy	Periphery	No
Andrew*	Periphery	Yes
Arnold	Periphery	No
Tom	Periphery	No
Leonardo	Periphery	Yes
Lily	Core	Yes
Kyler*	Core	Yes
Jordan	Periphery	No
Jason	Periphery	Yes
Mike	Periphery	No
Jannet	Periphery	Yes
Noah	Periphery	Yes
William	Periphery	Yes
Chris*	Periphery	Yes
Ali	Periphery	No
Ken	Periphery	No
Heidi	Periphery	No
Lewis	Periphery	No
Samantika	Periphery	Yes
Samir	Periphery	No
Sally	Periphery	No
Johan	Core	No
Jackson	Periphery	Yes
Alex	Periphery	No
Leo	Periphery	Yes
Dexter	Periphery	No
Helen	Periphery	No
George*	Periphery	No

### 5-3-3 Density of ties that form triads

Table 5-8 shows that the density of the symmetrized/dichotomized contacting network is 0.029. A comparison of this number to the clustering coefficient (0.424) shows that the density of the local neighbourhoods is higher than the density of the whole graph, which can be taken as another piece of evidence for justifying that the network has a 'clumpy structure'. Moreover, as

presented in section 5-3-1, the triad census measure and clique analysis show that these clusters are mainly triads.

Table 5-8: Density of the contacting network				
Input dataset:	contacting+being contacted_GT_0-maxsym (C:\User:			
Output dataset:	contacting+being contacted_GT_0-maxsym-density			
	1	2	3	4
	Densit	No. of	Std De	Avg De
	y	Ties	v	gree
	-----			
1 contacting+being contacted_GT_0-maxsym	0.029	94	0.169	1.649
1 rows, 4 columns, 1 levels.				
-----				
Running time: 00:00:01				
Output generated: 15 Nov 17 14:43:06				
UCINET 6.587 Copyright (c) 1992-2015 Analytic Technologies				

#### 5-3-4 Strength of ties within triads

The analysis of the network map suggests that there are 94 symmetrized ties within the contacting network, out of which 18 ties are strong. The rest of the ties are average. In other words, 19.14% of ties are strong and 80.85% are average. Moreover, the findings show that of all 12 complete subgraphs (i.e. those triads in which all three ties exist), 8 triads (66.66%) have one or two strong ties. Moreover, from 113 triads with two ties (i.e. 021D, 021U, 021C, 111D, 111U, 201; see Table 5.5), 22 triads (19.46%) have one or two strong ties. No triads exist with three strong ties.

#### 5-4 Network structure: the collaborating network

Figure 5-6 shows the visualized 'collaborating network'. The isolates are those individuals who do not collaborate with others.



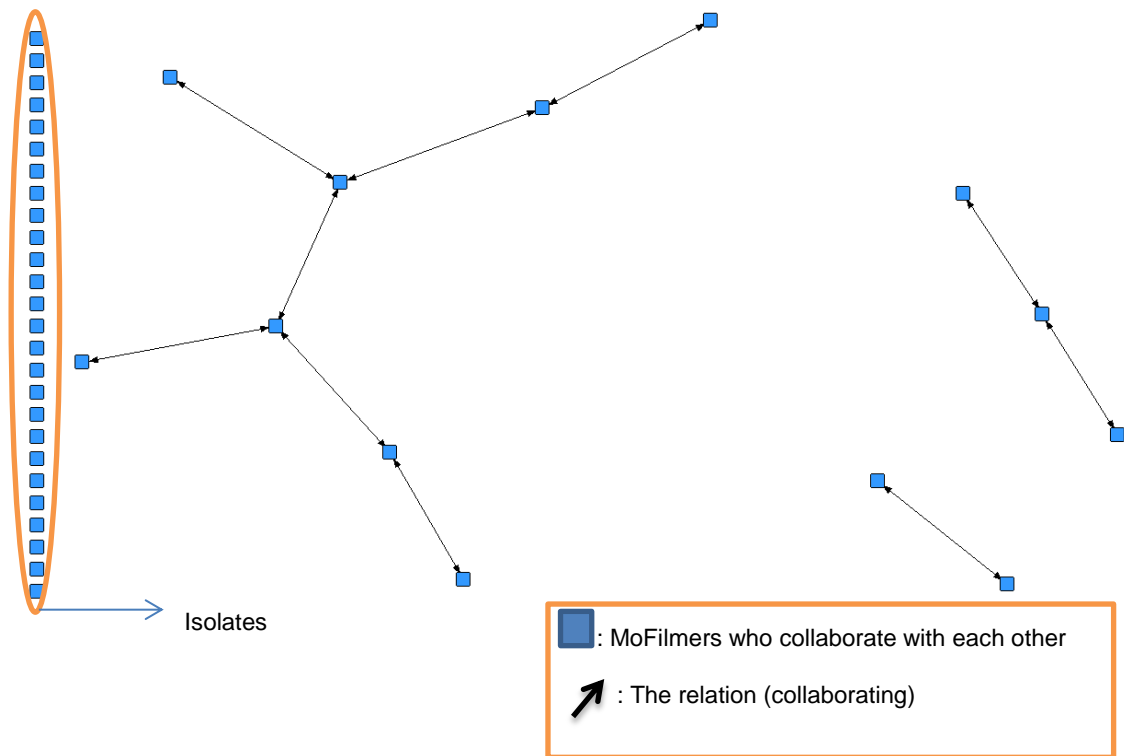


Figure 5-6: The collaborating network

#### 5-4-1 The dominant structure: sparse network

As can be seen in the network map, the 'collaborating network' is quite sparse, with a lot of isolates.

#### 5-4-2 The individuals who collaborate: who are they?

Both previously identified core and periphery members can be found in the 'collaborating network'. Figure 5-7 shows that either two cores or one core and one periphery peer are collaborating. The solid and transparent squares represent core and periphery members respectively. Two of these periphery members have won only one first-place award, one has never won a first-place award and one has won four first-place awards.

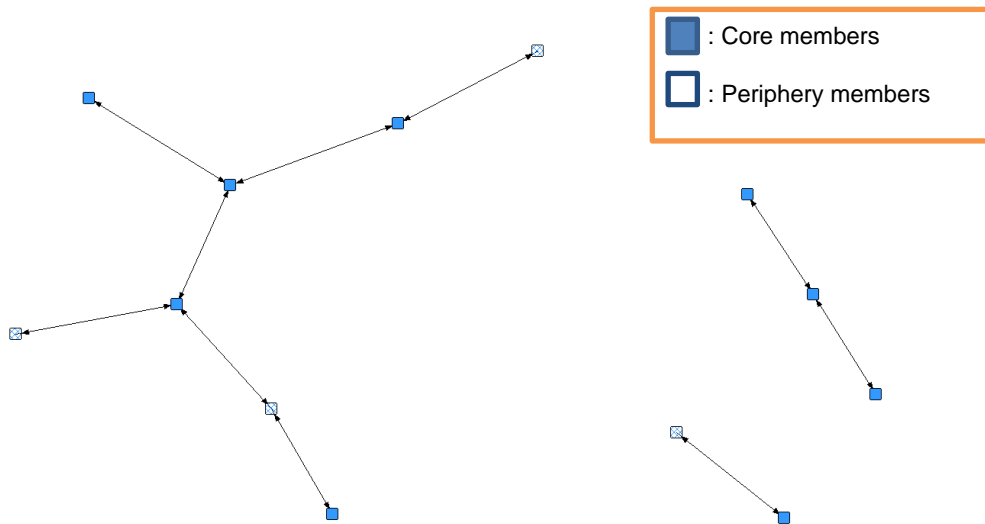


Figure 5-7: Core and periphery members within the collaborating network

### 5-4-3 Density of ties

Table 5-9 shows that the density of ties in the dichotomized-symmetrized collaborating network is 0.006, which is lower than the density of contacting (0.029) and observing networks (0.112).

Table 5-9: Density of the collaborating network

Input dataset: coolaboration\_GT\_0-maxsym  
 Output dataset: coolaboration\_GT\_0-maxsym

	1	2	3	4
	Densit	No. of	Std De	Avg De
	y	Ties	v	gree
-----				
1 coolaboration_GT_0-maxsym	0.006	20	0.079	0.351

1 rows, 4 columns, 1 levels.

#### 5-4-4 Strength of ties

Members are all connected to each other through strong ties because those who collaborate also contact and observe each other.

In the following sections, the findings regarding the influence of the derived relevant structural configurations on the key relational mechanisms of learning and trust are presented.

#### 5-5 The influence of the core-periphery structure of the observing network on the relational mechanisms

The main objective of this section is to compare the identified themes relevant to the learning–trust interplay based on the core and periphery position of the MoFilmers within the network. In other words, the researcher seeks to relate the identified relational mechanisms derived in Chapter 4 to the individuals' position within the network. This helps demonstrate the influence of network structure on the relational mechanisms unravelled at dyadic level. It should be noted that these themes were presented and supported by evidence in Chapter 4. Although 8 semi-structured interviews were conducted with those occupying core and periphery positions within the network in phase 3 of the present study, these interviews were analysed together with the ones conducted in the first phase. This helped the researcher unravel the relational mechanisms (RQ1). All 16 of the interviewed respondents were then classified based on core and periphery positions. This enabled the researcher to compare the identified themes from 16 interviews (instead of 8) based on core and periphery positions.

In the following section, the strength of the ties between core and periphery members are considered and used in order to highlight the way learning and trust differ for those occupying core and periphery positions within the network.

### 5-5-1 Strength of ties between core and periphery members and learning–trust interplay

The findings suggest that the strength of ties between core and periphery members affect the nature of learning and trust that occurs at dyadic level. The following sections compare the way 'learning from' and 'learning about' peers occur for core and periphery members. Moreover, what is learned by core members is compared against what is learned by periphery members. This highlights the way the nature of learning is affected by the strength of ties.

As presented in table 5-10, sometimes both core and periphery members have the same strength of tie between them and their peers. As a result, they experience learning and trust in a similar way. For example, John, Chris and Ben are periphery members who have either strong or average ties with their peers and they experience similar types of trust and learning to their core peers (see table 5-10). Therefore, in order to highlight the contrast between the way learning and trust occur for core and periphery members, those core members who carry out **all** three relational practices (collaborating, contacting and observing) and who have strong ties with their peers are compared against those periphery members who **only** observe peers and who have weak ties with them. Moreover, core members who observe and contact peers, and as a result have average ties with them, can also be compared against periphery members who only observe peers. This is because core members have more average ties with their peers than do periphery members.

In relation to the way learning *from* peers occurs for core and periphery members, the findings presented in Chapter 4 suggested that MoFilmers learn from their peers by engaging in a process of reverse engineering when they observe their peers. These members can also learn from their peers in other ways because they probably carry out other practices as well. However, the findings of this chapter suggest that learning from peers for those periphery members who only observe their peers occurs solely as a result of engaging in a process of reverse engineering. For example, Sarah, Rachael and George are all periphery members. They mentioned how they learn from

peers' videos by paying attention to the different parts. This is the only way they learn from their peers. In this regard, George said: *"Some film makers use a catch or a bounce board ... it is a really cheap tool. It is just like a white board and you put it besides a person's face and it makes glare in their eyes. It makes their eyes sparkle and that is like a cheap 3 dollar tool that you can use every single time and you know it adds production value to your film ... so you are looking at how these people are making it and then may be applying that knowledge to your own productions."* In a similar vein, Rachael also highlighted the importance of reverse engineering when learning from a peer: *"I can break the videos down and I know how to replicate it and how do I make it mine now."* Sarah also mentioned: *"I have seen one video that was probably very simple and I said 'Wow, they nailed it ... they nailed what the client was looking for' ... and it was simple. It was not much to it at all. I liked that the videos were clear and, you know, easy to see. Didn't look like a lot of unnecessary editing."*

While reverse engineering is the only way the periphery members who have weak ties with peers learn from others, peers with strong ties between them do not depend solely on reverse engineering for learning purposes. In other words, for them, learning also occurs as they contact each other and collaborate with each other. For example, Simon, who is a core member, talked about one of his peers with whom he has a strong tie. He explained that although he watches his videos, they are usually working on projects together. This means that reverse engineering does not play a significant role for Simon in learning from this peer. As he said: *"Yes but we are close friends and we usually work together...."* However, Hannah, who is also a core member and who has a strong tie with another peer, talked about how she pays attention to the story and editing style when she watches this peer's videos. She also mentioned that before they collaborated, this peer sent her some of her previous work and asked for her advice. Then they actually collaborated with each other. This shows again that the core members who have strong ties with their peers are not solely dependent on reverse engineering when learning from their peers. Hannah further explained: *"When you work with other people you get a new idea, new attitude, everything is*

*new so ... when I work with [name] or others like him, I learn some tricks and some techniques from every single person... which cannot be learned otherwise.*" This highlights the fact that core members have access to more complex knowledge, which cannot be transferred easily and merely by observing peers.

Moreover, core members who have average ties with their peers do not also merely rely on reverse engineering; rather, they learn from these peers as a result of discussing different approaches in person. For example, Ryan, who is a core member, talked about observing a peer and then later having a chat with him at an award ceremony, in order to ask about the type of cameras that he uses in his videos.

In relation to what MoFilmers learn *from* peers, the findings suggest that 'what is learned' is not different for core and periphery members. Both groups mentioned learning the ideas, techniques, styles, places, dealing with resource constraints and so forth. However, as discussed in section 4-4-1-1, those who collaborate have access to more complex knowledge. Therefore, for core members who are more connected to peers through strong ties and who engage in all three practices at the same time, learning is more profound. When MoFilmers collaborate, as a result of intense interactions, they get exposed to new ideas and new techniques and so learn from each other. Moreover, the findings suggest that, when collaborating, people more freely share their experiences and techniques because they are working towards the same goal. For example, Hannah explained how freely she and a peer exchanged ideas when collaborating on a project and said: "*We talked to each other for a long time before we work[ed] together. She sent me her work and asked for my comments and advice. We discussed so many things.*" This is different for those core or periphery members who do not collaborate but only observe and contact each other. These members have average ties with peers. When people contact each other to ask for advice, without any plan for collaboration, they occasionally tend not to share whatever they know, due to competition, unless they are very close friends. Ryan highlighted this competition: "*So I would never ask someone about their idea if we are going to enter the same competition.*" Simon, a core member, also talked about a

specific peer and explained why he observes this peer, but does not tend to contact him: *"I don't think I can ask him to help me because he is kind of a closed person."* However, Kevin, who is a core member, further explained the benefits of observing and contacting peers over merely watching these peers' videos and said: *"by looking at the video they just see me as a film maker, but if they contact me they realize that we could assist in more ways than what they may have thought initially..."* He explained later: *"When I contact him... so you know I don't need to wait to make 50 videos to earn what he has learned."* As mentioned in section 5-2-4, core members have more average ties with peers than periphery members. This means that they contact and observe peers more than peripheries. Therefore, as Kyler mentioned, core members learn more from peers than do periphery members.

In relation to the way learning *about* peers occurs for core and periphery members, the findings suggest that learning about peers for those periphery members who have weak ties with their peers occurs as a result of observing them. These periphery members have never won a first-place award and have not had the chance to meet their peers in person. For example, in the interviews, Sarah, Rachael and George, who are all periphery members and have never won a first-place award, mentioned that they watch peers' videos and by watching those videos not only do they learn from those peers, but they also learn about their peers' capabilities. For example, when George mentioned the different techniques that one MoFilmer used in his video, he learned about that particular peer and his potential capabilities. In the interviews, these periphery members never mentioned anything about learning about a peer through contacting or collaborating with that peer (see Rachael's interview transcription in Appendix M).

Learning can occur similarly for some periphery and core members. For example, Andrew, who is a periphery member and has never won a first-place award, mentioned that he observed a core peer for a while and then he contacted him once to ask for advice (see section 4-3). There are also periphery members, for example Chris and Ben, who have won first-place awards and have met at the award ceremonies. These periphery members not only learn about their peers through observing, but also through

contacting them. For example, Chris mentioned meeting Jack at an award ceremony and contacting him frequently afterwards. As he said: *“But the weird thing is that the first time I won the competition in 2012 and I met [name] there. That was the first time he won as well and from 2012 until probably about 2014 we were messaging each other very frequently all the time.”*

In relation to what MoFilmers learn about peers, the findings of the network analysis suggested that periphery members are mostly connected to others by weak ties. This means that they only observe each other. Therefore, considering the findings of Chapter 4, these periphery members learn only about peers' competency and not about their intentions. For example, Sara, Rachael, George and Chris did not mention anything about learning about peers' intentions in the interviews. It should be highlighted again that this does not necessarily mean that periphery members do not learn about peers' intentions at all. A number of them who have average ties with peers, such as Andrew, not only observe but also contact others. Therefore, they can learn about both peers' intentions and competency. However, as discussed in section 5-2-4, the number of weak ties between periphery members and their peers is nearly twice the number of average ties between them. This shows that a significant number of periphery members only observe their peers.

On the other hand, those core members who engage in **all** three relational practices, and as a result have strong ties with peers, learn about peers' intentions and competency. Kevin, Hannah, Simon and Jack are core members who participate in all three practices with specific peers. They mentioned in the interviews that they learn about peers' intentions as well as their competency. For example, Jack talked about observing, contacting and collaborating with a peer who has a specific skill: *“I remember when he did a video, something about the way he shot, something about framing felt right so I was watching it and thinking in that context that why this shots feels correct.”* He also talked about contacting that peer by highlighting the importance of intentions and said: *“From the moment we kind of met ... every project that we kind of submitted or go through, we just always send to each other first. Like ‘Is this ok? Give me no give me yes’.”* This shows that although they are competitors, they are not afraid of their ideas being stolen and they have



intention-based trust in each other. In terms of collaborating with peers and learning about that peer's competency, he added: "Oftentimes I think when you are in the creative process, it is hard to find people whose opinions you really trust and you know it is coming from the right place so when you want to get notes on something, knowing who to ask it from is pretty critical. Knowing which reactions are valid ... yes with me and him ... having that as like a creative collaboration was really helpful."

Hannah shared her story about meeting a peer at an award ceremony and contacting her afterwards before they decided to collaborate with each other. She explained that she could learn about that peer's competency by observing her videos and knowing about her style, then contacting and collaborating with her and knowing more about her tricks and techniques. She also explained that she could learn about that peer's intentions by contacting and collaborating with her (supporting evidence is given in Table 5-10).

In relation to the pre-conditions of trust, the findings from the semi-structured interviews suggest that for those periphery members who only observe their peers, for example Sarah, Rachael and George, system trust triggers competence-based trust in peers through learning about these peers' competency. For example, Rachael, who is a periphery member and who has never met or even contacted her peers, highlighted the importance of system trust in learning about peers and developing trust in them. As she said: "*I sometimes search the winners from MoFilm online or I just go on the website and whatever the last contests are for a specific brand.*" This shows that Rachael believes that the winners' videos should be very good because they are selected by the MoFilm authorities.

Findings also suggest that all the core members who have either average or strong ties with their peers, such as Hannah, Sam, Kevin, Simon, Ryan and Kyler, not only mentioned system trust but also highlighted the importance of friendship ties, prior relationships and face-to-face interactions in learning about peers and developing intention-based and competence-based trust in those peers.

More examples of core and periphery members' different forms of trust as well as different pre-conditions of trust are provided in Tables 5-10 and 5-11. The first column of the table presents the core and periphery members' pseudonyms. In the second and the third columns, example quotations for face-to-face interactions and system trust are presented. The next two columns are assigned to intention-based trust and competence-based trust. Finally, in the last column the exemplar quotations for reverse engineering as the way core and periphery members learn from peers are presented. Appendix L provides more exemplar quotations in order to further clarify the themes and the relationships between them.

**Table 5-10: Learning and trust: extracts from the semi-structured interviews with core MoFilmers**

Core members	Face-to-face interactions (prior relationships) and learning about peers	System trust and learning about peers	Intention-based trust	Competence-based trust	Reverse engineering and learning from peers
Sam	That was the first time I ever met him. Yes I mean he is a really cool guy. We have some of the same friends in Los Angeles as well.	I see something, like, I can't believe that won and that the other one didn't ... you know, but it is ultimately the advertising agency or the client who is pitching which one they want, so...	When I don't really like the person I am working with you know.... As I said, if that was the case I just wouldn't work with them again.	I knew he knew Spanish so I sent the work to him.	
Kevin	[Name] was [name]'s producer and we met in Shanghai ... in one of the competition award ceremonies...	I checked [name]'s work and I think ... he seems to be.... He is quite good at that. He won in one of the competitions in China as well	[Name] was very easy to work with.	I checked [name]'s work and I think ... he seems to be.... He is quite good at that (he has the competency).	I know he has done a lot of work with kids ... I just wanted to see what he is doing.
Hannah	I met [name 1] and [name 2] in MoFilm academy last year.	Sometimes I think mmm ... he is not the winner. I should confess some of the videos I watched in MoFilm website; I thought with myself how it could be a winner or runner-up. Maybe it is because of the brief or the topic. I don't know.	I think [name] is sincere because we talked to each other for a long time before we work together. She sent me her work and asked for my comment and advice and we discussed so many things. She is very much clear about financial stuff.	If I want to make documentary or something like this... I need a drone [camera] and I know that a guy that I met him last year ... can help me with that. I think that because his work is unique ... I will work with him in this way.	So I watched those videos and I liked her editing style. I would say that her editing style is like a man. It is not like a woman.
Simon	I know some of them like [name 1], [name 2] and [name 3] I know in person.	But [name 4] and [name 5] I don't know them I have just seen their videos online (because they are frequent winners)	Now if I need something that I think [name 1] can help me with, I definitely ask him to help me but about [name 2] I don't think I can ask him to help me on a project	I download the brief and I cannot figure out the idea or I can't find good idea to pitch.... So when I am in the award ceremony and then they premier ... I can watch the videos done by	After talking with him I went to watch his videos to see what he is good at.... The kind of style.

			because he is a kind of closed person.	winners and see how they have done that and learn from that...	
Ryan	About me and [name] I think we have been on a couple of trips together, because we have won for similar awards and yes she is really good...	Yes if you watch winners' videos then you will understand that it is going to be good (just because it is a winner).	Yes absolutely you have got to like the person (as a person) ... so I just feel like we have quite a lot in common.	We talked about what kind of cameras he shoots on and how he operates.	It might look like it has been shot on an iPhone ... no lights ... and on the other side there might be ... they shot it with great camera with fantastic lighting, different lenses, but obviously because everyone is working with low or no budget, how you achieve high production value is a skill.
Kyler	Well it really depends on the mood and probably ... I probably want to watch my friend's videos once they are released but for someone I don't know it depends on the mood. But for example someone like [name 1] and [name 2] we know each other very well because we have been to those trips [organized by MoFilm after the award ceremonies] together and we are now friends so we are in touch very frequently.	Well yes I watch these videos because I want to compete and by watching these videos I get to know about the brands' taste and what the brand is looking for.	I prefer to work with those I already know everything about. Let me tell you something about something that I experienced before. I was working with three others for almost three years and it simply didn't work because we did not get along with each other.	In order to know someone I need to talk to that person, know about his work, make sure that they can do it and then if I want to risk it I can....	It gives you an idea of what exactly the client is looking for. Are they looking for the technique or are they looking for the story? And you know you learn from every single video – this means that he pays attention to different elements of the video such as styles, techniques...

**Table 5-11 Learning and trust: extracts from the semi-structured interviews with periphery MoFilmers**

<b>Periphery Members</b>	<b>Face-to-face interactions and learning about peers</b>	<b>System trust and learning about peers</b>	<b>Intention-based trust</b>	<b>Competence-based trust</b>	<b>Reverse engineering and learning from peers</b>
Sarah		Yes, like looking at some of the winners and scores you know ... I guess I pay attention to some of them.		I have seen one video that was probably very simple and I said wow, they nailed it they nailed what the client was looking for...	I have seen one video that was probably very simple and I said wow, they nailed it ... they nailed what the client was looking for ... and it was simple. It was not much to it at all. I liked that the videos were clear and, you know, easy to see. Didn't look like a lot of unnecessary editing
John <sup>5</sup>	When I won Foot Locker they took me to Vegas for the award ceremony and there I met a couple of film makers and so I know them as well.	He had won the last Vegas event a year before me ... it was sort of how I heard about him.		I watched one of the videos made by someone who had incredible graphic experience and I was able to learn more about the capabilities of video graphics you know, 'cause he had done things that I did not think that were possible on MoFilm budget ... and he was able to do it and that makes me think about, you know, I can do "V-effects work".	One of the videos made by someone who had incredible graphic experience ... and I was able to learn more about the capabilities of video graphics. You know, 'cause he had done things that I did not think that were possible on MoFilm budget ... and he was able to do it and that makes me think about, you know, I can do "V-effects work".

<sup>5</sup> Those periphery members who have either strong or average ties with their peers, such as John, Chris and Ben, also mentioned face-to-face interactions and prior relationships as well as intention-based and competence-based trust. As a result of this trust, they carry out different relational practices and hence learn from their peers.

Rachael		My goal is to kind of take a look at the past winners for certain brands because watching their video I can get a feeling for what the brand might want.		I sometimes go off of YouTube and search the Mountain Dew winners from MoFilm or I just go on the website and whatever the last contest was for Mountain Dew ... I think it was something with a bike ... mountain biking. I take a look at it and generally.	I can break the videos down and I know how to replicate it and how do I make it mine now.
George		You know, you are looking at how these winners are making it and then may be applying that knowledge to your own productions.		So in fact you are looking at how these winners are making these videos.	Yes I learn ... for example some film makers use a catch or a bounce board ... it is a really cheap tool. It is just like a white board and you put it beside a person's face and it makes, like, glare in their eyes. It makes their eyes sparkle and that is, like, a cheap 3 dollar tool that you can use every single time ... and you know it adds production value to your film.
Andrew	Yes I contacted him but I don't think he could help much. It was like a one-way communication.	I watched his work because I think [name] ... in the Shell thingy... was the first winner.	Yes I contacted him but I don't think he could help much. It was, like, a one-way communication.	So I think about [name]'s videos the most important thing is the watchability...	I have seen his videos on MoFilm website. I think he is living in Malaysia or Indonesia so the videos and the messages and the motion parts are very close to the region that I am coming from. So I can relate to it and can kind of connect to his work.
Chris	[Name 1] and [name 2] as well I met them in South Africa when I won one of the MoFilm awards two years ago and yes it just really	With [name] in particular he made this video, this fashion video that he made as a personal project. Then it got picked as Vimeo star	It has been so stressful to me and we need a visual effects for it and I remember seeing one of the [name]'s films that had really good visual effect and I got in touch with him	What I was mainly talking about trust was that their feedback would be something that I believe in if that makes sense and put into my work...	

	went on well with both of them, you know, we kind of clicked.	pick, which is a massive deal in film makers' community and then it got picked up for festivals and all these things ... so I watched the video.	about it ... and he was very kind and helpful [he mentioned later that he would definitely contact this peer again]		
Ben	We were able to meet in Austen.... Was it Austen?.... yes it was definitely Austen last year where [name] had won for Reebok ... he is just the best ... he is just the nicest person.	They both (they are top winners) do comedy really well and the style of comedy they do is hyper-specific and MoFilm tends to really like that.	He is just the best ... he is just the nicest person.	[Name] (who is a top winner) I think is one of the most talented directors is the world. To be honest with you I think he is really incredible	When you watch a video, you can see what the style, look and feel is and then you can say "Ok am I hitting that".

## 5-6 The influence of the triads within the contacting network on the relational mechanisms

The findings of the complementary interviews suggest that not only do MoFilmers learn about peers directly, they also learn about them indirectly through their other contacts within the network. In the present chapter, the focus is on 'learning about' peers through another peer and its interplay with 'trust'. Towards this aim, the strengths of the ties within triads are taken into account.

It should be highlighted that the focus here is not on 'learning from' peers but on 'learning about' peers. This is because 'learning from' peers still occurs at dyadic level, as discussed throughout Chapter 4.

### 5-6-1 Strength of ties within triads and learning–trust interplay

The findings suggest that the MoFilmers learn about two peers' relationships as a result of having weak, average or strong ties with one or both of those peers. The acquired knowledge about these peers triggers different forms of trust. These findings, along with the findings about the pre-conditions of trust, are presented in the following sections. It should be noted that new pre-conditions lead to trust when the role of a third party is highlighted. Therefore, Table 5-12 presents the first-order codes, second-order themes and the aggregated dimensions to show how the learning and trust constructs emerged from these interviews.



<b>Aggregated dimension</b>	<b>Second-order themes</b>	<b>First-order codes</b>
Learning	Learning about peers' competency and intentions through another peer  Learning about peers' relationships	Talent Skill Expertise Goodwill Willingness to help Relationships Friendship ties Getting along
Trust (Competence-based versus intention-based)	Reputation	Feeling of security Recommendation Support Not stealing the ideas Willingness to help Capability
	Endorsement	Sense of security Mutual friends Approval Good character Goodwill Willingness to help Expertise Capabilities Talent

In relation to the way learning about peers occurs, the findings suggest that MoFilmers learn about their other peers in two ways: first, they learn about these peers as a result of learning about their relationships with each other, without any need to contact one of them and ask him or her about the other; second, they learn about peers through recommendation. This means that they need to contact one peer and ask him or her to recommend someone.

Learning about peers through learning about their relationships occurs in three ways:

- a) This learning sometimes occurs as a result of only observing peers. A MoFilmer can learn about the relationship between two peers based on the information given in the website (see Figure 5-8). It also happens when the individual knows one of those peers in person and finds out about another peer by observing the one that the individual already

knows. This means that the individual has one weak and one average tie with the other two peers within the triad.



Figure 5-8: Sample information provided under some videos on the MoFilm website

For example, Kevin mentioned in the interview that when he observes a peer, he can learn whether or not there is a team of MoFilmers working on projects with that peer. He shared a story about meeting a peer at an award ceremony and discussing possible collaborative opportunities with him. Later in the interview he said that they decided to collaborate on a project. Kevin knew this person was working with another peer (Ben) who was also going to be involved in this project. Regarding how he knew about their relationship, Kevin said: *"I knew they were working with each other. The team members working on a project are shown on the website...."*

However, it should be highlighted that observing peers online is not a good way of learning about peers' relationships, because only a few MoFilmers collaborate with each other on MoFilm projects. Moreover, the creative team is not always shown on the website.

- b) Learning about peers' relationships also occurs when they all meet at the award ceremonies. For example, Farah talked about meeting two peers at an award ceremony. Then they had a chat about the possible challenges facing MoFilmers. Therefore she learned about their

relationship because she met them together. As she said: *“He works with his girlfriend who supports him as an actress and a producer...”*

- c) Last but not least, learning about peers’ relationships occurs when the MoFilmer knows both of the other two peers very well. This means that there are strong ties with both of them and the MoFilmer is therefore aware of their relationship. For example, Sam said: *“I kind of got them both started into the MoFilm thing. So we were doing some things together; we won some contests together.”*

As mentioned before, another way through which a MoFilmer learns about other peers is to actually contact a peer and ask him or her to recommend someone. Such recommendations can occur in two contexts:

- a) The relationship between the MoFilmer who contacts the peer and the peer who is contacted by this MoFilmer can be average or strong. It is average when the MoFilmer observes this peer and wants to know if he or she knows another peer who could help on a project and therefore contacts the former. For example, Chris said: *“When you watch a video and you ask ‘Oh who was the cameraman for this one? Who is the editor or the music person?’ And I guess that is a way of kind of contacting the film makers and finding out the details of those crew members.”* It is also average when the MoFilmer already knows a peer and has contacted that peer before, but now contacts that peer again to ask for a recommendation of someone who can help with an issue. For example, Ben talked about how much it is beneficial to contact someone like Jack and ask him to recommend someone who can help with a problem: *“When people get to know each other, then they might be willing to contact each other more, not just for collaborating with each other but to get some sort of advice or to get introduced to others.”*
- b) Finally the relationship can be strong, when they have already collaborated with each other. Now one of them asks the other to recommend another peer who can be of help in a project. For example, Ben talked about working with a friend for years and then this friend recommended working together with a third person: *“My friend had*

*connected with Kevin.... One day he said to me 'Hey we should work with Kevin in South Africa ... he is a good guy and we should do it'.*

In terms of what the MoFilmers learn about a peer, the findings suggest that they learn about a third party's intentions and competency from one of their peers. For example, Ben explained that when he knows that two peers have got along with each other for a long time, he believes that both parties should have good competency and intentions. Otherwise they would have stopped collaborating with each other. As he said: "*Jack really worked out for them well, because he is just really a wonderful person.*" Later in the interview he said: "*He is a good creator.... He is good visually and sometimes to be a part of a team, you have to understand your role in that team, you have to refine yourself ... and he knows that.*" Therefore, Ben believes that not only does Jack know his job, but he is also a flexible person who is willing to help other team members when working on a project. Ryan further explained this learning about peers by focusing on peers' competency and, more specifically, talent. He said: "*So it is nice to know that people are connected to other people and other people can see the talent in the same people.*" In short, in order to know about peers' competency and intentions, one does not need to contact one of them and ask about the other; instead one can know about those peers' intentions and competency simply by learning about their relationship with each other.

The findings also suggest that learning about peers sometimes occurs within triads when a MoFilmer contacts a peer and seeks information about another peer's capabilities, skills, expertise and intentions. This mainly happens when MoFilmers want to know more about those peers who can potentially be of help in a future project. For example, Kevin, shared a story about a project in which he was going to collaborate with a peer and was introduced to Ben through that peer. He said: "*Yes, I haven't ever met Ben in person. He [another peer] told me that there is another guy whose name is Ben and he can help producing it.*" Therefore, Kevin learned about Ben's competency through another peer's recommendation. Moreover, when MoFilmers contact a peer to get some information about a third party with whom they want to collaborate, they also want to know about that peer's intentions. In this regard

Andrew mentioned: *“If we were good friends or even two people who do know each other ... then we both know a third person, I think that would be beneficial in the sense that he could reassure me by telling me that I know this guy, he is a good guy ... he would give you good ideas and I think that could create a bond between film makers.”* This makes Andrew believe that this ‘guy’ has both competency and a willingness to help: (*“he would give you good ideas”*).

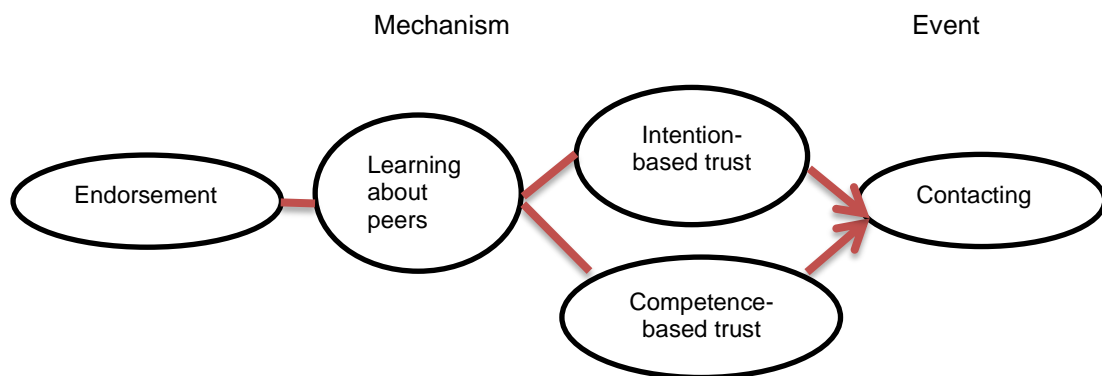
In order to present the findings about the interplay between trust and learning within the triads, two pre-conditions for trust are introduced here. These pre-conditions trigger trust through ‘learning about’ a peer from another peer. The first pre-condition for trust within a triad is ‘endorsement’.

In the present study’s context, ‘endorsement’ refers to knowing that two peers approve of each other’s intentions and competency.

The findings suggest that within those triads where three MoFilmers are connected to each other, the connectedness gives each individual within the triad a sense of security. This is because they all know that they are connected to the right people, who have the required capabilities. In this regard, Ryan said: *“It is nice to know that people are connected to other people and other people can see the talent in the same people ... if they are connected with these people too ... then you know you are connected to other talented people.”* Chris further explained this by talking about how having a mutual friend with a peer gives him a feeling of security when he contacts that peer to get some advice or to ask for collaboration: *“We both know that we have a mutual friend anyway and that information is out there regardless ... which helps us ... I think the psychology of that is security, so it is kind of like ... if you see someone is a mutual friend, you get that sense of ‘Oh they must be ok’ subconsciously ... you know I feel ... you get that security like your friend is friends with them so they must be ok.... So instinctively I would feel that way ... not necessarily consciously ... I think just in the back of my mind it gives me the sense of security that this person is alright or has done good work or whatever.”* Later in the interview, he explained that this sense of

security arises because he understands that his peers have both the required capabilities and goodwill: “A bit of both competency and good character as a person and as an artist ... I think it kind of gives you that security.” When the researcher asked him about what he meant by ‘good character’, he explained: “Well I mean he is a good person ... he really wants to help ... you know what I mean? A positive person.”

In short, endorsement leads to competence-based and intention-based trust through learning about peers’ competency and intentions. Having this knowledge about a third party triggers trust and contact. Figure 5-9 summarizes the findings of this section. From a critical realist point of view, endorsement has the power and liabilities to influence learning about ones’ competency and intentions which under the condition of competence and intention-based trust leads to the practice of contacting peers.



**Figure 5-9: The interplay between endorsement, learning about peers and trust**

‘Reputation’ is another pre-condition for trust within triads.

In the present study’s context, ‘reputation’ refers to knowing about someone’s competency or intentions through another peer. Here, recommendation plays an important role.

While ‘endorsement’ was about the feeling of security gained from knowing about the relationship between two peers, ‘reputation’ refers to knowing about a third party through another peer. Unlike what was discussed about endorsement, here the peer has an active role in connecting the individual to the third party by recommending one to the other. MoFilmers sometimes

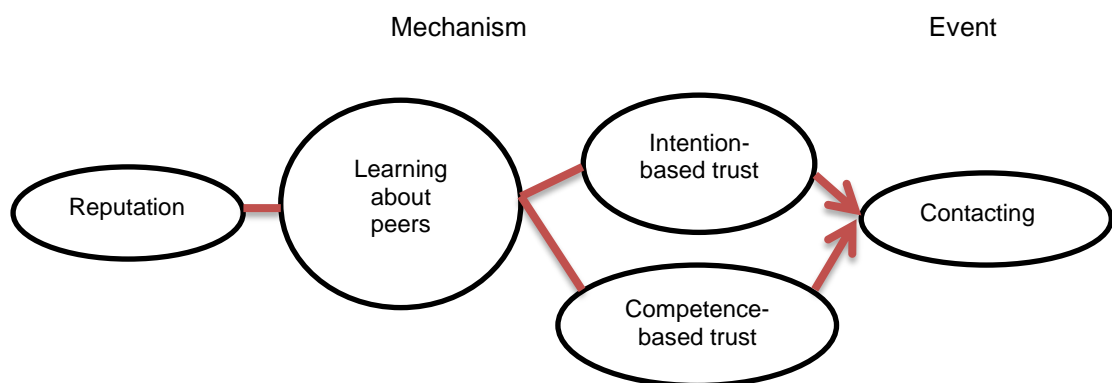
contact each other to know about a third party's competency and intentions, which gives them a feeling of security. This reassures them that they are going to collaborate with or at least contact the right people. For example, Kevin talked about this feeling of security: *"Oh yes ... I think they have worked with each other for many years so they know each other very well. From the beginning, ... I think Ben was a little bit nervous initially cause there is a perception of 'Oh ... we are going to Africa to work on a project'.... And he has not met me so we don't have the trust yet.... So I think Ben was a bit cautious, but, at the same time, [name] reassured him and they looked at our previous work and they felt more comfortable."* This actually refers to reputation as a pre-condition for trust. Since Ben and the named peer were already close friends and had worked on many different projects together, they trusted each other. Therefore, when one of them recommended another peer, the other trusted that third party simply because he trusted his friend. Hannah, Ben, Simon and Ryan also mentioned friendship ties and how friends could reassure each other that a third party could be of help in a situation. In this regard, Hannah shared a story about collaborating with someone recommended by her friend at MoFilm and said: *"He was one of her contacts and because I believed in her, I knew that her choice is a good one."* She also explained: *"I mean, he can do the job and also he is not going to steal our ideas."* This refers to learning about that peer's competency and intentions through another peer. Therefore she contacted that peer to talk about the project. Ryan similarly said: *"He recommended that person and he knows that the job in the end must be good ... so he will not invite someone that cannot do the job."*

On the other hand, two MoFilmers should not necessarily be close friends to be able to recommend peers to each other. For example, Kevin mentioned that when peers whom he does not necessarily know contact him, he may be able to help them with their enquiry or connect them to the right people: *"You know, sometimes we cannot assist but we may know someone who could help."* Ryan explained this further and highlighted the fact that he supports others and connects them to each other if he is asked to do so: *"Yes, I think you support that with just the information you know about a person ... if you*

*know a person has got an expertise in cinematography, sound and whatever, it is then you support that.... Then if someone approaches you, then you know what they specialize in.... It is a good way of finding talented crew members....”*

The findings suggest that sometimes MoFilmers contact their peers or their peer’s peers not necessarily to collaborate with them, but simply to ask for advice. In this regard, Ben mentioned that he had connected a number of his peers to Jack: *“I have been able to connect Jack with a number of writers and cinematographers and people I know ... to be able to talk with him about what they are trying to achieve.”* He also mentioned that *“I know he is a nice guy and helps them for sure.”* Ben recommends this peer to others because he believes in his capabilities and good intentions. Therefore others can also trust this person simply because Ben trusts him.

Figure 5-10 summarizes the findings of this section. It suggests that the MoFilmers learn about a third party through recommendations. This leads to both intention-based and competence-based trust and triggers contacting the third party. See Appendix N for more example quotations. From a critical realist point of view, reputation has the power and liabilities to influence learning about ones’ competency and intentions which under the condition of intention and competence-based trust leads to the practice of contacting peers.



**Figure 5-10: The interplay between reputation, learning about peers and trust**



## 5-7 The influence of the structure of the collaborating network on the relational mechanisms

Finally in the following sub-section, the strengths of the ties within collaborating network and the way they influence trust-learning interplay are taken into account.

### 5-7-1 Strength of ties and trust-learning interplay

The collaborating network is a network of strong ties. In fact, the way learning and trust occur, what is learned and the pre-conditions that play a role when MoFilmers engage in all three practices, and as a result have strong ties with their peers, were already presented when the findings about the core-periphery structure were discussed, in section 5-5-1.

These three networks are interlinked and presenting the findings of one without considering the other is impossible. This is because the same people are in all the networks. The difference is in the nature of the ties between these people. Therefore, when talking about the learning and trust that occur for a person, the researcher could not simply ignore the other two networks and rely only on one single structure. Hence, when comparing the trust and learning that occur for core and periphery members, the researcher explored the nature of learning and trust that occur for those who have strong ties with peers. Therefore, talking about trust and learning here will not add to what has been already discussed in section 5-5-1.

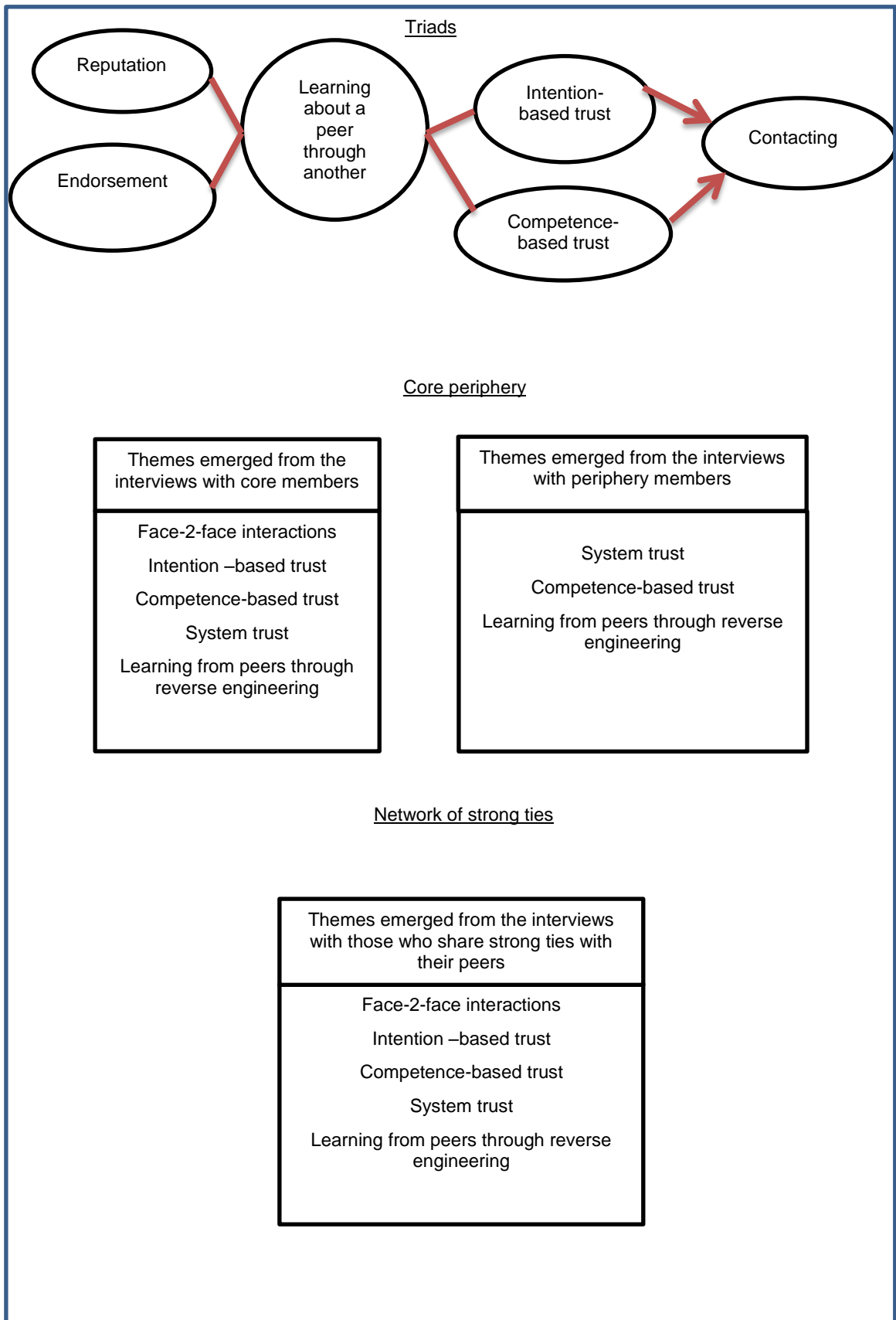
## 5-8 Conclusion

The findings of the present chapter showed that the network of connections between people has different structures. The nature of trust and learning that occur at different positions within these structures are different. Therefore, it is concluded that the structure of the network influences the mechanisms underlying innovation-related relational practices. Figure 5-11 summarizes these findings. The arrows show that endorsement and reputation are the preconditions for trust that drive the practice of contacting peers within triads through learning about peers' competency and intentions as well as competence and intention-based trust.

Unlike what was discussed in chapter 4 regarding switching between event and causal mechanism roles, here the event is considered to be the practice of contacting a peer through another peer. Although when contacting the peer, the individual will learn about him/her (contacting becomes the causal mechanism and learning becomes the event), this happens at dyadic level (and not triadic level) which has been discussed in chapter 4. Therefore, as far as the triads are concerned, the following equation is in place:

The reasons why individuals contact a third person are reputation and endorsement. In other words reputation and endorsement have the power and liabilities to influence learning about peers through a third party, which under the condition of having trust in ones' competency and intentions leads to the practice of contacting peers.

In order to show how different network configurations affect learning and trust, Figure 5-11 also summarises the different themes emerged from interviewing with core and periphery members in the 'observing network' as well as those members who share strong ties with their peers in the 'collaborating network'. It highlights that those who share strong ties within the 'collaborating network' are actually the core members within the 'observing network'. All the findings of the previous and the present chapters as well as the theoretical and managerial contributions will be discussed in the next chapters.



**Figure 5-11: Summary of findings**

## CHAPTER 6: DISCUSSION

### 6-1 Introduction

This PhD study investigated the relational mechanisms underlying user innovation behaviour within online community-based innovation contests. It also studied the way these relational mechanisms are influenced by the structure of the network in which the user innovators are embedded. The findings suggested trust and learning as two main mechanisms underlying user innovation behaviour and the existence of a complex interplay between these relational mechanisms. Moreover, the findings revealed three main network configurations (i.e. core–periphery, triads, network of strong ties) that affect these relational mechanisms. This chapter provides a detailed discussion of the findings presented in the previous two chapters and is structured as follows:

First, it recapitulates the literature and the research design. The research gaps and the research questions are summarized, as well as the philosophical orientation and the three phases of data collection. The major findings are also outlined and the research questions are answered. The findings are then integrated with the previous literature, and it is noted whether the findings align with or differ from other researchers' findings.

### 6-2 Recap of the literature review and research design

The following subsections cover research gaps, the philosophical orientation and the methodology used in the present study.

#### 6-2-1 Research gaps and research questions

Today, organizations as well as scholars are increasingly thinking of ways to integrate online community members into new product development (NPD) (Fuller et al., 2006). However, the focus has been mainly on the dyadic relationship between the organization and the user innovator or the organization and the community of innovators (Payne et al., 2008; Fernandes and Remelhe, 2016). Very little is known about the influence of the community itself on the behaviour of user innovators.

User innovators do not work in isolation when innovating (Dahlander and Federiksen, 2012). They often interact with and are influenced by their peers. Recently, attention has been paid to understanding the individual's experience of peer-to-peer interactions within the virtual world and its influence on innovation (Kohler et al., 2011a; Kohler et al., 2011b; Nambisan and Baron, 2007; Fuller et al., 2007; Jang and Chung, 2015). Online innovation contests form the focus of the present study. Within this context, individual competitors are not isolated innovators. While interacting, they gain complementary knowledge and skills for new product ideas. These drive new interpretations and understandings that individuals alone are unable to generate. The tension between cooperation and competition within these innovation contests (Bullinger et al., 2010) highlights the different nature of the relational mechanisms underpinning peer-to-peer interactions. Individuals within these communities show behaviours that are different from those identified in other types of online communities, which warrants further investigation. Therefore, the first research question is:

RQ1. How do peers interact while innovating within online community-based innovation contests (OCICs) and what is the nature of the relational mechanisms that influence such behaviours?

Drawing on the structural and relational dimensions of social capital, not only does the present study examine the effects of peer-to-peer relations on user innovation behaviour within OCICs, but it also investigates the simultaneous effect of network structure on user innovation behaviour. Specifically, it explores the interplay between relational mechanisms of learning and trust and how diverse network configurations affect this interplay. Scholars have studied how either structure or peer-to-peer relationships within social networks affect innovation performance (Perry-Smith and Shalley 2003; Perry-Smith, 2006; Kratzer and Lettl, 2008; Kratzer, Leenders and Van Engelen, 2004). However, little is known about the way network structure and relational mechanisms interact in influencing users' innovative behaviour. Therefore the second research question is:

RQ2. How does the structure of the network influence these relational mechanisms?

### 6-2-2 The philosophical orientation

For critical realists, “the structure of a thing is constituted by its causal powers, which, when exercised, manifest themselves as tendencies” (Maton and Shipway, 2007, p. 441). Archer (1995) believes that these structures may emerge over time and become established social practices. In the present study, these are the innovation-related relational practices that individuals carry out when innovating: collaborating, contacting, observing. In order to understand what is actually going on in a critical realist way, the researcher looks for generative mechanisms that produce the conditions that may enable or constrain such tendencies.

In the present study, the researcher mapped out the relationships between the practices (i.e. observing, contacting and collaborating) and the relational mechanisms (i.e. different forms of trust and learning).

### 6-2-3 Methodology

In order to answer the research questions, the present study used a mixed-methods design and adopted a single case study approach (Yin, 2003). Following by a number of informal meeting and chats with MoFilm managers and film makers, a three-phase mixed-methods data-collection approach was adopted, which involved two interview phases and social network analysis:

- a) Phase 1 involved semi-structured interviews in order to explore the relational practices, to make sense of relational mechanisms as well as to familiarize the researcher with the film makers’ mentality, to assist with the development of the subsequent network questionnaire. Although the relational practices were identified in phase 1, in order to fully investigate the relational mechanisms, the researcher knew that she needed to carry out more interviews (phase 3) in order to reach a point of saturation. Therefore, this stage helped the researcher to partially answer RQ1.
- b) In order to investigate the way network structure influences the relational mechanisms underlying user innovation behaviours, the present study employed Social Network Analysis (SNA). This helped in visualizing and analyzing the networks. Phase 2 was a step forward to

find the answer to RQ2. However, in order to fully understand the influence of structure on relational mechanisms, the researcher needed to carry out more interviews with individuals occupying different positions within the network.

- c) In phase 3, the researcher conducted interviews with a purposive sample of specific actors occupying different positions within the network. This helped the researcher to achieve two goals: first, it helped her to further investigate the nature of the relational mechanisms underlying user innovation behaviours (RQ1); and second, it helped investigate the way these mechanisms are influenced by network structure (RQ2).

In the following sections, the major findings of each phase of the present study are summarized. Additionally, the ways in which these findings integrate into and relate to previous literature and empirical studies are discussed.

### 6-3 Discussion of the major findings of phase 1: answers to RQ1

The first research question asks about the relational mechanisms underlying innovation-related behaviours. In order to discuss the answers to this question, first the findings regarding the innovation-related practices and second the findings on the relational mechanisms are discussed briefly. Additionally, the researcher discusses their positioning with respect to previous research, particularly whether the findings are congruent with it or differ from it.

#### 6-3-1 Innovation-related relational practices

The findings suggest that within OCICs individual contestants carry out different relational practices when innovating. In the present study, these innovation-related practices are 'collaborating with', 'contacting' and 'observing' peers. Individuals collaborate with each other when they feel a need to have access to specific expertise or particular resources. They contact each other when they need to get advice, to ask for collaboration, to discuss work-related issues, to hone their ideas or simply for socializing purposes and being known by others within the community. Finally, the

individuals observe their peers when innovating. The findings also suggest that these practices interplay with each other. This means that they are inter-related and build on each other. For example, individuals observe peers before contacting them and they contact peers before collaborating with them.

#### 6-3-1-1 Positioning with respect to previous research

The findings are broadly in line with those of researchers such as Frank and Shah (2003), Von Hippel (2005), Fuller et al. (2007), Raasch et al. (2008) and Leimeister et al (2009), who investigate user innovation in various contexts. In their study, Frank and Shah (2003) analyse how sports-related consumer product innovations within the context of voluntary special-interest communities are developed. They investigate the practices of gathering the information and the assistance needed to develop ideas, as well as sharing and diffusing the resulting innovations. Raasch et al. (2008) also analyse the evolution of innovation activities over time in the field of sports equipment. They investigate knowledge sharing as well as face-to-face communication in order to exchange ideas. Relatedly, Von Hippel (2005) studies the user innovation communities and open-source software projects. To him, members of such communities can develop, diffuse, maintain and consume software and other information products by and for themselves. Within the same context, Fuller et al. (2007) consider various activities, including discussing ideas, offering possible solutions, elaborating and testing the solutions and getting in contact with friends, peers or family members in order to look for complementary knowledge and skills. Moreover, they consider the act of rethinking the proposed ideas by incorporating the suggestions made by peers.

Within communities of practice, members interact, communicate and talk about their work, post questions, raise problems, offer solutions, construct answers, laugh at their mistakes and discuss changes in their work. The members of these communities keep each other up to date with their learning and actions.

Finally, Leimeister et al. (2009) investigate innovation-related practices within the context of an online ideas competition. They use a framework which



identifies four types of activities during the process of creativity, namely 'collect' (which implies activities such as searching for information), 'relate' (which comprises consulting with peers), 'create' (which refers to associating and exploring solutions and composing artefacts) and finally 'donate' (which implies disseminating the results).

The findings of the present study generally contribute to the above line of literature by investigating the innovation-related relational practices within an OCIC for film makers. However, there are several areas in which they differ from the findings of those studies. In fact, the present study goes beyond merely considering practices, by studying the dominance of each practice when individuals innovate and the interplay between these practices. This study also considers the complex interplay between the relational mechanisms underlying these practices. The following section discusses the findings regarding the relational mechanisms as well as their complex interplay.

### 6-3-2 The relational mechanisms and their complex interplay

The findings suggest that there are different relational mechanisms underlying innovation-related practices such as learning from peers through reverse engineering and comparing oneself against others, learning about peers' intentions and competencies and two different forms of trust: intention-based trust and competence-based trust. Moreover, the findings reveal a complex interplay between these mechanisms by highlighting the way learning about peers leads to trust and, as a result, triggers a relational practice. Participating in such practices leads to learning from peers. The findings also suggest that there are a number of pre-conditions, namely system trust, similarity, diversity and familiarity, that lead to trust through learning about peers when individuals carry out different innovation-related practices.

#### 6-3-2-1 Learning from peers and how it changes across different practices

Individuals carry out different practices because they want to learn from each other. The results show that OCIC members compare themselves against others and if the peers' ideas and techniques are better than their own ideas,

they learn from them. An important finding is that individuals observe their peers, because this way they can learn from them by engaging in a process of reverse engineering. Then they can adapt what their peers do to their own work and hence they improve their work. However, members contact their peers, because after comparing their ideas with those of their peers and evaluating those ideas, they can learn from these peers. This learning occurs as a result of discussing different techniques and ideas in person. When collaborating with peers, more complex knowledge can be transferred, as a result of having more intense interactions.

In the context of the present study learning from peers is purely cognitive and may or may not trigger an innovation-related action. For example the present study is not interested in whether or not individuals employ one of the techniques learned from a peer in their video (which represents changing their actions). Therefore it can be argued that learning from peers can be either single loop learning or double loop learning. However, this is not investigated in the present study.

#### 6-3-2-2 Learning about peers and how it changes across different practices

Another relational mechanism, learning about peers' competency (e.g. skills and expertise) and intentions (e.g. willingness to help, passion, transparency, goodwill and good character) also occurs when individuals carry out different innovation-related practices. When individuals observe peers, they learn only about these peers' competency. However, when they contact and collaborate with them, they learn about both their intentions and their competency. Learning about peers as a result of observing, contacting and collaborating with them triggers further participation in the relational practices. This will be considered further when trust, as a relational mechanism, is discussed in section 6-3-2-4. Here, learning about peers is a double loop learning, because when individuals learn about their peers and then carry out a relational practice, they learn more about these peers. As a result of having such interactions, they may alter their values (for example before contacting a peer and based on watching his videos, they might have thought that he could be of help with a specific job, but after contacting that peer, they may understand

he can do even more) and alter their actions (For example they might decide to collaborate with him on a project).

#### 6-3-2-3 The interplay between learning about peers and learning from peers

The findings suggest that individuals need to know about peers' competency and/or intentions in order to be able to decide whether or not to collaborate with, contact or observe those peers. Eventually, when two participants actually observe, collaborate with or contact each other, they learn from one another. As a result, learning from peers is dependent on its relation to learning about peers. However, trust also plays an important role here. In other words, learning from peers will not trigger a relational practice unless trust is developed. This will be discussed in the following section.

#### 6-3-2-4 Trust and its interplay with learning about peers

The findings suggest that members of OCICs will not trust each other unless they learn about each other. Although trust and learning about peers seem to be similar constructs, they differ in a significant way. In fact, learning involves searching for information and analysing that information, whereas trust is a belief or an attitude that is formed as the outcome of learning about peers. Moreover, learning about peers triggers an action when trust is formed. Individuals may learn that their peers do not have the required competency or good intentions. Therefore they would not participate in a relational practice with those peers. In short, the present study relates trust to taking actions.

There are a number of pre-conditions that lead to different forms of trust through learning about peers when individuals carry out different practices. These pre-conditions are system trust, diversity, similarity and familiarity. Members of OCICs observe their peers for the first time if they know that these peers are (top) winners. In that case, system trust leads to competence-based trust through learning about peers' competency. The findings show that members do not trust their peers unless they learn about their competency as a result of, for example, having diverse skills or expertise (i.e. diversity) or similar ideas (i.e. similarity). Moreover, individuals learn about peers' competency and intentions when they have prior relationships or friendship

ties (i.e. familiarity). This triggers competence-based and intention-based trust and in turn participating in a relational practice.

#### 6-3-2-5 Positioning with respect to previous research

In relation to cognitive learning, affective learning and their interplay, the findings strengthen existing research within the realms of user innovation and ideas competition. As discussed in Chapter 2 (see section 2-5-3-2), learning within online communities and innovation contests has received significant attention (Nambisan and Baron, 2007; Jeppesen, 2005; Jeppesen and Molin, 2003; Lakhani and Von Hippel, 2003; Leimeister et al., 2009). These studies consider learning as gaining a better understanding and knowledge about the products, their underlying technologies and their usage (Nambisan and Baron, 2007). They also refer to gaining by learning from reading the questions and answers posted by others (Lakhani and Von Hippel, 2003). Within the context of idea competitions, Leimeister et al. (2009) argue that the presentation of a competitor's ideas as well as the competitor's and organizer's feedback on one's own idea enable participants to gain learning experiences. However, the nature of this learning remained a mystery. Learning through reverse engineering of the artefacts created by peers within online communities and innovation contests is a novel finding from this research and has not received any attention within this stream of literature. Wood, Jensen, Bezdek et al. (2001) put forth the notion of reverse engineering and its importance in the redesign process. They argue that "reverse engineering initiates the redesign process wherein a product is predicted, observed, disassembled, analyzed, tested, experienced and documented in terms of its functionality, form, physical principles, manufacturability, and assemblability" (p. 363). Wood and Otto (1998) conducted a study to introduce a new redesign and reverse engineering methodology in order to foster product evolution. They argued that by taking advantage of the old products and adding new features to them, they could develop totally new products.

In addition to considering reverse engineering when unravelling the nature of learning in the present study, another interesting finding is that when individuals collaborate with peers, complex knowledge is transferred from one

peer to the other. This raises the idea of tacit versus explicit knowledge (Levin and Cross, 2004) and the role of tacit knowledge in innovation (Lawson and Lorenz, 1998), which has received very little attention within the context of innovation contests.

As can be seen, previous research is overly concerned with cognitive learning and no attention has been paid to learning about peers within innovation contests and online communities. Rodriguez et al. (1996) introduce the term 'affective learning', which refers to the recognition of what is important to learn or understanding who can potentially be of help. Kraiger, Ford and Salas (1993) refer to affective-based learning outcomes and argue that attitudes are considered learning outcomes. These attitudes determine behaviours and performance. Rodriguez, Plax and Kearney (1996) also believe that affective learning leads to cognitive learning. This learning paradigm relates to values, attitudes and behaviours and involves the learner emotionally, whereas cognitive learning is more about knowledge and its application (Shephard, 2008). The present study adds to this line of research by arguing that in order for individuals to start learning from each other (i.e. cognitive learning), they need to first learn about each other and develop trust in each other. This learning and trust together represent affective learning. Therefore, not only does the present study investigate the interplay between affective and cognitive learning, but it also unravels the nature of affective learning within innovation contests.

In relation to trust and its interplay with learning about peers, the findings about different forms of trust are generally compatible with previous research. However, there are several areas in which they differ from the studies done so far, especially within the realms of user innovation and ideas competition.

As discussed in Chapter 2, how trust is studied is based on different schools of thought and through different theoretical lenses (see Clark and Payne, 1997; McKnight and Chevany, 2001) (see section 2-5-3-3). In order to examine such a multifaceted phenomenon, previous literature draws on the concept of trust multidimensionality (Lee, 2004; Rousseau et al., 1998; Lui and Ngo, 2004) and introduces different forms of trust. The findings of the present study are broadly in line with those of researchers such as Ebner et

al. (2009), Lee (2004), Lui and Ngo (2004) and McKnight and Chevany (2002). Within the context of innovation contests, Ebner et al. (2009) draw on this multidimensionality and distinguish between different forms of trust within online innovation contests. They define 'interpersonal trust' as a type of trust that actors have among each other at the personal level and 'system trust' as a type of trust that is based on reliance on a system. They also define interpersonal trust in three main ways: first, others are trustworthy; second, they do not steal one's ideas; and finally, they support peers in case they have questions about the competition. Lee (2004) classifies trust into intention-based and competence-based trust. He argues that these types of trust are associated with higher levels of cooperative behaviours as well as superior levels of performance. In his study, intention-based trust is an indicator of how much an actor believes that another actor 'intends' to fulfil his or her obligations. Lui and Ngo (2004) use the term 'goodwill trust' and define it as the expectations that a partner intends to carry out their role in the relationship. Similarly, Mayer et al. (1995) identify two key dimensions of trust: benevolence and competence. Benevolence has an affective component, whereas competence has a cognitive component. McKnight et al. (2002) put forth the concept of trustworthiness and define it as the trustor's perception that the trustee possesses characteristics that benefit the trustor. These characteristics are about having an ethical character (Ring and Van de Ven, 1994), ability (Gabarro, 1978), predictability (Rempel et al., 1985) or combinations of such attributes (Giffin, 1967) (cited in McKnight et al., 2002).

Consistent with this line of research, the present study employs two familiar terms in reference to trustworthiness, namely intention-based trust and competence-based trust. It defines intention-based trust as the belief that the other party has good character, will not steal the ideas of others, intends to help (i.e. willingness to help), has passion about his or her job and acts transparently. Transparency refers to being clear about the time each team member gets paid or the one who gets the credit of the final product. Consistent with the previous research, in the present study competence-based trust refers to having trust in one's capabilities (e.g. skills and expertise, style).

Although the discussion above shows how the findings of this study are congruent with those of previous researchers, the extant findings are surprising in other ways. They differ from previous research as they highlight a number of pre-conditions: system trust, similarity, familiarity and diversity. These pre-conditions trigger different forms of trust through affective learning. Some of these pre-conditions have already been discussed within the trust literature, but not the innovation literature. Particularly within the literature on innovation contests and online communities, a number of these pre-conditions have not received any attention. For example, Gefen (2000) as well as Liu and Ngo (2004) use the terms 'familiarity' and 'prior relationships' and argue that previous interactions, experiences and learning about others reduce uncertainty and the perception of opportunism and, as a result, enhance trust. Moreover, Hinds and Kiesler (2002) argue that individuals who collaborate with peers across distances experience two problems that they consider too difficult: misunderstanding and conflict. These problems can be a sign of lack of control and they diminish trust. Therefore, proximity is considered as one important pre-condition of trust within the trust literature. In the present study, the term 'similarity' was used as a pre-condition for trust and it actually covers a range of concepts. One of these concepts is living in the same region with peers, which refers to proximity. However, the findings of the present study showed both positive and negative aspects of collaborating with peers across distances. In other words, the importance of similarity (i.e. proximity; living in the same region) and diversity (e.g. living in different parts of the world) was highlighted at the same time.

As discussed earlier, the findings revealed the interplay between affective learning and cognitive learning. This finding is in line with the social comparison theory (Festinger, 1954) and the concept of upward identification discussed by Molleman et al. (2007) (see section 2-5-3-5). This theory highlights the relationships between trust and cognitive learning within groups. Upward identification encourages frequent and open communication and is positively related to learning outcomes and is accompanied by a high level of interpersonal trust.

## 6-4 Discussion of the major findings of phase 2: answers to RQ2

The second research question asks about the way network structure influences the relational mechanisms. This question was partly answered when the findings of the network analysis were discussed.

In the present chapter, after discussing each major finding of the network analysis phase, the way these findings align with or differ from the findings of the previous research is discussed.

### 6-4-1 The dominant structures

- a) In the present study, a core–periphery structure was detected in the observing network. The findings suggest that the density of ties between core members is much higher than the density of ties between periphery members. The findings also show that more core members participate in all three practices (i.e. observing, contacting and collaborating) than periphery members. Moreover, more periphery members only observe their peers than core members. This suggests that the number of strong ties between core members and their peers is higher than this number between periphery members and their peers.
- b) Multiple triads exist within the contacting network. The findings suggest that the density of ties within clusters (triads) is much higher than the overall density of the network.
- c) The collaborating network is a sparse network with strong ties. In other words, all the individuals who collaborate with peers also contact and observe their peers.

All the above-mentioned networks form a single network of connections between members of the innovation contest. In other words, these people are the same within each of the networks. One would argue that all three networks can be combined to form a single network, called a ‘communicating network’. Therefore, it is sometimes difficult to draw a line between these networks. This means that when interpreting one, the researcher needs to draw evidence from the other. For example, when the core–periphery structure within the observing network is discussed, the researcher pays



attention to who these core and periphery members are and whether they contact or collaborate with each other. In this way, when explaining how the core–periphery structure influences trust and learning, she takes into account the other two networks as well.

#### 6-4-1-1 Positioning with respect to previous research

Consistent with Dahlander and Federiksen’s (2012) findings, the present study suggests that a core–periphery structure exists within online innovation communities. These authors argued that only a few accounts discuss the existence of such a core–periphery structure within this context (Garton et al. 1997; cited in Dahlander and Federiksen, 2012). However, the present study differs from the previous research as it considers the simultaneous occurrence of different structures within the same network.

#### 6-5 Discussion of major findings of phase 3: answers to RQ1 and RQ2

The second research question asks about the way network structure influences the relational mechanisms underlying innovation-related relational practices. This question was partly answered in the previous section. However, in order to further understand how being embedded within a network influences trust and learning, additional interviews were conducted and analysed. Additionally, the semi-structured interviews that were conducted in phase 1 were analysed further. After discussing each major finding of this final phase, the way these findings align with or differ from the findings of previous research is discussed.

#### 6-5-1 Different forms of trust and learning: core–periphery positions

The findings show that learning and trust occur differently at core and periphery positions within the network. Core members, who mostly have strong and average ties with peers, mainly learn about their peers as a result of having prior relationships with them. On the other hand, periphery members, who have weak ties with their peers, learn about others through system trust. Furthermore, core members experience both competence-based and intention-based trust in those peers, whereas periphery members only

have competence-based trust in their peers. Lastly, periphery members who share weak ties with peers learn from others only through engaging in a process of reverse engineering, whereas core members with strong ties with peers can also learn through discussing the ideas and techniques in person. Moreover, they have access to more complex knowledge than periphery members.

The findings also suggest that the degree of learning about and from peers changes based on the strength of ties. For example, when individuals carry out all three relational practices, they learn from and about peers more than when they only observe others. When observing a peer, one would learn about his or her competencies. However, after contacting and collaborating with that peer, the individual learns more about intentions as well as competency.

Combining these findings with the findings of network analysis shows that core members are embedded within a denser network, with strong ties, than periphery members. Therefore, the researcher argues that the different forms of learning and trust that occur for core and periphery members are not only affected by their relationships and the strength of those relationships at the dyadic level, but also the density of the ties within the network. Within a dense network, two peers are connected to each other through different paths. Therefore, they can learn about each other via those paths, especially when the numbers of strong and average ties are high within the network. For example, imagine A and B are core members who are connected to each other by a strong tie. They are both connected to C via a strong or average tie. C is also connected to D, who has a strong or an average tie with both A and B. Therefore, not only does A know B himself, but he can also learn about him through others who know him. This explains why core members learn more about their peers' competency and intentions, which in turn boosts their trust in these peers.

#### 6-5-1-1 Positioning with respect to previous research

The present study argues that the nature of trust, its interplay with learning and how it might be experienced differently by people occupying different

positions within the network have not received any attention so far within the innovation and innovation contests literature.

Inspired by the findings of Buskens' (1998) study of social networks and trust and Berardo's (2009) study of political networks and trust, the present study argues that the possibility of obtaining or spreading information about a peer's trustworthiness is higher within dense networks than sparse networks.

Buskens (1998) believes that within dense networks, two peers are probably connected to each other via different paths. Therefore, the chance they know about each other's trustworthiness is higher. Moreover, Berardo (2009) believes that low density is associated with lower levels of trust within the network.

The innovation literature has also paid attention to the theory of strong ties and network closure (Coleman, 1990) (see section 2-5-1). This literature considers enhanced trust within these networks as a result of the creation of shared obligations (Michelfelder and Kratzer, 2013). It is also argued that strong ties lead to higher reciprocity (Uzzi, 1997). The existence of strong ties within closed networks is a major element in collaborative new product development (Bstieler, 2006). The present study contributes to the above mentioned literature by arguing that if the density of ties within an online innovation contest is high, but the only way people are connected to each other is through observing peers (i.e. weak ties), learning about peers and trust cannot go beyond the dyadic level. When individuals observe others online, they do not know about who these peers are observing unless they contact them or collaborate with them (i.e. average and strong ties). Therefore, the type of ties between peers within an online community plays an important role in the way density affects trust.

#### 6-5-2 Learning and trust: triads

The study has unravelled a novel finding in terms of showing the existence of multiple triads within the network. This highlights the role of a third party within each triad in influencing trust and learning at the dyadic level.

This study introduced two different ways through which an individual learns about another peer within a triad. Firstly, each individual learns about the other two peers' intentions and competency as a result of knowing about their relationships with each other. Secondly, individuals within a triad can learn about a peer by contacting another peer and seeking information about that peer's competency and intentions. As a result, two different pre-conditions of trust come to play, which lead to competence-based and intention-based types of trust. Two pre-conditions are introduced in this study: first, endorsement, which refers to the belief that two peers approve of each other's intentions and competency; and second, reputation, which refers to knowing about someone's competency or intentions through another peer. Here, recommendation plays an important role.

#### 6-5-2-1 Positioning with respect to previous research

Buskens, Raub and van der Veer (2010) focus on the idea of trust within triads, which are the smallest possible networks that exceeds dyads. They argue that embeddedness affects trust through learning and control mechanisms. *Learning mechanisms* refer to the understanding about trustworthiness of the trustee based on the trustor's past experiences. This considers the possibility of improving one's knowledge about different aspects of an interaction with another actor using past experiences (Buskens, 2002). This experience can also be communicated between two trustors within a triad. This means that one may learn about the trustee through another trustor. This highlights the role of reputation within triads.

*Control mechanisms* refer to sanction opportunities in the future if the trustee abuses trust. These are executed by the trustor (Buskens et al., 2010). The presence of another trustor within the triad provides the other trustor with additional opportunities to control the trustee. Therefore, the trustee is less likely to cheat the trustor, who is tied to another trustor. This is because these mutual contacts will be aware of his or her actions (Rowley et al., 2000).

The findings of the present study differ from this line of literature by looking into different triad configurations. For example, in the present study triads with all three ties and triads with two ties were studied. Although the findings did

not support control mechanisms within triads, they suggest that not only does reputation play an important role in trust building within triads but also endorsement does so. When individuals know about their peers' relationships, they experience a sense of security as a result of knowing that they are connected to the right people.

Finally, comparing the density of the whole network and the density of local neighbourhoods showed that members of OCICs tend to form clusters within the network. This refers to the idea of network closure. Higher trust exists within triads as a result of the shared obligations formed within these triads (Coleman, 1990; Michelfelder and Kratzer, 2013).

### 6-5-3 Learning and trust: a sparse network of strong ties

These findings were, not surprisingly, different from the findings of the observing network, in which learning and trust that occur for core and periphery members were compared against each other. This is in fact because, as discussed in section 6-4-1, all three identified networks are interconnected. The major points about how learning and trust are affected when individuals participate in all three practices (i.e. collaborating, contacting and observing) have already been covered when the core–periphery structure was discussed in section 6-5-1.

#### 6-5-3-1 Positioning with respect to previous research

As discussed in section 6-5-1-1, trust is influenced by the density of ties within a network. According to Berardo (2009), within sparse networks trust is low. In fact, in sparse networks, the possibility of obtaining or spreading information about a peer's trustworthiness is lower than dense networks. This is because within sparse networks, different paths are unlikely to exist between two peers (Buskens, 1998). Therefore, the researcher argues that because of the low density of ties within the collaborating network, learning about peers does not occur most of the time. This leads to lower levels of trust and less collaboration between peers.

6-6 Conclusion:

Table 6-1 summarizes the major findings and the way these findings develop existing literature. Here the pre-conditions for trust are considered as entities that have liabilities and power that can influence learning about peers as an important relational mechanism which under the condition of trust formation at dyadic and triadic levels, lead to the different relational practices (events). The entities, the relational mechanisms influenced by these entities and the conditions form the causal mechanism in a critical realist sense. Table 6-1 also summarizes the effects of networks structure on the relational mechanisms by classifying different themes emerged from interviewing with individuals at different positions within the network.

<b>Table 6-1: Summary of the major findings</b>	
<b>Major findings</b>	<b>The way they develop existing literature</b>
<p style="text-align: center;"><b><u>EVENTS AND THE RESULTING DIFFERENT NETWORK CONFIGURATIONS</u></b></p> <ul style="list-style-type: none"> <li>- Observing (Core-periphery)</li> <li>- Contacting (Triads)</li> <li>- Collabrating (Sparse network with strong ties)</li> </ul>	<p>The present study goes beyond existing literature by investigating different innovation-related practices and the resulting different network structures which are core-periphery, triads and sparse networks with strong ties. The findings also go beyond merely considering practices, by studying the dominance of each practice when individuals innovate as well as the interplay between these practices.</p>
<p style="text-align: center;"><b><u>RELATIONAL MECHANISMS AND THE INFLUENCE OF DIFFERENT STRUCTURAL CONFIGURATIONS ON THESE MECHANISMS:</u></b></p> <p><b>Relational mechanisms:</b></p> <ul style="list-style-type: none"> <li>- Cognitive learning</li> <li>- Affective learning</li> <li>- Trust</li> </ul> <p><b>The influence of different structural configurations on learning and trust</b></p> <p><b>Core members: themes emerged from the interviews with core members</b></p> <ul style="list-style-type: none"> <li>- More intense interactions and complex knowledge</li> <li>- Learning about peers' intentions and competencies</li> <li>- Intention-based and competence-based trust</li> </ul>	<p>This study goes beyond the existing literature by investigating the main relational mechanisms of cognitive learning through reverse engineering and comparing oneself against others, affective learning (i.e. learning about peers' competencies and intentions) and finally, competence-based and intention-based trust. It also contributes to previous literature by considering the complex interplay between the above mentioned constructs.</p> <p>Moreover, the findings develop previous literature by showing how being embedded within the core- periphery positions of the network, within the triads and within a sparse network with strong ties influences these different relational mechanisms.</p>

<p><b>Periphery members: themes emerged from the interviews with periphery members</b></p> <ul style="list-style-type: none"> <li>- Reverse engineering as the main way to learn from peers</li> <li>- Learning about peers' competencies</li> <li>- Competence-based trust</li> </ul> <p><b>Individuals within triads: themes emerged from the interviews with individuals within triads</b></p> <p>Learning about peers' intentions and competencies through:</p> <ul style="list-style-type: none"> <li>- Recommendation (third party)</li> <li>- Knowing about peers' relationships</li> </ul> <p><b>Sparse network with strong ties: themes emerged from the interviews with individuals within the sparse network of strong ties</b></p> <ul style="list-style-type: none"> <li>- Higher intention-based and competence-based trust at dyadic level</li> <li>- Lower intention-based and competence-based trust at network level</li> </ul>	
<p style="text-align: center;"><b><u>ENTITIES</u></b></p> <p><b>Preconditions for trust</b></p> <ul style="list-style-type: none"> <li>- Familiarity (dyads)</li> <li>- Similarity (dyads)</li> <li>- Diversity (dyads)</li> <li>- System trust (dyads)</li> <li>- Endorsement (triads)</li> <li>- Reputation (triads)</li> </ul>	<p>Finally, the findings go beyond existing literature by introducing a number of preconditions that lead towards competence-based and intention-based trust through affective learning.</p> <p>At dyadic level (i.e. core-core, periphery-periphery, core-periphery) these preconditions are familiarity, similarity, diversity and system trust.</p> <p>At triadic level, endorsement and reputation act as two main preconditions for trust.</p>

## CHAPTER 7: CONCLUSION

### 7-1 Summarizing the theoretical implications

The findings of the present study have broad implications for scholars of user innovation and online innovation contests. Within innovation literature, significant attention has been paid to the way being embedded within the network influences innovation outcomes, but not behaviours. Recently, Dahlander and Federiksen (2012) highlighted the importance of behaviours within network studies. Therefore, the present study contributes to this line of literature by focusing on trust and learning as well as the interplay between these two constructs as the main relational mechanisms underlying innovation-related practices.

The framework proposed in the present study emerged primarily from a conceptual exercise and not merely from the researcher's exposure to MoFilmers' experiences. However, MoFilm turned out to be a very helpful illustration and was used in that manner after the conceptual framework was presented. In short, it should be highlighted that her research on MoFilm's online community had an influence on her thinking, but it was not the primary inspiration for the eventual framework (Siggelkow, 2007).

Comparing the conceptual framework derived from the literature (see section 2-6) and the framework proposed at the end of chapters 4 and 5 (see sections 4-5 and 5-8) highlights the way the present study contributes to theory. They show that members of online innovation contests carry out different practices when innovating. This results in different network configurations of core-periphery, triads and sparse network of strong ties. The findings also suggest that there are different relational mechanisms of cognitive learning, affective learning and trust underlying these practices. However, so far the focus of the literature on innovation within online communities and innovation contests has been on cognitive learning. Affective learning as an important alternative form of learning has been totally ignored. Moreover, within this literature, the nature of cognitive learning (for example the importance of reverse engineering and comparing oneself against others) and how it relates to affective learning is not



well-researched. Additionally, the pre-conditions for trust that lead towards two different forms of trust, namely competence-based and intention-based trust, have not been investigated.

The results also unravelled multiple network configurations (i.e. the core–periphery structure of the observing network, the multiple triads within the contacting network and the sparse collaborating network) within a single overarching network, which act as major structures underpinning users' innovative behaviour. Although recently core–periphery structures have received some attention within the creativity and innovation literature (Dahlander and Federiksen, 2012; Cattani and Ferriani, 2008), further research should be conducted, especially within the context of online community-based innovation contests, to highlight the importance of multiple structures within the networks and their influence on users' innovative behaviour..

Drawing on the theory of network closure (Coleman, 1990), the findings of the present study contribute to the literature on innovation contests. These findings highlight the density of ties and the patterns of strong and weak ties between core and periphery members and the resulting chances of obtaining learning about peers and building trust in them. For example core members experience both intention-based and competence-based trust, whereas periphery members mainly have competence-based trust towards their peers. Moreover, periphery members mainly rely on reverse engineering when learning from peers.

Network closure and enhanced trust can also be applied to triads. However, to the best of the researcher's knowledge, triads have not received any attention within the innovation literature and more specifically within the area of online innovation contests. Therefore, drawing on Buskens et al. (2010), the findings of the present study contribute to this line of literature by considering the role of a third party (within a triad) in influencing trust and learning at dyadic level and by investigating two preconditions for trust namely endorsement and reputation

## 7-2 Implications for practitioners

The findings of the present study are important for practitioners in light of how common user communities have become as a means to spur innovation. Users form relationships within the communities that provide them with opportunities to innovate. Understanding this factor as well as the complicated interplay between trust and learning is very important because through utilizing this knowledge, community managers can encourage trust and as a result learning among their members.

In recent years firms have invested significant resources in community-based innovation strategies. For example, they have provided user innovators with training. Although one source of learning is the training that the firms offer, learning also occurs collaboratively between user innovators. In order for the firms to be able to foster this form of learning, they need to first understand the nature of it.

The findings of the present study showed that the user innovators within online innovation contests more often observe each other than contacting peers or collaborating with them. This limited interactions stems from low levels of competence-based and intention-based forms of trust between peers, which in turn sacrifices learning about and eventually learning from peers. This is because when trust does not exist, peers would not carry out a relational practice and they will not learn about and learn from each other. Therefore the community managers need to emphasize affective learning by taking the pre-conditions for trust into account. For example they could classify their members based on specific criteria such as expertise, so that every one could easily find those with similar ideas and expertise. In terms of diversity, community managers could encourage their members to share information about where they live and what sort of resources they can get access to. This way, other peers all around the world could understand about the possible opportunities of travelling to other places to innovate. In terms of familiarity, the managers should make a great effort in creating bonds between winners of contests by arranging events and providing them with the opportunity to meet and socialise. Considering the multinational nature of online communities, this could also happen online. For example the

community managers could strengthen their online community and encourage online discussions. Endorsement and recommendation could also play an important role in fostering individuals' innovative behaviours. Designing a 'like' button for each innovation (i.e. artefact) and utilizing a recommendation system in the community could be a solution. For example, the managers could create a more interactive platform and encourage their members to write recommendations for other peers. In this way, the members of the online community will know more about their peers and these peers' relationships with others. They will know who observes whom and who is in touch with whom. The managers also need to identify core and periphery members and create an opportunity for periphery members to communicate more easily with their peers. This helps them develop trust in those peers and, as a result, engage in cognitive learning. More importantly, community managers need to identify influencers within the network and incentivize them to encourage their peers to learn from one another. The findings of the present study enable practitioners to identify different members based on their network position and devise plans to enhance their trust in their peers.

### 7-3 Implications for researchers

This study also offers implications for researchers. In order to be able to get access to rich data, the researchers need to build trust with their respondents. In the case of researching customers of a company, users of a community or employees of an organisation, not only do the respondents, but the authorities in charge should also be convinced that the findings are of value to them. Therefore the researcher needs to be as creative as possible in building trust with these different participants. They should consider from the outset which communication media would help them to establish their credentials and enable the building of trust. For example, the researcher might want to arrange a meeting with them in an informal setting. If these respondents are, for example, film makers, a possible way is to make a video through which these film makers are invited to participate in the study. As another example, if the respondents are song writers, the researcher might want to write a song, however rudimentary, to invite them to participate. In other words, they should

make an effort to know their respondents and decide how to get in touch with them. Therefore, it is good to find out what the respondents are passionate about so they can start a conversation by bringing up topics interesting to them.

#### 7-4 Limitations of the present study

- a) Firstly, the present study is a single case study of MoFilm, a community-based innovation contest. Case study research is often criticized for the lack of generalizability. Single case studies are especially controversial. However, as discussed in Chapter 3, case studies are generalizable to theoretical propositions and not to populations or universes (see section 3-4-7). Therefore, the objective is to expand and generalize theories (i.e. analytical generalization) by identifying what happens under specific conditions via particular mechanisms.
- b) Secondly, in the present study, the network boundaries are defined around the members of the online community. However, it should be highlighted that the findings of the interviews showed that a lot of learning occurs outside the boundaries of the online community. Individuals are embedded within different social contexts at the same time and learn from others inside and outside the community. This is why the present study was focused on the cognitive learning that occurs within the boundaries rather than behavioural learning. In other words, this study did not take into account the way learning improves actions. Here actions do not refer to the relational practices, but the activities that individual filmmakers undergo to actually make the video. This is because, obviously, actions are improved not only as a result of learning within the boundaries but also outside the boundaries of the community, which could not be captured in the present study.
- c) Another limitation facing the researcher concerned the recognition of temporality in her study. Unlike constructivists, who are interested in interpreting the social phenomena and constructing meaning to understand what shapes outcomes, critical realists use temporality to

understand the generative mechanisms that shape social systems. Gathering longitudinal data was not possible in the present study due to time constraints.

- d) The fourth limitation facing the researcher was due to legal issues, as a result of which she could not access data about those community members who had not won a competition.
- e) Another limitation is related to the definition of the term 'innovation'. It should be highlighted that there are multiple ways to define an individual's innovation. In the present study, the researcher considered 'making a video' to be innovation. In extending the same research design to other contexts, other types of innovation or other measures of innovation may be more suitable.
- f) Finally, in the present study the researcher investigated the way learning about peers is different at the pre-contacting and at the contacting or at the pre-collaborating and at the collaborating stages. Moreover, the way learning about peers triggers trust and as a result the relational practices is studied. However, the findings did not suggest the existence of cycles of practices, such as observing then contacting, then contacting again, then observing again and then collaborating. In other words, the present study looks into singular episodes of practices. For example, once individuals observe peers they develop trust and then contact peers.

#### 7-5 Future research avenues

The present study suggests interesting avenues for future research. An online community-based innovation contest is considered a novel context, in that has received limited attention. Specifically, scant attention has been paid to the importance of OCICs within the cultural (or creative) industries. Although the present research was focused on the film industry, future studies can replicate its findings in various OCICs, such as art and advertising communities or music making communities in order to validate the researcher's arguments.

Further studies might also expand the network boundaries and study the relationships across different online communities. An interesting future

research avenue is to investigate how learning and trust occur differently within and beyond the boundaries of a specific network. Moreover, the way this learning and trust affect creativity and innovative outcomes should be investigated further.

It is also valuable for future researchers to study non-winner's behaviours and how these behaviours and their underlying mechanisms may differ from those of winners.

Although the positive and negative aspects of living in different parts of the world has been highlighted in the present study, investigating the positive and negative aspects of proximity (i.e. living in the same area) needs further research. As discussed about network closure, within a closed network in which peers share strong ties, knowledge gets trapped without being added to. Those who share strong ties can potentially be those living in the same area. This is one potential negative point of proximity. Other aspects of this concept should be researched further.

More attention should also be paid to the concept of learning with peers. Learning with peers could definitely be an interesting form of learning which offers a promising research path. However this theme was not derived from the interviews in the present study. One reason could be that within the innovation contests, collaboration rarely occurs. 'Learning with' presumably occurs when people contact and more likely when they collaborate (and not when they observe peers).

Further research should also be conducted in order to shed light on the temporal dimensions. Longitudinal studies help further understand the way learning and trust evolve through time, how individuals move in the core-periphery structure, how the structure of the triads changes over time and how these changes can be linked to trust and learning. Future research should also investigate cycles of practices such as observing then contacting, then contacting again, then observing again and collaborating. In other words, instead of focusing on singular episodes of practices, regular occurrence of a chain of different practices, whereby a routine or pattern emerges, should be focused on.

Last but not least, it should be highlighted that the present study is interested in learning and not knowledge sharing. Therefore, understanding why people give up knowledge within online communities was not of interest in the present study but would be an interesting topic to be studied in the future research. Furthermore, future research might be interested in exploring the way trust is related to different stages of how knowledge is created, distributed, used and managed.

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# APPENDICES

## APPENDIX A: A MOFILM CONTEST BRIEF

PRO

Time remaining  
00 : 00 : 00 : 00  
Days Hours Mins Secs

Start Here. Discover Everywhere.

Brief for:  
Hyatt Centric

Ideas deadline: January 12 2018, 0:00 GMT  
Film deadline: February 23 2018, 0:00 GMT

Hyatt Centric hotels are designed to be a launchpad for guests to explore the destination through an authentic, hyper-local experience they'll never forget. We have chosen experienced travel or lifestyle filmmakers to work with a local influencer (host) to capture films and photography that show Hyatt Centric hotels as the launchpad to exploring the hot spots and hidden gems of the destination.

View Full Brief

## APPENDIX B: RESEARCH ETHICS REVIEW CHECKLIST



### NOTTINGHAM UNIVERSITY BUSINESS SCHOOL

### RESEARCH ETHICS REVIEW CHECKLIST – STAFF AND DOCTORAL RESEARCH

Research ethics approval is required for every research project that involves human participants or their data, whether that project is externally funded or not. Research projects may not start without ethical approval.

Please complete this form electronically and email it to Stella Fuller ([stella.fuller@nottingham.ac.uk](mailto:stella.fuller@nottingham.ac.uk)) along with any annexes, from your UoN email account.

Research Project Title:	<b>PhD:</b> Exploring and explaining the way engagement between online community members influences idea generation; a study of structural and experience-based mechanisms
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Doctoral students should name their supervisors under “co-investigator” and add [PhD] before the project title.

Principal Investigator	Sara Galehbakhtiari
Co-Investigators (and affiliation)	Professor Helen Perks and Dr Sally McKechnie
Project Funder(s)	Business School

Project start/finish dates	Oct 15- Oct 17	Date of Ethics Application	10/11/2015
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Questions about the appropriate REC to review the application:		
Will the study involve recruitment of patients through the NHS or the use of NHS data or premises and/or equipment?		N
Does the study involve participants age 16 or over who are unable to give informed consent? (e.g. people with learning disabilities)		N

If the answer to either of these questions is 'yes', then you will need to seek approval through an NHS Research Ethics Committee – the School Committee cannot review your project. Please contact the University's Research Governance Officer, Angela Shone ([Angela.Shone@nottingham.ac.uk](mailto:Angela.Shone@nottingham.ac.uk)) (and cc [adam.golberg@nottingham.ac.uk](mailto:adam.golberg@nottingham.ac.uk)).

NUBS LREC cannot approve projects which involve: the administration of drugs, placebos etc to research participants; tissue collection; the infliction of pain; or invasive, intrusive or harmful procedures. Please contact Angela/Adam as above.

Questions about involvement of researchers from outside NUBS:		
Are colleagues from another school or institution involved in the research?		N
If you are leading the project, does this application cover their involvement?		N

If they are leading, have they obtained ethical approval for your involvement?		N
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If a project is led from outside NUBS, ethical approval by the lead institution will normally be accepted in lieu of a NUBS REC review. In such cases, please complete this page only and attach a letter confirming ethical review. Similarly, NUBS REC will normally be willing to write to external project partners to confirm that we have reviewed the project. It would be up to their respective institutions to decide whether to accept our review or to carry out their own – you should not assume agreement.

Please note that it is your responsibility to follow the University of Nottingham's Code of Practice on Ethical Standards and any relevant academic or professional guidelines in the conduct of your study. **This includes providing appropriate information sheets and consent forms, and ensuring confidentiality in the storage and use of data.**

Any significant change in the question, design or conduct over the course of the research should be notified to the School Research Ethics Officer (adam.golberg@nottingham.ac.uk) and may require a new application.

Brief summary of project goals:

This PhD research looks at the nature of value in social experience and how it can be influenced by actual network structures (how individuals are embedded within the network) in order to understand what influences idea generation behaviour. Having this in mind, the present research seeks to explore and explain the causal mechanisms that lead to idea generation behaviour as an outcome.

The research objectives are:

How/why does the social experience in online communities of interest influence idea generation behaviour, specifically focusing on structural dimensions of actors' interactions/positions? In other words, how user innovators make sense of their social experience?

How/why do the actual structure of the network and the way individuals are embedded within the network, influence user innovators idea generation behaviour?

Brief description of research methods to be employed:

Semi structured interviews (Via Skype) will be conducted initially on how social experience in the online community<sup>6</sup> can influence user innovation behaviour. Questions will be directed toward establishing the link between positions and relationships within the community and its association with individual innovation. As a result, different aspects of relationships and positions that play a major role in driving behaviour will be identified. The interviews will be then recorded and transcribed for further analysis. Specific categories are expected to be driven from the transcriptions such as “relational drivers (motivations) for user innovation, types of value in social experience”, “position in the social structure of the community,” and “forms of innovation” which then initiates the quantitative phase of the present research: Social Network Analysis

In addition to the interviews, archival data will be studied in order to better understand the relationships and positions within the online community.

Using UCINET (a software which facilitates quantitative or qualitative analysis of social networks, by describing features of a network either through numerical or visual representation), positions of each film maker will be measured and evaluated. Then the correlation between these structural dimensions and individuals’ behaviour will be measured and analysed.

After this stage, a second round of semi-structured interviews will be started with the aim of understanding and extracting causal mechanisms.

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<sup>6</sup> MoFilm community: Founded in 2007, MoFilm inspires filmmakers to create videos for the biggest brands and social causes. It claims to be the leader in creative crowdsourcing worldwide. It builds a platform for people who are passionate about film making to develop their careers by connecting them with iconic brands including Unilever, General Motors, Coca Cola and American Express. MoFilm is privately held and headquartered in London, with offices in Los Angeles, Bangalore, Mexico City, Beijing, Sao Paulo and Sydney.

Questions about consent	Y	N
Does the research involve vulnerable groups: children, those with cognitive impairment, or those in unequal power relationships (e.g. students)		N
Will the study require the co-operation of a gatekeeper for initial access to the groups or individuals to be recruited? (e.g. students at school, members of self-help group, residents of nursing home, employees)	Y	
Will it be necessary for participants to take part in the study without their knowledge and/or full informed consent at the time? (e.g. covert observation)?		N
Will research involve the sharing of data or confidential information beyond the initial consent given? Will data collected be (or potentially be) used for any other purpose?		N
Will the research involve administrative or secure data that requires permission from the appropriate authorities before use?		N
Will any payments, compensation, expenses, or incentives be offered to participants?		N
Questions about the potential for harm		
Will the study involve discussion of personal or sensitive topics (e.g. sexual activity, drug use, commercially or legally sensitive topics)?		N
Could the study induce psychological stress or anxiety or cause harm or negative consequences beyond the risks encountered in normal life?		N
Will the study involve prolonged or repetitive testing?		N
Is there a possibility that the safety of the researcher may be in question beyond everyday risks (e.g. in some international research		N

in trouble spots)?		
Location of the research		
Will any of the research take place outside the UK?		N

If you have answered 'yes' to any of the questions above, please explain your reasons below, and any steps you will take to deal with the ethical issues raised. Please note that answering 'yes' will not in itself adversely affect the chances of approval. For guidance on completing this section of the form, please contact [adam.golberg@nottingham.ac.uk](mailto:adam.golberg@nottingham.ac.uk)

The co-operation of online community manager in introducing potential candidates for interviews is absolutely crucial for initial access to the respondents.

The initial negotiations have been done with the community managers and they are absolutely willing to collaborate on this research.

It should be noted that all data, both electronic and physical, relating to the interviews or documentary evidence will be securely password protected and stored in a locked cupboard or cabinet.

Feelings related to innovation (idea generation behaviour) will be discussed as part of the research and there is a small risk that subjects may reveal information that would be harmful if it became known to others within the online community. As a result, all data will be anonymised and direct quotes will not be selected if this would put the professional reputation of any participant at risk, however small.

To what degree will individual research participants and organizations be anonymised in the research outputs? Please list any potentially-identifying characteristics that you may wish to use. Please attach a copy of your



participant information sheet and/or consent form (where appropriate) as annexes.

For the purpose of this research project, the most significant ethical concern will be that of anonymity and confidentiality. Throughout the research process the transcriptions and quotes used will be kept anonymous. The contextual data gathered about participants (age, gender, duration of membership, etc) will be agreed with participants in advance. When attributing direct quotes, care will be taken to prevent participants from being identified from their contextual data. The confidentiality of the participants will be assured as far as is possible. It is important to acknowledge that the very nature of qualitative analysis entails that exact quotes will be used from a number of participants; however quotes will be selected with sensitivity so as not to be detrimental to the participant or others.

## APPENDIX C: LONDON EVENT 2015

The ceremony was starting at 6 in one of the best bar restaurants in central London. So I took the train to London and got off the train at 4:30 so I still had enough time to walk around and find the place. I passed the MoFilm office. When I got there, I was not sure if I should go in or not. I could see through the window that so many people were already in there and they were drinking and chatting. I felt like an outsider and a stranger and this feeling stopped me from stepping into the venue. After spending some time, I decided to go in. I should say that the MoFilm staff was very much friendly and welcoming. Indeed, the first thing that grabbed my attention was the friendly environment that the MoFilm staff was trying to make for the guests. At that time, as the researcher I felt like an outsider who did not know anything about film and film making. However, as soon as I met Kerry, the community manager and was introduced to a couple of other MoFilm staff and top winners, I realised that people are not there to act as professional film makers, people are there to enjoy their time and to have some fun. Kerry then introduced me to Nick. Nick was such a friendly person. He started asking me about my project and how much the findings of my research could be beneficial for the company. After a while chatting about the research he pointed to a guy who was talking to Kerry and he said that he was [name], one of the top winners. Therefore, I took the opportunity and I approached them and then Kerry introduced me to him and told him that I was doing research on the online community. Then we started chatting and it was quite easy to talk to him, as he was such a nice and fun character. Attending this event gave me the opportunity to know the MoFilmers in person which could help me when I interview these people and customize the way I talk to each person depending on his/her character. He introduced me to his girlfriend [name], who was apparently the producer and also the actress in most of his works. We had an amazing and friendly chat and I was wondering why they are not socializing with others that much. They were so nice and friendly but I got the feeling that they tend to either talk to each other or other MoFilm staff or brand representatives. This does not mean that they would not talk to other MoFilmers who approached them but

there was a feeling that there were no fluid social interactions among MoFilmers at the ceremony. In other words, I expected to see that top winners sit together and talk to each other because probably they had met each other before and newcomers (recent winners) talk to each other and ask about how others do stuff in order to be able to be top winners. I am not saying that this was not happening at all, because I could not monitor everybody at the same time, plus I did not know all those winners at the time and did not know who the recent winners were and who the lifetime winners (except for [name 1] and [name 2]) were. Later on when they were given the awards I realised who was who, because I knew most of them by their names and not by their face. Then I went to have a bit of chat with (name) who is another top winner. He was with a really nice lady and a guy was talking to him. I was quite shy to interrupt but after they finished I started asking (Name) about himself. I asked him if he was influenced by anyone within the community and he said “No, I am just sometimes inspired by those videos on Vimeo”. There I learnt that maybe I shouldn’t have used the term ‘influenced’, and instead should have asked who do you know within the community? How often do you watch their movies? How often do you meet? Where did you meet for the first time and these kind of questions instead of asking straight about who influences him within the community.

Then it was time for the awards to be given to the winners and they invited us to take a seat and wait for the show to begin. Next the managers from the client companies (Google, Chevrolet and another one that I cannot remember) started talking for a while before the winners were announced. Among the winners was a lady who was apparently a first time winner. Another winner was [name] who I knew was a top film maker. He could not make to attend the ceremony that night but his wife came instead and accepted the award on his behalf. Others like [name] and [name] were also given the awards. Especially when [name] stepped on the stage the MoFilm manager made a joke about the number of awards he had already won. When the MoFilmers were invited to the stage to get their awards, what attracted my attention was that none of them were working with other MoFilmers on the project. I took a note while I was observing people: “MoFilmers are now

invited to the stage but they seemed to be working on the projects independent of other MoFilmers. It seems that they have made the videos with a group of other people outside the MoFilm community.

After the winners were announced I approached the grant winner and gave her my business card and told her how much I wanted to talk to her (it was less than a week after the event that she sent me an email saying she was so happy to meet me there and she was more than happy to help).

Then I went to [name] and [name] again and started talking to them. I could see that a couple of people started talking to each other and I knew that they would continue to do so over the next two days as they were all going to travel around London together and have some fun for two days.

The MoFilmers all watched each other's videos on that night and I was paying attention to their facial expressions and noticed that they were paying a lot of attention.

After collecting the network data I also collected a number of MoFilmers' answers to the open question at the end of the questionnaire. Here are a number of answers:

- Engaging more with other filmmakers would be great, but I've had a shoot every time the MO LA office has had a party/get-together. It'd be nice if it was easier to communicate or interact with the fellow filmmakers via the MO site.
- MoFilm is great! I'm excited to see where the community goes as new and bigger projects come to the forefront.
- I have already tried to watch some MoFilmers jobs. For example (Name), however his profile on MoFilm Crew Builder is blocked so I just got to see the films on his Vimeo account. Sometimes I try to watch some films online on the MoFilm platform but it does not work well, most of the times when the film was recently added to the Platform.
- My problem is I am very bad at names. I remember I watch some of the MoFilm's films at the beginning, during the class and during the competition. Luckily most of the people I know from my class happen to

be winners for some reasons. Facebook is the only contact medium for me with those friends.

- I think MoFilm can be a very cool platform, especially for us freelance filmmakers and travellers, because these competitions can make you win money. although the payments of the winning prizes usually come very late, which if you are freelance can become a bit of a problem.
- It would be cool to meet other MoFilmers.
- It's tough to collaborate with people who are your competition.
- Interested to know why the names on the list were picked – as an older member of the community most of my friends' network were perhaps more active on the site about 3/4 years ago. This still tends to be the network of friends / filmmakers I go to for advice
- I don't tend to watch other filmmakers' work, except to research past winners for a particular contest I might be working on or are considering entering.
- I often want to watch videos of other MoFilm contributors, especially winning videos but somehow very often it's not possible, the system doesn't let me watch it and I don't know why. I tried from different computers and it's still not possible. That kind of thing frustrates me because I'm interested in work that others did, it would be interesting to watch it. But since it's not possible to watch so I don't have so many answers for your previous questions about collaboration cause I simply can't watch videos of other MoFilm filmmakers and sometimes don't have idea about videos that they shoot. But I really would like to watch it.
- I have met other filmmakers in events done by MoFilm. More interaction could be promoted by events or creating a more interactive platform where one could find the needed skills for certain projects in another member of MoFilm.
- I simply use MoFilm like another agency. Receive and respond to briefs to get work. I have no idea about other members of MoFilm.

## APPENDIX D: PHASE 1 INTERVIEW GUIDE

- How old are you?
- For how long have you been doing this film making?
- For how long have you been a member of MoFilm?
- How many contests have you entered during the last 12 months?
- How many contests have you won during the last 12 months?

At this stage the researcher gets the respondents to talk through their journey by focusing on a particular creative innovation or a recent one and gets them to choose and go through all the activities they underwent to get the film done.

As they mention areas of interest, the researcher probes further by asking:

- Why did you get that info?
- Why did you choose that person?
- How did you know they were experts?
- How did you get the info from them?
- Did you contact them?
- What happened?
- What did you do with the information?
- How did it add to you developing the film?
- What happened next?

## APPENDIX E: VALIDITY OF NETWORK QUESTIONS – CONFIRMED BY EXPERTS



Elisa Bellotti <Elisa.Bellotti@manchester.ac.uk>

Tue 17/05/2016, 20:56

Hi Sarah

I answered the questionnaire and made some comments in it (Under Tiagho)

it seems good to me!

best

Elisa Bellotti

Lecturer

New book out: Social Network Analysis for egonets

<https://uk.sagepub.com/en-gb/eur/social-network-analysis-for-ego-nets/book240391>

New book out: Qualitative Networks. Mixed methods in sociological research

<http://www.routledge.com/books/details/9780415600866/>

Department of Sociology

and

Mitchell Centre for Social Network Analysis

<http://www.socialsciences.manchester.ac.uk/research/research-centres-and-networks/mitchell-centre/>

University of Manchester

Arthur Lewis Building

Room 3.039

Bridgeford Street

Manchester M13 9PL



Nick Crossley <nicholas.crossley@manchester.ac.uk>

Wed 18/05/2016, 20:41

Sara Galehbakhtiari <Sara.Galehbakhtiari@nottingham.ac.uk> ✉



Reply all | ▾

Inbox

Hi Sara,

the survey looks really good, and very professional. Because I don't know your research questions in great detail I can't say for sure whether this will tell you what you need to know but I think that it will generate some very interesting data and it seems solid to me.

Good luck - Nick

Prof Nick Crossley  
Sociology and  
Mitchell Centre for Social Network Analysis  
School of Social Sciences  
University of Manchester

New Book - [Networks of Sound, Style and Subversion: the Punk and Post-Punk Worlds of Manchester, London, Liverpool and Sheffield, 1975-1980 \(Manchester University Press, 2015\)](#)

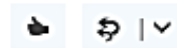
...





Suzanne Edinger <Suzanne.Edinger@nottingham.ac.uk>

Sat 07/05/2016, 00:31



Hi Sara.

Sorry I've not been able to respond to you more quickly. It is a very busy time of the year.

The following statement is confusing: **By know I mean you have contacted each other (or met in the award ceremonies/trips) at least once to make a request (e.g. ask for collaboration or ask to be introduced to contacts), to ask for information/advice (e.g. any information/advice around submission process in MOFILM or making the film) or simply to build connections (e.g. friendships)**

I suggest you simplify it by breaking it into sentences: *By know, I mean that you have contacted each other at least once. This might include meeting at the award ceremony or on a trip, asking for collaboration or asking to be introduced to contacts, or asking for advice. It might also mean that you are friends outside of MOFILM with this person.* In general, I suggest you avoid using parentheses in instructions. You will want to revise other sets of instructions accordingly.

Otherwise, I think the survey looks very good. The video is a fantastic idea and should really appeal to your target audience. My only concern is that the audio is softer in some places. Can you do anything to even out the audio and ensure that the background music doesn't make your voice difficult to hear?

Hope this helps.

Best,

Suzanne



## APPENDIX F: PHASE 2 – PILOT STUDY QUESTIONNAIRE



### Exploring and explaining the way engagement between individuals within online Community-based Innovation Contests influences user innovation behaviour

Dear MOFILM filmmakers,

Thank you in advance for taking part in this research. This Survey will take up to 15 minutes to complete (depending on your level of involvement within the community). your contribution will significantly help us to understand how to foster the relationships within MOFILM community.

This survey starts with a number of contextual questions (e.g. membership duration) and then continues with four(4) sets of network questions through which the respondents are asked to specify other peers within the community with whom they have some type of connection. Based on the interviews that have been done so far with a number of MOFILM film makers, members are connected to each other in three main ways:

- They watch each other's videos,
- They contact each other to ask for a favour (e.g. to be introduced to each others' contacts), for an advice/ information or for future collaboration.

And finally

- They actually collaborate with each other on a MOFILM project (whether on MOFILM Pro projects or in classic MOFILM contests).

Towards the end of the questionnaire, there are a few questions about your connections outside MOFILM community.

Please find the study briefing, confidentiality agreement and consent form below:

<https://docs.google.com/document/d/1-UboM7zun62AvG3gbavvWvSn2EQ3dgv3QLI4Gluf5bQ/edit>

Your kind support is highly appreciated.

Sincerely Yours,  
Sara Galehbakhtari



Continue »



Exploring and explaining the way engagement between individuals within online Community-based Innovation Contests influences user innovation behaviour

## GENERAL QUESTIONS

Q1. Please select your name from the list below

Q2. How old are you?

- 16-20  
 21-25  
 26-30  
 31-35  
 36-40  
 over40

Q3. How long have you been a member of the MOFILM community?

Q4. How many MOFILM contests (both MOFILM Pro and classic MOFILM contests) have you participated in during the last 12 months?

Q5. How many MOFILM contests (both MOFILM Pro and classic MOFILM contests) have you won during the last 12 months?

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Continue »



## WATCHING PEERS' VIDEOS

Q6. How often do you watch videos made by the following people?

	Never	Rarely	Sometimes	Very often (usually)	Always
Thiago Eduardo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
German Mairén	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Leandro Romero	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sean Cunningham	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nikki Parlani	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sean Brown	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Rothwell Polk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Michael Gray	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Eric Boychuk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Brian Gregoire	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q7. Are there other people in this capacity whose names could not be found in the list?

- Yes (if yes, please go to question 8)
- No (if No, please go to question 9)

Q8. Please write as many names as you remember in the box below

Please indicate in front of each name how frequently you watch that person's videos (rarely/sometimes/very often(usually)/ always). Please note that these people should be MOFILM members.

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Continue »



**Exploring and explaining the way engagement between individuals within online Community-based Innovation Contests influences user innovation behaviour**

**CONTACTING/MEETING EACH OTHER**

**Q9. From the list below please specify who (if any) you know by indicating the frequency by which you contact/meet that person to request something.**

By know, I mean that you have contacted him/her at least once. This might mean that you are friends with this person or it might also include meeting him/her at the award ceremony or on a trip, and then or later, asking for collaboration or asking to be introduced to contacts, or asking for advice.

	Never	Rarely	Sometimes	Very often (usually)	Always
Thiago Eduardo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
German Mairén	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Leandro Romero	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sean Cunningham	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nikki Parlane	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sean Brown	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Rothwell Polk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Michael Gray	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Eric Boychuk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Brian Gregoire	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Q10. Are there other people in this capacity whose names could not be found in the list?**

- Yes (if yes, please go to question 11)
- No (if No, please go to question 12)

**Q11. Please write as many names as you remember in the box below**

Please indicate (in front of each name) how frequently you contact /meet these people (Rarely/ Sometimes/ Very often (usually)/Always). Please note that these people should be MOFILM members.

^  
v



By know, I mean that he/she has contacted you at least once. This might mean that you are friends with this person or it might also include meeting you at the award ceremony or on a trip, and then or later, asking for collaboration or asking to be introduced to contacts, or asking for advice.

	Never	Rarely	Sometimes	Very often (usually)	Always
Thiago Eduardo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
German Mairén	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Leandro Romero	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sean Cunningham	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nikki Parlani	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sean Brown	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Rothwell Polk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Michael Gray	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Eric Boychuk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Brian Gregoire	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Q13. Are there other people in this capacity whose names could not be found in the list?**

- Yes (if yes, please go to question 14)
- No (if No, please go to question 15)

**Q14. Please write as many names as you remember in the box below**

Please indicate (in front of each name) how frequently he/she contacts /meets you (Rarely/ Sometimes/ Very often (usually)/Always). Please note that these people should be MOFILM members.

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Continue »



## COLLABORATION

**Q15. From the list below please specify with whom (if any) you have ever collaborated on a project by indicating the frequency by which you collaborate.**

By Collaboration I mean doing a specific task like producing, shooting, directing etc. (for one another) or bouncing off ideas (on a project) with one another.

	Never	Rarely	Sometimes	Very often (usually)	Always
Thiago Eduardo	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
German Mairen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Leandro Romero	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sean Cunningham	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nikki Parlane	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sean Brown	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Rothwell Polk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Michael Gray	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Eric Boychuk	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Brian Gregoire	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Q16. Are there other people in this capacity whose names could not be found in the list?**

- Yes (if yes, please go to question 17)  
 No (if No, please go to question 18)

**Q17. Please write as many names as you remember in the box below**

Please indicate how frequently (Rarely/Sometimes/Very often (usually)/always) you collaborate. Please note that these people should be MOFILM members.



## OUTSIDE MOFILM

### Q18. Watching videos done by filmmakers outside MOFILM community

How frequently you watch videos done by Filmmakers outside MOFILM community?

- Never
- Rarely
- Sometimes
- Very often (usually)
- always

Please name the websites/online communities (e.g. vimeo) in which you find those videos.

### Q19. Contacting/ Meeting MOFILM staff

How frequently you contact MOFILM staff to ask for an advice/favour/information.

- Never
- Rarely
- Some times ( Sometimes when I get involved in a MOFILM project)
- Very often (usually) (most of the time when I get involved in a MOFILM project)
- Always (every time I get involved in a MOFILM project)

### Q20. Crew members outside mofilm communiy

If you have other crew members outside mofilm community, who these people are and how frequently you work with these people on a MOFILM projects (we don't need names here)

- Family/Relatives
- Friends/ Colleagues



**Family/Relatives**

- Never
- Rarely
- Sometimes
- Very often (usually)
- Always

**Friends/Colleagues**

- Never
- Rarely
- Sometimes
- Very often
- Always

« Back

Submit



**Exploring and explaining the way engagement between individuals within online  
Community-based Innovation Contests influences user innovation behaviour**

**Thank you for completing the survey!**

Please indicate how much you enjoyed completig this survey.

- I didn't enjoy it
- Average
- I did enjoy it

**Any other comments?**

« Back

Submit

## APPENDIX G: NETWORK QUESTIONNAIRE COVER LETTER

### UNRAVELLING THE EFFECTS OF RELATIONAL MECHANISMS AND NETWORK STRUCTURE ON USER INNOVATION WITHIN ONLINE COMMUNITY-BASED INNOVATION CONTESTS

I would like to invite you to take part in this research which is supervised by Professor Helen Perks and Dr Sally McKechnie. The data gathered from you and others will be analysed as part of the fulfilment of my PhD, which is funded by Nottingham University Business School.

It is important that you understand the purpose of my research, what it involves and how the data you provide will be used and protected.

#### **Objectives:**

The research study will use data from the questionnaire to draw the network of connections between online community members. This helps to understand how and why individuals' position within the network and their patterns of relationships with others can enable or constrain their behaviour.

Participants are all the winners in the last five contests (each contest will be studied separately). This is based on the assumption that these members may be more eager to participate in this research and may remember their contacts within MoFilm community better than others who have not been active for a while.

#### **What is involved?**

The research study involves a questionnaire with a number of contextual questions (e.g. membership duration) and four (4) network questions through which the respondents will be asked to specify other peers within the community with whom they have some connections.

#### **Data protection and confidentiality**

It should be highlighted that although in the data collection phase, we need to ask your names and the names of those people to whom you are connected, but full anonymity will be guaranteed when the findings are presented in the

final PhD dissertation as well as in conferences and workshops. This means that the names will be seen only by the researcher and will be converted to pseudonyms as soon as the network is drawn.

All data (electronic and physical) relating to the survey, plus supporting documentary material, will be securely password protected and stored. A full copy of University's research data security policy can be provided upon request. You are free to withdraw from the study at any time if you so wish.

### **How long will participation take?**

Filling the online survey will take approximately 15 minutes to complete depending on your level of involvement in the online community.

### **As an informed participant of this research study, I understand that:**

1. My participation is voluntary and I may cease to take part in this research study at any time and without giving a reason.
2. All data will be stored anonymously once it has been collected. This means that it will be impossible to trace information back to me. As such, if I decide I want to withdraw my data from this study, I will be able to do so within 4 weeks from the date of participation. If I decide to withdraw my data, I should contact Mrs Sara Galehbakhtiari on [sara.galehbakhtiari@nottingham.ac.uk](mailto:sara.galehbakhtiari@nottingham.ac.uk)
3. All information appearing in the final report will be anonymous. This means there will be nothing that will enable people to work out what I said.
4. This research has been approved by the University of Nottingham Ethics Committee. This means it has been approved by a panel of professionals to make sure it meets high standards.
5. All my questions about the study have been satisfactorily answered and I am aware of what my participation involves.
6. Mrs Sara Galehbakhtiari will treat my participation in this study confidentially and anything I say in the survey is considered extremely confidential.

Thank you for taking the time to read this information and for taking part in my research. Please feel free to contact me if there is anything that is not clear, or

if you would like more information. The easiest way to contact me is usually by email.

Contact details:

Sara Galehbakhtiari

Doctoral Researcher and Tel: + (0)115 8466234

Graduate Teaching assistant Mob: +(0)7455295406

Nottingham University Email:

Business School Sara.Galehbakhtiari@nottingham.ac.uk

University of Nottingham

Jubilee Campus

Nottingham NG8 1BB

**Supervisors:** Prof. Helen Email: [Helen.Perks@nottingham.ac.uk](mailto:Helen.Perks@nottingham.ac.uk)

Perks Email:

Dr Sally McKechnie [Sally.McKechnie@nottingham.ac.uk](mailto:Sally.McKechnie@nottingham.ac.uk)

Sincerely yours

Sara Galehbakhtiari

## APPENDIX H: REMINDERS TO COMPLETE THE SURVEY

### Help us out - and win a £100 Amazon Voucher



Nick Streatfield <nick.streatfield@mofilm.com>

Thu 11/08/2016, 13:53

Sara Galehbakhtiari <Sara.Galehbakhtiari@nottingham.ac.uk> ↵



Reply all | ▾

Inbox

Hey,

As we've mentioned before, we're currently helping Sara out with her PHD research into filmmakers and the MOFILM community.

Since Sara hasn't yet received the number of responses she needs (only 33 out of 80 winners have answered), she has decided to extend the deadline until 20th September in the hope that you might be willing to spend 15 minutes completing her survey before then.

As a reminder, in exchange for your time:

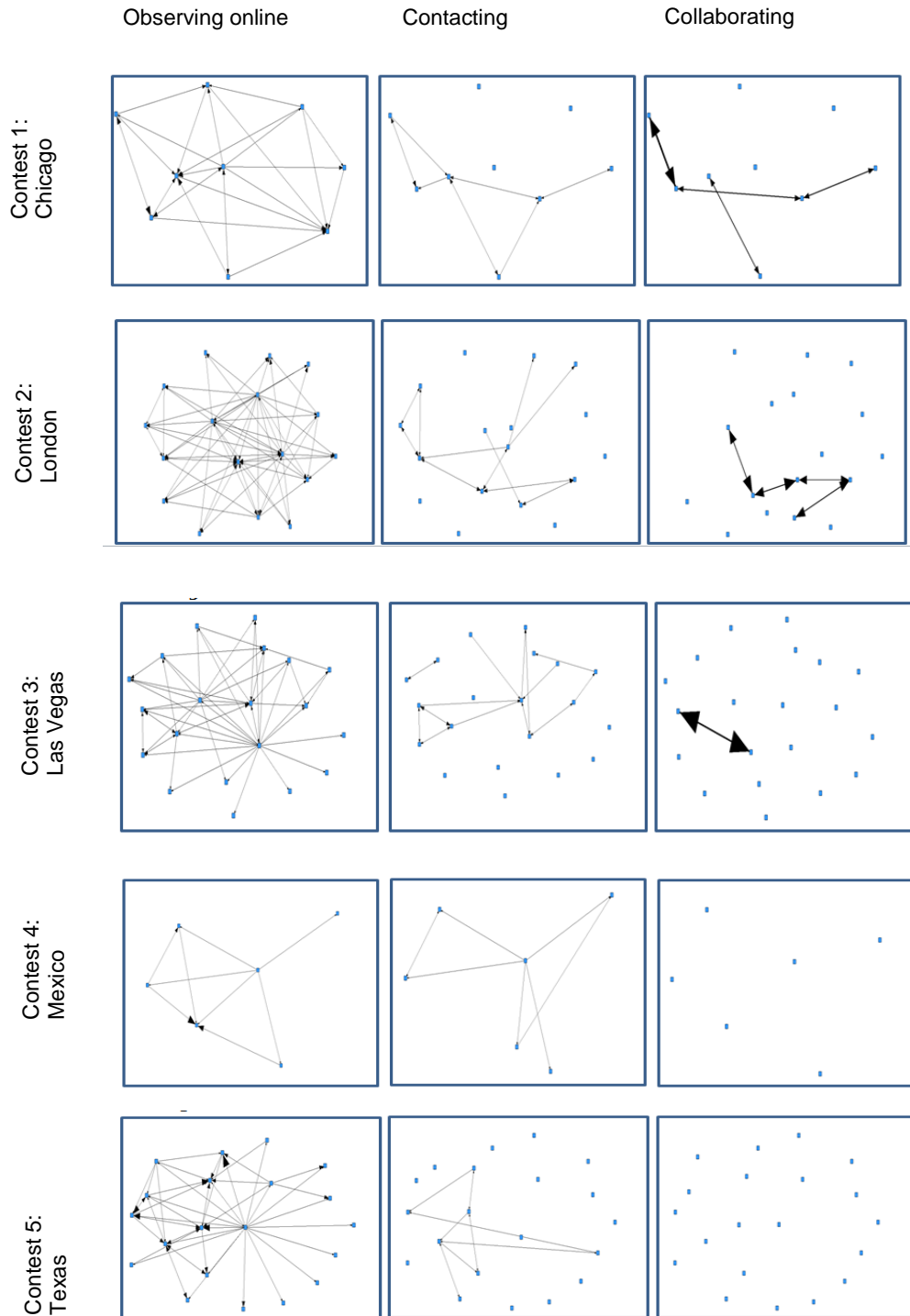
- Sara will share the results with you – including a network map that shows your position within it (other filmmakers will remain anonymous due to confidentiality reasons, you will only be named on your own map).
- 15 people will receive 10 minutes of free consultation on how to fully take advantage of their networks.
- One person will win a £100 Amazon voucher.
- We will be eternally grateful.
- Finally, and most importantly, I'll stop emailing you asking you to fill it in.

Here is the link to complete the

survey: <https://docs.google.com/forms/d/e/1FAIpQLSeM3zWQMpOc3DSNhLDCNhH7MSGqb68F71ykMPAvdigFiz3fGg/viewform>

Please let us know if you have any questions!

## APPENDIX I: NETWORKS OF EACH CONTEST



## APPENDIX J: AN EXAMPLE INVITATION EMAIL FOR PHASE 3

### Survey



Nick Streatfield <[nick.streatfield@mofilm.com](mailto:nick.streatfield@mofilm.com)>

Fri 03/02, 20:21

Pete Herron <[peteherron@gmail.com](mailto:peteherron@gmail.com)>; Galehbakhtiar Sara <[lizsg2@exmail.nottingham.ac.uk](mailto:lizsg2@exmail.nottingham.ac.uk)> ↵



Reply all | ▾

Inbox



Action Items



Hey Pete,

Hope you're doing well.

Sara is very nearly finished with her research but just needs to conduct a couple of final 40-minute Skype intervals. Your time would be very much appreciated, please let us know if you can be involved!

Thanks,  
Nick









APPENDIX L: RELATIONAL MECHANISMS – MORE EXAMPLE QUOTATIONS

Table 1: Collaborating with peers		
Aggregated dimension	Second-order themes	Example quotations
Learning	Learning about peers competency and intentions	<p>Kyler (CORE MEMBER) So it is very important that you can work together. It is really important that you get along with each other so you are absolutely right... it is both about knowing that the other party can do it and you also can get along with each other. So it is sometimes even risky to work with those you already know let alone those you don't know at all.</p> <p>Hannah (CORE MEMBER) To me... I think [name] is sincere because we talked to each other for a long time before we work together. She sent me her work and asked for my comment and advice and we discussed so many things not only film making as you know and also she is very much clear about financial stuff ... you know when we work together it is important that she should tell me before she asks me to join her on a project that ok this is how it is going to work are you ok with it? Something like that.</p> <p>Ben: (PERIPHERY MEMBER) 1: I have done this so many times and it is very funny cause we were shooting a project with [name] where we were shooting in like this room... we put a little production designing to make it look pretty, but we were really only looking for about a foot... you are going to see about a foot of the space... So tight shot and so all in a sudden like with this room actually it doesn't matter, but he had the mind-set to say I know I need exactly this and this frame and we can put that together on little or no money and I know exactly that I need this frame and this frame in order to place them together and that takes a lot of planning and takes a lot of ...</p> <p>2: [Name] is one of the most wonderful people and he is so good at what he does and so it is one of those things where we were able to now kind of spread our reach and so it is kind of cool,</p> <p>3: Now listen as a director, [name] is the best director under thirty in the world right now I really do believe that I would fight somebody over that ...</p>
	Learning from peers  Comparing oneself against others	<p>Hannah (CORE MEMBER) Yes I think so... because when you work with other people you get a new idea new attitude everything is new so... when she works with [name] or others like him she learns some tricks and some techniques from every single person... which cannot be learned otherwise"</p> <p>Ben (PERIPHERY MEMBER) 1: Personally... how do I work with people who are better than me because it is the only way I feel like I can grow... Working with people who are better than you, you push yourself to be better and I really believe that....</p>

		<p>2: Like [name] has opened up and changed my mind on how to run business and this is something I think is very specific about commercial production now... He is probably the key factor in my mind keep changing about how to crack the new kind of globalization behind commercial production.</p> <p>Jack (CORE MEMBER) So [name] has come to LA and I produced and shot a project for her for MO PRO when she was here who lives in Bali. She had a project with MoFilm so she came to LA to make it happen and that was based on us meeting in Cannes (knowing about a new place)... I helped her and gave her information about locations and ...</p> <p>Ben (PERIPHERY MEMBER) What he did was he became essentially strategic partner for knowing that I can always produce in south Africa. I know the level of production I can get out of south Africa. He is one of the most wonderful people and he is so good at what he does and so it is one of those things where we were able to now kind of spread our reach and so it is kind of cool,</p>
Trust (Competence- Based Vs Intention-Based)	Diversity	<p>Sarah (CORE MEMBER) Well I say I am the writer because I do most of the writing but we all film. like everyone films, like everyone I have teamed up with, we all have expertise in every field so that is what I liked the community for – because everyone have some kind of knowledge and every one can collaborate and add. You know I can add in the film, I can add in filming and editing and writing.</p> <p>Nick (PERIPHERY MEMBER) Yes or it doesn't have to be just an Indian type of music. Just working with someone from the other half of the world is always interesting because they have a different view of the world, different view of life and this enriches you. Like as I told you my cinematographer is an Italian guy and he has a different way of viewing things and that is what I love because we push each other all the time like I have a more American kind of style in my head... He has more of a European thing on his head so the final product is always a mix of those things and different ways of working and that gives you another thing. It makes you look different and it also makes you grow as a professional.</p> <p>Jack (CORE MEMBER) 1: Yes and also whenever people end up moving to LA they always... you know LA is a weird big city and you know being dropped in some kind of network of people to work with is important.</p> <p>2: Yes I think being here in terms of crew obviously but also like resources I mean we have the locations and that kind of things... they exist here ... so that definitely helps ... in LA you know you have that kind of you know neighbourhood or car or... so they come here cause they know that is where the real resources are..</p> <p>Kevin (CORE MEMBER) Yes so [name] was the producer of the project but [name] was the</p>

		<p>only person who flew to, so both [name] I and I are producers. I produce in Cape Town and he in.... so [name] was the editor and the writer and he sends the concept to me and I told him what was possible to ... you know what we could do in Cape Town and then we got the funding and he came to Cape Town.</p>
	<p>Familiarity</p>	<p>Farah (CORE MEMBER)  1: My uncle works in a film company. Where I could find my team because of him. My professional team to make this short film</p> <p>INTERVIEWER  Are they now members of MoFilm?</p> <p>Farah  Yes one of them (my editor) is a member because when I submitted the film I had to tag his name so I asked him to join the community so that I can tag him and it is a credit if someone watches our video.</p> <p>Sam (CORE MEMBER)  I have friends outside MoFilm who I like invited to be in. [Name] would be one of them ...he has come second in some of the contests before yes he is already a member he has been second on two videos. He is a really good friend from college.</p>
	<p>Similarity</p>	<p>Ryan (CORE MEMBER)  Yes, yes absolutely you have got to like the person... so I just feel like we have quite a lot in common our sensibility is the same we are both into comedy....</p> <p>Jack (CORE MEMBER)  Yes I mean either style or it can be more just the sensibility and that we get along and they want to work with each other again.</p> <p>Nick (PERIPHERY MEMBER)  1: Because I love what I do and I appreciate having people around me that share this passion.... People who are willing to push themselves and who are engaged in the project. I don't like the people who are just doing it because it is their job.</p> <p>2: He shoots more long feature film like TV series and he always has time for me like I called him once and I said hey I want to shoot a music video for a contest. We have to shoot it this weekend because the contest closes next week so ... and he said to me I have to shoot something on Saturday and I have to shoot also on Sunday the only time I can get to your shoot is I don't know like six pm it that ok? I said Ok I shoot the first scene and then you come here and do your magic! cool .... so they are pros (experts) but this is what I told you about passion... we became friends because we were both very passionate about what we do</p> <p>Kevin (CORE MEMBER)  1: He has the potential as a film maker... but he is also someone that we found would suite our style of film making and I think that had an impact as well. It is not a distinction it is not a must but it counts.</p> <p>2: Yes and it was the style we felt that was... because of that style</p>

		<p>we felt that it is possible for us to do the production in Cape Town .... You know you get a lot of film makers that are not fixable within the restrictions and we thought that he was fixable for us to make commitment and say look we could do your project in Cape Town because of his style of film making and attitude towards the project so.... Yes and he approached us so it must have been the same for him he must have felt comfortable coming to Cape Town.</p> <p><b>Ben (PERIPHERY MEMBER)</b> We wanted to talk about how we want to work together because you are so talented and in terms of my selfish business reasons... his style of directing fits the whole of what we have here</p> <p>Jack (CORE MEMBER) Yes I mean either style or it can be more just the sensibility and that we get along and they want to work with each other again.</p> <p>Farah (CORE MEMBER) But I will take a look at the list of members from the same country ... you know if you find the crew they should be Thy or live in Thailand. But you know what, What I found was just my ex-boyfriend and a few guys from the workshop. I couldn't find another person who... this means that most of the film makers in my country did not know about MoFilm and they missed this opportunity</p> <p>Ben (PERIPHERY MEMBER) I kind of work with whoever is up for it. But typically I would prefer to work with friends you know. I work with all sorts of people most of it has to do with where they live. Because typically when I am doing a project, what I need help with is like the actual day of production like somebody helps me shoot it or somebody helps me light it so I hire people that they are living close to me I know there is a crew builder but I have never really used that.</p> <p>Hannah (CORE MEMBER) Well we can think about the budget. We have small budget we should just choose people in our area just like I work with [name], [name] works with [name] or something I am not sure ... so we can work with people in the same country or the same town.</p>
<b>RELATIONSHIPS</b>		
Between ... and ...		Exemplar quotations
Learning about peers trustworthiness (intentions and competency)	Learning from peers	<p>Ben (PERIPHERY MEMBER)</p> <p>1: I have done this so many times and it is very funny cause we were shooting a project with [name] where we were shooting in like this room... we put a little production designing to make it look pretty but we were really only looking for about a foot... you are going to see about a foot of the space... So tight shot and so all in a sudden like with this room actually it doesn't matter, but he had the mind-set to say I know I need exactly this and this frame and we can put that together on little or no money, and I know exactly that I need this frame and this frame in order to place them together and that takes a lot of planning and takes a lot of ... Personally... how do I work with people who are better than me because it is the only way I feel like I can grow... Working with people who are better than you, you push yourself to be better and</p>

		<p>I really believe that....</p> <p>2: I looked at the videos he had previously produced and it isn't just always the website, there are some of the other platforms as well but I wanted to make sure that he was able to produce in a level that I knew that this could come out because even in the worst case scenario right... everything is going wrong whatever... What he did was he became essentially strategic partner for knowing that I can always produce in South Africa. I know the level of production I can get out of South Africa</p> <p>Kyler (CORE MEMBER) I would say if there is someone I would discuss work related issues it is those that I know... but at the moment because we do not work together on a project we do not talk about these stuff.</p> <p>INTERVIEWER: So you mean if you have a question or you need something, like you need a camera man and so the first people you contact are these people right who you already know and who are your close friends with.</p> <p>Kyler: Absolutely</p> <p>INTERVIEWER: But this has never happened before</p> <p>Kyler: No</p> <p>INTERVIEWER: Why you go straight to these people?</p> <p>Kyler: so if someone can help it would be these people.</p>
Diversity	Learning about peers	<p>Hannah (CORE MEMBER) Because I know them I know they are going to help.... I like their style I believe in their capabilities If I want to make documentary or something like this I need a drone [camera] and I know that a guy that I met him last year... his name is [name] from Norway.... I am not sure but his work is very special (different expertise) and unique so if I offer him that let's do a documentary in Thailand and I also offer him ticket and accommodation I think that because his work is unique I will work with him in this way.</p> <p>Jack (CORE MEMBER) Yes he is more.... You know he also has got the directors' creativity and a bigger envision to it and so I can always go to him with any ideas and ask what about this what about that and that comes to the place of "you know how would you do this if you were directing it" perspective.</p> <p>Kyler (CORE MEMBER) Yes or it doesn't have to be just an Indian type of music. Just working with someone from the other half of the world is always interesting because they have a different view of the world, different view of life and this enriches you. Like as I told you my</p>

		<p>cinematographer is an Italian guy and he has a different way of viewing things and that is what I love because we push each other all the time like I have a more American kind of style in my head.... He has more of a European thing on his head so the final product is always a mix of those things and different ways of working and that gives you another thing. It makes you look different and it also makes you grow as a professional.</p>
Familiarity	Learning about peers'	<p>Chris (PERIPHERY MEMBER) I know him from college. Just after school we met I mean we were 17 years old, 16 years old something like that. You know over time we just get close... you know it was a weird moment in my life because I didn't even know any film makers ...I was just figuring out the career that I liked to do at that age and then to meet someone like him, it was like wow I am not the only one who wants to do this crazy job in the world and then we became really good friends after that because we share all that kind of force on films and things like that so yeah.... its .... Being friends since college really helped me build that trust. I think there is a psychology of that the more you see someone the more you develop that trust inevitably.</p> <p>Ben (PERIPHERY MEMBER) He goes on all these trips to meet all these people and in the reality the situation is like as a creator when you meet other creative people who has other interesting things to say you get to learn you get to collaborate you get to connect ...</p> <p>Kyler (CORE MEMBER) Because I know them I like their style I believe in their capabilities so if someone can help it would be these people.</p>
Similarity	Learning about peers	<p>Jack (CORE MEMBER) Yes I mean either style or it can be more just the sensibility and that we get along and they want to work with each other again.</p> <p>Kevin (CORE MEMBER) He has the potential as a film maker... but he is also someone that we found would suite our style of film making and I think that had an impact as well. It is not a distinction it is not a must but it counts</p> <p>Ben (PERIPHERY MEMBER) We wanted to talk about how we want to work together because you are so talented and in terms of my selfish business reasons... his style of directing fits the whole of what we have here</p>
Learning about peers trustworthiness (competency and intentions)	Trust (intention-based and competence-based)	<p>Kevin (CORE MEMBER) I think initially [name] was a bit cautious, but at the same time [name] reassure him and they looked at our previous work and they felt more comfortable.</p> <p>Hannah (CORE MEMBER) Well yes she sent me some of her previous work, just like private videos or stuff that she edited. So I watched those videos and I liked her editing style. I would say that her editing style is like a man. It is not like a woman I don't know how to say .... I mean when you watch a video and when you want to guess that whether a man or a woman has made it.... so most of her work is not a woman style that makes her work cool.</p>



		<p>Ben (PERIPHERY MEMBER)</p> <p>When [name] said to me hey I should work with [name] in south Africa... he is a good guy and we should do it. The first thing I said was are you sure he is the right guy the first thing I did I went to website and started looking at his content and the production value and looking at the videos he had previously produced and it isn't just always the website, there are some of the other platforms as well but I wanted to make sure that he was able to produce in a level that I knew that this could come out.</p>
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Table 2: Observing peers		
Aggregated dimension	Second-order themes	Example quotations
Learning	Learning from peers (comparison/ reverse engineering)	<p>Comparison</p> <p>Hannah (CORE MEMBER) Ok first of all I compare my work and [name]'s work and ... she said she can relate with [name]'s film because it is a simple story about a girl who wants to play football like everyone can play it not only disable people or something like that (like what my video was all about)</p> <p>Chris (PERIPHERY MEMBER) 1: With [name] it is about our similar styles of directing... at least I feel... I don't know if he would ... but at least I feel that you know when I am learning from him I am learning from ...you know ...different kind of issues we have gone through because we do similar work</p> <p>2: With [name] I would learn a different perspective on film making if that makes sense so I would see what he would do and I say oh that is interesting... it's not really what I would do that but maybe I could do that so that is something that maybe I can learn from [name].</p> <p>Ben (PERIPHERY MEMBER) 1: [Name] when I first saw his work what was blowing me away was that I was reading the same brief as him, I was reading the same concepts as him and where he was able to take the ideas and push the ideas... was incredible and then the production value he was able to put behind it, was even bigger.</p> <p>2: So what I found was I am watching his content and I am like thinking about like ... ok ... what was he able to do... And Kind of work with change of his process, in order to achieve this... I found myself like.... As I was pitching on competitions like... you know the measurement stick was.... Ok can I be [name] ... can I be [name].</p> <p>3: So with regards to like watching other people's content, you can see that overall sounds like MoFilm does a lot of like doc style videos that are really beautiful and you can look around... you can see whether [name] doing it cause he does that stuff, whether it is [name] cause he has done some beautiful stuff as well. You know along those lines. but you can see what the style, look and feel is and then you can say ok am I hitting that, am I exceeding that or am I below that and then you can sort of gather whether or not you are going to be able to win the competition ...</p> <p>Ryan (CORE MEMBER) 1: Often when you are working on these things you are working completely alone and you don't know if you are interpreting the brief in the right way if you enter that competition and then you did win or you didn't win and</p>

		<p>you want to see how other people interpreted that brief ...</p> <p>2: So it is really important I think to watch your colleagues work as much as possible. I was actually at the MoFilm event last night... so again having just seen a lot of MoFilmers' work and you know it is inspiring and it is important cause otherwise you get complacent and think your standard is good enough but actually it just keeps getting better so ... yes It is important to just keep watching others people work for those reasons.</p> <p>Andrew (PERIPHERY MEMBER) So I think the answer to your question is that if I have read the brief and I know what the clients have asked him then there would be a certain answer that I would generate in my mind but then I would like say yes I could have done like this or I could have taken the brief this way...</p> <p>Reverse engineering</p> <p>Rachael (PERIPHERY MEMBER) I loved it... and from there I kind of broke it down in my head... I have to watch it again and I kind of think about what they did and then I start to compare it to ... ok what was the last thing that I shot? Was it similar to that is that my style? Can I do something like that? I think the first couple of moments you are kind of like ... but I can't do something that... brilliant it is so beautifully shot but then you kind of think about like.. I guess I could do some of the same shots I know how to do this that stuff. I went to school for it I should be able to. So from there I start to piece together what things I might be able to come up with as well. So I have to watch those videos generally before I start a brief because those videos are kind of like my push... like ok... I could do that... I could do something like that... I know how to do it. Can break it down and I know how to replicate it so how do I make it mine now?</p> <p>Jack (CORE MEMBER) Yes sure ... also, like, a lot of times I have seen styles that I would not necessarily do ... like you see it you kind of analyse it and think why it works why it doesn't work and stuff like that.</p> <p>George (PERIPHERY MEMBER) That video was really cool and I think that was rather being cheaply done ...I mean the scene... the locations they used and lighting... it was like a lot of natural lighting... They were using set lights and flags and all these kind of things... I thought that was brilliant...</p>
	<p>Learning about peers trustworthiness (intentions and competency)</p>	<p>Simon (CORE MEMBER) And about [name] ... I got the first place in Texas... that was mountain dew...and he in this contest won two first prizes.... I don't really remember which brands they were for...I sometimes make films for MoFilm when I have</p>

		<p>time.... The past months I couldn't because I was busy with my job ... but whenever I can I try to make some videos for MoFilm... but about [name] what matters to me is that he won two prizes in the same contest.</p> <p>Farah (CORE MEMBER)  You know.... There is another guy called [name] who is the legend of MoFilm and he wins every competition. When I explored the website I realised he is a big guy in MoFilm.</p> <p>Sam (CORE MEMBER)  Well I really like [name]'s films and I was always like wow those are really professional and well done? I mean [name]'s too. He is mainly... his production values are high you know he understands story pretty well so he is ... yeah I mean he is a good director. Who else. You know there are lots of people... I have seen lots of amazing work from all sorts of people on there. I mean just really great work.</p> <p>Chris (PERIPHERY MEMBER)  And [name]'s work is amazing... It is just different style to my work that is all it is but I still watch it because it is cool to see different perspectives on things as well so that is another reason I watch his videos he has got a different unique style to his vision so it is interesting to see you know what he can come up with if that makes sense.</p> <p>Ryan (CORE MEMBER)  About me and [name] I think we have been on a couple of trips together because we have won for similar awards and yes she is really good... and it is also interesting to see how people improve and see what they are up to and how their film making is developing so if you watch their work for a bit then you get to know them as well.</p> <p>Ben (PERIPHERY MEMBER)  [Name] I think is one of the most talented directors in the world. To be honest with you I think he is really incredible [(he has watched his videos)].</p>
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Competence-based trust	Similarity	<p>Kevin (CORE MEMBER) There is another guy called [name] ... he has a lot of documentary projects or mixing sort of documentary and commercial and sometimes we confronted briefs that did that I think on two occasions I checked his work and I think ... he seems to be.... He is quite good at that.</p> <p>Ben (PERIPHERY MEMBER) 1: So with regards to like watching other people's content, you can see that overall sounds like MoFilm does a lot of like doc style videos that are really beautiful and you can look around... you can see whether [name] doing it cause he does that stuff, whether it is [name] 'cause he has done some beautiful stuff as well.</p> <p>2: I watched every single person who wins in terms of like doc style...</p> <p>Rachael (PERIPHERY MEMBER) I think I watched recently... I can't remember the name of it ... they had the winners for mountain dew which was a brand that I originally turned in... I think it was in January... I turned in my project for this time round so mountain dew... I sometimes go online (YouTube) and search the mountain dew winners from MO film or I just go on the website and whatever the last contest was for mountain dew ... I think it was something with a bike ... mountain biking I take a look at it and generally when I am taking a look at a video the first time I am looking at it I am kind of like an audience ... I just... I watch it and I go wow how did that make me feel and I take it in as if I am never ... as if I am not a film maker</p>
	Familiarity	<p>Kevin (CORE MEMBER) [Name] also won a competition for a different brand and we both met at London event and by that time he has already done a bunch of MoFilm. But it was our first ... so we chatted and we made a good connection that night and I have just been following him since then because I met him.</p> <p>Kyler (CORE MEMBER) 1: Well it really depends on the mood and I probably want to watch my friend's videos once they are release... but for someone I don't know it depends on the mood. But for example someone like [name] and [name] we know each other very well because we have been to those trips (organized by MoFilm after the award ceremonies) together and we are now friends so we are in touch very frequently. (later in the interview he mentioned that these friends are not just friends but experts)</p> <p>2: So I should say I normally watch my friend's videos but it doesn't mean I learn more by watching those videos compared to others who are not my friends I learn from every single video that I watch</p>

		<p>Jack (CORE MEMBER) Probably you know... I have been a little bit out of the loop lately and I kind of think...yeah there is also a guy who I have actually met once but he does great his name is [name] ... I met him briefly in brazil when we won together and I watch his videos ever since but his stuffs are always great.</p>
	System trust	<p>Ben (PERIPHERY MEMBER) he posted it on face-book and then it got picked as Vimeo star pick which is a massive deal in film makers community and then it got picked up for festivals and all these things so I watched the video</p> <p>Sam (CORE MEMBER) If you watch winners videos then so you will understand that it is going to be good (just because it is a winner)</p> <p>Rachael (PERIPHERY MEMBER) 1: So my goal is to kind of take a look at the past winners for certain brands because watching their video I can get a feeling for what the brand might want.</p> <p>2: I sometimes go off of you tube and search the mountain dew winners from MO film or I just go on the website and whatever the last contest was for mountain dew</p> <p>Jack (CORE MEMBER) Yes, yes several times firstly you know for a while I was the top film maker for the year or whatever; I am on the list at MO film so that happened... I often get emails or Facebook massages from people who were all ... you know trying to do the process...</p>
<b>RELATIONSHIPS</b>		
<b>Between ... and ...</b>		<b>Example quotations</b>
Learning about peers' trustworthiness (intentions and competency)	Learning from peers	<p>Kevin (CORE MEMBER) 1: We do a lot of research and we look at which film makers won which brand and you know how they won...</p> <p>2:Yes definitely because often we would enter the same competition and we may place third and [name] may place first or second and we like to do a comparison on why and where did we go wrong and how can we improve.</p> <p>3: No I haven't met him I just watch his films because we lost to him and we don't really like him (he laughs) nooo I am joking but.... Yeah he is also a good film maker. I think the account manager told us that it was very close between first and second and we just wanted to see what we did differently... So it is healthy competition and also learning from others within the community. Sometimes we might think oh we got it right and then when you watch another film you think... ok. They got it better...sometimes we think It is right and someone else does not</p>

		<p>Chris (PERIPHERY MEMBER)</p> <p>1: It is just really good because you know if there is something that I can't really get my hand around and I don't really know how to improve on it, I can watch his work and I can see how he dealt with those issues so I am learning from his techniques if that makes sense... so yes..... definitely from a technical point of view... he has always been very good with the technical stuff anyways because he works with visual effects and those type of things as well so yeah.. I mean that really have taught to me it is kind of directing aspect not necessarily story. His directing really inspired me.</p> <p>2: Yes absolutely I mean from a different perspective not in a sense... with [name] it is our style of directing... at least I feel I don't know if he would... but at least I feel that you know when I am learning from him I am learning from ...you know ...different kind of issues we have gone through because we do similar work</p> <p>Ben (PERIPHERY MEMBER)</p> <p>I watched every single person who wins in terms of like doc style... you are looking and saying ok what is going on how people are doing this.</p> <p>Simon (CORE MEMBER)</p> <p>About [name] because he is a top film maker he has won a lot of awards and this means that he usually makes something that the brands like and they expect us to make .... This means these clients like this style .... So I watched his videos just to know his job... he makes films, I also make film and I like his films but these films are not my style but still I can learn...</p>
Similarity	Learning about peers	<p>Kevin (CORE MEMBER)</p> <p>There is another guy called [name]... He has a lot of documentary projects or mixing sort of documentary and commercial and sometimes we confronted briefs that did that I think on two occasions I checked his work.</p> <p>Ben (PERIPHERY MEMBER)</p> <p>So with regards to like watching other people's content you can see that overall sounds like MoFilm does a lot of like of doc style videos that are really beautiful and you can look around... you can see whether [name] doing it 'cause he does that stuff, whether it is [name] 'cause he has done some beautiful stuff as well.</p>
Familiarity	Learning about peers	<p>Kevin (CORE MEMBER)</p> <p>[Name] also won a competition for a different brand and we both met at London event and by that time he has already done a bunch of MoFilm. But it was our first ... so we chatted and we made a good connection that night and I have just been following him since then because I met him.</p> <p>Ryan (CORE MEMBER)</p>

		<p>About me and [name] I think we have been on a couple of trips together because we have won for similar awards and yes she is really good...(and that is why he follows her work)</p> <p>Simon (CORE MEMBER) I got the first place in Texas... that was mountain dew...and [name] in this contest won two first prizes.... I don't really remember which brands they were for...I sometimes make films for MoFilm when I have time.... The past months I couldn't because I was busy with my job ... but whenever I can I try to make some videos for MoFilm... but about [name] what matters to me is that he won two prizes in the same contest.</p> <p>Kyler (CORE MEMBER) for example someone like [name] and [name] we know each other very well because we have been to those trips (organized by MoFilm after the award ceremonies) together and we are now friends... so we are in touch very frequently I like their videos and I watch them</p>
System trust	Learning about peers	<p>Farah (CORE MEMBER) You know.... There is another guy called [name] who is the legend of MoFilm and he wins every competition. When I explored the website I realised he is a big guy in MoFilm</p> <p>Andrew (PERIPHERY MEMBER) Because I think [name]... in the Shell thingy... was the first winner (so he watched his videos).</p> <p>Rachael (PERIPHERY MEMBER) I think.... Just looking at that one video... I mostly get embody of their work.</p>
Learning about peers' trustworthiness (intentions and competency)	Competence-based trust	<p>Kevin (CORE MEMBER) 1: There is another guy called [name] ... he has a lot of documentary projects or mixing sort of documentary and commercial and sometimes we confronted briefs that did that I think on two occasions I checked his work and I think ... he seems to be.... He is quite good at that.</p> <p>Ben (PERIPHERY MEMBER) His ability to communicate his vision is wow and being very honest about this ... we are talking about MoFilm competitions not MoPro not anything else, the budget is super slim and it is really hard especially with regards to production and major metropolitan areas to be able to pull off the level of production value that you need in order to be fully successful (but he can do that beautifully)... so I am looking at his work</p> <p>Ben (PERIPHERY MEMBER) So with regards to like watching other people's content you can see that overall sounds like MoFilm does a lot of doc style videos that are really beautiful and you can look around... you can see whether [name] doing it 'cause he</p>



		does that stuff, whether it is [name] 'cause he has done some beautiful stuff as well. But you can see what the style, look and feel is and then you can say ok am I hitting that, am I exceeding that or am I below that and then you can sort of gather whether or not you going to be able to win the competition ...
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<b>Table 3: Contacting Peers</b>		
<b>Aggregated dimension</b>	<b>Second-order themes</b>	<b>Example quotations</b>
Learning	Learning from peers (comparison)	<p>Andrew (PERIPHERY MEMBER) It wasn't that helpful I asked him if I ... what is his technique to get grants and to produce such films that he can win awards because I think [name]... in the Shell thingy... was the first winner. So I wanted to know what did I lack in and why did I get the second price... So I couldn't comprehend what it was like may be the production...</p> <p>Kyler (CORE MEMBER) I would say if there is someone I would discuss work related issues it is those that I know... but at the moment because we do not work together on a project we do not talk about these stuff.</p> <p>INTERVIEWER: So you mean if you have a question or you need something, like you need a camera man and so the first people you contact are these people right who you already know and who are your close friends with.</p> <p>Kyler: Absolutely</p> <p>INTERVIEWER: But this has never happened before</p> <p>Kyler: No</p> <p>INTERVIEWER: Why you go straight to these people?</p> <p>Kyler: Because I know them I know they are going to help... I like their style I believe in their capabilities so if someone can help it would be these people.</p> <p>Ben (PERIPHERY MEMBER) I have never been able to meet him in person. The last time I reached out to [name] was actually early to mid-2014. As I was building my company I was reaching out to directors to connect and to talk about their process.... Like how they got to where they are and what drives them as creatives and all those kind of things cause it is important to network and connect with people (especially top winners).</p> <p>Kevin (CORE MEMBER) 1: Yes it is very much important but at the same time doing a number of videos teach you how to do the same things in a more efficient way ...so I think just sharing... by more coming to me you know he might not have to make 20 videos to learn what I have learned. So may be that way he is saving time and also improving as a film maker, and the same happens for me when contacting [name] so you know I don't need to wait to make 50 videos to earn what he has</p>

		<p>learnt and vice versa. So I think it just helps... the overall average of every ones growth by sharing information.</p> <p>2: If we shoot in Mexico in Cape Town we may want to reach out to film makers from Mexico and just get some insights into how to make a video there</p> <p>3: And often and sometimes for example with [name] we would reach out to him and say "Hey look we are pitching for an Asian market. Would this work? Would this not work?" ... We have got good ideas but we do not understand the culture so I think in that sense it is good to reach out and just ... you know you might not chat to everyone every time but to have access to the community is good.</p> <p>Jack (CORE MEMBER)</p> <p>1: Yes he is more.... You know he also has got the directors' creativity and a bigger envision to it and so I can always go to him with any ideas and ask what about this what about that and that comes to the place of "you know how would you do this if you were directing it" perspective.</p> <p>2: Yeah there is a bubble of the handful of people who are winning, There is definitely a ... kind of mentorship.... that they want to know how you do what you do? What is the trick? Or ... it is very much that they want to get the tips get the advice ...</p> <p>Nick (PERIPHERY MEMBER)</p> <p>So I got in there mostly to talk about the release forms because that is something that I never had to deal with before. So I started looking for people who actually shot something for Mo film to check how they dealt with all the legal things because it was like a new experience for me and they were really supportive. Like I talked with a couple of guys that I don't really remember their names because they were like user names so ... but they were really friendly so there is a sense of community in MoFilm.</p> <p>Andrew (PERIPHERY MEMBER)</p> <p>For example when I am this close to making a great film... a creative person from another continent might understand my idea and what I am trying to do, and he might inform me about whatever little negative points or whatever my idea lacks. Then I can get the grant and make that amazing film that I want to.</p> <p>Ryan (CORE MEMBER)</p> <p>Well I suppose it just means if I watch some body that I don't know and I think their work is really good then I would make an effort to meet them or speak to them at the time they present themselves. Because I have been watching [name] work and I am always thinking he is very good. And because he was in the room yesterday you know I was conscious that I want to have a conversation and connect with him. And just again we kind of talked about you know what kind of cameras he shoots on and how he operates</p>
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		<p>and how he... cause he is so fascinating and it helps in understanding of how ... you know how to make films ultimately ...</p> <p>Ben (PERIPHERY MEMBER) But he is so talented that he always wins he goes on all these trips to meet all these people and in the reality the situation is like... as a creator when you meet other creative people who has other interesting things to say you get to learn...</p>
	Learning about peers' trustworthiness	<p>Kevin (CORE MEMBER) I think that is an opportunity for us to offer our services to the other film makers cause the film makers might not know what we can or cannot do, by looking at the video, they just see me as a film maker but if they contact us they realise that we could assist in more ways than what they may have thought initially. So for us it is an opportunity to offer our services and if they need it then great, if not we could still assist with research or pointing them in the right direction ...so... you know sometime we cannot assist but we may know someone who could ...</p> <p>Hannah (CORE MEMBER) If I want to make documentary or something like this I need a drone [camera] and I know that a guy that I met him last year... his name is [name] from Norway.... I am not sure but his work is very special and unique so if I offer him that let's do a documentary in Thailand and I also offer him Ticket and accommodation I think that because his work is unique I will work with him in this way</p> <p>Ben (PERIPHERY MEMBER) 1: Then [name] and [name] started fighting together.... Yes this really happened about film versus digital and I got very heated about this subject. I am a traditional film maker I was trained on film,,, I love film I love .... [name] didn't go to film school. [Name] also I don't think that he went to film school either but I did .....and we were sitting at this table and it was full of argument..... Argument is not the right word for that ..... It is not nice.... It is not nice to be like that and I believe you learn about people from listening to them and watching them and I remember [name]'s disposition in that conversation I remember (NAME's) disposition on this conversation I remember (NAME's) disposition on this conversation.</p> <p>2: But I can tell who he was as a person and I can tell who [name] is as a person. And I can see that they work together and get along with each other ...</p> <p>3: [Name] really work out for [name] and for [name] since he had been in LA as well because he is just really a wonderful person.</p>
Competence-based and intention-based Trust	Familiarity	<p>Ben (PERIPHERY MEMBER) 1: We were able to meet in Austen.... Was it Austen?.... yes it was definitely Austen last year where [name] had won for rebook and the two of us went down and he was just like ...</p>

		<p>he is just the best... he is just the nicest person</p> <p>2: but he is so talented that he always wins he goes on all these trips to meet all these people and in the reality the situation is like as a creator when you meet other creative people who has other interesting things to say you get to learn you get to collaborate you get to connect ....so what I found is like the people who I know in MoFilm or the people I have physically met at the award ceremonies and you get to hang out with them you get to have drinks with them... you get to explore things with them...</p> <p>Chris (PERIPHERY MEMBER)</p> <p>1: I met [name] and [name] in South Africa when I won one of the MoFilm awards two years ago and yes it just really went on well with both of them you know we kind of clicked.</p> <p>2: But the weird thing is that the first time I won the competition was in 2012 and I met [name] there that was the first time he won as well and from 2012 until probably about 2014 we were massaging each other very frequently all the time.</p> <p>3: [Name] and I met in the London event in 2013 actually it was a couple of years ago and we sat next to each other ... yes I guess we just got talking and he happened to be that I think he had seen some of my work or something like that I can't remember ... I didn't have a business card at the time which is quite bad and I think he took my details and then a couple of weeks later he sent me an email and he sent me his work and I think ever since we kind of keep in touch but it is quite rare to be honest. This probably once every few months and ... but yes I mean we met at the London film awards.</p> <p>Kevin (CORE MEMBER)</p> <p>And because I met [name] at one of the MoFilm events. He felt quiet comfortable... it was about credibility and he trusted us with this project, so he brought his project to Cape town and we service the cool production in Cape town.</p> <p>Kyler: (CORE MEMBER)</p> <p>I would say if there is someone I would discuss work related issues it is those that I know... but at the moment because we do not work together on a project we do not talk about these stuff.</p> <p>Kyler:</p> <p>Because I know them I know they are going to help... I like their style I believe in their capabilities so if someone can help it would be these people.</p> <p>Hannah (CORE MEMBER)</p> <p>I will go straight contacting [name] first. I think it depends on what kind of help I am seeking from him. [name] works as a photographer and most of his work is fashion shooting or album cover. If I have to work about fashion films, I will ask</p>
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		<p>him instead of [name] because he has more experience in this field...I saw his work in his Facebook. When I attended the academy, I sat beside him for all 3 days, we talked and discussed about the knowledge we learned from the class</p> <p>Simon (CORE MEMBER)          About [name], I don't think I can ask him to help me on a project because he is a kind of closed person. Even his films on MoFilm website are closed so no one can see his films... but not just for this... more importantly because I don't know him too much to ask this...if I did not talk to or I didn't get the contact I don't...I don't know... I think he is hard to talk to and make the contact.          Yes it naturally happens when you meet each other in the award ceremonies because you live together for a couple of days you make a group...</p>
<b>RELATIONSHIPS</b>		
<b>Between ... and ...</b>		<b>Example quotations</b>
Learning about peers' trustworthiness	Learning from peers	<p>Kevin (CORE MEMBER)</p> <p>1 We are doing research on the brand that we are not very much familiar with ... for example if we shoot in Mexico in Cape Town we may want to reach out to film makers from Mexico and just get some insights into... so our concepts can be more accurate.</p> <p>2: And often and sometimes for example with [name] we would reach out to him and say "Hey look we are pitching for an Asian market. Would this work? Would this not work?" ...</p> <p>3: Yes and also we have been approached as well by a few other film makers who are considering shooting in Cape Town and other cities nearby just to find that you know what is possible what is not possible and that is other film makers using the input to help their projects.</p> <p>4: Doing a number of videos teach you how to do the same things in a more efficient way ... I think... and the same reason we would chat to [name] ...you know... cause he has been able to hone his approach to do these videos....so I think just sharing... I don't need to wait to make 50 videos to earn what he has learnt. So I think it just helps... the overall average of every ones growth by sharing information.</p> <p>Ben (PERIPHERY MEMBER)</p> <p>1: [Name] had connected with [name] and I think it was in Rio or something like that they met and they talked about what's going on and he told him what was going on in South Africa.</p> <p>2: But he is so talented that he always wins he goes on all these trips to meet all these people and in the reality the situation is like as a creator when you meet other creative people who has other interesting things to say you get to</p>

		<p>learn</p> <p>3: I have never been able to meet him in person the last time I reached out to [name] was actually early to mid-2014. As I was building my company I was reaching out to directors to connect and to talk about like their process.... Like how they got to where they are and what drives them as creatives and all those kind of things cause it is important to network and connect with people</p> <p>4: Like I'll never forget this. We did the first series of co-projects and I was so proud of myself because we pulled off like an impossible in a short period of time. We were able to leverage a bunch of like really fun producers and we were just producing really well in a really good space and just directing it at kind of top of his game and I see [name] project and a dude has a clock tower and it took over and I am just like ok [name] that pisses me off because how did you pull it off. And because that happened on December 2014, I met [name] at the end of 2015 and the first thing I said to him I said [name], how did you do the clock tower and the story which I am not going to share was ridiculous it was absolutely completely utterly unfair and it was just like...</p> <p>Ryan (CORE MEMBER) Well I suppose it just means if I watch some body that I don't know and I think their work is really good then I would make an effort to meet them or speak to them at the time they present themselves. Because I have been watching [name]'s work and I am always thinking he is very good, because he was in the room yesterday you know I was conscious that I want to have a conversation and connect with him. And just again we kind of talked about you know what kind of cameras he shoots on and how he operates and how he... cause he is so fascinating and it helps in understanding of how ... you know how to make films ultimately ...</p> <p>Andrew (PERIPHERY MEMBER) It wasn't that helpful I asked him about his technique to get grants and to produce such films that he can win awards, because I think he... in the Shell thingy... was the first winner. So I wanted to know what I lacked in and why did I why did I get the second price.</p> <p>Nick (PERIPHERY MEMBER) So I got in there mostly to talk about the release forms because that is something that I never had to deal with before I started looking for people who actually shot something for MoFilm to check how they dealt with all the legal things because it was like a new experience for me and they were really supportive. Like I talked with a couple of guys that I don't really remember their names because they were like user names so ... but they were really friendly so there is a sense of community in MoFilm.</p>
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Familiarity	Learning about peers	<p>Farah (CORE MEMBER) I haven't seen most of his videos but I just saw his name on face book fan page. That he has won this competition and he is the runner up for another competition (and then she contacts him)</p> <p>Ben (PERIPHERY MEMBER) Then [name] and [name] started fighting together.... Yes this really happened about film versus digital and I got very heated about this subject I am a traditional film maker I was trained on film, I love film I love. [name] didn't go to film school. [Name] also I don't think that he went to film school either but I did.... And so.....and we were sitting at this table and it was full of argument..... Argument is not the right word for that ..... It is not nice.... It is not nice to be like that and I believe you learn about people from listening to them and watching them and I remember [name]'s disposition in that conversation I remember [name]'s disposition on this conversation I remember (NAME)'s disposition on this conversation.</p> <p>Andrew (PERIPHERY MEMBER) It wasn't that helpful I asked him about his technique to get grants and to produce such films that he can win awards because I think [name] ... in the Shell thingy... was the first winner. So I wanted to know what I lacked in and why did I why did I get the second price.</p> <p>Kevin (CORE MEMBER) I think that is an opportunity for us to offer our services to the film maker cause the film maker might not know what we can or cannot do, by looking at the video they just see me as a film maker but if they contact us they realise that we could assist in more ways than what they may have thought initially.</p> <p>Hannah (CORE MEMBER) If I want to make documentary or something like this I need a drone (camera) and I know that a guy that I met him last year... his name is [name] from Norway.... I am not sure but his work is very special and unique so if I offer him that let's do a documentary in Thailand and I also offer him Ticket and accommodation I think that because his work is unique I will work with him in this way.</p>
Learning about peers' trustworthiness	Trust (intention-based and competence-based trust )	<p>Competence-based trust</p> <p>Hannah (CORE MEMBER) 1: If I want to make documentary or something like this I need a drone [camera] and I know that a guy that I met him last year... his name is [name] from Norway.... I am not sure but his work is very special and unique so if I offer him that let's do a documentary in Thailand and I also offer him ticket and accommodation I think that because his work is unique I will work with him in this way.</p> <p>2: I haven't seen most of his videos but I just saw his name on face book fan page. That he has won this competition</p>



		<p>and he is the runner up for another competition and I talked with his wife.</p> <p><b>Nick (PERIPHERY MEMBER)</b>  1: So I got in there mostly to talk about the release forms because that is something that I never had to deal with before I started looking for people who actually shot something for MoFilm to check how they dealt with all the legal things because it was like a new experience for me and they were really supportive. Like I talked with a couple of guys that I don't really remember their names because they were like user names so ... but they were really friendly so there is a sense of community in MoFilm.</p> <p><b>Kevin (CORE MEMBER)</b>  And because I met [name] at one of the MoFilm events. He felt quiet comfortable... it was about credibility and he trusted us with this project, so he brought his project to Cape Town and we service the cool production in Cape Town.</p> <p>Intention-based trust</p> <p><b>Chris (PERIPHERY MEMBER)</b>  1: [name] and [name] as well I met them in South Africa when I won one of the MoFilm awards two years ago and yes it just really went on well with both of them you know we kind of clicked.</p> <p>2: A bit both competency and good character as a person and as an artist I think kind of gives you that security but it is a very temporary security I believe cause once you speak and collaborate then you are going to figure out who the person is.</p>
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## APPENDIX M: EXAMPLE INTERVIEW TRANSCRIPTION

INTERVIEWER

For how long have you been working in this industry?

RACHAEL

I have been doing film making I think since high school so I have been doing it for very long time.

INTERVIEWER

Is it your full-time career?

RACHAEL

Yes it is.

INTERVIEWER

How long have you been a member of MoFilm community?

RACHAEL

I have been a member of MoFilm probably since.... I don't really remember when I signed up with them I was in college. It's been a very long time (there was a gap in her membership. She has been a member for a long time but she has been active in the last year after a long time. In the network questionnaire she put 0-1 years for membership duration).

INTERVIEWER

How many times have you applied for the grant during the last 12 months?

RACHAEL

I actually have not applied for the production grant cause I ....

INTERVIEWER

Oh yes you told me you use your personal budget and resources right?

RACHAEL

Yes I do.

INTERVIEWER

Isn't it risky? Why did not you applied for the grant.

RACHAEL

Well I did not apply for the grant because I haven't fully taken in how the process works so I wasn't really sure what exactly they are looking for financially. Are they asking me to provide them with the budget beforehand and I don't have a large scale budget and I don't have a large scale crew so for me... I have seen other projects that seem as if they are probably a production company of some sort. Even if they are a tiny company and so they have production value to add to it. They have people who they can ask ... they can rent up a location.. But for me, since it is just kind of me, I think going toward emotions with this one... (She laughs), I feel like I don't need the production grant because If I walk into a store and I say I want to rent your store for may be \$1000, \$2000 just borrow it for a scene to add to my production I don't think like just me walking in with may be.... Ehhmm. I generally get my boyfriend to help me or my boyfriend's dad will help me. We are not very much a legitimate crew so I feel like for me it is just a ... I am not sure how to go about it, being new... new to a bigger scale production.

INTERVIEWER

So your team is like your very close friends like you, boyfriend and his family so we will get back to this in a minute. But before that, how many times you have won the contest?

RACHAEL

For the recent one ... I never quite get to that top placement which I am aiming for... every single time I do it. But I do win.

INTERVIEWER

Is there just one winner each time for each contest or more than one?

RACHAEL

There is usually multiple.

INTERVIEWER

Could you now please talk through all your activities when you want to submit a video to a contest? The recent one preferably, so from the very first moment what sort of activities you underwent?

RACHAEL

I'd say for the last one that I have done cause I have done the last one recently but it's in a while since I had been doing this again... so the last one that I did.. Immediately you know you get the brief and the brief tells you what you have to do and you brainstorm. So I brain storm I came up with an idea...

INTERVIEWER

Brainstorm? With your team?

RACHAEL

Usually it is just kind of me who is brain storming. What I do is kind of.... I will talk to I think I'd say my boyfriend is like the biggest influence of how I write things or how I compose my stuff. So I bounce my idea off of him first because of course since he is closer to me, he is probably the one that I think is going to give the most honest idea about what I am going to produce so I bounce it off him and then from there I kind of bounce it off of ...you know... my mum or bounce it off of his sister and I kind of just talk to them about what do they think the idea would be like. She is an actress so I bounce it off of her (his sister) so sometimes I get her help and her input and if she thinks the idea is a good idea or I should scrap it and do something else... so that's how... that first beginning parts for me and then from there of course you just ... you find the actors which this time I used..... Just any actors I used a dancer from... it is an American television show he was on and I just borrowed him because he had a very interesting back story. It was a documentary style.

INTERVIEWER

How did you find him?

RACHAEL

I worked a job where I filmed a spring dance at a local college and he was the dancer who composed the original song. When I found out about Mountain

Dew contest I remembered the piece and wanted to use the exact piece to showcase. I originally wanted the dancer from that night, but Shane was recommended by a friend of mine who hired me in his place for the concert because he had met him and knew his story. My friend arranged us to speak and Shane was interested in being the subject for my documentary.

INTERVIEWER

Why do you think he was good for this job?

RACHAEL

I thought he was best for the role because he had a great story and showed great ambition and determination even though he had been in the spotlight and faded away, which seemed to be what MTN DEW was trying to focus on.

INTERVIEWER

Ok and what happened next?

RACHAEL

So that is how I shot it and then I kind of figure out the locations after I have written it and I think I scraped the original idea. I just went randomly with another idea and I think from there... I am not as organized as some others. Other production companies would be ... again budget is kind of an odd thing for me to get together being such a small group of people. From there if I need to go anywhere I think my budget will just include paying people for being there. I pay them just to grab snacks and something like this to feed them. Because it is a long shot, so when I am in show I end up editing anything all by myself and then hand it into someone in MoFilm.

INTERVIEWER

Is your boyfriend a member of MoFilm community?

RACHAEL

He is not. Actually he is not even in my field. His father used to be in this field he used to be in production field when he was living in New York, but here he is not. So with me I sometimes talk to his father and he gives me input on how my shots came out. But mainly because my boyfriend is very creative the way

as I am, we like to collaborate. We are on the same page most of the time so he is my crew.

INTERVIEWER

And your mum?

RACHAEL

I bounce my ideas off my mum, but my boyfriend sister is an actress so I do use her in a lot of things so she is someone who is creative and is ready to do things with me. So she helped me actually get this together as well. She was there with me from I think middle portion to the end helping me out with this as well.

INTERVIEWER

Have you ever contacted a MO film member for some reason?

RACHAEL

I have never actually contacted a MO film member. I found out about that actually through the email that they sent me about your project and I did not know really that you could reach out to people. So I was excited... I was kind of excited because sometimes I need help and it is hard to do it yourself.

INTERVIEWER

Yes I understand It is not just the company but also other film makers. It is really good to reach out to those people sometimes there might be very interesting stuff happening in the community and people can help on some ideas or even you can collaborate on a project. There is an option available on MoFilm called crew builder. Have you ever come across this?

RACHAEL

I haven't. Now that I am hearing I am excited about it and I want to try it.

INTERVIEWER

Yes so it is basically like you send invitations to people to see if they are interested in joining with you on a project.

So what about watching those videos on the website? Have you ever watched any of them?

RACHAEL

Yes.

INTERVIEWER

Is this something you normally do? Exploring the website before you start making a film?

RACHAEL

Yes I typically before...I haven't been there in a while... as a reason I hadn't been there quite a lot... they revamped the website. So my goal is to kind of take a look at the past winners for certain brands because watching their video I can get a feeling for what the brand might want and it kind of shows me other ways that I could possibly be creative with my videos. So I kind of do it for a little bit of like... I guess like an inspiration and just... 'ok great so that's what they might be looking for and that is what I think I potentially do' and how I kind of gauge what my next idea should be centred around and how it should be shot.

INTERVIEWER

Can you think of a specific video that you have watched that could add to your work?

RACHAEL

I think I watched recently... I can't remember the name of it ... they had the winners for Mountain Dew which was a brand that I originally turned in... I think it was in January... I turned in my project for this time round so Mountain Dew... I sometimes go off of you tube and search the Mountain Dew winners from MO film or I just go on the website and whatever the last contest was for mountain dew ... I think it was something with a bike ... mountain biking I take a look at it and generally when I am taking a look at a video the first time I am looking at it I am kind of like an audience ... I just... I watch it and I go wow how did that make me feel and I take it in as if I am never ... as if I am not a film maker.

INTERVIEWER

Did you like it as an audience?

RACHAEL

I loved it and from there I kind of break it down in my head... I have to watch it again and I kind of think about what they did and then I start to compare it to ... ok what was the last thing that I shot? Was it similar to that is that my style? can I do something like that? I think the first couple of moments you are kind of like ... but I can't do something that... brilliant it is so beautifully shot but then you kind of think about like.. I guess I could do some of the same shots I know how to do this that stuff. I went to school for it I should be able to. So from there I start to piece together what things I might be able to come up with as well. So I have to watch those videos generally before I start a brief because those videos are kind of like my push... like 'ok I could do that I could do something like that I know how to do it. I can break it down and I know how to replicate it so how do I make it mine now?

INTERVIEWER

What do you mean by replicating?

RACHAEL

Well I mean to be better than what I am at the moment... to make better films ... but as I said I try to make it my own... so I am not copying... it should have my own signature on it.

INTERVIEWER

Ok so you usually watch the videos that are related to the brand you are working on. And is it just the video that calls for your attention or the person (film maker). Is it important to see like who is this guy lets follow his other works watch his other videos?

RACHAEL

I do look at the names. The names are important to me to know, in case I can recognise may be somebody or just to see who I might see as a top winner. But because I do not know them and because you can't see their pictures you



just see the video and their name and also what place they won. Because I just see it on the first level. I don't go to their profiles, I kind of just play from there. It is not showing any pictures or anything so I never really go too far to dig to find them. I don't typically look for them because I feel like this is already... I think.... Just looking at that one video... I mostly get the body of their work. I say ok if they produced something like this I know that the rest of their work is going to be this calibre. I can't see it going down or I can't see it going larger than this. I feel like this is what it is... so I don't usually look and see for any more projects or see who they are if I know where they live or anything like that. Because I know that this is an international thing and I probably can't... I probably can't reach out to them and I probably can't find out how to follow them so I kind of usually just watch the video and then I think after the video I am there and I am ready to do my project. So I focus on my project to make it just as good as that project.

INTERVIEWER

You said something and I did not want to interrupt ...you said you check to see if you recognise any of those filmmakers. Have you ever recognised any of them?

RACHAEL

Not yet. But I am hoping that may be one day I will know who that is [she laughs].

INTERVIEWER

So could you please tell me again if you have ever won an award (first place)?

RACHAEL

I haven't yet. As a matter of fact the last I was pretty sure it was going to (win a first place) but I didn't end up winning which was kind of sad... but just makes me want to work for the next one so.

INTERVIEWER

So after the contest, do you usually go back to see the winner video? And compare it with yours?

RACHAEL

Yes I think I do this pretty often. Once the contest is closed and they finally give you the winners, I always go back to see what they chose because I want to compare it with myself and say what did mine do that they did not find was a winning quality like if I can better my production effect and better my story? Did I follow the brief correctly? Ok this person followed the brief correctly. I just like to check and see what it is about that that seems to be the winning one over mine and then I kind of try to figure out that ... ok the next one I am going to do this. This is what I have to do definitely.

INTERVIEWER

So you figure out what the brand's taste is like and you learn this by watching those videos right?

RACHAEL

Yes.

INTERVIEWER

So you have never been on those trips arranged and organized by MoFilm right?

RACHAEL

Unfortunately not.

INTERVIEWER

So maybe next time.

RACHAEL

Yes I am aiming for it. I usually choose the briefs based on what trip I would like to go on. You know I always shoot for the London ones because I have been there and I love to go back. So I always shoot for those briefs.

INTERVIEWER

When is the next London event?

RACHAEL

I believe it is coming pretty soon. I don't remember if it was September. Sometimes they do it in October. But it is coming up pretty soon and I am ready watching the briefs to see what they post. Cause if I find one that I like then I will be working on my idea.

INTERVIEWER

Is MoFilm a big deal for you or is it like a hobby?

RACHAEL

I'd say it is more of ... it is odd because it is probably a combination. It is definitely a hobby because in my normal life this isn't something that I just concentrate on fully, but also it is something that I think I am using as a tool that helps me create better, because I want to be primarily a writer within television so I kind of want to use this to sharpen my skills. So this is something that is probably being used as a tool to make me better as well as being a hobby that keeps me busy doing something I like.

INTERVIEWER

I know it is not easy to think of and find an answer to this, but where do you position yourself within MoFilm community.

RACHAEL

I think when you see a lot of those videos you tend to think that all those MoFilmers are probably very professional. They have been probably in the field for quite a while I don't know who is behind those names so I don't know if it is someone my age or someone older, someone with a production company or some student just out of school. So I never know, but I think once I go through the process, I start to feel like my skills and where I put myself within the community, it is probably almost at an amateur level compared to what I see winning or who I feel gets picked or who must be out there in the community. So to me I kind of rank myself as like may be amateur going on professional which is crazy cause I went to school, I have the equipment, I should be considering myself professional.

INTERVIEWER

But you are so young and you still have a lot of time to build the strength you want .... What about your other projects? Did you use the same people (team)? Was it again your boyfriend and close friends?

RACHAEL

Yes .... The other ones also received the shortlist letter, with each of them I made it to the next round, but by the end of the actual process, I had not made it into the top people (top placements, first place)

INTERVIEWER

So you mentioned you feel like an amateur who is doing her best to be professional? So how can this feeling that you keep trying to achieve your goal can be a driving force that push you move forward?

RACHAEL

I think the biggest thing with feeling like an amateur is that you kind of feel low, but at the same time you see those projects... well somebody got better at it, somebody pulled it off so you think like.... I get a lot of encouragement I think from the people around me so every time I go back to it, it is those people around me who are pretty much helping me, even my mum helped me she has been on a project of mine. Everybody has been very supportive. I think looking at other videos definitely makes me feel like 'Ok well eventually you can get there and you are going to be different each time'. And all my videos have been drastically different so I think seeing my progress ... it is weird because seeing my own progress, my own videos have actually made me continue because I understand like I see the progress that I am making, and over the years I can see that I am getting better and it looks sharper and it looks more professional and from there.... The other ones are kind of just a gauge ... am I getting closer to looking like that? ... my own videos are kind of my own inspiration to keep going and to keep getting better and to keep coming back and I think those are the ones that make me feel so positive.

INTERVIEWER

And you said your mum helped you on a project. Was it a MFilm project?

RACHAEL

Yes she helped me, I think it was the very first one that I ever did.

INTERVIEWER

How was the experience?

RACHAEL

I think it is fun when you get to collaborate with family or people who are helping you and telling you oh good do it... it sounds fun! And just try it. So it was a very first one and she was actually in it with me. It is an experience... it is nothing like when you do it with people you don't know and it is a professional thing... it is more of a ... it is a nice family feeling so ...

INTERVIEWER

And what did she exactly do in that specific project?

RACHAEL

It was for a Vaseline commercial so she was just kind of a mum in this film and she was teaching me how to properly use Vaseline to take a ring off. So she was in a scene with me and we both had no lines but we both kind of acted in it. She was my mum in the scene and I was the daughter in the scene in like usual... so it was kind of fun.

INTERVIEWER

And did she do it well?

RACHAEL

She did. We did it...sure we did it a few times. She helped every time so yeah she was very helpful each time.

INTERVIEWER

Why did you choose your mum? Is it because of the emotional bonds you have or because of the money that you could save because you didn't have to pay someone else to act in that video?

RACHAEL

I think with the first one it was very low budget. I'd say it even had no budget. So I bought the product myself. At that point I was not working at such a big

place whereas making so much money to do my own thing. I think by then MoFilm did not have any money to hand out back then in (MoFilm). It is pretty cool that they can do that now and give us some budget, so then at that point it was to save money to have somebody close to me that I wasn't .... I'd say get embarrassed easy so I felt very amateur at that point and I wanted someone who at least was kind of with me in the amateur level and say 'Ok this is good we are going to do this' and she could help me and she could give me input...in the meantime if we feel like we are doing it wrong or so it was easier to have her help me financially I guess and then emotionally for support.

INTERVIEWER

That's good so you can invite your mum even your boyfriend and his sister to join the MFilm community?

Is there anyone else you can think of who got involved in the process of when you were making these 4 videos? Tell me more about your boyfriend.

RACHAEL

My boyfriend generally has the same mind-set as me so generally when I am bouncing ideas, he can see them, so he can kind of visualise it as well so when we are talking about... I have this idea for this Mountain Dew commercial and I want to film this this and this and once I describe it to him he is like on the same page instantly. He says 'Wow that sounds like a good idea I like it but' ... and he will give me kind of a suggestion and from there it evolves the project so ... I mean from there he is always ... he is always listening to my ideas. I think the idea part is the most important because that is the whole project, so he is my biggest consultant. I use him to kind of feel like... hey you would be a kind of consumer. What do you think about this idea? What do you feel about this? and from my standpoint he has been with me for my production before and he understands what it takes to film it too. Even if he isn't in the field he understands it ... he really.... Even if I bring him on set and even at the end of this one he was on set with me and he was still helping me move equipment. He knows what to do because he sees me do it so much.

My third project, I was in college so one of my friends who was in a class with me also helped me. He is in production as well. What we did was... he was more of a social butterfly ... so he knew a lot more people within the school who would be willing to help out. So he was very outgoing he knew a lot more people than I did at the time. At the time he was the one who probably exposed me to more people and speaking to more people with my school who were also learning the same things as me... we got them together and we produced my idea and it was for Pepsi and we got shortlisted. Of course we didn't get far with that... we didn't get to the final level either but I did enlist his help and I think from there it ended up making bonds with him and another guy there who became part of my crew.

INTERVIEWER

Is he a member of MoFilm or not?

RACHAEL

He is not actually. I don't know I have never told him to do it, because he has produced so many things before but I actually have never gotten anybody else into MoFilm. I have only ever done it myself.

INTERVIEWER

So he could help you because you believe he had lots of contacts? So how do you think it can help? Why do you think it can help?

RACHAEL

Film is very collaborative. If you don't have any one to help you it is very hard to do everything yourself and you really need to collaborate with a lot more people. Even on this one I consulted with other people who were in film making not in MO film or anything but I did consult other people ... like my most recent one.... who were in film and I think it is just a collaborative thing I always need something from someone. I always need an approval of my idea and I always need help to film my idea so it is super super important to make these ties and connections. Unfortunately I am not good at it so I keep learning over and over but it is very important thing to have those people around you to do it.

APPENDIX N: LEARNING AND TRUST WITHIN TRIADS – MORE QUOTATIONS

Aggregated dimension	Second-order themes	Example quotations
Learning	<p>Learning about peers through another peer:</p> <ul style="list-style-type: none"> <li>- Knowing about peers' competency and intentions through another peer</li> <li>- Knowing about peers' relationships</li> </ul>	<p>Kevin:</p> <p>1: Yes I haven't ever met [name 1] in person. [Name 2] told me that there is another guy whose name is [name 1] and he can help producing it.</p> <p>2: So for us it is an opportunity to offer our services and if they need it then great if not we just...you know... we could assist with research or pointing them in the right direction ... so ... you know sometime we cannot assist but we may know someone who could help</p> <p>Chris:</p> <p>It has been so stressful to me and we need a visual effects for it and I remember seeing one of the [name]'s films that had really good visual effect and I got in touch with him about it and that is why we spoke a lot because he is recommending me people and I was telling him what I need... his English isn't fluent so that cause some problems but we still manage to communicate, and he was very kind and helpful.. and then he recommended someone to me someone who owns his own visual effects company so I contacted him to meet another person in a way ... but any way he introduced me to that person.</p> <p>Andrew:</p> <p>If me and [name] where good friends or even two people who do know each other that much but then we both know a third person I think that would be beneficial in the sense that [name] could ensure me by telling me that I know this guy, he is a good guy he would give you good ideas and I think that could create a bond between film makers.</p> <p>Ben</p> <p>1: But I can tell who he was as a person and I can tell who [name] is as a person. And I can see that they work together and get along with each other ...</p> <p>2: [Name 1] really work out for [name 2] and for [name 3] since he had been in LA as well because he is just really a wonderful person</p> <p>Ryan</p> <p>So it is nice to know that people are connected to other people and other people can see the talent in the same people.</p>



Relationship between themes		
<p>Learning about peers</p> <p>and</p> <p>rust (competence-based versus intention-based)</p>	<p>Reputation</p>	<p>Kevin</p> <p>I think [name 1] and [name 2] have worked with each other for many years so they know each other very well. From the beginning, [name 1] was very easy to work with ... I think he was a little bit nervous initially cause there is a perception of ohhh ...we are going to Africa to work on a project, what does that mean? And he has not met me so we don't have the trust that [name 2] and I might have .... So I think [name 1] was bit cautious, but at the same time [name 2] reassured him and they looked at our previous work and they felt more comfortable.</p> <p>Hannah</p> <p>He was one of [name]'s contacts and because I believe in her, I knew that her choice is a good one.... I mean he can do the job and also he is not going to steal our ideas.</p> <p>Ben</p> <p>1 : When [name 1] said to me hey I should work with [name 2] in south Africa... he is a good guy and we should do it. The first thing I said was 'are you sure he is the right guy'??? ... I wanted to make sure that he was able to produce in a level that I knew that this could come out...</p> <p>2: You know with [name] living in LA... like everyone knows and everyone wants to connect and I have been able to connect him with a number of writers and cinematographers and people I know to be able to kind of like to talk with him about what they are trying to achieve and it is supper cool. I know he is a nice guy and helps them for sure</p> <p>3:I think if there was any other situation where I wanted to work with [name 1] that I know that [name 2] would be able to give me an introduction and vice versa.... if [name 1] was like oh man I have heard about him and what he is doing.... I think [name 2] would absolutely give him a recommendation and facilitate that...</p> <p>4: When people get to know each other better their knowledge kind of flow within the network easier then they might be willing to contact each other more not just for collaborating with each other but to get some sort of advice or to get introduced to others</p> <p>Simon:</p> <p>[Name] recommended that person ... [Name] knows that the job in the end must be good so he will not invite someone that cannot do the job.</p> <p>Andrew</p> <p>If me and [name] where good friends or even two people who do know each other that much but then we both know a third person I think that would be beneficial in the sense that [name] can ensure me by telling me that I know this guy... he is a good guy he would give you good ideas and I</p>

		<p>think that could create a bond between film makers.</p> <p>Ryan Yes I think you support that with just information you know about a person.... if you know a person have got a very you know...expertise in cinematography, sound and whatever it is then you support that... Then if someone approaches you then you know what they specialise in ... It is a good way of finding talented crew members but the problem of course is they are often overseas so it doesn't really...</p> <p>Hannah: Yes, as I am an introvert type of person I choose to talk to someone I already know. So when I see someone for the first time I may not go to him as I see him as a stranger but if I hear about him from [name], that is enough for me and I am not a .... I don't know how to say.... I am not professional and I have not been working in this industry for a long time so, but [name] is professional</p>
	Endorsement	<p>Ryan I don't know I did as much as it feels like agreed that everybody is connected with ... so it is nice to know that people are connected to other people and other people can see the talent in the same people ... if they are connected with these people too ....then you know you are connected to other talented people</p> <p>Chris: So if I just go straight to the person, you know... we both know that we have a mutual friend anyway and that information is out there regardless which helps us ... I think the psychology of that is security so it is kind of like... if you see someone is a mutual friend you get that sense of oh they must be ok subconsciously you know I feel... you know you get that security like your friend is friends with them so they must be ok.... So instinctively I feel that I would feel that way if that makes sense... not necessarily consciously I think just in the back of my mind it gives me the sense of security that this person is alright or has done good work or yes whatever... A bit both competency and good character as a person and as an artist I think it kind of gives you that security.</p> <p>Hannah: [Name 1] works as a photographer and most of his work is fashion shooting or album cover. If I have to work about fashion films, I will ask him instead of [name 2] because he has more experience in this field. I think [name 2] will do the same, if she needs some advice that I'm not good in it, she may contact [name 1] first. And you know knowing that [name 2] believes in [name 1]'s talent and capability is reassuring because I am not professional, but she is.</p>