

Cultural Entrepreneurship or Media Entrepreneurship? Definition and Delimitation of Research Programs

Abstract

(500 words)

As recent publications (e.g. Albinsson, 2017; Gehman & Soublière, 2017; Hausmann & Heinze, 2016; Scott, 2012) and special issues (e.g. Ratten et al., 2019) in the entrepreneurship research community show, cultural entrepreneurship has received more and more attention. In a similar way, media entrepreneurship is on the rise in the media management research and communication science community (e.g. Hang, 2019; Horst & Murschetz, 2019; Khajeheian, 2017; Will, Gossel & Windscheid, 2020). There is terminological proximity between both areas. On the one side, media can be assumed as part or product of cultural entrepreneurship: “Each culture, defined anthropologically, has its cultural industries. The same goes for each art form and each way of media communication” (Albinsson, 2017, 375). On the other, cultural and artistic values is assumed to be strongly related to media entrepreneurship: “For example, some media ventures are torn between aiming to make a profit and the world a better place to live in – by addressing an aiming to reduce a social problem or by providing artistic and cultural value, entertainment or intellectual stimulation” (Achtenhagen, 2008, p.127). In both discussions a need for more definitory delimitation and construct clarity, especially against a robust background in theory is proclaimed. Therefore, aim of this paper is to differentiate cultural and media entrepreneurship beyond known methods of literature analysis by means of a perspective of higher abstraction by elaborating the core question:

How can research programs in the field of cultural entrepreneurship and media entrepreneurship be defined and delimited with the help of problematization on core analogies and levels of analysis?

According to Lakatos (1976) the ‘hard core’ of a research program has to be characterized, to make a distinction. This paper aims to do so in three steps. First, an analysis of the etymological basis of the terms "cultural" and "media" and their adoption in cultural and media entrepreneurship research is provided. Second, this paper aims to elaborate the ‘hard core’ by unfolding ‘core analogies’ of cultural and media entrepreneurship research. Analogies (or metaphors) are well researched in the field of organization theory (Cornelissen et al., 2005; Morgan, 2006; Tsoukas, 1991). This perspective is applied, since analogies are assumed as “useful account of the progress of research programs” (Ketokivi et al., 2017, 638). According to Ketokivi et al. (2017), core analogies, representative premises and representative works are deduced from literature. This is done within the framework of structure of general entrepreneurship research program introduced by Packard (2017). Third, this paper applies the methodology of problematization according to Alvesson & Sandberg (2013) with the aim to formulate novel research questions.

By lifting questions of definitional clarity in cultural and media entrepreneurship to a higher level of abstraction beyond empirically driven literature reviews, a value of this paper is the definition and delimitation of cultural and media entrepreneurship and in addition the suggestion of new and potentially unexplored dimensions. Overall, this paper aims to help the debate in cultural and media entrepreneurship to lift up “from gap-spotter to path-(up)setter” (Alvesson & Sandberg, 2013).

Keywords: cultural entrepreneurship, media entrepreneurship, research program, definition.

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