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Lisbon Region: Av. 25 de Abril N°8 B C/V Drt.,

2620-185 Ramada

Telephone: 217 573 459

Fax: 217 576 316

Oporto Region: Rua João das Regras, 150, 5º esq.

Traseiras, 4000/291 Porto

Telephone: 225 029 137

Company website: mediaxxi@mediaxxi.com

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Centre for Researching Communication,
Information and Digital Culture
CIC. Digital (Porto and Lisbon)



Terry Flew, Ph.D,

Professor of Media and Communication,
Creative Industries
Faculty, Queensland University
of Technology, Brisbane, Australia

Foreword

By guest editor Paul Murschetz

Dear Readers,

We are living through a period of immense disruption in the media industry. The creation of the internet and social media and all that it has wrought – networked interactivity, immediacy, and fragmented audiences – has set in motion the destruction of the old business models that supported traditional media companies in the past such as broadcast TV, commercial radio, and newspapers. And, worse yet, the industry is experiencing an economic crisis

and “legacy” media see a painful and ongoing decline in revenues as paid display ads, subscriptions and direct sales shrink, while costs are still on the rise. Solving this “capitalization gap” is vital as the legacy revenue model through paid and owned media is failing. Paid advertising has found many outlets, atomized into thousands of blogs, Facebook pages, and specialized television and radio stations, so that return on investment is becoming difficult, notably for print-only media. Social media, on their side, have become a viable alternative to commercial media to engage audiences more actively and profoundly.

But what exactly is the role of media entrepreneurship in the digital age and why is it so necessary for today's survival of traditional media and young entrepreneurs and startups alike? This is not a pedestrian question and when I was invited by Paulo Faustino and Terry Flew to prepare this JOCIS Special Issue on "Digital Media Entrepreneurship: Dimensions, Dilemmas, Dynamics", I quickly understood that designing such a short collection of state-of-the-art ideas on this topic would certainly not be an easy task. Simply speaking, the topic is tricky and complicated. Today, new demands on media management have dramatically intensified. In addition to technical skills as a basis for dealing with and understanding digital technologies, digitalization demands that decision-makers have a digital mindset so that they can recognize and correctly assess the opportunities and challenges associated with digitalization. And likewise have the specificities and intricacies of media entrepreneurship been spiced up not only by digitalization, but also industry convergence, audience fragmentation, a culture of "creative destruction", and media's hyper-competition against the GAFAs tech giants (Pavlik, 2019).

Again, why entrepreneurship? Because, simply, media ecosystems are dramatically changing because of before-mentioned challenges and so is our natural quest for understanding of what changes them. Today, entrepreneurship is as important a competence for "legacy" mainstream media as it is natural ingredient for small start-up media. And, if it is true that "intuition will tell the thinking mind where to look next", as posited by Jonas Salk, the American medical researcher and virologist who discovered and developed one of the first successful polio vaccines – then let us spark creativity in our own thinking. Let's do an experiment: Close your eyes and think about five typical innovations in the media.

Aaah! If you've come up with an innovative new product and brand that has a lifespan of only a year or so, you are right there. In fact, when I was doing such a test with former students of media management, now young professionals, they came up with trends such as Smart TV, mobile streaming, cloud computing, crowdsourcing, augmented reality, and artificial intelligence, but also brand names such as Netflix, Amazon, Spotify, and Sky Go.

As it stands, entrepreneurship is currently one of the most popularly discoursed (and much "hyped") catalysts to thinking about media's future fitness and capability for change. Yet, it is also increasingly recognized as a vitally important phenomenon in academia worthy of serious research study across the fields. For us critical academics, when we think of innovation driven by entrepreneurial spirit in the media, we are easily reminded of the TIME industry's pressure for innovation to bring out new ideas, solutions and prescriptions for succeeding in a Zeitgeist world. Digital disruptions, imitative competitors, and media gimmicks are promoted as "stylistic innovation" (aka fads) that catch our attention for a while and then fade away because of a lack of usefulness and utility. As much as the future seems uncertain, we don't know if journalism and creative media will find a solution to its problems. We know what media innovators are doing today to find some answers.

Well, if it proves true, and entrepreneurship is the declared panacea to the industry's current woes, then managers need entrepreneurial competence and skills in order to drive up organizational performance and success. Developing visions, exploring opportunities, managing people, building networks, driving creativity, facilitating strategic planning, and more then become a sine-qua-non for business survival, no matter what type of media. In order to sur-

vive or even grow, media need to tap into creative thinking (sic!), entrepreneurial spirit, leadership skills and decision-making, opening their minds to a sense of “radical innovation” at every level to push journalism and creative media forward. Indeed, media often express a keen interest in leveraging the best of innovations on the market in order to fill the pockets of their owners and managers, improve the working lives of their editors and journalists – and enrich the experiences and products they can offer to audiences.

In fact, today, what are media supposed to do if they are forced to innovate by order of the industry’s epic challenges in a VUCA world, an acronym used by the American Military in the 1990s for times characterized by volatility, uncertainty, complexity and ambiguity. Such VUCA world is constantly changing and becoming more unstable each day, where changes big and small are becoming more unpredictable – and they’re getting more and more dramatic and happening faster and faster. Worse so, as events unfold in completely unexpected ways, it’s becoming impossible to determine cause and effect. Still, when reading the most popular sources one media industry’s future, one is almost forcedly reminded of the many triggers, constituent drivers but also major challenges of innovation in the media industry: technological advances, organizational change, competitive pressure, ever changing user demands and creative ideas all come to contribute to explaining the ongoing and ever more intensified dynamic change in the media industries. Innovation craves creativity, rapidity, and flexibility, and media are continuously shifting, restructuring, growing, downsizing/rightsizing, bringing new leadership on-board and/or acquiring new people and resources as well as frequently investing in new and advanced technology (Dwyer, 2016; Rimscha & Przybylski,

2012). Indeed, as described elsewhere so wittingly, “revolutionary new technologies compel those in businesses as diverse as broadcasting to book publishing to radically recreate their business models or be left in history’s wake. At the same time, those with the next big idea are eager to acquire the business know-how needed to make it in today’s brave new world of media” (Abernathy & Sciarinno, 2018).

So, what can media managers do best if their organizations are that enormously stressed by these pressures? And how is the pervasive problem in media industries best addressed in times of digital change. How is value produced and recognized in these industries given the inherently symbolic and highly uncertain nature of creative production?

Thankfully, the Special Issue’s contributions try a lot in lifting the veil of Zeitgeist thinking about digital media entrepreneurship by clarifying some of the phenomenon’s inner workings and, hence, contribute to deconstructing the many (often chimeric) prospects of the media and creative industry’s future. But while the field is still nascent, and disciplinary boundaries that straddle entrepreneurship theory and research include economics, psychology, sociology, anthropology, history, management and others, it has lately also experienced a strong increase in scholarly attention in media management studies, as evidenced, among other things, by topic-oriented special issues of journals, international conferences, and the ever growing bulk of research articles and empirical evidence (Achtenhagen, 2017). Topics appropriate and related to entrepreneurship in the media include:

1. Ideation and design of innovative content and services
2. Creating and leveraging innovative content, from developing creative solu-

tions to problem-solving and organizational innovation,

3. Adapting legacy and change-averse media organizations to the digital world of innovations,
4. Managing creatives as human resources and exploring and exploiting creative resources and the different motives on individual and commercial level when it comes to exploitation and rights issues,
5. Venturing into different types of innovation and exploring new innovative business models for sustainable competitive advantage,
6. Integrating competitors and consumers as co-producers into networks of innovation, and
7. Leveraging new digital technologies in novel ways, such as social, mobile, analytics, cloud and cyber-solutions, all to inspire new ways of creating and doing business in the media and creative industries in the digital era and transforming them into value for others.

Consequently, we are witnessing a peak of initiatives across the globe to foster the acceleration of digital entrepreneurial activity in many areas, ranging from the origination of ideas and creative opportunities, the identification and sourcing of capital and other resources, the institutional policy frameworks, to risks and uncertainties related with the creation and development of “digital start-ups”, and more recently with their growth to scaling-up phases. Within this thread, we aim at reaching out those working on theories of entrepreneurship, innovation and value growth, where the emphasis is on the digital entrepreneur and on the digital start-up or scale-up venture and its (digital) technological, organizational, financial and market development strategies and business models. The focus is on providing a more comprehensive set of knowledge tools to help understand and successfully develop digital start-ups and

scale-ups and help them reach to the next level. And thirdly, but related, we want to advocate that there is a need for a better understanding of the multi-level nature of media entrepreneurship. Media entrepreneurship has implications for how entrepreneurship activities take place at the individual, organisational, inter-organisational and even higher levels of analysis, such as regions or industries.

Hence, this Special Issue is driven by the creed to put research on entrepreneurship on a more solid conceptual footing. Our humble believe is that research into entrepreneurship in the media and creative industries can help organize phenomena in ways that the levels of environmental pressure for innovation, the organizational and entrepreneurial level to properly act on innovation, and strategic choice and decision-making level to initiate and sustain activities of product and process innovation, and the impacts of up- and downstream stream practices for innovation success of media organizations and creatives become better visible and understandable (Horst & Murschetz, 2019).

Again, this Special Issue tries to address this void and will make the following four contributions: First, Castulus Kolo addresses the actor-specific logics of “Social Media Celebrities as Digital Media Entrepreneurs” and argues that such “celebrities” or “top influencers”, that is those YouTubers, Instagrammers, bloggers, and Snapchatters, are becoming the new tycoons and business magnates in the social media era. He proves that these are hyper-successful entrepreneurs who have evident impact on both content consumption and purchase decisions of like-minded audiences in the wider media realm. Drawing data from global audience consumption, video content consumption in international comparison as well as a representative survey on gratifications sought, he finds that be-

coming such an “influencer” is worthwhile a career wish for many youngsters today, a notion that is quite comprehensible regarding the enormous financial success some of them have. Certainly, when tied to the grand theme of digital media entrepreneurship, these “celebrities” are a “best-practice” of one-person entrepreneurs trying to build up brand value by producing new types of content based on their creativity and monetizing it via social media platforms in innovative ways. Second, we are proud to reprint the European Commission’s Entrepreneurship Competence Framework in 2016 (Bacigalupo, Kampylis, Punie, & Van den Brande, 2016). This framework aims at further developing entrepreneurial capacity of European citizens and organisations as one of the key policy objectives for the EU and its Member States, by proposing a shared definition of entrepreneurship as a competence, with the aim to raise consensus among all stakeholders and to establish bridges of understanding and practice between the worlds of education and work. The third contribution, authored by Oscar Westlund and Paul Clemens Murschetz, reviews the scholarly literature on participatory journalism and “mediatized” audience engagement as two emergent perspectives of digital journalism studies. They discuss four propositions drawn from an interdisciplinary literature and find that a review and critical discussion of the nexus of relations and impacts of these perspectives provides valuable insights to the transformation of journalism and the news media industry more particularly. Furthermore, they believe that thinking about participatory journalism and mediatized audience engagement can be fruitfully applied to various novel approaches regarding research on the fundamental transformation of journalism in the digital age. And, finally, Janet Rojas Martínez and Jorge Alfredo Carballo Concepción discuss the salient issue of cultural entrepreneurship in the

context of Cuba. There, entrepreneurship in the creative industries is still sparse, but its effects on economic and social dynamics are increasingly evident. The authors theoretically explore cultural entrepreneurship as a factor of territorial reconfiguration in a sense that entrepreneurship helps to reconfigure the political and social narratives of Cuba.

Enjoy Reading!

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Social Media Celebrities as Digital Media Entrepreneurs: Capturing an Emergent Phenomenon

Castulus Kolo

Macromedia University of Applied Sciences, Germany

c.kolo@macromedia.de



Castulus Kolo studied physics at Ludwig-Maximilians-University, Munich (Germany), which he completed with a PhD at CERN. For later studies in cultural/social anthropology he earned another doctorate. Today, he is Professor of Media Management at Macromedia University, Munich, where he also holds the position of Vice-President Academic Affairs and Research. His research is focused on preconditions, diffusion, and effects of emerging media. In parallel to academic activities he gained experience as manager in media industries as well as strategy consulting.

Keywords

Social media celebrities; Social media influencer; Media content; Content production; Uses and gratifications; Media business models; Influencer marketing; Media entrepreneurship; Digital media entrepreneurs

Abstract

Previously unknown online users posting videos have recently achieved a kind of stardom. Such "Social Media Celebrities" (SMC) are "influencers" impacting on content consumption as well as on purchase decisions. By producing new types of content based on their creativity and monetizing it via social media platforms in innovative ways, they also became digital media entrepreneurs.

This explorative study draws from global audience data as well as from video content in international comparison and a representative survey on gratifications sought by its consumption and quality criteria is applied.

The findings suggest that a perceived quality is based on the celebrities' credibility and the sympathy that users feel for them, with gratifications sought much like for traditional media. Users are aware that advertising is an integral part of the content, leading to stronger affiliation of them with SMCs and brands alike, providing challenges and opportunities for users themselves but also for the incumbent media.

Introduction: SMCs and Media Entrepreneurship

Over the past years, more and more individuals posting blogs, uploading videos or photos achieved a kind of stardom (O'Reilly, 2015). Such "bloggers", "vloggers", or "youtubers", as they are sometimes called, usually do not stick to one social media platform only – as the terms might suggest – but orchestrate themselves and their content across several channels. To anticipate the latter, we will refer to them more generally as "social media celebrities" (in the following abbreviated as SMC): individuals, mostly not known from other contexts outside social media that pursue an explicit business model by producing their own transmedia¹ content with high relevance to advertisers reaching millions of (at least so far) predominantly young users.

By this definition, we also want to differentiate them from celebrities who came to fame in the film, music, or sports businesses (Tan, 2017), subsequently exploiting their status for advertising purposes on traditional channels as well as social media. Whilst the economic literature on the superstar phenomenon provides empirical evidence on different types of stars, above all athletes or musicians and the factors of becoming such a star (e.g. Rosen, 1981; MacDonald, 1988; Adler, 2006), SMCs only recently are studied from such a perspective (Budzinski & Gänssle, 2018) with predecessors related to popularity on YouTube (e.g. Chatzopoulou, Sheng & Faloutsos, 2010; Chowdhury & Makaroff, 2013; Marwick, 2015).

1. Most SMC use at least YouTube and Instagram as social media platforms often complemented by an own website, Facebook or Twitter activities. Increasingly, they are also covered by traditional media and even stage their own life events (see also below).

Advertisers increasingly take advantage of this apparently enticing content (Stefano, 2008; Stenger, 2012; Opresnik & Yilmaz, 2016; Steimer, 2017) by letting SMCs introduce new products in explicit as well as in more subtle, implicit ways. This brings about a further aspect after having welcomed already the general advantages of social media as marketing platforms (Mangold & Faulds, 2009; Gensler et. al., 2013; Srinivasan, 2014; Ioană & Stoica, 2014; Jin & Phua, 2014). For advertisers, SMCs add a new type of brand or product "influencers" to the traditional VIPs and other more or less institutionalized opinion leaders and multipliers, respectively (Brown & Fiorella, 2018).

A whole new "transmedia industry" (Mann, 2015) with users as content producers (Bruns, 2008) arose, being extensively marketed by specialized agencies, so-called multichannel networks (MCN in short), that assist the new celebrities to exploit technology and to link up to advertisers (PWC, 2014; Emarketer, 2015; Zabel & Pagel, 2017). This is expected to have a strong impact on the film and TV business (van Dijk, 2013; Holt & Sanson, 2013; Cunningham, Craig & Silver, 2016) as well as other traditional media players – however, not necessarily only to their disadvantage (Kellogg, 2015), as incumbents equally seek their stakes in this business². But also new forms of co-operations between the most successful celebrities and advertisers appear, accompanied by an increasing variety of social media platforms beyond YouTube that celebrities use in combination, weakening both the position of MCN and the dominance of YouTube respectively. Furthermore, some celebrities even build their own brands or negotiate directly with advertisers.

2. See for example AwesomeTV. After starting as an MCN, it is now run as a joint venture of DreamWorks Animation (a subsidiary of NBC Universal) and Verizon Hearst Media Partners.

By producing new types of digital content based on their own creativity and monetizing it via social media platforms, these SMCs can also be considered as entrepreneurs. As such, they touch upon another research issue that is currently studied from at least three directions. Rooted in earlier elaborations on entrepreneurship in general (Shane, 2003; Davidsson, 2004), the issue is investigated today from a media industries' perspective as media entrepreneurship (e.g. Hoag & Seo, 2005; Hang & van Weezel, 2007; Achtenhagen, 2008; Hoag, 2008; van Weezel, 2010; Hang, 2016; Kha-jeheian, 2017; Achtenhagen, 2017) as well as with an emphasis on the role of digital technologies as digital entrepreneurship (e.g. Whittington, 2018) and more generally also as entrepreneurship in the creative industries (e.g. Schulte-Holthaus, 2018). Whilst the need for new venture creation or more entrepreneurship and innovation respectively is largely undoubted and extensively studied for traditional media industries and the incumbents therein (e.g. Will, Brüntje & Gossel, 2016; Hang, 2016) as is the overall role of the media on entrepreneurial activity (e.g. Hang and Van Weezel, 2007), less is still known about entrepreneurship related to independent start-up companies in the media (Achtenhagen, 2008, p. 124). Achtenhagen (2008) defines media entrepreneurship as "how new ventures aimed at bringing into existence future media goods and services are initially conceived of and subsequently developed, by whom, and with what consequences" (p. 126). It covers indeed the activities of SMCs who are, according to Whittington (2018), simultaneously digital entrepreneurs as "[... they] produce digital products, or [...] a digital platform is in some way essential to their fabric" (p. xviii). According to Schulte-Holthaus (2018, p. 99) who emphasizes "passion, lifestyle, bricolage, and symbolic value" as essential elements in theorizing about entrepreneurship within the creative industries in general, SMCs link exactly "the triad of creativity, opportunity, and value

creation" (Schulte-Holthaus 2018, p. 100) as fundamental aspects therein.

Overall, with SMCs we see an example of an innovative business taking off with challenges and opportunities for incumbents and new players from the content perspective as well as from the advertising market's perspective. Apart from the growing body of literature on the challenges and opportunities of advertising alongside the content of SMCs, the increasing managerial professionalism and differentiation into several content categories (Kim, 2012; Influence, 2017), and first attempts to embed the phenomenon within a general economy of stardom (Budzinski & Gänssle, 2018) and media industry economics (e.g. Cunningham, Craig & Silver, 2016), surprisingly little (see also Dredge, 2016) is known so far in terms of explaining SMCs' tremendous audience success as a new type of digital media entrepreneurs.

Hence, this explorative study attempts to empirically capture SMCs as digital media entrepreneurs, as they transform the online media in general as well as the advertising industry in particular and embed the results into existing strands of theory. This research draws upon the analysis of global audience data and video content for selected categories with the largest (in terms of subscriptions) audience and advertising relevance in international comparison (i.e. gaming and fashion), plus it uses a representative survey on gratifications generally sought by the consumption of SMC's content and the quality criteria applied by its consumers.

After having structured the phenomenon of SMC in a dynamic perspective (part 2) and introduced the applied empirical methods (part 3), we will devote a subsection in part 4 to answering each of the following four research questions (RQs):

- RQ₁: How large is SMCs' audience across categories and how dynamic is its change?
- RQ₂: What is their content and how is it orchestrated across different platforms?
- RQ₃: How do users qualify the SMC's content and which gratifications do they seek by its use?
- RQ₄: To what extent do users accept monetization of their attention by advertising?

We will conclude by a summary of limitations of this study and an outlook on further research that the topic invites to (part 5).

Structuring the Phenomenon of SMCs in a Dynamic Perspective

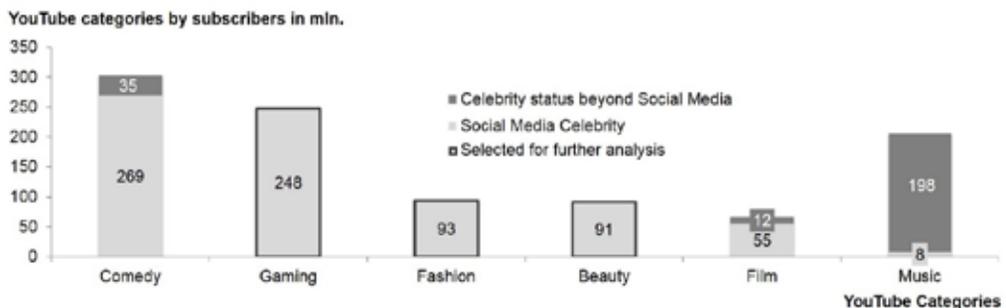
SMCs post their content across various channels on diverse topics. These are summarized into schemes of categories that differ across the currently leading suppliers for audience rankings (Socialblade, 2018;

Tubefilter, 2018; Vidstatsx, 2018 and to some extent also Wikipedia, 2018). We derived the following consolidated list of categories dominating in terms of subscribers:

- news & politics,
- comedy & entertainment,
- travel & events,
- fashion & lifestyle (also "fashion" in short in the following),
- beauty & cosmetics (also "beauty" in short in the following),
- gaming & games (also "gaming" in short in the following),
- do-it-yourself,
- food & cooking

Music and sports are also very strong in terms of audience numbers but here most often traditional celebrities excel (see also Figure 1).

Figure 1: Overall YouTube subscriptions across exemplary categories
Source: Own calculation on the basis of raw data from (Socialblade, 2018); data taken in June 2017



On the other hand, pets & animals, another popular category of videos and photos, usually have no human protagonists. Additionally, the following categories can be discerned: science & technology, education, nonprofit & activism, and outdoor (that some comprise with sports, others with travel). And still there remains a residuum of content hard to classify – e.g. the recently very successful toy review by a school boy (see Ryan ToysReview in table 1).

When it comes to the specific content within a category, it may be as simple as filming themselves playing video games or displaying their latest shopping haul. Obviously, the formats or types of content differ across categories as do their degrees of freedom in terms of cinematic features, narratives, and numbers of performers. Becoming an SMC or an “influencer” in the perspective of advertisers, respectively, is among the career wishes of quite a number

of youngsters today (Böhm, 2017). This is comprehensible with regard to the enormous financial success these celebrities have in parallel to their fame (see table 1), with no need to share, since almost all such social media “influencers” act as solo performers (see also part 4).

The figures in table 1 estimated by Forbes (2017) are based allegedly on data from YouTube, Social Blade, and Captiv8 as well as on interviews conducted with diverse experts in the field. It is the third compilation of such data, following one in 2015 and another in 2016, which documents a tremendous rise from 57.3 mln. USD to 70.5 mln. USD (+23%) and 127.0 mln. USD (+80%). The latter corresponds to 0.63 USD per subscriber. Extrapolating this number in order to estimate the overall volume earned by all top 100 channels, we get 1.2 bln. USD.

Table 1: Leading SMCs according to their earnings in 2017

Source: Forbes (2017) for earnings and list, Socialblade (2018) for subscribers, own division of categories

Rank	Name (pseudonym)	No. of protagonists	Earnings (mln. USD)	Subscribers (mln.)	Earnings/ Sub-scriber (USD)	Category
1	Daniel Middleton (DanTDM)	Solo	16.5	15.7	1.05	Gaming & Games
2	Evan Fong (VanossGaming)	Solo	15.5	21.0	0.74	Gaming & Games
3	Dude Perfect	Group	14.0	15.7	0.89	Comedy & Entertainment
4	Mark Fischbach (Markiplier)	Solo	12.5	17.9	0.70	Gaming & Games
5	Logan Paul	Solo	12.5	7.9	1.58	Fashion & Life style
6	Felix Kjellberg (PewDiePie)	Solo	12.0	56.2	0.21	Gaming & Games
7	Jake Paul	Solo	11.5	8.3	1.39	Comedy & Entertainment
8	Smosh	Duo	11.0	22.7	0.48	Comedy & Entertainment
9	Ryan ToysReview	Solo	11.0	8.3	1.33	Other (toys review)
10	Lilly Singh (IfSuperwomanII)	Solo	10.5	12.0	0.88	Comedy & Entertainment

Obviously, SMCs don't come out of the blue and also their influence has grown across time. In terms of the latter at least four phases can be distinguished:

- The starting point of the phenomenon are "influential co-consumers" in social media that excel in this respect among their peers. As such they can already be discerned and were studied in their role for brand communication (see also Kolo, Widenhorn, Borgstedt & Eicher, 2018). At a certain point of success or impact they increasingly get approached by agencies funneling them to advertisers seeking to engage in influencer marketing.
- With a systematic relation to advertisers we would consider them as becoming real influencers (one may add at this point in time the suffix micro to denote their still limited impact). "Micro influencers" don't operate a business yet. However, they may already receive free product samples to talk about in their postings.
- As media entrepreneurs they appear when they realize that their talent and their already attracted audience within a specific category (hence we propose to term them "category influencer") is substantial enough to establish contractual relationships with advertisers leading to a monetization of their content.
- Finally, as "SMCs" they really stand out of the crowd and become a media brand in their own right known beyond the original category of their content and spilling over also to traditional media covering them up to live events in their favor

This qualitative distinction may be complemented by a quantitative one when more is known across all phases. As we will focus on the last phase in our study, we can only

refer to the tentative boundaries given by influencer agencies like trnd, mavrk, linki-like, buzzador, StarNGage, tubevertise, or mediakix. Whilst micro influencer range in the order of 1000 to 50,000 followers, the influencers that already achieved a certain level of stardom within a category reach up to about a million. SMCs who in turn have fame beyond a specific category and become media brands in their own right start with about a million followers on at least one platform.

As influencers, SMCs add to other types of influencers outside social media that were and are also employed by marketers³. They span a highly diverse range across different degrees of institutionalization and different levels of dependency on advertisers. Generally, they are characterized by (a) a high credibility (by being an authentic co-consumer, a celebrity or an expert of some kind with a high reputation) in the relevant target group and (b) a relatively high reach within a specific group of people. Both characteristics are necessary and sufficient to trigger a viral process, which makes influencers particularly interesting for marketers beyond their mere primary reach. In marketers' view, what also follows is that an influencer is an influencer only in a specific target group; it is not a general attribute. By marketing cooperation with influencers, a brand benefits from the reputation of a third person and his or her reach as an opinion leader. All these properties mentioned above are not necessarily linked to social media. Hence what is called influencer marketing has its predecessors in traditional word-of-mouth marketing (Pophal, 2016; O'Guinn, Allen, Close-Scheinbaum & Semenik, 2018). However, social media platforms add powerful new arenas for the

3. Overall, what explains the longing of marketers to ever new types of influencers, is the fact that marketing based on a third person's reputation and a viral process triggered is particularly interesting for a brand as brands with a high rate of recommendations exhibit superior growth (Marsden, Samson & Upton, 2006).

electronic word-of-mouth (Carter, 2016). For the young it is not only an additional channel but rather the predominant (if not the only one) as they increasingly ignore mainstream media (Ryan, 2017). As a consequence, influencer marketing works similar to traditional testimonials or celebrity endorsements (Pringle, 2004) with the key difference that whereas traditional celebrities circulate around the reason of their fame in stories they tell (Erdogan, 1999), influencers have the freedom to develop their own stories.

Empirical Approaches, Methodologies and Data

In order to collect empirical facts on the SMCs' reach, on celebrities themselves, and their specific content as well as on the characteristics of the audience, we collected data from several types of sources. Three different methods and the research questions introduced above shall serve as a basis for an explorative study focusing on different aspects of the phenomenon of SMCs.

Firstly, we mapped the portfolio of offerings by devising categories of content the SMCs can be attributed to. By doing so, the relevance of the categories was quantified and the most successful celebrities were listed – both on the basis of available ratings (Socialblade, 2018; Tubefilter, 2018; Wikipedia, 2018; Vidstatsx, 2018) which were reconciled to control for data quality. This gave us an overview of the breadth of the phenomenon per category and its overall size and dynamics. Furthermore, a comparison of the leading SMCs internationally with Germany's levels across categories allows discussing national results in the light of international developments. For this study, "international" shall denote the fact that celebrities appear on the general top 100 ranking of Socialblade

(2018); compared to the ones listed as "German".

Secondly, a structured content analysis was applied to three different categories of SMCs' content on YouTube: "gaming", "fashion", and "beauty" (these are among the most successful ones and address very diverse audiences; e.g. in terms of gender). This allowed for a better understanding of key factors for the most successful celebrities and their contributions in terms of audience and its engagement (given by the number of subscribers, views, likes and combined measures like views per subscriber). Apart from the narratives pursued, cinematic aspects were also tracked (Faulstich, 2013; Ryan & Lenos, 2013) as well as the integration of digital platforms other than YouTube as an element of storytelling. Since we also wanted to learn whether the content itself is the leading criterion for audience enticement or rather the personality of the SMC, we additionally documented aspects of self-disclosure. For all three categories the 20 leading international celebrities as well as the 20 highest ranked ones in Germany were selected and the three most viewed videos (in May 2017) analyzed. All international SMCs were communicated in English, and some even provided versions in several languages or with subtitles.

And thirdly, we conducted an online survey in June 2017 based on an online panel (representative in terms of age, gender, and formal education) with $n=1000$ among the 14 to 35 year-olds in Germany. The emphasis was put on the gratifications sought by such content (see e.g. Ruggiero, 2000; Schweiger, 2007), the quality aspects that guide individual judgments of its value, as well as on the attitude towards advertising and its potentially compromising effect on the perceived authenticity of the SMCs.

Empirical Findings on the SMC Phenomenon

In the following we will systematically address the research questions formulated in the introduction.

Ad RQ₁: How large is their audience across categories and how dynamic is its change?

Figure 2a gives an overview of all top 100 channels on YouTube. 54% or the most channels are run by SMCs. The other channels are split to 23% between institutional channels (mostly on certain topics like music or sports, some ran by YouTube itself) and music celebrities (like Justin Bieber). The leading SMC Felix Kjellberg from Sweden, alias PewDiePie, ranks with more than 50 mln. subscribers, even among the top ten of all YouTube channels.

Figure 2a also underlines the fact that the phenomenon is not covered with a handful of protagonists: until the end of the top 100 it includes only channels with at least 10 mln. subscribers. As the exemplary categories of Figure 2b for gaming and fashion show, only few celebrities produce content in German language. Although some international stars have their adaptations to foreign, non-English languages (see for example Zoella, a UK fashion celebrity with her German edition), over 90% of the top 100 channels on YouTube are in English and they address mainly a global audience.

Generally, different celebrities within a category have spanned a “long tail” from today’s most successful representatives to the still would-be influencer. Hence, the dynamics within the categories allows opportunities for newcomers to move up the ranks. And on the top of all categories, there is room for several protagonists – with 40% respectively, 52% being the share of top 10 to top 50 subscriptions in gaming and fashion, respectively.

Figure 2: Top 100 ranking of all YouTube channels (a) and specific distributions for gaming and fashion (b)
Source: Socialblade (2018); values taken in May 2017

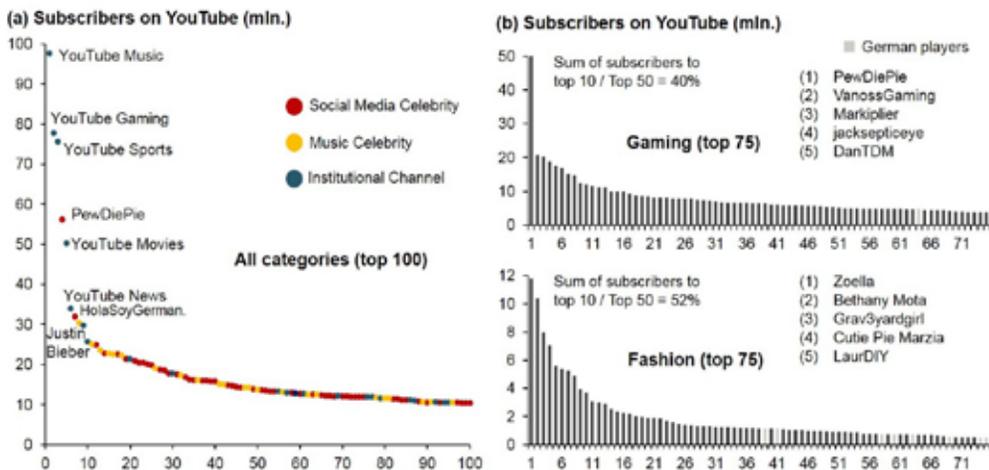


Figure 3 shows that whilst some protagonists like Lilly Singh (alias IISuperwomanII) and Mark Fischbach (alias Markiplier) managed to keep their rate of new subscribers over more than three years at about the same level, Zoella's new audience is shrinking. On the other hand, at least at this stage of maturity of the phenomenon there are always entirely newborn celebrities like Ryan and his ToysReview.

Ad RQ₂: What is their content and how is it orchestrated across different platforms?

Advertisers value these SMCs as they do not only promise the attention of the sought-after young target groups but they even promote the brands, products or services directly in their contributions. This is assumed to give credibility (Djafarova & Rushworth, 2017) to the promotions and hence influence the audience in a very effective and possibly also efficient way (Brown & Fiorella, 2013; WOMMA, 2013). However, the celebrities acting as brand or product influencers risk to obstruct their reputation by overdoing advertising partnerships and to jeopardize their newly gained wealth (Blickpunkt: Film, 2015, McAlone, 2016).

The whole new area of video content is dominated by one-protagonist productions – at least for the top-ranking ones. With slightly over 50%, the video contributions in gaming, fashion and beauty are enacted solo. Although differing to some extent across categories, SMCs are generally young; with “gaming” protagonists being among the oldest ones. For “fashion”, the majority is in their twenties and for “beauty” they are even younger. In the field of gaming there are exclusively males in the international top ranks, whereas in the fields of fashion and beauty almost all are female. See also table 2 for the detailed shares.

For the two exemplary categories – fashion and gaming – Figure 4a shows that several social media platforms other than YouTube are employed to orchestrate the protagonists' activities. Whilst in fashion Instagram became an absolute must in parallel to YouTube (often even preceding when counting success among subscribers), Facebook is a necessity for gamers. Differences become visible mainly on platforms that follow YouTube, Instagram, Facebook, and Twitter in importance. Here, Snapchat appears to be essential in fashion, whereas gaming celebrities run by far more often their own shops.

Figure 3: Exemplary growth dynamics in terms of new subscribers
Source: Socialblade (2018); values taken in January 2018

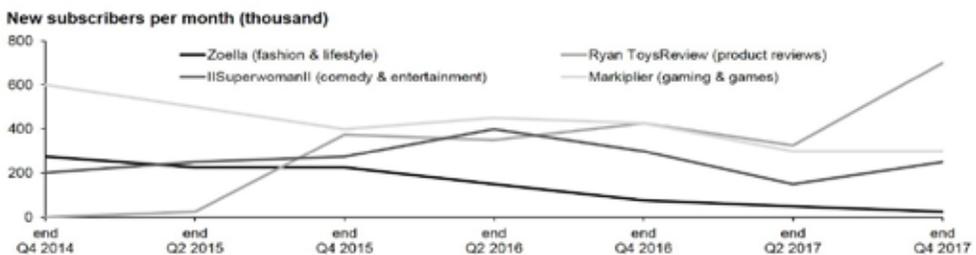


Table 2: Sociodemographic characteristics of leading SMCs
 Source: Own analysis; May 2017; n=20 per category and nationality

(in %)	Fashion (internat., English language)	Fashion (Germany)	Gaming (internat., English language)	Gaming (Germany)
≤20 years old	10	20	0	0
>20 and ≤30 years old	80	70	15	47
>30 years old	10	10	85	53
male	0	5	100	100
female	100	90	0	0
other	0	5	0	0

In general, when analyzing quantitative audience measurements, success in terms of subscriptions (YouTube) or followers (Instagram) appears not to be based on publication frequency nor on the time a channel has been in operation, as no correlation can be derived. It is the specific content that makes a difference here. Whereby achieved numbers of followers on Instagram and subscribers on YouTube are significantly correlated (see Figure 4b). In both cases, views also significantly correlate with subscribers or followers respectively. So, the audience success in terms of the latter is equivalent to taking views as a proxy for it.

Concerning measures for the engagement of the audience, average patterns do not differ significantly when it comes to international celebrities and their fans or German ones, as table 3 summarizes. Furthermore, between the two exemplary categories fashion and gaming, the differences are not substantial and only slightly significant ($p < .05$). Overall, the rates are quite remarkable, considering that some views account to billions.

Figure 4: Importance of different social media as platforms (a) and correlation of success on Instagram versus YouTube (b)
 Source: Own content analysis; May 2017; n=20 per category (only internationally leading celebrities)

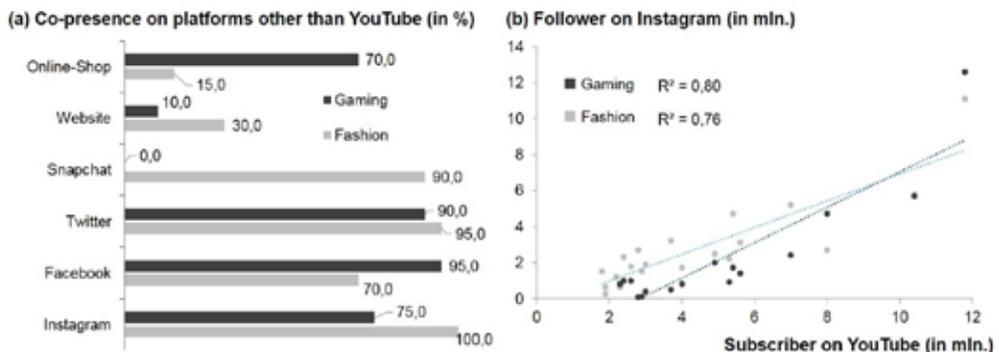


Table 3: Engagement rates for leading international as well as German celebrities

Source: Own analysis May 2017; n=20 per category and nationality

	Fashion (international, English language)	Fashion (German)	Gaming (international, English language)	Gaming (German)
Likes/ View	4.9	5.5	3.2	4.5
Comments/ View	0.4	0.5	0.5	0.4
Comments/ Likes	7.6	8.8	15.7	9.1

SMCs do not hesitate to add personal information to their videos. And indeed, the content often contains several aspects of self-disclosure by the protagonist, emphasizing its authenticity as shown in Figure 5.

Expectedly, the variety of contributions differs across categories. However, as the relevance of different “formats” per category is relatively similar when comparing German top-celebrities with international ones, a distinctive pattern of formats per category appears to be quite established. For example, whilst product overviews and shopping hauls dominate in fashion, so do sequences of gaming experience and walks through specific games in gaming (see also Kolo & Haumer 2018).

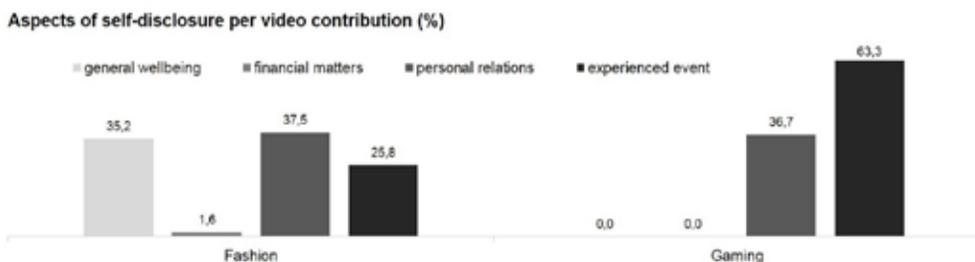
In fashion, German protagonists’ content seems more varied than the one in the international league, as in the former most

formats appear in higher frequencies. In gaming it is rather the other way around. In any case and despite the different formats, the content is always rather specific to a category. Apart from these variations in content, 100% of all analyzed videos of the top celebrities in the categories studied in detail exhibit product placements or brand references, both internationally and in Germany.

The quite established formats per category are also reflected in the duration of the videos per category. Whilst in the case of fashion the videos last on average for about 10 min. (610±302 sec. international; 578±225 sec. German), they amount to about 20 min. for gaming (1385±1238 sec. international; 1120±709 sec. German) – in both cases with considerable spread.

Figure 5: Aspects of self-disclosure of the protagonist in YouTube videos

Source: Own content analysis; May 2017; n=20 per category (only internationally leading celebrities)



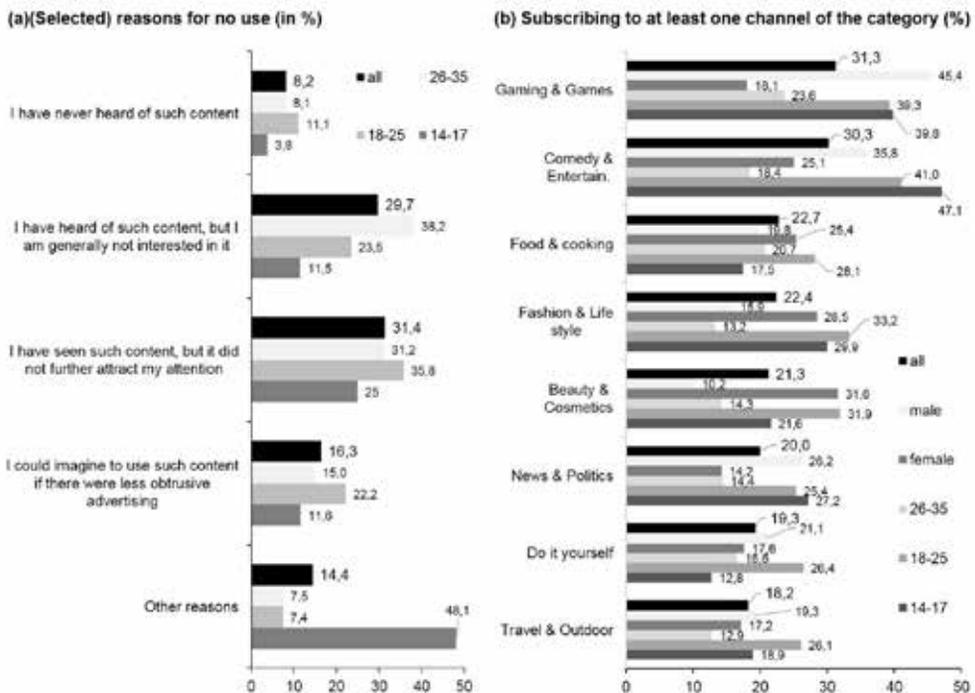
Ad RQ₃: How do users qualify the content and which gratifications do they seek by its use?

In our analysis of the survey results all respondents were considered users of SMCs' content when they watched videos of this kind at least occasionally. The users show a clear age effect with the highest fraction at 83.6% among the 18-25 years old and a significant drop to 69.1% among the 26-35 year-olds. The slight drop also to 81.6% from the 14-17 year-olds can be explained by parental restrictions to the use. With 78.1% male to 76.3% female usage no significant gender differences are prevalent. Also, formal education has no influence, given the representative survey data with an even distribution at an average of 4/5 of all online users between 14 and 35 year-olds. The dominant reasons for no use (see Figure 6a) are lack of interest in the content,

even when already tried out. Only a minority has not yet heard of such content or is put-off totally by its ad-heaviness.

In terms of numbers of users that are subscribed to at least one channel within a category (Figure 6b), gaming & games as well as comedy & entertainment dominate with food & cooking, fashion & lifestyle, and beauty & cosmetics following at a distance but quite close to each other. Not far behind are news & politics, do-it-yourself, and travel & outdoor. This result clearly shows that SMCs' content is not at all restricted to or even focused on specific content categories. Hence, it is, in principle, a relevant competitor to all general as well as special interest in traditional media players. Besides this general pattern, the clearest differences in gender prevalence show up in games & gaming as well as in fashion & lifestyle, and beauty & cosmetics (in the

Figure 6: Selected reasons for non-use (a) and subscription patterns across categories (b)
Source: Own survey; n=1000; German user; June 2017

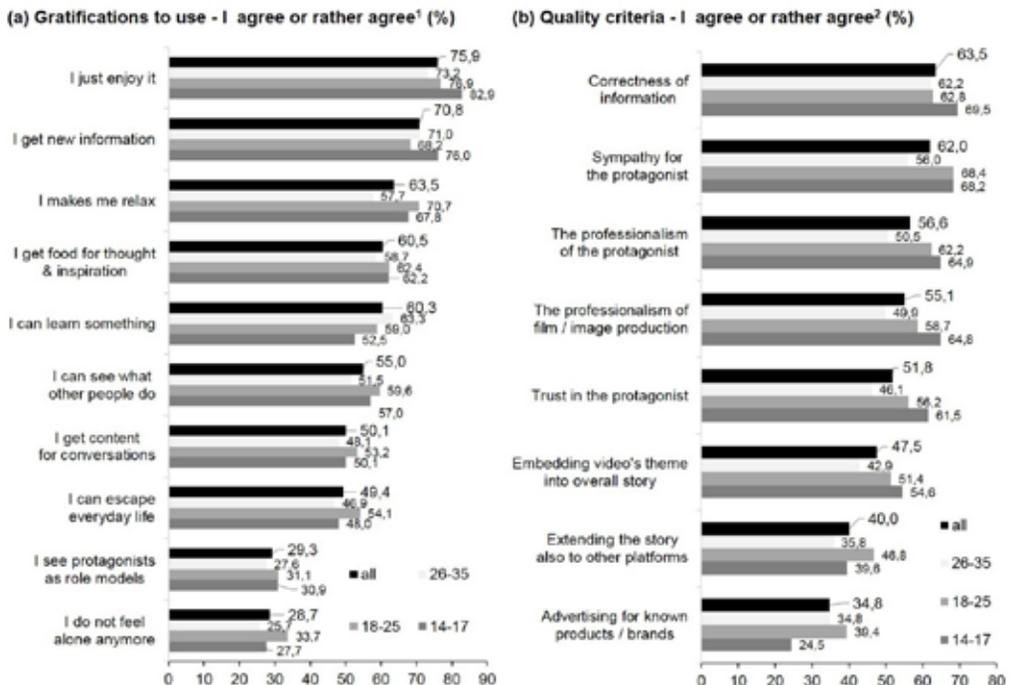


opposite direction). Games & gaming is also attracting the highest fractions of older users as is food & cooking. The youngest age group is particularly enticed by games and gaming, plus by comedy & entertainment.

But what exactly attracts the vast audiences to this new kind of content and what are the perceived quality criteria distinguishing more or less successful players? We expected that the audience success is based not only on the specific online activities but that it is at least also linked to the everyday life of such celebrities beyond the virtual, as extensive self-disclosure (c.f. Nardi, Schiano, Gumbrecht & Swartz, 2004; Bane, Cornish, Erspamer & Kampman, 2010; Tang & Wang, 2012; Chen, 2013) is a characteristic element (see also above).

Across all age groups (and gender) a relatively similar pattern becomes visible (see also Figure 7a): users seek gratifications by the consumption of SMCs' content very much the same way as they do with traditional media content. Clearly leading is the search for enjoyment, followed by information interest and relaxation. All other gratifications asked for in the survey correlate strongly with the latter three – apart from the following two: the consumption as a cure for loneliness and because the protagonists are seen as role models. These two aspects also correlated more with each other than with the rest of gratifications tested. Users who score high at the latter two gratifications score lower at the former three (and vice versa). However, they constitute a clear minority. No significant differences show up when comparing grat-

Figure 7: Gratifications sought (a) and subjective quality criteria (b)
 Source: Own survey; n=1000; German user; June 2017; all respondents who watch at least occasionally SMCs' content; ¹ «Why do you use SMCs content?»; ² «How do you evaluate the quality of SMCs' video content?»



ifications sought by subscribers of different categories. So, the results outlined can be taken as a general pattern.

Overall, the key criteria for judging the quality of the celebrities' content (at least implicitly) do not differ substantially from what is known as such for traditional media content (see Figure 7b). Information or facts given should be correct and "professionally" elaborated in the respective context. In addition to that, users do claim that they also expect professionalism in terms of film or image production, i.e. movie making properties. However, from the perspective of a traditional producer of video content, this might be questioned for the typical SMCs' output⁴. What is specific for this type of content is that a sympathy for the protagonist seems essential. And here, trust in the protagonist replaces trust in a traditional media brand that is equally important. A minor role plays embedding of the single videos in an overall story or programmatic structure. No significant differences appear with age or gender, or formal education.

On the one side, the content analysis showed that SMCs are happy to share quite

4. This is also to be doubted on the basis of our content analysis that showed very little cinematic finesse.

personal details of their everyday life with their audiences. On the other hand, sympathy for the protagonists seems to be an essential quality aspect as does trust in them.

For all categories covered explicitly in the survey, the personality of the protagonists is considered by almost half of the users of such content to be an influential factor on how brands or products that are placed or presented in the videos are perceived (see Figure 8 for details). For the majority of users, the personality does matter, regardless of the quality of the content, and over 40% would like to learn more about their personality. Although only a third would actively research more information on them. This pattern does not show any differences depending on such aspects as gender, age or formal education.

Ad RQ₄: To what extent do users accept monetization of their attention by advertising?

The top ranking SMCs work with different advertising models, sometimes in parallel. Whilst newcomers are often happy with free product experiences for promoting specific brands, experienced celebrities do rather go more systematically for CPE, CPC, and CPA (see table 4).

Figure 8: The role of the personality of SMCs

Source: Own survey; n=1000; German user; June 2017; all respondents who watch at least occasionally SMCs' content; «How important is the personality or the authenticity respectively of the SMC to you?»

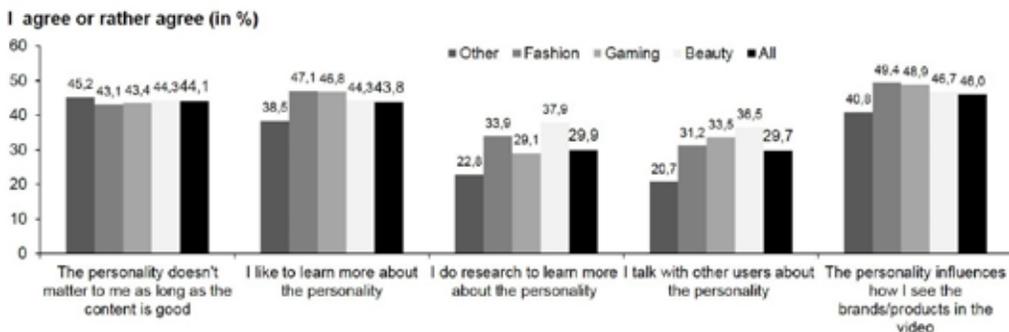


Table 4: Advertising models of SMCs
Source: Own compilation

Model	Description
Pay per post/ video	Influencer is paid a flat rate for the creation and publication of a post (video, blog post, tweet, photo).
Free product/ experience	Instead of receiving financial compensation for his or her work, the influencer is offered free products, all-expenses-paid travel, etc.
Cost per engagement (CPE)	Compensation is based on the level of engagement generated by a publication (e.g. likes, shares, tweets).
Cost per click (CPC)	Brand pays for the consumer who has clicked on an item linked by influencer to the brand.
Cost per acquisition (CPA)	Compensation is based on a number of sales/subscriptions they generate for the brand.

The latter is also driven by an increasing professionalization of the entire domain of celebrities' content in terms of partnering to advertisers where multi-channel networks and other specialists increasingly take over the coordination between advertisers and the plethora of possible partners among the already established and rising social media stars.

Most celebrities do not see their partnership with advertisers as a handicap and hence openly communicate it. On the contrary, it grants them access to genuine information and the latest developments that subscribers expect. This is exemplified by a typical statement from Tanya Burr on her channel in Figure 9.

Figure 9: Example for disclosure of advertising relationship
Source: YouTube; August 2017; <https://www.youtube.com/watch?v=5wh41a1osTQ>

Tanya Burr ·
Am 18.08.2017 veröffentlicht

ASOS UNBOXING HAUL.
Shop the new Tanya Burr Cosmetics collection: <https://www.superdrug.com/micrasite/>...
I hope you're all having a lovely day :)

I receive a percentage of the revenue from purchases made through links in this post with an asterisk next to them. Please note that this does not drive my decision as to whether or not a product is featured or recommended.

Makeup I'm wearing in this video:
NARS tinted moisturiser*: <http://bit.ly/2qNKMJw>
NARS Radiant Creamy concealer*: <http://bit.ly/2qJQGfj>
Tanya Burr Cosmetics Brow Palette*: <http://bit.ly/1pwCcER>
Chantecaille powder: <http://bit.ly/2vYcfm5>

MAC Extended Play mascara*: <http://bit.ly/26g19Bd>
Maybelline Lash Sensational*: <http://bit.ly/2vhh6d5>
Tanya Burr Cosmetics Bear Hug Lipstick: <http://bit.ly/2vnrQ2f>
Le Metier de Beaute eyeshadow in Nutmeg*: <http://bit.ly/2uJQdEP>
Rimmel Match Perfection concealer*: <http://bit.ly/2uK3ERP>
Revlon Aucoin contour powder*: <http://bit.ly/2uR0T33>
Tanya Burr Cosmetics Warm Bronze: <http://bit.ly/2vq9215>

Clothes & Accessories I'm wearing in this video:
Dress: Sandro, but sold out online
Earrings*: <http://bit.ly/2u56XP>
Trainers: <http://bit.ly/2u5o1f1>
Mejuri jewellery*: <http://bit.ly/2u5wmeX>

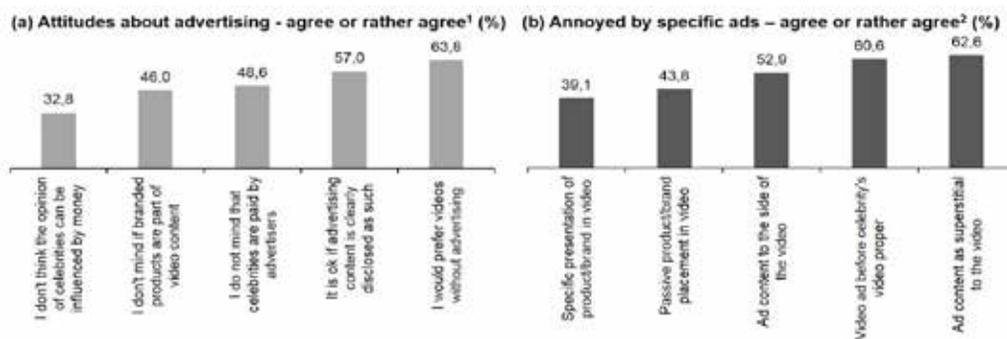
Advertising in the context of YouTube videos is not a subtle add-on. The majority of users (59.2%) always or rather frequently observed ads with videos, and another 30.3% at least occasionally. Only 10.6% have seen it rather rarely, rarely or never.

Although a majority would prefer videos without advertising (Figure 10a), the specific presentation of brands or products respectively in a video is seen as the least annoying form of ads (Figure 10b). About half of the users do not mind that the protagonists are paid and only a third thinks that their opinion is not influenced (Figure 10a).

41.8% of users of SMCs' videos generally think they have purchased goods because of some kind of promotion in a celebrity's video – however, as a direct consequence to a specific mentioning only 21.4% have (29.1% and 25.7% for fashion and beauty). Still, 18.1% buy products that are unrelated to the video topic but expected as being relevant for the audience, for example a travel service promoted in a fashion video. Here again with 23.1% and 25.2% significantly higher for fashion and beauty as on average.

Figure 10: Attitudes (a) and annoyances (b) concerning advertisements

Source: Own survey; n=1000; German user; June 2017; all respondents who watch at least occasionally SMCs content; ¹ «How do you generally view products and advertising content in the contributions of SMCs?»; ²«Do you experience the following forms of advertising as annoying? »



Conclusions and Further Research

The results of our study shed light on the relevance and dynamics of content by SMCs intermingled with brand or product commentary. With hundreds of such innovative media players in diverse categories attracting a substantial number of subscribers, a new and relevant area of production of media content is on the rise. This development is reflected on the younger media users' side by significant time spent for its con-

sumption, its integration into metacommunication on related issues within youth cultures, and its impact on their purchase decisions.

Advertisers increasingly jump on the trend with potential effects on spending for traditional media – although real shifts have yet to be researched. On the other hand, SMCs do already embrace traditional platforms to further orchestrate themselves and foster their fame. Daniel Middleton (alias DanTDM) (see also table 1), for example, a renowned

player of Minecraft computer game with over 11 billion views on YouTube, recently went on a world tour that included four sold-out nights at the Sydney Opera House (Forbes 2018). Furthermore, the successful celebrities are increasingly featured by incumbent media from print to television.

Although users are clearly aware that advertising content is an integral part of these media offerings, this does not generally put them off – leading to a new kind of “symbiosis” of advertising and celebrities’ stories.

In absolute terms, the total revenues of SMCs (top 100) were estimated to amount to 1.2 bln. USD (see chapter 2). This number is progressively growing and will probably approach 6 bln. USD in the mid-term – it is paid by advertisers for video internet advertising in total (PWC, 2017). However, even then it will still fall far behind total video revenues that in the US alone amount to 120 bln. USD, of which 12 bln. come from home video OTT or streaming respectively (PWC, 2017). Hence SMCs’ content will be an important contribution to the portfolio of video entertainment but most likely never dominate it.

The success of the content provided by the SMCs is very much based on the celebrities’ credibility and the sympathy users feel for them as well as on the narratives themselves. In conjunction with the latter, the means of self-disclosure are an important element. Formal movie making features, allegedly appreciated by users (as confirmed by the survey), cannot be confirmed by our content analysis. We expect that with the increasing competition among the celebrities, professionalism (i.e. cinematic finesse) could become a relevant differentiator.

Although users are clearly aware that advertising content is an integral part of these media offerings, this does not generally put them off – leading to a new kind of “symbiosis” of advertising and celebrities’ stories. This basically confirms advertisers’ expectations for influencing consumers by brand or products commented on or simply exhibited in the videos, photos, and texts of SMCs. However, there seem to be limits of monetizing attention by advertising as the latter is experienced in a trade-off with credibility, when overdone.

In any case, such kind of content is an increasing challenge to traditional media players by competing for advertising money and questioning existing advertising models. But we think it could also be a basis of cooperation with new business models for the benefit of both. Alternatively, celebrities born on social media may ultimately become so successful that they will constitute their own brands going beyond their usual social media – among others, beauty products, cooking tools, and fashion items. The rather unlucky species burn up and disappear setting an end to a kind of a social media stardom “life cycle”.

Our study was of an exploratory nature and intended to prepare for the testing of more specific hypotheses and theoretical concepts, respectively. Hence, we acknowledge limitations and see ample room for further research.

As we focused on leading international and German speaking celebrities, we cannot generalize the findings to a truly intercultural perspective. In some countries or cultural contexts patterns could be very different. Furthermore, it was only a snapshot. For more robust results such a very dynamic field would require a more systematic observation, across time. To fully understand the dynamics then, the focus on users and celebrities would have to be extended to all the third parties involved – at least the advertisers and their service providers like multichannel networks. This would also

allow one to elaborate on the life cycle of social media stardom from starting as a market maven (Feick & Price, 1987) with above average brand engagement (Spratt, Czellar & Spangenberg, 2009) and social media activism (which we labeled as influential co-consumer) via being a micro influencer with a fan base of several thousands to becoming a category wide influencer still known rather to its specific users only to reaching global stardom beyond a topical clientele, and the eventual burning up. These phases are paralleled with the becoming of an entrepreneur, increasing professionalism and the elaboration of more and more refined business models.

For further research, we suggest deriving a structural model of the newly developing industry and validating it with specific cases along the life cycle. Furthermore, a time series analysis shall shed light on the sustainability of stardom and its conditions – we have seen here that they come and go in time spans that are rather short compared to the one of stars that came up via traditional media. To better understand the possible opportunities for the latter with SMCs, content, research on how young users integrate it in their other media usage would deserve attention too. In this context, the different means of interaction with followers or subscribers, respectively, would also add to a better understanding of the phenomenon. We expect that the different levels of stardom along the influencer life cycle (see above) can also be defined by the phases of changing interaction qualities with users (including the burning up phase). The high commitment, which is shown already in the early phase before substantial earnings are experienced, emphasizes a remarkable entrepreneurial orientation (Mütterlein & Kunz, 2017) of SMCs; and researching their motivation should be a rewarding endeavor as well. It could even lead to a celebrity incubation scheme as a business model.

Finally, one should give attention to the impact of SMCs on advertisers, on advertising in general as well as on the related industries (e.g. fashion or games). Also, the regulation of how advertising content or, more generally, of how every statement referring to a brand has to be labeled, should be taken into account (as potentially setting a frame for future development). Such regulations for this new phenomenon have only been recently set-up in many countries, and they have yet to be further adapted.

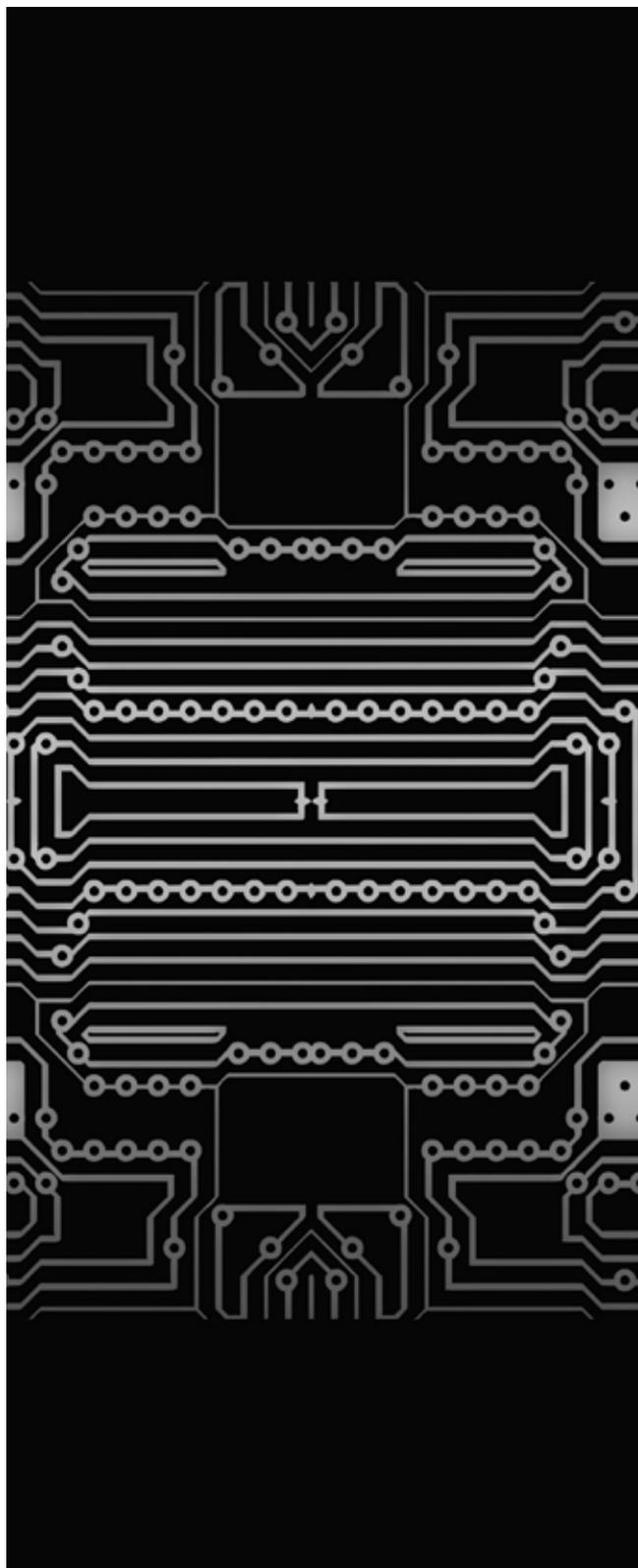
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The European Entrepreneurship Competence Framework (EntreComp). A Conceptual Model Built and Tested by the European Commission's Joint Research Centre

Margherita Bacigalupo

Joint Research Centre

Growth and Innovation – Human Capital and Employment

margherita.bacigalupo@ec.europa.eu

<https://ec.europa.eu/jrc/entrecomp>



Margherita Bacigalupo is a research fellow at the European Commission Joint Research Centre. She leads the work on the European Entrepreneurship Competence Framework (EntreComp). Since its publication in 2016, she has been disseminating it, by developing support material to facilitate its take up by stakeholders in the public, private and third sector alike. In 2018, she became an Honorary Fellow of the Institute of Enterprise and Entrepreneurs.

Keywords

entrepreneurial learning; entrepreneurship education; lifelong learning; employability; skills; future of work; value creation; learning by doing.

Abstract

Defining what it takes to act entrepreneurially is fundamental to identify what competences shall be nurtured to cultivate the entrepreneurial capacity of European citizens and organisations.

The Joint Research Centre and Directorate General for Employment, Social Affairs and Inclusion of the European Commission have developed a Reference Framework, turning a very broad definition of entrepreneurship into learning outcomes that facilitate the promotion of entrepreneurial learning across sectors.

Introduction

EntreComp is the European Reference Framework which defines entrepreneurship as a competence for life-long learning. Its ambition is to build a bridge between the worlds of education and work, to help the promotion of entrepreneurship competence in Europe, to ease peer learning and exchange among Member States and eventually to have a positive impact on European citizens' potential to participate in all areas of society by transforming ideas into action and creating value for others.

It is the result of the joint effort of the Joint Research Centre of the European Commission and DG Employment, Social Affairs and Inclusion to foster a common understanding of what it takes to be entrepreneurial by:

- Identifying the key components of entrepreneurship as a competence;
- Describing these components to establish a shared conceptual model that all players in the field of entrepreneurial learning can refer to;
- Developing a number of learning outcomes to suggest what European citizens should know, understand and be able to do, to demonstrate a certain level of proficiency in entrepreneurship competence.

The EntreComp framework is the result of a robust research methodology (Bacigalupo et al. 2016), where a large and heterogeneous group of experts has been interactively consulted to progressively reach consensus around a validated proposal. Since its publication in 2016, the EntreComp has been adapted and used as a reference in the world of education and training, in youthwork and inclusion initiatives as well as in employment settings. McCallum and colleagues (2018) have recently compiled a list of more than 70 initiatives that have used the EntreComp to

achieve a variety of different goals ranging, from raising awareness on what the competences are that make us entrepreneurial, to designing educational activities to recognising entrepreneurial learning outcomes achieved through different value creating activities.

In the following the framework is introduced and its building blocks are explained. What follows is a partial reproduction of the JRC Science for Policy Report originally published as Bacigalupo, M., Kampylis, P., Punie, Y., Van den Brande, G. (2016). *EntreComp: The Entrepreneurship Competence Framework*. Luxembourg: Publication Office of the European Union.

Entrepreneurship as a Competence

In the context of the EntreComp study, entrepreneurship is understood as a transversal key competence applicable by individuals and groups, including existing organisations, across all spheres of life. It is defined as follows:

Entrepreneurship is when you act upon opportunities and ideas and transform them into value for others. The value that is created can be financial, cultural, or social (FFE-YE, 2012).

This definition focuses on value creation, no matter what type of value or context. It covers value creation in any domain and possible value chain. It refers to value creation in the private, public and third sectors and in any hybrid combination of the three. It thus embraces different types of entrepreneurship, including intrapreneurship, social entrepreneurship, green entrepreneurship and digital entrepreneurship.

Entrepreneurship as a competence applies to all spheres of life. It enables citizens to nurture their personal development, to actively contribute to social development, to enter the job market as employee or as self-employed, and to start-up or scale-up ventures which may have a cultural, social or commercial motive.

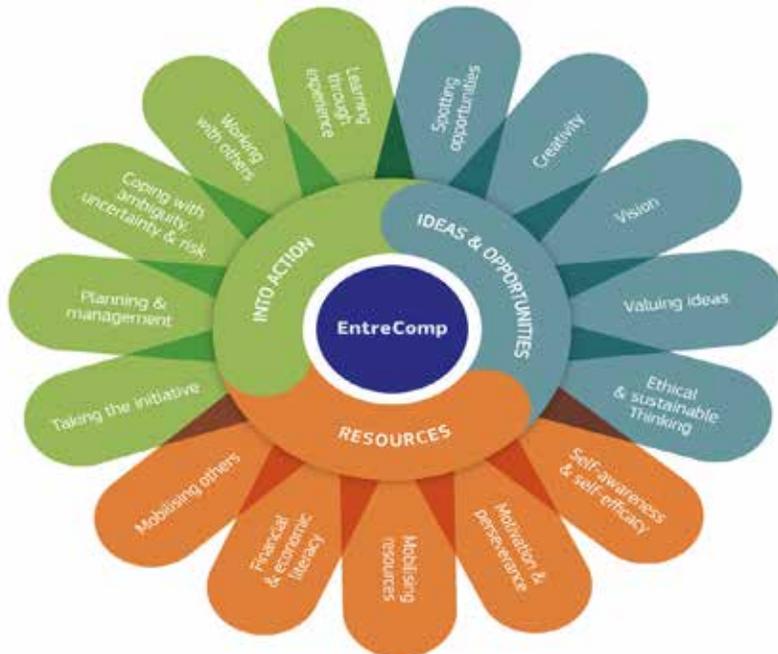
The EntreComp Framework

The EntreComp conceptual model is made up of two main dimensions: the 3 competence areas that directly mirror the definition of entrepreneurship as the ability to turn ideas into action that generate value for someone other than oneself; and the 15 competences that, together, make up the building blocks of the entrepreneurship

as a competence for all citizens. We have listed the competences in Table 1. Each one is accompanied by a hint or an exhortation to the learner to put the competence into practice and a descriptor, which breaks it down into its core aspects.

'Ideas and opportunities', 'Resources' and 'Into Action' are the 3 areas of the conceptual model and they have been labelled to stress entrepreneurship competence as the ability to transform ideas and opportunities into action by mobilising resources. These resources can be personal (namely, self-awareness and self-efficacy, motivation and perseverance), material (for instance, production means and financial resources) or non-material (for instance, specific knowledge, skills and attitudes). The 3 competence areas are tightly intertwined: entrepreneurship as a competence stands above all three of these together.

Figure 1: Areas and competences of the EntreComp conceptual model.



The 15 competences are also interrelated and interconnected and should be treated as parts of a whole. We are not suggesting that the learner should acquire the highest level of proficiency in all 15 competences or have the same proficiency across all the competences. The framework does, however, imply that entrepreneurship as a competence is made up of 15 building blocks.

Figure 1 depicts the EntreComp competences as a stemming of the three areas: Ideas & Opportunities, Resource, and Into Action. They are distinct yet interconnected, and overlaps underline that the coupling between competence areas and competences does not have taxonomic rigour. For example, creativity is presented as one of the competences in the 'Ideas and opportunities' area, even though the creative process entails both the use of resources and the capacity to act upon ideas to mould

their value. The reader is welcome to establish new links among areas and competences to expand the elements of the framework and adapt them to best fit his/her focus.

Table 1 provides an overview of the EntreComp conceptual model, showing how the entrepreneurship competence has been broken down into its constituent parts within the framework. Competences are numbered for ease of reference – the order in which they are presented does **not** imply a sequence in the acquisition process or a hierarchy: no element comes first, and none of them is more important than the others. There are no core competences nor enabling competences in the EntreComp conceptualization.

Depending on the context of take-up, it is reasonable to expect that more emphasis

Table 1: EntreComp conceptual model

Areas	Competences	Hints	Descriptors
1. Ideas and opportunities	1.1 Spotting opportunities	Use your ¹ imagination and abilities to identify opportunities for creating value	<ul style="list-style-type: none"> - Identify and seize opportunities to create value by exploring the social, cultural and economic landscape - Identify needs and challenges that need to be met - Establish new connections and bring together scattered elements of the landscape to create opportunities to create value
	1.2 Creativity	Develop creative and purposeful ideas	<ul style="list-style-type: none"> - Develop several ideas and opportunities to create value, including better solutions to existing and new challenges - Explore and experiment with innovative approaches - Combine knowledge and resources to achieve valuable effects
	1.3. Vision	Work towards your vision of the future	<ul style="list-style-type: none"> - Imagine the future - Develop a vision to turn ideas into action - Visualise future scenarios to help guide effort and action
	1.4 Valuing ideas	Make the most of ideas and opportunities	<ul style="list-style-type: none"> - Judge what value is in social, cultural and economic terms - Recognise the potential an idea has for creating value and identify suitable ways of making the most out of it
	1.5 Ethical and sustainable thinking	Assess the consequences and impact of ideas, opportunities and actions	<ul style="list-style-type: none"> - Assess the consequences of ideas that bring value and the effect of entrepreneurial action on the target community, the market, society and the environment - Reflect on how sustainable long-term social, cultural and economic goals are, and the course of action chosen - Act responsibly

(cont.)

(cont. Table 1)

2. Resources	2.1 Self-awareness and self-efficacy	Believe in yourself and keep developing	<ul style="list-style-type: none"> - Reflect on your needs, aspirations and wants in the short, medium and long term - Identify and assess your individual and group strengths and weaknesses - Believe in your ability to influence the course of events, despite uncertainty, setbacks and temporary failures
	2.2 Motivation and perseverance	Stay focused and don't give up	<ul style="list-style-type: none"> - Be determined to turn ideas into action and satisfy your need to achieve - Be prepared to be patient and keep trying to achieve your long-term individual or group aims - Be resilient under pressure, adversity, and temporary failure
	2.3 Mobilizing resources	Gather and manage the resources you need	<ul style="list-style-type: none"> - Get and manage the material, non-material and digital resources needed to turn ideas into action - Make the most of limited resources - Get and manage the competences needed at any stage, including technical, legal, tax and digital competences
	2.4 Financial and economic literacy	Develop financial and economic know how	<ul style="list-style-type: none"> - Estimate the cost of turning an idea into a value-creating activity - Plan, put in place and evaluate financial decisions over time - Manage financing to make sure my value-creating activity can last over the long term
	2.5. Mobilizing others	Inspire, enthuse and get others on board	<ul style="list-style-type: none"> - Inspire and enthuse relevant stakeholders - Get the support needed to achieve valuable outcomes - Demonstrate effective communication, persuasion, negotiation and leadership
3. Into action	3.1 Taking the initiative	Go for it	<ul style="list-style-type: none"> - Initiate processes that create value - Take up challenges - Act and work independently to achieve goals, stick to intentions and carry out planned tasks
	3.2 Planning and management	Prioritize, organize and follow-up	<ul style="list-style-type: none"> - Set long, medium and short-term goals - Define priorities and action plans - Adapt to unforeseen changes
	3.3 Coping with uncertainty, ambiguity and risk	Make decisions dealing with uncertainty, ambiguity and risk	<ul style="list-style-type: none"> - Make decisions when the result of that decision is uncertain, when the information available is partial or ambiguous, or when there is a risk of unintended outcomes - Within the value-creating process, include structured ways of testing ideas and prototypes from the early stages, to reduce risks of failing - Handle fast-moving situations promptly and flexibly
	3.4 Working with others	Team up, collaborate and network	<ul style="list-style-type: none"> - Work together and co-operate with others to develop ideas and turn them into action - Network - Solve conflicts and face up to competition positively when necessary
	3.5. Learning through experience	Learn by doing	<ul style="list-style-type: none"> - Use any initiative for value creation as a learning opportunity - Learn with others, including peers and mentors - Reflect and learn from both success and failure (your own and other people's)

may be put on some of the competences and less on others, or else that competences are streamlined to mirror an entrepreneurial process created to foster learning through entrepreneurship. In other words, the EntreComp Framework can be seen as a starting point for the interpretation of the entrepreneurship competence, which over time will be further elaborated and refined to address the particular needs of specific target groups.

This section presents the EntreComp Framework progression model and the key characteristics of the learning outcomes that have been based on it.

The stakeholders involved in the review of the EntreComp regard it as a very comprehensive and broad-based tool with 3 competence areas, 15 competences, 15 descriptors, 8 proficiency levels and 442 learning outcomes. They acknowledged that

the EntreComp Framework (i) reflects the complexity of the entrepreneurship competence domain, which touches upon several aspects of our everyday lives, and (ii) can be used as a multi-purpose reference guide. The advantage of having a broad yet comprehensive competence framework is that although it can accommodate bespoke customisations, it also allows initiatives that tackle entrepreneurship as a competence to be compared, facilitating a common understanding of what being entrepreneurial means.

The comprehensiveness of EntreComp is one of its main assets. However, the reader should bear in mind that not all citizens, learners, or users will be interested in developing all the competences here described to the highest level of proficiency. It is expected that institutions, intermediaries and initiative developers who are willing to adopt EntreComp as a reference framework adapt it to their own purposes and to the needs of the user group they intend to target. In other words, the EntreComp framework presented in this report should be considered as a starting point. It must be tailored to the context of use in order to be implemented.

2.1. Progression Model

Entrepreneurship as a competence is developed through action by individuals or collective entities to create value for others.

The progression in entrepreneurial learning is made up of two aspects:

1. Developing increasing autonomy and responsibility in acting upon ideas and opportunities to create value;
2. Developing the capacity to generate value from simple and predictable contexts up to complex, constantly changing environments.

The EntreComp Progression Model does not lay down a linear sequence of steps that every citizen must take to become proficiently entrepreneurial or to start-up a venture. Instead, it shows that the boundaries of individual and collective entrepreneurial competences can be pushed forward, to achieve greater and greater impact through value creating endeavours.

The EntreComp Progression Model provides a reference for the development of proficiency starting from value creation achieved through external support, up to transformative value creation. It consists of four main levels: Foundation, Intermediate, Advanced and Expert. Each level is in turn split into two sub-levels, as illustrated in Table 2. At Foundation level, entrepreneurial value is created with external support. At Intermediate level, entrepreneurial value is created with increasing autonomy. At Advanced level, responsibility to transform ideas into action is developed. At Expert level, the value created has considerable impact in its reference domain.

These proficiency levels provide a way for the reader to look at the learning outcomes. For instance, the first learning outcome of the 8th proficiency levels is: I can spot and quickly take advantage of an opportunity. Although 'spotting and taking advantage of opportunity' is a skill that learners start developing at lower levels, level 8 emphasises the need to do it 'quickly'. At this expert level, timeliness in making use of a window of opportunity has a strategic importance which can lead to high growth, breakthrough innovation or radical transformation.

The EntreComp aims to be comprehensive and to offer a tool that can be adapted to different needs. It is not prescriptive, and it does not suggest that all learners should acquire the highest level of proficiency in the competences, or that they should reach the same proficiency across all the com-

petences. For example, we could imagine designing an entrepreneurial learning experience targeted at the employees of the shoe-making district of our region. In our programme we could, for instance, aim at an advanced level of proficiency in competences like ‘spotting opportunities’, ‘vision’, ‘mobilizing resources’, ‘mobilising others’ and ‘planning and organising’. At the same time, we could aim to achieve an intermediate level of proficiency in ‘financial and economic literacy’. We could deem it important to provide our learners with the skills to understand the financial viability of their ideas, but not important to have them develop double-entry bookkeeping skills, which would require an advanced level of proficiency.

We remind the reader that entrepreneurial value creation and entrepreneurial learning can take place in any sphere of life. The EntreComp Progression Model does not refer to any specific setting, especially not to formal education settings. By focusing on the development of competences through the actual creation of entrepreneurial value, the progression model breaks down the boundaries between education, work and civic engagement. In this respect, the EntreComp Progression Model is transversal to formal, non-formal and informal learning contexts.

2.2. Learning outcomes

Learning outcomes are statements of what a learner knows, understands and is able to

Table 2: EntreComp Progression model.

Foundation		Intermediate	
Relying on support ² from others		Building independence	
Under direct supervision.	With reduced support from others, some autonomy and together with my peers.	On my own and together with my peers.	Taking and sharing some responsibilities.
Discover	Explore	Experiment	Dare
Level 1 focuses mainly on discovering your qualities, potential, interests and wishes. It also focuses on recognising different types of problems and needs that can be solved creatively, and on developing individual skills and attitudes.	Level 2 focuses on exploring different approaches to problems, concentrating on diversity and developing social skills and attitudes.	Level 3 focuses on critical thinking and on experimenting with creating value, for instance through practical entrepreneurial experiences.	Level 4 focuses on turning ideas into action in ‘real life’ and on taking responsibility for this.

do after completion of learning (Cedefop, 2009). These statements can be designed and used for educational planning and curriculum development or for different types of accountability such as legal or professional accountability (Prøitz, 2010).

Entrepreneurial learning can hardly be reduced to fixed pre-specified statements of learning outcomes since it deals with the creation of value that does not exist prior to the entrepreneurial learning process and cannot be foreseen in abstraction.

However, learning outcome statements are considered as crucial to make the framework actionable. EntreComp learning outcomes have been developed as references for different purposes. They could be used in the formal education and training sector for curricula design. In a non-formal learning context, they could be used to inspire

the creation of programmes which aim to foster intrapreneurship within existing organisations. They could also be used to guide the definition of tailored pedagogies, assessment methods, and learning environments that foster effective entrepreneurial learning.

Thus, EntreComp learning outcomes should not be taken as normative statements to be **directly** transposed into actual learning activities or be used to measure student performance. They are a basis for the development of specific learning outcomes that are fit for the specific context and a basis for the development of performance indicators.

Although the vast majority of learning outcomes have been formulated as 'I' statements, this does not mean that Entrepreneurship Competence only refers to the capacity of individuals. On the contrary, the

Advanced		Expert	
Taking responsibility		Driving transformation, innovation and growth	
With some guidance and together with others.	Taking responsibility for making decisions and working with others.	Taking responsibility for contributing to complex developments in a specific field.	Contributing substantially to the development of a specific field.
Improve	Reinforce	Expand	Transform
Level 5 focuses on improving your skills for turning ideas into action, taking increasing responsibility for creating value, and developing knowledge about entrepreneurship.	Level 6 focuses on working with others, using the knowledge you have to generate value, dealing with increasingly complex challenges.	Level 7 focuses on the competences needed to deal with complex challenges, handling a constantly changing environment where the degree of uncertainty is high.	Level 8 focuses on emerging challenges by developing new knowledge, through research and development and innovation capabilities to achieve excellence and transform the ways things are done.

subject of entrepreneurial learning and behaviour can be a group, like a project team, a non-profit organisation, a company, a public body or a civil society movement. Below the learning outcomes for one competence per each area are reported to provide the reader with a glimpse of the level of detail that EntreComp embraces. The full

list of 442 learning outcomes per each of the 15 competence can be found in the Appendix to the framework (Bacigalupo et al., 2016) as well as in the appendix to the user guide (McCallum et al., 2018). Although being comprehensive, EntreComp list of learning outcomes is not exhaustive as it aims to suggest transversal applicabil-

Area	Competence	Hint	Descriptor	Thread ³	Level of proficiency	Foundation	
					Progression	Relying on support from others	
					Under direct supervision.	With reduced support from others, some autonomy and together with my peers.	
					Discover	Explore	
Area	Competence	Hint	Descriptor	Thread ³	Level 1	Level 2	
Ideas and opportunities	Spotting opportunities	Use your imagination and abilities to identify opportunities for creating value.	Identify and seize opportunities to create value by exploring the social, cultural and economic landscape.	Identify, create and seize opportunities.	I can find opportunities to help others.	I can recognise opportunities to create value in my community and surroundings.	
			Identify needs and challenges that need to be met.	I can find different examples of challenges that need solutions.	I can recognise challenges in my community and surroundings that I can contribute to solving.	I can identify opportunities to solve problems in alternative ways.	
			Establish new connections and bring together scattered elements of the landscape to create opportunities to create value.	I can find examples of groups who have benefited from a solution to a given problem.	I can identify needs in my community and surroundings that have not been met.	I can explain that different groups may have different needs.	
			Focus on challenges.	I can tell the difference between different areas where value can be created (for example, at home, in the community, in the environment, or in the economy or society).	I can recognise the different roles the public, private and third sectors play in my region or country.	I can tell the difference between contexts for creating value (for example, communities and informal networks, existing organisations, the market).	
			Uncover needs.				
			Analyse the context.				

ity across educational contexts and application sectors.

List of abbreviations and definitions

The EntreComp framework aims to establish a common understanding of what entrepreneurship as a competence is. Its

goal is to become a reference for a broad spectrum of initiatives which aim to foster entrepreneurial learning in Europe and beyond. The definition of the basic terms that make up the backbone of this report is therefore a critical building block of the full framework.

Intermediate		Advanced		Expert	
Building independence		Taking responsibility		Driving transformation, innovation and growth	
On my own and together with my peers.	Taking and sharing some responsibilities.	With some guidance and together with others.	Taking responsibility for making decisions and working with others.	Taking responsibility for contributing to complex developments in a specific field.	Contributing substantially to the development of a specific field.
Experiment	Dare	Improve	Reinforce	Expand	Transform
Level 3	Level 4	Level 5	Level 6	Level 7	Level 8
I can explain what makes an opportunity to create value.	I can proactively look for opportunities to create value, including out of necessity.	I can describe different analytical approaches to identify entrepreneurial opportunities.	I can use my knowledge and understanding of the context to make opportunities to create value.	I can judge opportunities for creating value and decide whether to follow these up at different levels of the system I am working in (for example, micro, meso or macro).	I can spot and quickly take advantage of an opportunity.
I can redefine the description of a challenge, so that alternative opportunities address it may become apparent.	I can take apart established practices and challenge mainstream thought to create opportunities and look at challenges in different ways.	I can judge the right time to take an opportunity to create value.	I can cluster different opportunities or identify synergies among different opportunities to make the most out of them	I can define opportunities where I can maintain a competitive advantage.	
I can establish which user group, and which needs, I want to tackle through creating value.	I can carry out a needs analysis involving relevant stakeholders.	I can identify challenges related to the contrasting needs and interests of different stakeholders.	I can produce a 'road-map' which matches the needs with the actions needed to deal with them and helps me create value.	I can design projects which aim to anticipate future needs.	
I can identify my personal, social and professional opportunities for creating value, both in existing organisations or by setting up new ventures.	I can identify the boundaries of the system that are relevant to my (or my team's) value-creating activity.	I can analyse an existing value-creation activity by looking at it as a whole and identifying opportunities to develop it further.	I can monitor relevant trends and see how they create threats and new opportunities to create value.	I can promote a culture within my organisation that is open to spotting the weak signals of change, leading to new opportunities for creating value.	

(cont.)

Resources	Self-awareness and self-efficacy	Believe in yourself and keep developing.	Reflect on your needs, aspirations and wants in the short, medium and long term.	Follow your aspirations.	I can identify my needs, wants, interests and goals.	I can describe my needs, wants, interests and goals.	
			Identify and assess your individual and group strengths and weaknesses.	I can identify things I am good at and things I am not good at.		I can judge my strengths and weaknesses and those of others in relation to opportunities for creating value.	
			Believe in your ability to influence the course of events, despite uncertainty, setbacks and temporary failures.	I believe in my ability to do what I am asked to successfully.	I believe in my ability to achieve what I intend to.	I can judge the control I have over my achievements (compared with any control from outside influences).	
			Identify your strengths and weaknesses. Believe in your ability. Shape your future.	I can list different types of jobs and their key functions.	I can describe which qualities and abilities are needed for different jobs, and which of these qualities and abilities I have.	I can describe my skills and competences relating to career options, including self-employment.	
Into action	Taking the initiative	Go for it.	Initiate processes that create value. Take up challenges.	Take responsibility.	I can carry out the tasks I am given responsibly.	I am comfortable in taking responsibility in shared activities.	
			Act and work independently to achieve goals, stick to intentions and carry out planned tasks. Work independently.	I show some independence in carrying out tasks I am given.	I can work independently in simple value-creating activities.	I can initiate simple value-creating activities.	
			Take action.	I can have a go at solving problems that affect my surroundings.	I show initiative in dealing with problems that affect my community.	I actively face challenges, solve problems and seize opportunities to create value.	

I can commit to fulfilling my needs, wants, interests and goals.	I can reflect on my individual and group needs, wants, interests and aspirations in relation to opportunities and future prospects.	I can translate my needs, wants, interests and aspirations into goals that help me reach them.	I can help others to reflect on their needs, wants, interests and aspirations and how they can turn these into goals.		
I am driven by the desire to use my strengths and abilities to make the most of opportunities to create value.	I can team up with others to compensate for our weaknesses and add to our strengths.	I can help others identify their strengths and weaknesses.			
I believe I can influence people and situations for the better	I believe in my ability to carry out what I have imagined and planned, despite obstacles, limited resources and resistance from others.	I believe in my ability to understand and take the good out of experiences that others may label as failures.			
I can use my skills and competences to change my career path, as a result of new opportunities or from necessity.	I can discuss how a realistic understanding and evaluation of my personal attitudes, skills and knowledge can influence my decision-making, relationships with other people and quality of life.	I can choose professional development opportunities with my team and organisation based on a clear understanding of our strengths and weaknesses.	I can design professional development strategies for my team and organisation based on a clear understanding of our strengths and weaknesses, in relation to both current and future opportunities to create value.	I can design strategies to overcome my (or my team's or organisation's) weaknesses and to develop our strengths in anticipating future needs.	
I can take individual and group responsibility to carry out simple tasks in value-creating activities.	I can take individual and group responsibility in value-creating activities.	I can delegate responsibility appropriately.	I can encourage others to take responsibility in value-creating activities.	I take responsibility in complex value-creating activities.	I can take responsibility in seizing new opportunities and when facing unprecedented challenges in value-creating activities.
I am driven by the possibility of being able to initiate value-creating activities independently.	I can initiate value-creating activities alone and with others.	I can help others work independently.	I praise initiative taken by others and reward it appropriately within my team and organisation.		
	I take action on new ideas and opportunities, which will add value to a new or existing value-creating venture.	I value others taking the initiative in solving problems and creating value.	I can encourage others to take the initiative in solving problems and creating value within my team and organisation.		

Term	Definition & Source
Attitudes	'Attitudes' are motivators of performance. They include values, aspirations and priorities.
Competence	In the context of the EntreComp study, competence is understood as a set of knowledge, skills and attitudes.
Crowdsourcing	Crowdsourcing is the practice of outsourcing necessary services, ideas, or content to a large group of people, rather than assigning the tasks to traditional employees or suppliers. Crowdsourcing typically takes place via the internet.
Digital entrepreneurship	Digital entrepreneurship is entrepreneurship that involves the use of new digital technologies (particularly social media, big data, mobile and cloud solutions). The purpose of this use may be to improve business operations, invent new business models, improve business intelligence or to engage with customers and stakeholders. ⁴
End user	In the context of the EntreComp study, an end user is the person for whom something was ultimately created or intended.
Entrepreneurship	Entrepreneurship is when one acts upon opportunities and ideas and transforms them into value for others. The value that is created can be financial, cultural, or social (FFE-YE, 2012).
Green entrepreneurship	Green entrepreneurship is entrepreneurship that has a positive effect on environment and can be seen as a move to a more sustainable future (Schaper, 2012).
Intrapreneurship	Intrapreneurship is entrepreneurship inside an organisation (see Pinchot, 1985).
Knowledge	Knowledge is the body of facts, principles, theories and practices that is related to a field of work or study. In the context of the European Qualifications Framework, knowledge is described as theoretical and/or factual (European Parliament and the Council, 2008).
Learning outcomes	Learning outcomes are statements of what a learner knows, understands and is able to do after completion of learning (Cedefop, 2009). Such statements can be designed and used for educational planning and curriculum development or for different types of accountability such as legal accountability or professional accountability (Prøitz, 2010).

Practical entrepreneurial experiences	Practical entrepreneurial experiences are educational experiences where the learner has the opportunity to come up with ideas, identify a good idea and turn that idea into action. They require the involvement of external partners in the design and/or delivery of this learning, to ensure relevance to the real world. Practical entrepreneurial experiences provide students with a supportive environment, where mistakes are embraced and failure is a learning tool, so that they gain the confidence and experience to turn their ideas into action in the real world. Practical entrepreneurial experiences should be a student led initiative either individually or as part of a small team, involve learning-by-doing and produce a tangible outcome (Thematic Working Group on Entrepreneurship Education, 2014).
Resources	In the context of this work, resources is a term that encompasses personal resources (namely, self-awareness and self-efficacy, motivation and perseverance), material resources (for instance, production means and financial resources) or non-material resources (for instance, specific knowledge, skills and attitudes).
Skills	Skills are the ability to apply knowledge and use know-how to complete tasks and solve problems. In the context of the European Qualifications Framework, skills are described as cognitive (involving the use of logical, intuitive and creative thinking) or practical (involving manual dexterity and the use of methods, materials, tools and instruments) (European Parliament and the Council, 2008).
Social entrepreneurship	Social entrepreneurship is entrepreneurship that aims to provide innovative solutions to unsolved social problems. Therefore it often goes hand in hand with social innovation processes, aimed at improving people's lives by promoting social change (see OECD, 2010).
Stakeholders	Stakeholders are individuals, groups and organisations with direct and indirect interest in value-creating activity and its impact.
System	A system as a dynamic complex whole made up of a set of interacting components that influence one another. A system is defined by the boundaries that distinguish it from the environment that surrounds it and interacts with it, and it is characterized by a structure, a purpose and a way of functioning.
Uncertainty	Uncertainty is a situation which involves imperfect and (or) incomplete information, and which affects the predictability of outcomes. Uncertainty entails a risk of undesired effect or loss, whose probability and magnitude cannot be calculated.
Value creation	Value creation is the outcome of human activity to transform purposeful ideas into action which generates value for someone other than oneself. This value can be social, cultural or economic.

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(Footnotes)

- 1 In the context of EntreComp framework, entrepreneurship competence is regarded both as an individual and collective capacity.
- 2 Support from others includes for example support by teachers, mentors, peers, advisors, or consultancy services.
- 3 Threads identify the theme running through out each row of the table.
- 4 See full definition at the Digital Entrepreneurship Monitor website: <https://ec.europa.eu/growth/tools-databases/dem/monitor/project-description>



Reviewing the Nexus of Participatory Journalism and Mediatized Engagement

Oscar Westlund

Oslo Metropolitan University | oscarw@oslomet.no

Paul Clemens Murschetz

Berlin University of Digital Sciences | murschetz@berlin-university.digital



Oscar Westlund, Ph.D., is a Professor of Journalism and Media Studies at the Oslo Metropolitan University. He holds secondary appointments at Volda University College and at the University of Gothenburg. He specializes in media production, digital journalism and media use. He is the Editor-in-Chief of Digital Journalism and has published widely in this field.



Paul Clemens Murschetz, Ph.D., is an associated researcher at the Berlin University of Digital Sciences, and the Austrian Academy of Sciences, Institute for Comparative Media and Communication Studies (CMC), Vienna. He lectures on media management studies at Macromedia, Munich. His specialism is on studies of media management and media economics.

Keywords

Audience engagement; Critical discussion; Digital journalism; Literature Review; Mediatization; News industry; Participatory journalism

Abstract

This study reviews the scholarly literature on participatory journalism and mediatized audience engagement as two emergent perspectives of digital journalism studies. We discuss four propositions drawn from an interdisciplinary literature. We find that a review and critical discussion of the nexus of relations and impacts of these perspectives provides valuable insights to the transformation of journalism and the news media industry. Furthermore, we believe that thinking about participatory journalism and mediatized audience engagement can be fruitfully applied to various novel approaches regarding research on the fundamental transformation of journalism in the digital age.

Introduction

The news media industry is currently facing a plethora of radical challenges due to hugely disruptive effects of digitization and convergence on the entire ecosystem of the industry.

Now that the media industry is not only challenged by technological change, but also by tech giants to develop media formats and reach audiences outside of the established media industry channels, “legacy” news media – defined as the “traditional” mass media, including print newspapers and broadcast news organizations which are still guided by traditional news values and practices (Westlund, 2013), seem to be challenged particularly the most (Franklin, 2014; Murschetz & Friedrichsen, 2014; Newman, Fletcher, Kalogeropoulos, & Nielsen, 2019; Picard, 2014). Today, these traditional “standard” media are forced to figure out how to harness social, mobile and online media for their marketing, sales, customer services and other business objectives, without alienating their core target audiences too much (Westlund, 2013). Indeed, by offering interactive applications and services and thereby actively engaging the citizens as active participants or “producers” (Bruns, 2012) in the communication process, news media organizations may build more solid and sustainable relationships that help them achieve competitive positional advantages in the digital marketplace. This may imply relinquishing some of the professional control that a media company has traditionally had (Lewis, 2012). Doing so can open a space of fruitful interaction with audiences in news production processes and does not necessarily limit to proprietary news sites and applications.

As a corollary, legacy news media and their journalists are called for becoming more “entrepreneurial” in order to engage audi-

ences more valuably and profoundly (Achtenhagen, 2017; Heft, & Dogruel, 2019; Vos & Singer, 2016; Will, Brüntje, & Gossel, 2016). This is critical because, assumingly, traditional business models of media organizations are being increasingly disrupted by the tech giants acting as digital intermediaries (e.g. Küng, 2013, and 2017). Also, there is a greater need for collaboration of media firms with their possible competitors (e.g. Westlund, 2012). And, moreover, there are new modes of media work and content production facilitated through digitization (Olleros & Zhegu, 2016). All of the above largely challenge the media firms’ operations (e.g. Pallas & Fredriksson, 2013; Sylvie & Gade, 2009; van den Bulck & Tambuyzer, 2013; Virta & Malmelin, 2017). Indeed, solving the issue of how to effectively refund news media is vital as the legacy revenue model through “paid” (i.e. all forms of advertising for which a media purchase is necessary) and “owned” (i.e. all content assets a brand either owns or wholly controls) so far seems to fail (Murschetz & Friedrichsen, 2014). Paid advertising has found many outlets, dispersed into thousands of blogs, Facebook pages, specialized news media outlets, as well as “fake news” publishing sites (Braun & Eklund, 2019), so that it becomes difficult to trace the return on investment due to increased audience fragmentation.

Today, we can witness a peak of initiatives across the globe to foster the acceleration of digital entrepreneurial activity in the news media in many areas, ranging from the origination of ideas and creative opportunities, the identification and sourcing of capital and other resources, the institutional policy frameworks, to risks and uncertainties related with the creation and development of “digital start-ups”, and not-for-profit blogs and other digital native publications. Notably, if legacy news media continue to be innovation-adverse and ignorant to adapting their media channels to the requirements of an engaged and increasingly interactive

audiences, these disruptions will eventually force them to exit the industry (Duffy, Ling, & Westlund, 2017; Horst, Murschetz, Brennan, & Friedrichsen, 2018).

The future of digital journalism is as much an economic issue as it is a societal one. (...) the individualization of civic cultures has emerged in tandem with the growth of mediatized communication processes whereby individuals use new technologies, with a tendency toward personalization in the public domain

But while “new” interactive media enable an improved dialogue via digital communication platforms, traditional media may have to hand over some of their professional control not only to active audiences (Lewis, 2012; Westlund, 2012a), but also to “media” outside of the traditional news media realm, such as Facebook and Google which likewise veer for audiences’ and advertisers’ attention (Ekström & Westlund, 2019; Küng, 2013 and 2017).

However, while research into “participatory journalism” has attracted significant scholarly attention in journalism studies (Borger, van Hoof, Costera Meijer, & Sanders, 2013; Deuze, Bruns, & Neuberger, 2007; Karlsson, Bergström, Clerwall, & Fast, 2015; Rosen, 2008), our review of this discourse concludes that novel participatory epistemologies (Anderson & Revers, 2018), which extend research perspectives beyond proprietary platforms of legacy news media to include platforms that are non-proprietary to the news media domain (Westlund & Ekström, 2018; Robinson & Wang, 2018), are largely unaddressed. This void also refers to issues of “mediatization”, a concept which – in our view – is intrinsic in ways in which (digital and other) media are embedded in processes of civic engagement and various

forms of participation. Mediatization dominantly shapes the processes and conversation around journalistic communication among the media, publishers, journalists, and audiences as citizens at large.

However, the future of digital journalism is as much an economic issue as it is a societal one. In fact, the individualization of civic cultures has emerged in tandem with the growth of mediatized communication processes whereby individuals use new technologies, with a tendency toward personalization in the public domain (Alvarez & Dahlgren, 2016; Bennett and Segerberg, 2013). As it looks, social media, podcasts, blogs, open-source software sites, and wikis, have paved the way for an “increasingly individualized civic environment” (Gerodimos, 2012, p. 188), with engagement in the public domain being “subjectively experienced more as a personal rather than a collective question” (Dahlgren, 2013, p. 52). Here, mediatization research comes as another reminder that political communication and, in its entourage, civic engagement are currently changing. When seen as a “meta-process” (Krotz, 2011), mediatization, alongside various other “mega-trends” of change in political communication such as digitization of communication technologies, hybridization of communication forms, globalization of communication spaces, or individualization of communication repertoires, comes as another important driver of change to affect individuals in their motivation to engage politically (Vowe & Henn, 2016). In theory, mediatization investigates the interrelation between change in media repertoires and usage as drivers for communicative and socio-cultural change, understood as a long-term process of change.

Purpose

The purpose of this study is to clarify the nexus of research issues of “participatory journalism” and “mediatized engagement”

as two emergent perspectives on digital journalism studies.

We believe that both perspectives should play a more prominent role in digital journalism research as they support the notion that news value is co-created and enhanced through the producers' interaction with their active customers who an active role in the process of collecting, reporting, analyzing, and disseminating news and information on the other side. Hence, this study shall undertake a comprehensive and necessarily interdisciplinary literature review on these concepts and critically discuss them with a view to their leveraging impact on digital journalism studies.

Eldridge, Hess, Tandoc, & Westlund (2019) define Digital Journalism Studies as a field which "should strive to critically explore, document, and explain the interplay of digital and journalism, continuity and change, and further focus, conceptualize, and theorize tensions, configurations, power imbalances, and the debates these continue to raise for digital journalism and its futures" (see, Abstract; also Steensen, Larsen, Håggvar & Fonn, 2019).

Necessarily, the present study shall draw from disparate academic fields such as journalism studies and media management and entrepreneurship research, and thereby systematize, link, and extend familiar definitions, characteristics, types and dimensions of these perspectives on digital journalism from extant literature in these fields. By delineating the central properties of these perspectives, it seeks to build a conceptual bridge between "participatory journalism" and "mediatized engagement" and its potentials for creating value for legacy news media and journalism in the digital era. Methodologically, this study will discuss some key propositions developed through reviewing the literature and, hence, generate the scientific claim for analyzing some key research paths regarding the digital journalism studies that may result from

analyses into participatory journalism and mediatized engagement in the digital era.

“Participatory Journalism” and “Mediatized Engagement”

One might expect a rich literature and ample empirical insights into the plethora of issues involved in "participatory journalism" in supporting the notion that news value is co-created and enhanced through producers' interaction with their presumably active participants, the latter potentially playing an active role in the process of collecting, reporting, analyzing, and disseminating news and information.

In fact, research into participatory journalism has grown significantly (Borger, van Hoof, Costera Meijer, & Sanders, 2013; Deuze, Bruns, & Neuberger, 2007; Karlsson, Bergström, Clerwall, & Fast, 2015; Rosen, 2008). When considering "participatory epistemologies" more particularly (Anderson & Revers, 2018), scholarly research looks beyond issues of proprietary platforms to also include platforms that are non-proprietary to the news media. Evidently, these extensions are essential for the study of participatory journalism as well (Westlund & Ekström, 2018; Robinson & Wang, 2018).

Further, by studying "participatory journalism" within news on proprietary platforms, scholars should not overlook how journalists and citizens engage with the news via social media platforms (as reviewed in Lewis & Molyneux, 2018; Ferrer-Conill & Tandoc, 2018). This includes research on how journalists engage with citizens as active participants in news production processes via platforms such as WhatsApp (Kligler-Vilenchik & Tenenboim, 2019), and also the study of "private social media groups" where leisure-, work-, and location-based communities may arise (Swart, Peters, & Broersma, 2019).

Certainly, understanding issues of participatory journalism in the digital era is vitally important for the analysis of the media as a whole. Fundamentally, we observe that many spheres of life are saturated by the digital media technologies that enable communication and social interaction among and between human beings in various socio-technological settings.

Participatory journalism is a form of “engaged” journalism in a hyper-connected media era that advocates for active audiences and community engagement.

Today, digital media technologies are the artifacts of social interaction. They are hybrid and multi-dimensional which means that they are typically defined as a combination of technology, social interaction and practices, design, communication, and human agency. This process of “mediatization” whereby participatory journalism “mediatizes” engagement by shaping and framing the processes of interaction of political communication among audiences as citizens.

Hence, participatory journalism is a form of “engaged” journalism in a hyper-connected media era that advocates for active audiences and community engagement. It is driven by the seminal agenda of “shared power” between news media publishers, journalists, and communities that may decisively shape the future of social interaction in the modern digital society (European Journalism Centre, 2019).

Hence, this study shall critically discuss “participatory journalism” and “mediatized

engagement” as a nexus of two emergent perspectives in the field of digital journalism studies. It aims to reconcile limited and contradictory findings of existing research which result from:

- Inconsistent definitions as to the subject and scope of the concepts of “participatory journalism” and “mediatized engagement”; that is what is conceptualized/theorized as “participatory journalism” and what factors influence the “engagement” of audiences, particularly into the new modes of online news participation; what skills, competence and knowledge is required to be competent and effectively engaged, and is there any evidence that this would lead to wider and more sustainable engagement? (Almgren & Olsson, 2015; Wahl-Jorgensen, Williams, Sambrook, Harris, Garcia-Blanco, Dencik, Cushion, Carter, & Allan, 2016; Baines, & Kennedy, 2010; Bacigalupo, Kampylis, Punie & Van den Brande, 2016; Komarkova, Gagliardi, Conrads, & Collado, 2015);
- Different units and levels of analysis in identifying the factors predicting engagement (e.g, do they predominantly reside in the interests, motives and preferences of the individuals themselves, that is in “human agency” understood as the capability of individuals or groups to make free decisions or act, as against the “structure” defined as a patterned influence or limitation derived from rules and resources available to individuals or group actions (Giddens, 1984);
- A lack of appreciation of the role of “mediatization” and its role in transforming individual civic engagement into a collective action (Collins Watling & Zachary, 2014; Couldry, 2014, Dahlgren, 2009), given that the change of media communication has a fundamental impact on the socio-cultural sphere such as people’s

everyday communication practices and communicative construction of reality (Hepp, Hjarvard, & Lundby, 2015; Hjarvard, 2013; Couldry & Hepp, 2016);

- Lack in analysis on issues surrounding the extent to which there has been a shift from news journalism seeking to be detached from commercial influences and aspects to an explicitly business-oriented mind-set of “entrepreneurial journalism” driven by both non-economic and economic imperatives of value creation (e.g., the identified domains and mechanisms in entrepreneurship theory and discourse as a field of research in the creative industries context (Schulte-Holthaus, 2018) and its application to the journalism studies (Singer, 2016a, and b, 2018a; b, and c; Vos & Singer, 2016);
- A largely incoherent theoretical base for examining relations between the parameters mentioned above, particularly regarding relations between participatory journalism and mediated engagement as a novel research direction for digital journalism in the legacy news media domain. It also addresses the issue of links that work between different levels of engagement. That is the “macro-level” of the political and situational environments, the “meso-level” of news organizations facilitating participation, and the “micro-level” of journalists and individual citizens who wish to become more or less actively engaged, and their values, motives, attitudes, preferences and behaviors respectively (Quintelier & Hooghe, 2012; Schulte-Holthaus, 2018).

Based on this, this paper will discuss four key propositions on the two emergent perspectives of “participatory journalism” and “mediatized engagement” on digital

journalism, focusing on the relationships between news media organizations, journalists working for them, and processes of mediatization. By doing so, it intends to broaden existing knowledge of participatory journalism with a view to achieving knowledge transfers to “entrepreneurial journalism” (Ruotsalainen & Villi, 2018). In brief, the four propositions are as follows:

- Proposition 1: Legacy news media have adopted a conservative position to participation: Journalists and other social actors involved in the editorial process have largely sought to maintain their professional control, acting cautiously when it comes to enabling citizens to participate in news production processes via their proprietary platforms. Scholarly research should comprehend not only the journalistic but also the business and technological rationales for the organizations’ leaning towards participation.
- Proposition 2: Legacy news media control affordances of participation: Legacy news media are in charge of the affordances of their proprietary digital platforms (sites, applications etc.). Therefore, in this context they make decisions regarding the opportunities and constraints for the forms of participation that is to be inscribed into their digital user interfaces (i.e. technological actors). Comparing with social media platforms, legacy news media have obviously refrained from designing participatory affordances into their proprietary digital platforms.
- Proposition 3: Participatory journalism extends to social media platforms: While taking a reserved position towards enabling participation at their own digital platforms, the news media have allowed social media platforms (non-proprietary to themselves) to let users easily share and

interact with their news material. It has essentially resulted in discussions about how the news has become increasingly dislocated from the original domain of news media, and to social media. Thus, the news media have taken diverging approaches towards enabling vis-a-vis restricting participation in journalism, depending on whether the digital platforms are proprietary or non-proprietary ones.

- Proposition 4: Legacy news journalism benefits from approaches of “entrepreneurialism” and “mediatized engagement”: Recent analysis of interactions and relations between media, journalists and individuals is commonly based on the notion of “mediatization”. Meanwhile, research in journalism and media studies, political studies as well as business studies has explored mediatization as prevailing transformation influencing communication activities of individuals as well as organizations. Processes of “mediatization” seem to be constitutional in the same ways in which news journalists are embedded in the processes of audience engagement and whereby digital media shape and frame the processes and conversation of communication among users, journalists and news media organizations.

Propositions Discussed

In this section, we discuss four key propositions in more detail.

Proposition 1: Legacy news media have adopted a conservative position to participation

Research on participatory journalism has predominantly focused on legacy news media and their proprietary platforms (i.e.

websites and news applications). Participatory journalism concerns news organizations letting citizens influence and take part in the processes of news production. By yielding professional control over some aspects of news production and circulation (Lewis, 2012), participatory journalism could potentially mean that news media and the journalists open their gates and define news journalism in new ways. It not only means letting go of power and control, but it also requires journalists to learn new skills and make changes to their work processes and professional routines. Unsurprisingly, many studies have found journalists to be unwilling to relinquish their professional control in such ways. Formative research has shown that citizens mostly take part in providing source material for journalists, or later in reacting to news stories via comments, but rarely are they allowed to participate in the core aspects of news-making (see Singer, Domingo, Heinonen, Hermida, Paulussen, Quandt, Reich & Vujnovic, 2011). Thus, citizens seemingly have limited possibilities to participate in news production (Steensen, 2011), especially when compared to the plethora of possibilities for participation that currently exist (Lewis & Westlund, 2015)there is a need for better conceptualizing the changing nature of human actors, nonhuman technological actants, and diverse representations of audiences—and the activities of news production, distribution, and interpretation through which actors, actants, and audiences are inter-related. This article explicates each of these elements—the Four A’s—in the context of cross-media news work, a perspective that lends equal emphasis to editorial, business, and technology as key sites for studying the organizational influences shaping journalism. We argue for developing a sociotechnical emphasis for the study of institutional news production: a holistic framework through which to make sense of and conduct research about the full range of actors, actants, and audiences engaged in cross-media news work activities. This

emphasis addresses two shortcomings in the journalism studies literature: a relative neglect about (1. It is worth noting that studies also report on approaches geared towards facilitating participation, such as data journalism in Latin America, journalist-audience interactions over WhatsApp in Israel (Kligler-Vilenchik & Teneinbom, 2019).

News publishers are held accountable for content published on their sites in a significantly different way than platform companies, defining themselves as only offering platforms that host content.

While many have voiced the potential advantages of participatory journalism for democracy and for citizens at large (Borger, van Hoof, Costera Meijer, & Sanders, 2013), it does not mean that it is “rational” for a news organization from both the editorial and commercial viewpoints. Legacy news media cannot simply turn to participatory journalism just because technology now makes it possible. Several scholars have normatively classified legacy news media as slow or incompetent for not having implemented specific participation affordances, assuming this is “the correct way” to do things, as, for example, in the case of mobile news (Westlund, 2013). However, one must also take into an account the business perspective to understand the managerial rationale. The driving forces of the news media are frequently economic rather than democratic. It has been suggested that news media try to encourage citizens to contribute relevant and free, or cheap, content, and that journalists then ultimately decide which content will be used and exposed (Borger et al., 2013). Meanwhile, “free content” can require lots of resources from publishers to manage and thus result

in these prioritizing not to allow user-generated content on their proprietary sites and apps (Westlund, 2011). Importantly, news publishers are held accountable for content published on their sites in a significantly different way than platform companies, defining themselves as only offering platforms that host content. It reduces the pressures on content moderation, yet they are required to have such in place for terrorism, child pornography etc., and also try to maintain community standards. In all, news organizations have adopted strategically different ways for including or excluding citizens with regards to their news production processes (Bechmann, 2012, Lewis & Westlund, 2015; Westlund & Ekström, 2019).

Legacy news media have long owned and controlled their media and platforms for which they publish news. Accordingly, one actor (the legacy news media) sets up the conditions for what another actor (the citizens/audiences) is able to do. The news media are also in control of the ways in which various potential citizen contributions are curated and made visible on their platforms. Let us turn to Sweden to illustrate this. It is a country in which legacy news media are generally relatively successful and innovative but have taken a reserved position towards participatory journalism on their proprietary platforms. Alongside with encouraging citizens to act as sources providing tips, photos and videos, Swedish legacy news media have typically focused on enabling commenting, thus allowing participation in the first and final stage of the news production process (Singer, Domingo, Heinonen, Hermida, Paulussen, Quandt, Reich, & Vujnovic, 2011; Lehtisaari, Villi, Grönlund, Lindén, Mierzejewska, Picard, & Roepnack, 2018).

For example, some Swedish news publishers had opened their news production process to citizens, but such initiatives were later terminated. Some news me-

dia, especially the publicly funded broadcasters, have made possible for citizens to participate in specific programs. In some countries and for several years there was a strong increase in the enabling of participatory functionalities such as comment functions, but then it shifted, and many news media have shut down their commenting fields (Karlsson, Bergström, Clerwall & Fast, 2015), while some still maintain them under moderation (Boberg, Schatto-Eckrodt, Frischlich, & Quandt, 2018). Disallowing or limiting user comments has often been motivated by the difficulties in managing the inflow and spread of Net-based hate. The negative experiential organizational learning yielded from news sites has been applied to how journalists, businesspeople and technologists make sense of and negotiate their approaches to participation via mobile media (Westlund, 2012b; and 2011). At the same time, there are many examples of good participation, such as how the Guardian's reporting on a UN climate meeting engaged highly competent citizens whose contributions in comment fields were actively supervised and moderated (Graham & Wright, 2015).

Proposition 2: Legacy news media control affordances of participation

Throughout the 2000s, there has been an ongoing development of social web architectures, giving rise to different forms of networked participation through social media platforms. As opposed to legacy news media that were originally formed with an intent to inform, contemporary social media companies have emerged with a vision of developing platforms that carry affordances for participation and networked communication. These platforms provide such opportunities "for free" by using a revenue model that builds on sophisticated collection and analysis of data that enables them to sell personalized targeted advertising. Platform companies such as Facebook have more than a billion regular

users, engaging in billions and billions of interactions, hence, it goes without saying that social media are successful in enabling citizens to actively engage and participate in different ways. Social media companies have developed a social architecture that enables broad civic participation (O'Reilly, 2007).

The digital design of affordances that enable media participation comprises a key distinguishing factor of social media. The news media and social media companies offer distinct affordances functionalities and values such as mediation of information, community and/or entertainment via text, sounds, images and video as well as functions that allow users to produce and disseminate content on their own. The affordances provided enable – perhaps even encourage – a specific use, but does not mean that citizens will automatically choose to take advantage of these offerings (Graves, 2007). If specific affordances such as the distinct forms of media participation are missing, then people simply cannot use them for such purposes. The core of this discussion concerns which types of affordances the media and platform companies provide and which types they don't provide, and how citizens act based on that (Hutchby, 2001). The design of digital platforms establishes the organizational frameworks for both content production – such as the journalistic news process – and of citizens' opportunities to participate in that process.

In practice, digital design involves developing and offering good user interfaces requires that a user experience (UX) design is thoroughly elaborated. UX design is concerned with improving the users' experience and satisfaction through availability, user friendliness and utility by paying attention to esthetic qualities and designing for interaction between humans and machines in a way that fits into the greater organizational context (Jacko, 2012)The Human-Comput-

The usefulness and user-friendliness of the digital design may both promote and hinder different kinds of behaviors, and thus harmonize to the line of arguments connected to affordances.

er Interaction Handbook: Fundamentals, Evolving Technologies, and Emerging Applications raises the bar for handbooks in this field. It is the largest, most complete compilation of HCI theories, principles, advances, case studies, and more that exist within a single volume. The book captures the current and emerging sub-disciplines within HCI related to research, development, and practice that continue to advance at an astonishing rate. It features cutting-edge advances to the scientific knowledge base as well as visionary perspectives and developments that fundamentally transform the way in which researchers and practitioners view the discipline. New and Expanded Topics in the Third Edition: HCI and global sustainability; HCI in health care; Social networks and social media; Enterprise social computing; Role of HCI in e-Government; Role of creativity and cognition in HCI; Naturalistic approach to evaluation, persuasion, and globalization. The chapter authors include experts from academia, industry, and government agencies from across the globe -- all among the very best and most respected in their fields. The more than 80 tables, 400 figures, nearly 7,000 references, and four-page color insert combine to provide the single most comprehensive depiction of this field. Broad in scope, the book pays equal attention to

the human side, the computer side, and the interaction of the two. This balanced, application-focused design coverage makes the book not only an excellent research guide but also an authoritative handbook for the practice of HCI and for education and training in HCI. "Without a doubt this is the largest and heaviest book this reviewer has ever reviewed, weighing in at 7.5 pounds. Coordinating and editing the contributions of more than 140 authors, Jacko (Univ. of Minnesota. UX design also comprises how the actual content is presented, the service design and the business models as well as the creation of interactions on and adjacent to platforms. The usefulness and user-friendliness of the digital design may both promote and hinder different kinds of behaviors, and thus harmonize to the line of arguments connected to affordances.

Platform companies such as Google and Facebook employ a great number of hi-tech specialists developing the digital platform design. Also some legacy news media employ digital designers, collaborating with the businesspeople and the journalists (Belair-Gagnon & Holton, 2018; Holton & Belair-Gagnon, 2018; Lewis & Usher, 2014; Nielsen, 2012; Westlund, 2011; 2012b) I examine how 'old' media organizations develop 'new' media technologies by analyzing processes of technological innovation in two Danish newspaper companies that integrated blogs into their websites in very different ways in 2007. Drawing on concepts from science and technology studies and sociology and building on previous research on blogging by news media organizations, I analyze how the three different communities involved in the development process -- journalists and managers, but also the often-overlooked community of technologists -- articulated different versions of what blogging ought to be in each organization and tried to shape the technology and pull the development work in different directions. On the basis of interviews with key participants, I show how the two newspaper organizations (equally

'old' media. Earlier studies have found that technologists are much more interested in digital innovation compared to the journalists and the businesspeople (Westlund & Krumsvik, 2014). To continue, some other media rely on paying third parties to develop and maintain those functions on their behalf. Therefore, it may well be that it is external actors that establish the basic conditions for digital participation for legacy news media. In addition to that, let us use an empirical example to clarify the significance of digital design for participation in news media, in combination with other factors. In negotiating the digital design for a mobile news application, and its potential affordances for participation, the editorial representatives teamed up with the technologists to develop (limited) forms of participation. The outcome involved offering its users to upload multimedia messages (MMS) to an almost invisible subsection of the mobile news application, clearly marked as an amateur content. The digital design for this so-called producer-centric approach was in stark contrast to the participation-centric approach proposed by the businesspeople (Westlund, 2012b). Under such circumstances, it is not surprising that it resulted in relatively low participation rates. Following a call for socio-technical research giving more focus on technology per se, opens for research into how social actors provide technological actors with opportunities for participation (Lewis & Westlund, 2015). In their study of news commenting systems, Morlandstø and Mathisen (2017) found that as digital technology empowered citizens to participate in discussions, the journalists experienced a loss of control.

Proposition 3: Participatory journalism extends to social media platforms

Parallel to legacy news media experimenting – enabling and restricting – participatory journalism, a disruption of the social media platforms has been taking place. Citizen

sharing and interacting around news via social media such as Facebook and Twitter have gained substantial traction throughout the 2010's. There are two key aspects of this development. First, the social actors in news media organizations have appropriated social media for their news production processes, and for publishing news (Dodds, 2019; Lewis & Molyneux, 2018; Ekström & Westlund, 2019). Second, social media platforms have worked towards becoming interlinked with the digital platforms of news media and providing rich affordances for citizens to engage in active participation.

Next, we elaborate further on these two key aspects. Starting with the first aspect, newsrooms and journalists have turned to social media platforms to identify and interact with new networks of sources, as part of incorporating social media into their news production processes (Hermida, 2013). Journalists have been both enthusiastic and skeptical about using social media for work. Some researchers have evidenced how some journalists turn to Twitter to access, observe, and also act upon the opinions of more diverse actors engaged in public discussion (Hermida, Lewis, & Zamith, 2014). Meanwhile, other researchers have found that some legacy news media are keen to maintain established routines and networks of sources even when using social media such as Twitter (Belair-Gagnon, 2015, see also van Leuven, Kruijkemeier, Lecheler, & Hermans, 2018).

Turning to the second aspect, news publishers and social media platforms have become increasingly dependent on each other. Thus, they can be viewed as "frenemies" rather than friends or enemies. Legacy media news sites' traffic mostly took the form of direct traffic (i.e. bookmarks), but there has been a gradual displacement of direct traffic. First search engine (i.e. Google) become increasingly common, then social media platforms (especially Facebook) have become very significant (Nel &

Westlund, 2013). Social media has helped news media to reach wider audiences that can share and redistribute the news within their personal networks, thus enabling their acquaintances to “discover” and “stumble upon” the news (incidental news consumption). Legacy news media have allowed their news content to be easily shared and commented on via social media, in conjunction to the other forms of content, from personal posts and participatory journalism, to entertaining videos and advertising. Facebook and other providers of social media platforms clearly welcome the steady streams of news content coming into their platform, as it catches attention and stimulates participation, which in turn produces useful data analytics and advertising revenues. Ultimately, the relationship between news media and platform companies is very complex and tense. Nielsen & Ganter (2018) discussed that news media are facing difficulties in deciding how to deal with the operational opportunities that social media offer in the short-term on the one hand, and long-term concerns about developing an unfavorable dependence. The news media have transferred more and more of their interaction with citizens to non-proprietary platforms controlled by others, thus enabling a dislocation of media participation and revenue (Ekström & Westlund, 2019). In extension of this, news publishers have strategically begun engaging in so-called platform counterbalancing to reduce their dependency on such non-proprietary platforms (Chua & Westlund, 2019).

Proposition 4: Legacy news journalism benefits from “entrepreneurialism” and “mediatized” engagement

The emergence of digital entrepreneurship raises many questions and challenges that affect all areas of news journalism. In the digital media realm, there are at least two more striking research issues. The first one is to explore the factors of news journalists

as they take a mediating role of communicators that promote “mediatized engagement” of users and how this kind of journalistic entrepreneurialism advocates new knowledge and practices that further trigger social change and democratic well-being in the context of participatory journalism in favor of legacy news.

The emergence of digital entrepreneurship raises many questions and challenges that affect all areas of news journalism.

Noticeably, digital media infrastructures create new opportunities for the production and dissemination of public knowledge, as is the case of the relationship between news publishers and digital intermediaries (Dodds, 2019; Nielsen & Ganter, 2018; Ekström & Westlund, 2019; Sehl, Cornia & Nielsen, 2018). Although the decline in civic participation in established democratic societies has been widely lamented (Putnam, 2000), researchers (Dahlgren, 2009) have also pointed to the growth of new online communities and the growth in quantity and diversity in communication platforms outside of the traditional civic participation platforms, where citizens can exchange information and participate in political debate without an “outside” government influence and control. In fact, “individualization” of civic cultures has emerged in tandem with the growth of mediatized communication processes where individuals use new technologies with a tendency towards personalization in the public domain (Alvarez & Dahlgren, 2016; Bennett & Segerberg, 2013). Evidently, social media platforms, podcasts, blogs, open-source software and wikis have paved the way for an “increasingly individualized civic environment” (Gerodimos, 2012, p. 188), with engagement in the public domain which is “subjectively experienced more as a personal rather than a collective question” (Dahlgren, 2013, p. 52). Here, mediatization research

comes as another reminder that political communication and, in its entourage, civic engagement are both currently changing.

the concept of “mediatization” has evolved to focus not only on media effects but also on the interrelation between the changes in media communication on the one hand and in sociocultural changes on the other, as part of our everyday communication practices and our communicative and social construction of reality

Whenseenas a “meta-process” (Krotz, 2011) alongside various other “mega-trends” of change in political communication such as digitization of communication technologies, hybridization of communication forms, globalization of communication spaces, or individualization of communication repertoires, mediatization comes as another important driver of change to affect individuals in their motivation to engage politically (Vowe & Henn, 2016). In theory, mediatization investigates the interrelation between change in media repertoires and usage as drivers for communicative and socio-cultural change, understood as a long-term process of change. Naturally, however, (digital) media do not necessarily cause these transformations, but they have become co-constitutive for the articulation of politics, economics, education, religion, etc. (Hepp, Hjarvard, & Lundby, 2015; Hjarvard, 2013; Couldry & Hepp, 2016).

The current transformations arising from mediatization in its full dimensionality evoke a nexus of new research dimensions on the level of individual citizens. However, if we emphasize that individuals interact with their environments in ways that their interests are voiced through political cultures and commonalities by means of their own individual motivations

(rather than as a contest of higher principles related to the common good), then the models that used to support traditional governmental technologies of e-participation appear not to work any longer (Murschetz, 2018). Addressing this void raises the fundamental question of how individuals are doing politics today and how they see new mediated forms of e-participation as a valuable alternative to traditional participation platforms and means of creating political public spheres. Essentially, however, understanding individuals engaging in politics and their ways of using digital media technologies within e-participation remains elusive. Nonetheless, as observed above, it is about individuals’ solicitations and comments about public policies that inspire understanding of how civic engagement emerges from individual engagement, and may eventually fertilize into collective structures of commonality, whereby rather private cognitive models of perception and thinking are transformed into communal and political ways of evaluating (political) arguments.

Second, we are well-advised to leave behind various traditional perspectives and rhetoric on civic engagement and instead widen its canvas towards a sociological theory of engagement and political action in the digital age as it is discussed in the works of Laurent Thévenot and his “liberal” notion of “individuals doing politics” (Thévenot, 2007, and 2014), or what Thévenot himself called “the grammar of the individual in a liberal public”. Moreover, if one looks at individuals and their ambitions to engage politically, then the research on mediatization advances our thinking about their opportunities for action in the new civic e-participation spaces or the new social “spaces for change” (Cornwall & Coelho, 2007). These spaces establish themselves next to the state and the market and allow for unconventional forms of participation in a way that they enrich existing digital public spheres and create new ones. These

are the attributes of civic engagement that predict it on the individual level: reciprocity of participants (Wasko & Faraj, 2000), exchange of (symbolic) messages (Rafaeli & Sudweeks, 1997), active user control (Rice & Williams, 1984), immediacy of feedback (Dennis & Kinney, 1998), and trust (van der Meer, 2017). Computer-mediated-communication (CMC) theories stress the way by which the communicators process social identity and relational cues (i.e., the capability to convey meanings through cues like body language, voice, tones, that is basically social information) using different media (Fulk, Schmitz, & Steinfield, 1990).

And third, mediatized engagement is viewed to have more anthropomorphic assets (Quiring, 2009). Here, interactivity refers to the concept of action in the social sciences, whereby action is supposed to depend on an active human subject intentionally acting upon an object or another subject. Interaction with objects and the creators of these objects modify their actions and reactions due to the actions by their interaction partner(s). Seen this way, mediated engagement is understood as a subjective mode of perception and cognition and, as interpreted from a communication theory perspective, focuses on how a receiver actively interprets and uses mass and new media messages. In the CMC literature, two more key themes have emerged under this rubric: individual experiential processes of interactivity, and perceptions of individual control over both presentation and content. Self-awareness (i.e., the psychological factor that impacts on social interaction as mediated by CMC (Matheson & Zanna, 1998)), responsiveness (i.e., the degree to which a user perceives a system as reacting quickly and iteratively to user input (Rafaeli & Sudweeks, 1997)), a sense of presence (a virtual experience made by humans when they interact with media (Lee, 2004)), involvement (defined as perceived sensory and cognitive affiliation with media (Franz & Robey, 1986)), and perceived user control

are the additional constituent psychological activities on this level of discussion (Zimmerman & Rappaport, 1998). Furthermore, human agents are not only calculative and rational, nor are they only bound by structures. They are also guided by non-binding habits that leave room for new engagements and new ways of actions.

Theoretically, the concept of "mediatization" has evolved to focus not only on media effects but also on the interrelation between the changes in media communication on the one hand and in sociocultural changes on the other, as part of our everyday communication practices and our communicative and social construction of reality. Mediatization research investigates the interrelation between media communication change and sociocultural change, understood as a meta-concept labeling the long-term processes of change). Media do not necessarily 'cause' the socio-cultural transformations, but they have become co-constitutive for the articulation of politics, economics, education, religion, etc. Hence, this study should also start an interdisciplinary dialogue and articulate a set of key transformations brought by ICTs, the media and individuals as social and political actors (Bakardjieva, Svensson, & Skoric, 2012).

These include the realities of "hyper-connectivity" and "mediatization" facilitated by ICTs, online, social and mobile media and how the research on these facilitating technologies provides insights into barriers and perceived affordances for e-participation as well as the necessary conditions for increased adoption for citizen-led participation.

Ultimately, the issue of participatory journalism blends with the research on entrepreneurship. Entrepreneurship can be more broadly defined as a "context-dependent social process through which individuals and teams create wealth by bringing togeth-

er unique packages of resources to exploit marketplace opportunities" (Ireland, Hitt, Camp, & Sexton, 2001, p. 51). As a consequence, "media management practice and entrepreneurship are drawing closer and are more connected – in short, the practice of media management is becoming [more] entrepreneurial" (Will, Brüntje, & Gossel, 2016, p. 189). What this means is that earlier studies in media entrepreneurship focused more on traditional media industries and left out the Internet as a medium. This is consequential for one's understanding of media entrepreneurship, as our concepts of entrepreneurship within the media are lacking behind the current digital realities of social media. It provides new opportunities to connect with audiences, receive feedback and input for producing products and services, and allow creating fundamentally new business models and logics (Vukanovic, 2016).

Conclusion

This study discussed selected key literatures on the emergent perspectives of participatory journalism and mediatized engagement in the field of digital journalism and discussed some key propositions on the role of these two emergent perspectives on legacy news media and journalism studies in the digital era.

It has been found that although there are disciplinary differences in observing, defining, and interpreting these perspectives, which obviously makes comparisons of different studies difficult, we insist on analyzing them from these multiple sources in order to provide pointers for fruitful discussion. Alas, the literature has yet to treat the concepts more systematically. The problems are manifold but the biggest seems to be the nature of the concepts themselves, which remains multi-faceted and difficult to operationalize.

In all, we can draw the following conclusions: Regarding proposition 1, it has been found that the social actors involved in the legacy news media ecosystem have adopted a cautious if not conservative position to enabling audience participation via their proprietary digital platforms, but, conversely, allowed for partnerships with non-proprietary social media to happen. Hence, we can confirm that while news journalism and other editorially facing social actors have largely sought to maintain their professional control, acting cautiously when it comes to enabling citizens to participate in news production processes via their proprietary platforms. Scholarly research should comprehend not only the journalistic but also business and technological rationales for the organizations' turning towards participation. We can thus verify this proposition. This means that "legacy" news media need to focus on efforts to better understand how and what kind of processes and practices of organizations, managers and creative workers are helping them to drive their new ideas and strategies forward (Horst & Murschetz, 2019).

As for proposition 2, it was claimed that legacy news media are in charge of the affordances of their proprietary digital platforms (sites, applications etc.). In this context they make decisions regarding the opportunities and constraints for the forms of participation that are to be inscribed into their digital user interfaces (i.e. technological actors). Compared with the social media platforms, legacy news media have obviously refrained from designing participatory affordances into their proprietary digital platforms. We can confirm that this and several other key factors have worked against participatory journalism rather than in its favor.

Regarding proposition 3, we assumed that while legacy news media adopted a cautious position to enabling participation at their own digital platforms, they have

nonetheless allowed for non-proprietary social media platforms to act as new engagement tools where users can easily share and interact with the news material. It has essentially resulted in discussions on how the news has become increasingly disrupted from the original domain of news media and transferred to the social media universe. In fact, legacy news media have taken different approaches towards enabling vis-a-vis restricting participation in journalism, depending on whether the digital platforms are proprietary or non-proprietary ones.

As for proposition 4, a review of literature on the relationship between participatory journalism and the mediatization concept revealed an exciting new field with huge research potential for the field of digital media entrepreneurship. We conclude that proposition 4 can serve as a conceptual node in developing future research approaches, and empirical investigations of different kinds. Nevertheless, we admit that at the current stage, mediatization research is in need for reflecting more closely and intensively on its assumptions and approaches for building more substantial and reflexive theories of a participatory journalism that are not bound to proprietary platforms. The role of trustworthy, anti-partisan quality journalism and news media in a democratic society is clearly important, providing a forum for the public dialogue, and enabling social inclusion, political participation and responsible action of the public.

As for future research, starting from the notion that participatory journalism, civic engagement and the challenges arising through mediatization is a contingent, dynamic, and complex social process, some of the paradigms that seem to dominate more traditional research perspectives on entrepreneurship need to be refreshed. Planned extensions and future research of this paper shall include improving the validity of analysis by generating more insight-

ful and testable theoretical propositions to be examined against empirical evidence. Ultimately, if journalists become more entrepreneurial in ways that they facilitate the sharing of insights and expertise that support creativity, learning and knowledge creation and sharing for responsible journalism in mediated environments for and by the public, then normative goals for achieving a participatory journalism serving society and democracy can be met.

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Cultural Entrepreneurship and Spatial Distribution: A Case Study Analysis of Cuba

Janet Rojas Martínez

Latin American Social Sciences Faculty, Cuba Program | janet.rojas@flacso.uh.cu

Jorge Alfredo Carballo Concepción

Latin American Social Sciences Faculty, Cuba Programs | jorge.carballo@flacso.uh.cu



Janet Rojas Martínez, MSc. is Professor at the Latin American Faculty of Social Sciences (FLACSO), Cuba Program. She has a degree in Geography from the University of Havana and a Master's in Social Development from FLACSO-Cuba, University of Havana. Her research interests are on territorial and spatial inequalities, health issues, entrepreneurship, and childhood and adolescence studies. She specializes in Geographic Information System (GIS) and Participatory Cartography.



Jorge Alfredo Carballo Concepción, Ph.D. is Professor at the Latin American Faculty of Social Sciences (FLACSO), Cuba Program. He has a degree in Economics from the University of Pinar del Río and a Ph.D. in Economics from the University of Havana. He is specialized on issues of Cultural Industries, Economy and Culture, Artistic Production. He pays special attention to research on entrepreneurship and possibilities of their realization under the conditions of Cuba

Keywords

Culture; Entrepreneurship; Spatial reconfiguration; Geographic Information System

Abstract

Entrepreneurship is a complex, dynamic and multidimensional phenomenon that transforms spaces and territories. The effects of this process on economic and social dynamics are increasingly evident in the Cuban context. However, there has not been a thorough examination of cultural undertakings, in their relationship with institutions, and in their profoundly transforming role. Therefore, the objective of this article is to theoretically explore the topic of the cultural entrepreneurship, as a factor of territorial reconfiguration, as well as to lay the foundations on future research and conceptualizations on the subject. This article highlights the benefits of the articulated management between institutions and entrepreneurs in the field of arts and culture, the importance of the spatial approach in studies on the subject, and the relevance to highlight the creativity and heterogeneity of the cultural entrepreneurs. The article contributes in a reflexive way to a theoretical and methodological approach to cultural entrepreneurship and the territorial synergies that take place in the process of artistic and cultural creation from the Cuban perspective.



Introduction

Within the framework of the implementation of the new policy aimed at strengthening the non-state sector of the national economy since 2010, Cuba has undergone major socio-economic transformations. The new processes have impacted all areas of Cuban life and society, with greater or lesser degree of success and results.

The form assumed by the producers / managers of the non-state sector is close to what is recognized as entrepreneurs. Entrepreneurship in Cuba is a relatively recent issue, which has had a greater possibility of realization since the government's intention to place "Self-employment" (SE) in a fundamental place in the process of social production, since about a decade.

The cultural and arts sector are most sensitive to the theoretical and practical introduction of the principles of entrepreneurship. This is the result of the heterogeneous, dynamic and multifaceted nature that characterizes it, and its capacity to generate values and opportunities to legitimize social processes in the territories.

In recent years, artistic production in Cuba has been carried out in a diverse range of private, collective and public initiatives, based on strategies of interdisciplinary and intergenerational cooperation. These types of collaborative practices, still incipient, usually gives rise to new forms of organization and collective activity with a significant effect on the spatial reconfiguration of the areas where they take place.

In regards to private, cooperative, and state forms of production in Cuba, a clearer analysis of property, production and commercial circulation of art and culture requires a visual representation of the geographic and spatial distribution¹ of these forms of production. It is for this reason, the need to incorporate the spatial approach in these studies, in order to make them more holistic and integrated.

1. This is a central and main concept in the geographical science. It's use it to refer how is the distribution of resources, activities, populations and the landscapes on the surface of the earth. Spatial distribution is a concept from the geographical science that has been use by researchers in many fields, including sociology, cognitive psychology, computer science, biology, economy, public policies.

This perspective not only addresses the location of the ventures, but also presupposes the explanation of the factors that led to the distribution of artistic activity, of the relationships between fixed and spatial flows, of the characteristics of the entrepreneurs, and the effects of cultural policy in the population, which are seen as the subject and object of local development (Ali, 2017).

In this sense, the use of scientific methodological tools that provide greater conceptual precision and practical solutions to the analysis of the spatial dimension of cultural ventures becomes relevant. Geographic Information Systems (GIS) is an appropriate tool to utilize to manage spatial data and allows better management, ordering and territorial development.

However, the use of innovative or effective tools of information and knowledge technologies is not only the key that guarantees or favors the problem of entrepreneurship from its cultural dimension. Social, economic, cultural, external and internal, or circumstantial factors intervene in this process, almost always influenced by political will, as in the case of Cuba.

Consequently, we must ask ourselves: what is the place of the undertakings in the socio-economic transformations that take place in Cuba? Or is it feasible to promote entrepreneurial and creative spirit, through innovation and the increase of management skills of entrepreneurs in the field of cultural and artistic production? Cultural production has positive effects in the short and long term, from effective articulation between cultural institutions and private entrepreneurs, when the spatial dimension is taken into account for the analysis of the topic.

Consequently, the following article intends to expose elements that suggest that collaboration between entrepreneurs and institutions of arts and culture are a result of spatial reconfigurations related to the recent socioeconomic transformation throughout Cuba.

These ideas arise from:

1. Inconsistent definitions on the subject and scope of the concepts of "cultural endeavors" and "spatial reconfiguration" (for example, what is conceptualized / theorized as "entrepreneurship"), and what factors influence the articulation between these and the institutions in the field of cultural production, and what is the effect on the spatial reconfiguration for the development process in the territories (Íñiguez, 2013; Díaz & Echevarría, 2016).
2. Different units and levels of analysis to identify the factors that affect the articulation between public, cooperative and private institutions in the field of cultural production. Is there a real intention on the part of public policies to deploy these synergies among the different actors, so that these operational structures are renewed? (Carballo, 2017).
3. The deficiencies in the analysis of the problems that surround the change of the traditionally state and centralized management model, to the models of decentralized, cooperative and private management, in the sector of cultural production and driven by the economic transformations under way.
4. A largely incoherent theoretical basis for examining the relationships between cultural entrepreneurship, as an element on a micro-localized scale of cultural and creative industries and their impact on spatial reconfiguration of territories. In this sense, the lack of analysis of the entrepreneurial ecosystem of the cultural beginnings and its relationship with the target markets is of vital importance (Insenberg, 2011).

Although the academic production on the conceptualization and management of cultural ventures is significant, whether they are books, specialized publications or reports and observatories (Rowan, 2010,

Center for Cultural Innovation, 2016, Silveira, Cabeza, & Fernandez, 2017; Bergmann, Mueller, & Schrettle, 2014), it is necessary to continue deepening the search for solutions to the problems of cultural production in Cuba and possibilities for the generation of development on its relationship with state institutions and in its role as transformative actors of spaces and territories. Hence, it is inescapable that researchers, artists and decision makers in the field of cultural policy work in an articulated manner on the identification of theoretical and practical alternatives, based on spatial heterogeneity. This will contribute to culture, arts and cultural production being understood as true engines of the development for the well-being of people and of society in general.

Introducing Key Propositions

In this section, the following four key propositions will be discussed:

This essay will discuss four key conjectural propositions, each focusing on aspects of the relationships between the cult ventures, the entrepreneurs, the articulations between public, cooperative and private institutions; and their ability to reconfigure space in territories.

With this, we intend to contribute to the few existing studies on this particular topic and its move towards new forms of management and articulation of artistic and cultural production, from a critical, holistic and scientific perspective, which promotes new definitions, redefines concepts, and reaches new dimensions of development.

Proposition 1: Cultural and artistic entrepreneurship refers to a sphere of activities in constant change and relates the fields of art and culture to the business field.

The fields of analysis about the scope of the entrepreneurial effort are diverse, based on their economic, socio-cultural logic, and

their approach as a process manager. This idea corroborates the existence of a close connection between the incentive structure of a country, and the actions of the agents, who under these rules are capable of undertaking activities that reinforce growth, both spiritual and material.

Proposition 2: The spatial analysis of cultural ventures goes beyond the distribution and location of its elements.

Working with this approach also presumes the explanation of the factors that led to the distribution of artistic activity, the relationships between fixed and spatial flows, the characteristics of entrepreneurs, as well as the effects of cultural policy on the population as subject and object of development process.

Proposition 3: The Geographic Information Systems: Scientific and technical advances facilitate and streamline information management, decision making and planning.

Diverse conceptualizations have been given to the GIS, but most generally agree that it is a system that integrates information technology, people and geographic information, and whose main function is to capture, analyze, store, edit and represent georeferenced data (Korte, 2001, in Olaya, 2014).

Proposition 4: Cultural ventures in Cuba need a greater academic effort and articulate as the micro scale representation of the cultural and creative industries.

Cultural entrepreneurs are social actors respected and legitimized by the Cuban population, and together with other actors, they are part of the socio-spatial dynamics of the territories. This multiplicity demands new ways of understanding development from the perspective of associativity, and of multiple dimensions that, beyond the economy, take part in development.

Discussing Key Propositions

Proposition 1: Cultural and artistic entrepreneurship refers to a sphere of activities in constant change and relates the fields of art and culture to the business field.

Today, the importance of the cultural dimension of development is recognized. Discussions as to how the cultural factor can contribute to development, international positioning or regional integration are often relegated to debates that prioritize more traditional analysis centered on culture as an element of public policy, education or the promotion of Arts.

Cultural or artistic entrepreneurship refers to a sphere of activities in constant change and relates the fields of art and culture to the business field. It seeks to convert creativity and artistic talent into cultural goods and services through the innovative management of a cultural activity of a productive nature based on the arts, with possibilities of scale.

The process of cultural entrepreneurship is multifaceted and paradoxical. You need to find a balance between the creative, functional component and the productive component in order to achieve the objectives and goals proposed.

Although finding a definition of consensus is extremely difficult, it would seem that within the most humanistic logics of cultural entrepreneurship, there is the idea of promoting the change of global mentality of what art is and what artists mean for contemporary society, including its effort to promote the preservation of cultures through the promotion of innovation.

The challenges are enormous for the cultural and artistic production that takes place in cultural undertakings, as well as for the

possibilities of the cultural sector to generate development actions, in a scenario where the technologies of information technology and communications are profoundly altering the context and the economic performance of artists, with great impact on creativity, innovation, and cultural and creative industries.

The field of cultural entrepreneurship is an incipient but growing field. The creators and artists, who count on their capacities and talents as foundations of their very existence, face their professional realization from concrete unequal situations, marked by socioeconomic and spatial determinants.

In this scenario, the figure of the cultural entrepreneur is vital to change and update the way and the rules in which artists work and diversify, appropriate the results of their work and contribute to the development process of countries, territories and people.

Many artists find work as artists in non-artistic contexts, in inter and trans disciplinary ways, which forces them to look for new tools to turn their opportunities into vigorous ventures, that generate artistic values, with a spirit of community participation, in a healthy finance environment and with reinvestment possibilities. In spite of not having solid business management tools, the producing artists take into account, often empirically, the spatial dynamics and heterogeneity for the realization of their undertakings.

Recognizing and assuming the need to connect their art production with the structures of value creation, which includes marketing and consumption networks, is presented as their essential goal to seek their socioeconomic realization and their social contribution, a process that begins in mitigating your limitations in your business training.

Many artists find work as artists in non-artistic contexts, in inter and trans disciplinary ways, which forces them to look for new tools to turn their opportunities into vigorous ventures

Coupled with this, the constant technological updates that take place in other areas of contemporary society, industry, commerce, finance, and that logically has a strong influence on artistic creation, impact on the way cultural content is created, consumed and then passed to the popular imagination. Technological tools are expanding the limits of artistic practice and the presence of art in everyday life, as well as the diverse ways in which people interact and consume artistic products and creative content, overcoming the rationality of geographic space and territorial limits.

These new mechanisms are rapidly altering the cost structure and consequently, the methods of creating, distributing and consuming art, especially in fields of reproducible products such as music, writing, photography and cinema, with innovative ways of financing the cultural processes.

We are then presented with a new perspective for the arts and cultural production sector, through the necessary coordinated and articulated action at the territorial and national level, showing how society perceives and

assumes the value of cultural production, the place of the artists and their capacity to generate development and well-being, with a focus on equity and sustainability.

However, the entrepreneurial efforts in the field of culture and the arts, when conducted by artistic producers, even with offers of services and sustainable cultural goods over time, cannot yet manage to convert their habitual consumers into solid claimants that guarantee its reproduction, in addition to the question of the weak managerial skills already mentioned, that do not allow a qualitative or quantitative leap to the entrepreneurial effort.

A valid analysis refers to the contributions that from the spatial approach should be taken into account to give solidity to the entrepreneurial efforts of artists and cultural producers, from the perspective of the objective assessment of the possibilities of these actors and their true capacity of social transformation, its goals, its socio-economic origin, its gender composition, among other aspects.

Finally, it could be established, based on the studies carried out by the authors, that there are epistemological limitations in the analysis of cultural entrepreneurship, in terms of the use of the spatial approach for the rigorous study of these entrepreneurial efforts, which makes the analysis impossible from the holistic and integrating perspective of this topic. In this scenario, we consider it appropriate to introduce some theoretical references on the elements that make up the geographical space.

A more widespread application of spatial approach in the social sciences has emerged in the past two decades, with the result that place, context, and spatial concepts are now increasingly seen as important contributors to cultural studies, its theories, models and spatial distribution (Janelle & Goodchild, 2011).

Proposition 2: The spatial analysis of cultural ventures goes beyond the distribution and location of its elements.

At the beginning of this century, it was suggested that the search for development should focus on finding ways to fight against the social and territorial inequalities resulting from capitalist development (Ramírez, 2011). As a result, the spatial dimension began to revalue (Ramírez, 2011), and to acquire greater relevance to understand contemporary processes.

The conceptualizations about the geographical space have been reformulated over the years from different theoretical perspectives and schools of thought. Given the dynamic, complex and multidimensional nature of contemporary societies, the spatial approach demands a holistic, integrative and relational view of phenomena and processes.

That is why, space is no longer considered as a cumulative form of all the preceding contents from which it emerged (Lefebvre, 1972); but as an “indissoluble, solidary and also contradictory set of systems of objects and systems of action, considered not in isolation, but as the unique context in which history is made” (Santos, 2000: 54).

The spatial structure is an inseparable set of systems of fixes and flows² in processes of permanent change permeated by history, since space is the accumulation of time, the inheritance of processes of social occupation and attests to a given moment of a mode of production (Santos, 1990: 138). It is the place where policies and laws materialize. Therefore, given the particularities of each area, the effects of its implementation will differ according to its components and socio-economic dynamics.

Patterns of spatial distributions and of connectivity are intrinsically dynamic. They are the product of processes that transpire over

time and their properties are time-dependent. The qualities, magnitude, and identity of many things in the world are in continual flux, and so a significant proportion of our scientific observations, measurements, and analyses seek to explain spatial change (Grossner, 2017).

The socio-spatial relationships that make up space are shaped by determinants of production and are dominated by antagonistic social relations, where the circulation of capital and reproduction, associated with the consumption of use values by the State, are factors fundamental to explain the development.

However, the spatial and territorial configuration and reconfiguration does not only depend on the economic structure, but also on the implementation of policies and laws at different scales of action, on the basis of the prevailing political system.

Social actors are producers of space and configurators of the territory, from the physical to the cultural, while they find in it possibilities to display capacities and creations

Human relationships have an extremely complex nature. The space as a social construction, acquires this characteristic, and in its conformation, together with the physical elements that integrate it (which are the easiest to identify) also reflects the cultural, subjective, individual or collective dimension of the human being, sometimes complex and difficult to measure; so it is difficult to understand.

In this sense, social actors are producers of space and configurators of the territory, from the physical to the cultural, while they find in it possibilities to display capacities and creations (Sosa, 2012). The challenge is then to articulate the presence of multiple actors that can be individuals, groups or institutions, which are located at different scales (international, national or local) to propose a vision of development that integrates them, in an inclusive manner, so that everyone finds their place in society.

We can point out with certainty that cultural undertakings are characterized by forming a highly heterogeneous and multidimensional universe. They materialize in the geographical space, where it acts as a transforming element, and in turn are transformed by the spatial dynamics changing over time.

The spatial analysis of cultural ventures goes beyond the distribution and location of its elements. Working with this approach also presupposes the explanation of the factors that led to the distribution of artistic activity, the relationships between fixed and spatial flows, the characteristics of entrepreneurs, as well as the effects of cultural policy on the population as subject and object of development.

Under this logic, it is possible to achieve an approximation of the extent to which entrepreneurship in the field of arts and culture can be an element of configuration

and spatial reconfiguration. Arguably, one of the most important of spatial concepts is location, specifically in the field of arts and culture, and like many spatial terms, its definition is problematic (Grossner, 2017).

Localization is a key element in the success and survival of entrepreneurial efforts, but not the only one. Each territory has comparative advantages in artistic production, either due to an allocation of factors that is more appropriate to the activity and its cost, or to enabling the enjoyment of positive externalities.

Choosing the location where an enterprise will start differs according to type of activity, characteristics of the place (fixed and existing flows), human and technological resources, accessibility, policies, laws, provision of services and relations with other spaces, cultural aspects, traditions, capital, demand, and others.

Spatial mobility is a process in the construction of geographic space. Therefore, this not only generates certain territorial redistribution of the population, but also of capital, and cultural production, and causes strong heterogeneities in both the receiving and broadcasting areas.

The residence, the place of work, the tradition, the customs, and the knowledge, however brief they may be, are frames of life that have weight in the production of man. In this way, when people move, they generate new social relationships, or modify existing ones, and affect economic and demographic structures, both at points of origin and destination.

The geographical mobility of the population and the entrepreneurs improve or hinder the development of the activity. Entrepreneurs move into the territory or transfer to them, in search of greater economic benefits, to the detriment of distance, time, transportation or physical and psychologi-

cal fatigue. But with them, they also move their traditions, customs, and habits, ultimately, their culture.

The new dynamics that arise in the different geographical spaces are also affecting the location and acceptance of non-independent businesses in the field of the arts. In this sense, technologies play an important role as a factor of consolidation of opportunities, turning certain spaces into attractive places for the location of the company.

Despite the different theoretical and methodological orientations, their common points must be found in order to achieve the necessary synergies between economic and social strategies, so as to include the interest in cohesive collaboration among the integrated actors.

With this consideration, the definition of a territorial policy strategy requires knowing the ideas, characteristics and distribution of the different agents involved, which together with the State, favor the construction of networks of connection and inclusion and obey specific needs according to each context (Ramírez, 2011).

Policies aimed at promoting cultural entrepreneurship must distinguish between the following: the types and characteristics of entrepreneurs, as well as their capacity to contribute to economic and social development; between the differences in the spatial distribution and the particularities of the activities to be developed; and the characteristics of the spaces where they are exercised.

They must also take into account the relationships, flows and spatial dynamics, which in an integrated manner, tax and condition the operation of the enterprises. All this contributes to configure the geography of cultural entrepreneurship, which heterogeneously persists over time and is considered increasingly relevant.

Policies aimed at promoting cultural entrepreneurship must (...) also take into account the relationships, flows and spatial dynamics.

In this regard, it is necessary to use scientific methodological tools that provide greater conceptual precision and practical solutions to the analysis of the spatial dimension of cultural ventures.

Proposition 3: The Geographic Information Systems: Scientific and technical advances facilitate and streamline information management, decision making and planning.

Scientific and technical advances have led to the creation of a large number of technological tools that facilitate and streamline information management, decision making and planning in order to contribute to territorial management and development.

The Geographic Information Systems (GIS) emerged as part of the Information and Communication Technologies (ICT). Diverse conceptualizations have been attributed to the GIS, but most generally agree that it is a system that integrates information technology, people and geographic information, and whose main function is to capture, analyze, store, edit and represent georeferenced data. (Korte, 2001 in Olaya, 2014). GIS is used to manage spatial data— elements that have a location perform the analysis of said data, and generate results such as maps, reports, graphics, among others. That is why they are basic tools for a wide range of disciplines, each of which adapts to the extent of their needs.

GIS use covers a wide range of possibilities including: resource management, territorial planning, management of service networks, engineering work, crime prevention, transit, mining and archeology. They are also used for geomarketing, electoral zoning, business planning, and planimetry, in sciences such as cartography, sociology, geography, biology, demography, and others.

GIS assists in the study of the distribution and monitoring of natural, human, technological, infrastructure and social resources, as well as in the evaluation of the impact of human activities on the environment. This instrument can support management and decision-making based on development.

Knowing where investment opportunities and potential markets are located is crucial for any enterprise. In recent years, the use of GIS for commercial applications has increased, especially in the private sector (Tinoco, s/f). In the last decade, the empowerment of entrepreneurship has been among the main objectives of developed and developing countries (Atienza, Lufin, & Romani, 2016).

The information systems have served as an effective and efficient analysis tool to study these important indicators. Some of its applications in the field of entrepreneurship are related to the distribution of business types, location patterns and socio-demographic characteristics of entrepreneurs, flows of goods, workforce, capital, and optimal locations for offers and demand.

Using the logic of GIS, it is necessary to holistically consider the various factors that affect the analysis of the reconfiguration of a territory and the entrepreneurial activity in the arts, such as economic, political, social, and environmental factors. Knowing the potential of spaces and territories is essential to achieve adequate management and administration of them, and to identify the feasibility of the policies implemented.

Proposition 4: A cultural venture in Cuba requires greater academic effort and is articulated as the micro scale representation of the cultural and creative industries.

Cultural entrepreneurs are social actors respected and legitimized by the Cuban population, and together with other actors are parts of the socio-spatial dynamics of the territories. This multiplicity demands new ways of understanding development from the perspective of associativity, and of multiple dimensions beyond the economy, which take part in development (Íñiguez, 2013).

However, there is still a lack of effective articulation of cultural institutions with the entrepreneurial efforts of artists, which are diverse in terms of artistic manifestation, scope and concrete results. Examples include the existence of private galleries that are registered under another type of license because there is no enabling framework that establishes them as such³.

Due to the absence of a spatial approach to understand these actors, there are limitations in understanding the impact and effects of cultural production for the development of the country from cultural ventures and mixed associations between institutions and private entities.

However, the Cuban State and the Ministry of Culture have previously promulgated other legal norms that regulate the relationship of the latter with the artists. One example is Decree-Law 106 of 1988 that recognizes the figure of the Creator of the Plastic and Applied Arts, from which many other decrees have been derived to guarantee the development of art.

3. For example, buyer seller of use books, leather tanner, decorator, photographer, among others.

Even though the artists and designers generate attractive, creative and innovative products, they face challenges overcoming the other links in the chain, which involve the distribution, exhibition, and consumption of their creations. Despite consistency on the part of the artists and creators, they do not have reliable demands from consumers of their products, goods and services.

As an example, of the 201 modalities of approved ventures⁴, there are approximately 20 licenses, which give us an idea of the narrowness of the enabling framework for this type of activity.

The upcoming implementation of Decree Law 349/2018 presents a great challenge for the implementation of cultural. These regulations are left to the discretion of a designated supervisor, who provides authorization to perform artistic shows.

The referred law tries to bring order to the complex field of artistic commercialization, where it must take into consideration the specificities of the various arts and their forms of expression and orality, and must limit the performance of shows in public spaces without authorization and establishes contraventions on the content of audiovisuals based on improper use of patriotic symbols, inclusion of pornographic material, depictions of violence, use of sexist language, discrimination based on skin color, sexual orientation, or ability and any other representations that threaten human dignity.

Finally, one could assume that accurate representations of the cultural entrepreneur is vital to update and form laws, which

4. When Resolution No. 33 of 2011 (33/11) was implemented, 178 activities were opened for this exercise, of which 83 could hire a work force, later this number was increased to 181 activities approved for this alternative, until reaching exist, in 2013, 201 modalities.

govern the way artists work, and create socioeconomic transformations in Cuba.

This is a field of study of new development in Cuba and it should be taken seriously that creators and artists develop in unequal socioeconomic situations, so the space in which they develop is a fundamental element for the reconfiguration of their work and lives.

Conclusions

This essay reviewed some key propositions about the role of cultural ventures in spatial reconfiguration from a case analysis of Cuba. In the light of the elements exposed, this article has detailed the following propositions and conclusions.

With regard to proposition 1, we can affirm that the figure of the cultural entrepreneur is vital to change and update the way and the rules in which artists work and diversify, appropriate the results of their work and contribute to the development process of countries, territories and people. We are then presented with a new perspective for the arts and cultural production sector, through the necessary collaborative action at the territorial and national level, which show society perceives and assumes the value of cultural production, the place of the artists and their capacity to generate development and well-being and focuses on equity and sustainability.

However, the entrepreneurial efforts of artistic producers cannot yet manage to convert their regular customers into consistent consumers that guarantee reliable flows of income. Academic research should focus on the creation of training programs and collaborative networks to enhance the tools of entrepreneurial artists. This proposal could be used to examine these processes.

Regarding proposition 2, it can be affirmed that the spatial analysis of cultural ventures goes beyond the distribution and location of its elements. Working with this approach also presupposes the explanation of the factors that led to the distribution of artistic activity, the relationships between fixed and spatial flows, the characteristics of entrepreneurs, and the effects of cultural policy on the population in their condition as subject and object of development. We can point out with certainty that cultural undertakings are characterized by forming a highly heterogeneous and multidimensional universe, materialize in the geographical space, where it acts as a transforming element and are transformed by the spatial dynamics that change with time. We can confirm that there has not been an integrating and holistic vision of the interrelations Cuban development.

Regarding proposition 3, it was assumed that for the study of cultural entrepreneurship, with a spatial approach, it is necessary to take into account the various factors that affect them (economic, political, social, and environmental). In this sense, GIS is an effective tool for spatial analysis and has the possibility to help study the distribution and monitoring of natural, human, technological, infrastructure and social resources, as well as in the evaluation of the impact of human activities on the environment. GIS can be used as an instrument to support management and decision-making based on development.

Regarding proposal 4, a review of the literature and an analysis of the functioning of some cultural ventures shows us how the relationship between cultural undertakings, their capacity to reconfigure the territory, and be influenced by this process, have been converted into a new scenario for theoretical discussion and the proposal of new public policy actions, in relation to cultural industries and their role in the development strategy in Cuba. This proposal provides a starting point for new analyses on this particular subject, taking into consideration that in the current stage of the analysis of the impact of the cultural undertakings in the spatial reconfiguration of the territories, a solid theoretical, reflective, inclusive construction and participation from different perspectives is necessary.

Regarding future research, based on the notion that cultural undertakings are social actors legitimized by citizens, and together with other actors are part of the socio-spatial dynamics of the territories, it is assumed that this particular topic is a dynamic and complex social process, in which it is necessary to establish the paradigms for its research and development. The understanding of the impact and effects of cultural production on the development of the country is limited, from cultural ventures and mixed associations between institutions and private sectors, due to the lack of a spatial approach to understanding these factors. Therefore, this proposal's attempt to combine methods of social and geographical sciences to explain the success or failure of cultural entrepreneurship in its role of reconfiguring space is supported.



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IMMAA Conference

In 2019, IMMAA Conference will be hosted by Northwestern University in Qatar, between the 4th and the 6th of October. The IMMAA 2019 Conference welcomes contributions from diverse perspectives. Papers are encouraged to examine practical examples in case study approaches and all qualitative and quantitative approaches to research. Papers that address more general issues related to the below themes are also welcome:

- Value Creation and Business Models
- Disruption and Innovation in Media Markets
- Impact of latest Trends and Technologies
- Emerging Media Markets
- Media Entrepreneurship and Small Companies
- Venture Capital, Crowdfunding and Media Financing
- Cooperation and Competition in Media Markets
- Media Audience and Research Metrics
- Media Business Research Methods
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The CENTER FOR RESEARCH IN COMMUNICATION, INFORMATION AND DIGITAL CULTURE (CIC·DIGITAL) is an inter-university and multi-located research unit devoted to research in Communication and Information Sciences.

It brings together four previous R&D units accredited by the Foundation for Science and Technology (CIMJ and CECL/FCSH, CETAC.MEDIA/FLUP+UA, CICANT/ULHT) and it is organized into four poles hosted in four of the most prestigious Portuguese universities: Faculty of Social and Human Sciences of the Nova University of Lisbon; Faculty of Arts, University of Porto; Aveiro University; Lusófona University of Humanities and Technologies.

The CIC.Digital corresponds to a specific and fundamental redesign of communication sciences,

requiring the gathering of knowledge and synergies between the communication sciences and the sciences and technologies of information and communication, which became their infrastructure and one of the meta-languages or the prevailing conditions of knowledge.

The consistency of CIC.Digital project is reinforced by the transversality assumed

by media studies, weaving in a very significant way the theoretical and applied working program of the various research groups, under 4ICOM – a convergent agenda of transversal approaches, crossing the main axes between the different thematic lines and groups of research.

XESCOM 2019 – Highlights of the Symposium – The Novelty of Scientific Research

by Vânia Sousa for JOCIS



The fourth edition of the XESCOM 2019 (International Symposium on Communication Management) was hosted by the Faculty of Arts and Humanities of the University of Porto on April, 26 and 27 in the city of Oporto, Portugal. It was organized with the collaboration between the University of Porto, IMMAA (International Media Management Academic Association) and PIMENED (Integrated Mentor Project, Enterprise Spirit and Business Models in Digital Edition). On this edition new topics related to the creative industries and entrepreneurship in the digital era were added to the main areas of study.

The symposium aggregated both expert conference and communications from international researchers. The conference themes were communication, management, media, creative industries and entrepreneurship in the digital age. This report aims to briefly summarise the most relevant insights that both industry experts and researchers have contributed to XESCOM' 2019.

The first panel discussion started with a plenary session entitled "Challenges for journalism and media companies". João Palmeiro, President of the European Google

Fund and President of Portuguese Press Association, led the session together with Iván Puentes (moderator), Francisco Campos and Valentín Martínez (commentators). The next session reflected on "Television and public media service in Europe, Latin America and USA" with the participation of Iván Puentes, Francisco Campos, Valentín Martínez, João Palmeiro, Tomás Beijet, John Pavlik and José Ruas Araújo (moderator) from Vigo University (Spain).

A wide range of issues around the major themes of the symposium were presented by the researchers at different parallel sessions during the two intensive days.

The panel **tourism and creative cities** brought to light a discussion about a new urban and creative tourism approach. Since we live in a globalized world, large cities are challenged to come up with more creative ways of improving the citizens' life through sustainable tourism. Cities are now demanded to create problem solutions that benefit both the population and tourism (especially in terms of poverty, social habitation, urban mobility, pollution, climatic issues, among other issues).

Urban artistic expressions, such as graffiti, street dancing, photography or experimental videos can also play a fundamental role in recovering abandoned and degraded spaces. As these spaces are restored, they often "return" to the local community, and as a consequence, urban artistic initiatives can also contribute to spread tourism into places located outside the urban centers, because art is a "tourist magnet" not to be underestimated. The city of Málaga, (Spain) was presented as a good example on leveraging the city's identity and branding from cultural aspects into a new communication strategic direction: "innovative, smart and creative city". When implementing these new communicational and technological advances, cities actually stand out from the competition.

The **communication** theme combined various different scientific approaches on the panels. Researchers have presented their processes and conclusions related to communication themes, such as theatre and cinema, higher education, health institutions, management and public relations, public platforms and mediatic speech. The consumer and persuasive communication, media training and semantics were also communicational alternatives studied by researchers.



Independent cinema in Brazil was presented as a part of an alternative culture. It was pointed out that there is an increasing need to develop efficient strategies in order to promote this alternative cinematic genre. The importance of the public policies, which can help on the exhibition and the distribution of low budget films was highlighted as well. Another cinema-related theme presented at this panel touched upon the use of neurocinematic tools to help cinema audiences understanding the real nature of a film. This neurological process can be accomplished by analyzing spectators' cognitive mechanisms according to the different cerebral areas that are stimulated during the screening.



Communicating to higher education audiences in a most effective and motivating way requires educators to adopt innovative and technological teaching methodologies. It is an approach that encourages students to manifest a responsible and critical analysis about the lectured concepts acknowledged in classes. And because of the fact that we live in a constant digital and connected society, the acknowledgment of the importance of the students' online performances allows both teachers and marketers to develop specific performance strategies that can contribute to influencing students' future behaviors.

The symposium also included the presentations related to the importance of **corporate communication** in general institutions and health-related businesses. The research results illustrated that corporate communication is fundamental to define public perception of the institution. Digital technologies contribute to empowering consumers in the decision-making process and simultaneously helping to modify organizational identities. Exploration developments also demonstrated that influencers are considered the new opinion leaders (instead of the traditional media), and that social media platforms are the preferred channels.

The persuasive communication, media training and semantics panel discussed the aspects of communication focused on ludic and interactive content in publicity, the engagement of the audiences with the so called "advergames" as well as the creative process in order to build a creative branding strategy. Additionally, the panel highlighted the importance of sensorial branding, experience and cognitive marketing in digital marketing strategies including social media. Public platforms are also studied as an important technological tool, especially in matters of political promotion and in mediatic speech. These platforms have the power to strongly influence public mentalities and Facebook is considered the most privileged one of them.

On the **topic of media and political communication** the key ideas explored by the speakers focused on the political debates analysis as an important communication tool. From the field of gender studies comes a pragmatic reflection approach on televised political communication focused on the communication aspects of female politicians during a live TV debate. The examination concerned the objectives of the participants and the linguistic resources: morphological, lexical, pragmatic and other forms of expression. Also, the use of the

social networks by the regional parliamentarians in Spain is part of another research presented at the symposium. It proposed an understanding on how social media communication strategies are developed within an electoral context (during and after the political campaigns). Researchers believe that the role of media is changing due to political influence. A study developed in Germany and in Russia analyzed the mass media information. The political discourse on the elections period and in terms of its politically oriented vocabulary was the object of this research. The analytical criteria were based on the linguistic objectification (ideological orientation), lexis, semantic antagonisms, among other features.

Journalism, technology and innovation are the concepts that can be combined into one theme. The research results mention the use of a more technological approach to journalism. The use of technologies associated with artificial intelligence (AI), business intelligence, augmented (AR) and virtual reality (VR), beacons, neuromarketing, etc. are adding innovation to both journalism and the media industry. By means of mobile devices common citizens can become "amateur journalists" and collaborate

with the journalists on content creation. This fact elevates the discussion to a higher level related to transparency problems associated with issues on both accountability and information. The fake news phenomenon is another concern that journalism faces. Consequently, the emergence of new platforms to fact-check the veracity of the informative contents in a digital ecosystem is acquiring public importance. Researchers and industry specialists have also referred to the problem that journalism is facing with the automated journalism, data mining and the impact it can cause on the informative content.

Further on, the discussion has led to the topic of journalism and advertising that are constantly straightening their relationship. One of the challenges of the media industry is to develop new and disruptive ways to finance journalistic practice. On the "**entrepreneurship, trends and communication strategies**" panel, the speakers mentioned the adoption of interfaces based on new technologies, the investment in digital formats, the creation of sources of revenue (subscriptions, paywalls and donations) to monetize the media and content-based business. Aspects related to the digitalizing



processes in the media sector were also discussed. The application of Big Data can help to characterize the digital audience. For that matter media groups are required to perform data management according to all the possibilities offered by this analysis tool.

From a **branded marketing** point of view, the researchers emphasized the concept of experience marketing inside corporations as a differentiative and competitive feature. It can also contribute to increasing of the clients' loyalty, the digital sharing and consequently generating recommendations. Branded content strategies, public relations, patronage or sponsorship are tools that can add value to the brands, generate good memories and engage the audiences.

The manifestation of gender equality in advertising is occupying a more representative space in advertisement. Previous research identified that gay consumers are a large and interesting niche market (with financial capacity), and for that reason a more significant attention should be paid at this market in advertisement campaigns. The changing representations of the male homosexuality in the past 20 years in Germany were analyzed and presented in the topic panel.

The event also unveiled themes about communication, media and sports. The presentations included some sports themes such as the ones on communication and power in football, and the relation between the Portuguese football organizations and social media. In Portugal, professional football organizations still prefer Facebook for promotion. However, Twitter is also conquering more space among the preferred communication platforms. The research examined Twitter posts from the largest NOS League clubs during the sport season (2017/2018): Benfica, FC Porto and Sporting.

Expert research submissions concerning **creative industries, clusters and marketing** focused essentially on innovative forms of financial resources for the sector to avoid dependency on public financing only.

Researchers also consider arts and culture essential to the society mainly because they can generate new territorial reflections and increase the content offering.

Another communication approached the expressiveness of lighting in television fiction, analyzing it from a technical and production points of view. The objective of this model of study is to understand the different distribution of the light according to the narrative demands of a scene. Positioning the lights correctly on the scenes influences the characters' expressiveness and increases the scene's emotional weight.

As new technologies are being developed in an accelerated pace, consumers are also adopting technological facilities into their living contexts. However, the massive adoption of the digitally mediated communication can result in "delegating individual's humanness". A problematic that also concerns the increasing "lack of humanity" and social abilities which could be a price that needs to be paid. This research underscores the importance of preserving one's cultural identity and values while being exposed to technology.

Throughout both XESCOM'19 symposium days, experts from around the world exchanged ideas, valuable insights and research results that were summarized in this report. The event was also an opportunity for everyone to expand their academic and professional networks, as well as socialize with their peers and (re)discover the city of Oporto and its culture.



PIMENED – The Oporto’s Seminars

by Bruno Pires for JOCIS



www.pimened.pt

PIMENED is a program aiming to produce, create and transfer knowledge through studies, seminars, conferences and publications in order to promote the transfer of knowledge and development of the publishing market in the northern region of Portugal.

Promoted by PIMENED, three seminars took place from April 25 to April 27, 2019, in two different locations. The 25th of April seminar was held at Oporto’s Santa Casa da Misericórdia, and the 26th and the 27th of April seminars were held at Porto University’s Faculty of Humanities and Arts (FLUP).





The first seminar, on the 25th, titled “Management, Organization, Innovation and Running of Academic Publications”, was organized by Professor Paulo Faustino, coordinator of PIMENED and president of IMMAA (International Media Management Academic Association). The seminar hosted Professor Tomàs Baiget from Pompeu Fabra University (Barcelona) as a speaker. Tomàs Baiget started his speech by describing how a scientific publication works, how a pre-selection of articles takes place, followed by a peer-review. Afterwards the publication makes its way towards the database producers, who will index it. Baiget also lists the aspects that will contribute to the increase of the number of citations:

1. A good innovative investigation;
2. A specific type of investigation (international studies favour citations, unlike studies focusing on local case studies);
3. Publication’s impact factor;
4. Number of authors (articles with three or more authors are, in theory, more cited than those with fewer authors);
5. Cooperation between institutions (articles written by authors from different institutions are more likely to be cited, especially if those institutions are from different countries);
6. Number of words composing the title (articles with longer titles are easier to find, as long as a title doesn’t include redundant words and it is straightforward and clear; question marks and exclamation points are not recommended);
7. Size of the abstract (recommended between 250 and 300 words);
8. Number of keywords (a minimum of ten keywords is recommended);
9. References (the more references are included, the better);
10. Article size (the longer the study is, the more chances it has of being cited);
11. Open access (open access, free studies are usually quoted more often);
12. Internet copies, repository and social media (the more copies of the study there are online, the more chances that that article will be found and cited).

After describing how an article can be found and quoted more often, professor Baiget spoke about research platforms for searching for articles like e-Lis, MediaArXive or COS Open Science, amongst others, and also reserved a few words for Google Scholar, an important aggregator of scientific information.

How an article is cited was also one of the topics that Baiget approached, stating that pre-Google citation forms are obsolete, for it does not make any sense to have many different styles. Lastly, Tomàs Baiget mentioned the importance of academic marketing, which adds value and for that reason there should be a strategy of bringing visibility not only for the article but also for the author.

26 de Abril | 16h45 - 19h

FLUP - Faculdade de Letras da Universidade do Porto - Sala de Reuniões

Desafios das Empresas Media e Jornalísticas e Empreendedorismo na Região Norte de Portugal e Galiza

João Palmeiro, Xojé Lopes Garcia,
Valentín Martínez, Manuela Pinto,
Paulo Faustino.

On the 26th of April, now at the Faculty of Humanities and Arts of Porto University, the second day session was called "Challenges of Media, Journalism and Entrepreneurship in the northern region of Portugal and Galicia" and was conducted by the following panel of speakers: Professor Paulo Faustino, João Palmeiro, President of the European Google Fund and President of Portuguese Press Association, Manuela Azevedo from Porto University and board member of CIC.Digital, Valentín Martínez, from the University of A Coruña and Francisco Campos from the University of Santiago de Compostela.

The main talk was led by Francisco Campos, who addressed the challenges in the sector by setting up ten provocative questions:

1. Is journalism still a solid business for companies and society? The crisis in the media industry is evident and even public television is having difficulties.
2. Are emotions fit for journalism? Emotions contrast with objectivity, and the latter is key for good journalism.
3. Is journalism today a bigger supporter of political parties? In search for consumer consensus, journalism created the myth of independence, but the fact is that journalism has always been a supporter of political parties.
4. Can journalism restore its lost credibility?
5. Why have current ethical and deontological codes become useless nowadays?
6. Has populism won the battle against

media and journalism? (Here, Francisco Campos mentioned some attacks against the freedom of the press.)

7. What can traditional media do against the new media? New platforms, like FANG (Facebook, Apple, Netflix and Google) have monopolized a communication sphere.
8. Can the public network save itself from the financing crisis and manipulation?
9. Are the global hyper-concentration and local hyper-fragmentation reconcilable? FANG own most of the distribution on a global level and fragment production on a local level. Last year an EU directive was approved aiming to force those platforms to dedicate a percentage of their profile to European productions. EU was forcing public television to contribute for production, but it wasn't doing the same to digital platforms, so this directive's review was a logical step.
10. The change of audience habits and fragmentation: is traditional audience measuring system worth anything these days? Digital platforms no longer measure audiences, they analyze big data.

These ten questions were left unanswered as they were used as food for thought. Media, journalism and entrepreneurship face old and new challenges, and Francisco Campos helped identifying them through this thought-provoking questions and insights.

Valentín Martínez, from the University of A Coruña, adds to the discussion by saying that one needs to start separating two types of crisis: the one felt by traditional business models and the one felt by journalism. Although they are interconnected, Martínez states that they are different and require a different approach.

Valentín Martínez continued talking about crisis within traditional business models and the digital transformation. He said that when digital platforms appeared, everybody thought that it would make the process of distribution easier. What they did was to clone the paper edition and to turn it into digital. The mistake here was about the access. While a consumer had to pay for the paper edition, the information online became free. A culture of free access was created. That mistake could have been avoided, had they learned from the music industry. Martínez stated that technology changes not only how people access information but also their behavior. They realized that error too late, and a significant amount of advertisement income was lost.

However, business models have evolved and are going against the free access culture, as Netflix, Spotify or Amazon show. Valentín Martínez adds that people pay because these platforms offer content they actually want to watch, unlike the traditional media. And here, Martínez reveals one of the many conclusions of an enquiry made to university students: there is no aversion to paper as physical support, there is aversion to the content. The consumer doesn't mind paying, as long as the content is interesting.

Professor Paulo Faustino reinforces Martínez idea by recalling the music industry, where consumers are buying more and more vinyl. This behavior has been benefiting from a retro-marketing campaign, but Faustino reminded that a few decades ago people stopped buying vinyl only because the industry stopped producing them in order to push CDs into the market, as CDs were much cheaper to produce. Another example from Paulo Faustino to reinforce the idea that analogue platforms are not dead is that Amazon's physical book sales are on the rise since 2014, surpassing e-book sales.

After Professor Faustino's intervention, João Palmeiro started by approaching Francisco Campos' ten questions, saying that he has already asked them to Portuguese media companies but they didn't want to listen. He adds that journalism has changed and that it has to be global. However, it should be global in its business, not in its content.

After making some historical parallels between Google's activities and Portuguese discoveries 500 years ago, João Palmeiro spoke about local media reality when during the recent US elections there were no candidates in some smaller places in USA, because local newspapers and radio stations had been closed there.

Palmeiro ended his speech by talking about how platforms like Facebook and Google influence elections, which led some governments to ask them to lower their influence temporarily during the campaigns. These negotiations had as consequence the rise in influence of another player: WhatsApp.

Finally, Manuela Azevedo spoke about entrepreneurship. Being an entrepreneur is usually associated with creating a startup, but it is more than that. Azevedo said that this concept is the result of two words put together: "idea" and "opportunity". It is an attitude. Azevedo points that entrepreneurship should be seen as a competence and nurtured at universities through research, transfer of knowledge, support and incubation.

27 de Abril | 16h45 - 19h

FLUP - Faculdade de Letras da Universidade do Porto - Sala de Reuniões

Gestão, Distribuição e Modelos de Negócio das Empresas Jornalísticas

João Palmeiro, Francisco Campos,
Oscar Juanetey, Paulo Faustino,
Francisco Santos.

On April 27, the last of the three-day event promoted by PIMENED, the seminar "Management, Distribution and Business Models of Journalism Companies" had a panel composed by Paulo Faustino, Ricardo Flamingo from the Portuguese Press Association, Valentín Martínez and Francisco Campos.

After a brief presentation by Paulo Faustino, Ricardo Flamingo presented an enquiry undertaken by the Portuguese Press Association about the distribution in Portugal. The main conclusion was that distribution has issues regarding timely deliveries, especially in the interior of the country composed mostly by rural areas. These delays were

sometimes severe, and this situation affects daily publications even harder, as a one-day delay means that the product is obsolete by the time it is received by a customer.

Valentín Martínez and Francisco Campos also presented an ongoing study about distribution. Martínez began by saying that in Spain there were no longer any publications printed with a circulation below 100.000 copies. In fact, they were all below the 90.000 threshold due to the impact of digital. This fall is a symptom of the problem, which is not only economic but also social. Barcelona was used as an example of a city where 50% of the points of sale of newspapers have disappeared. These points of sale were also responsible for home deliveries, which means it affected daily publication delivery dates and it affected elderly people, who are less mobile and therefore rely on home delivery for access to information. Regarding this last point, Valentín Martínez recalls the Spanish Constitution, which states that access to information is a constitutional right, people pay taxes and these distribution issues of economic nature go against the citizens' rights. Martínez also adds that this situation will

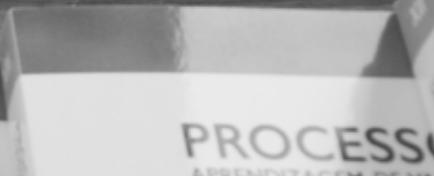
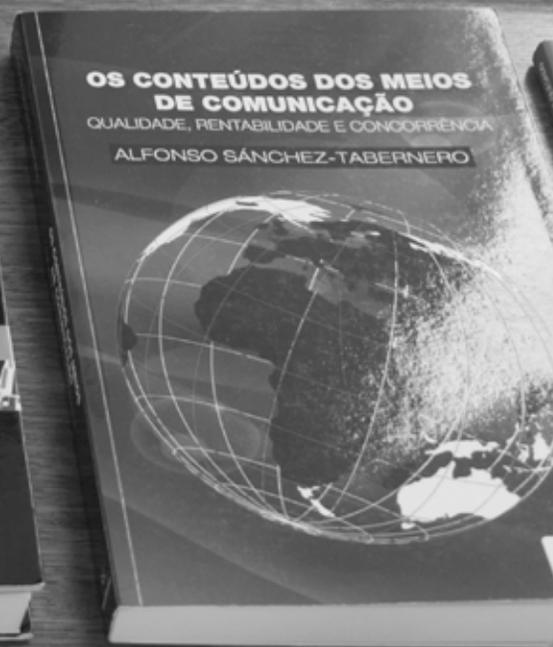
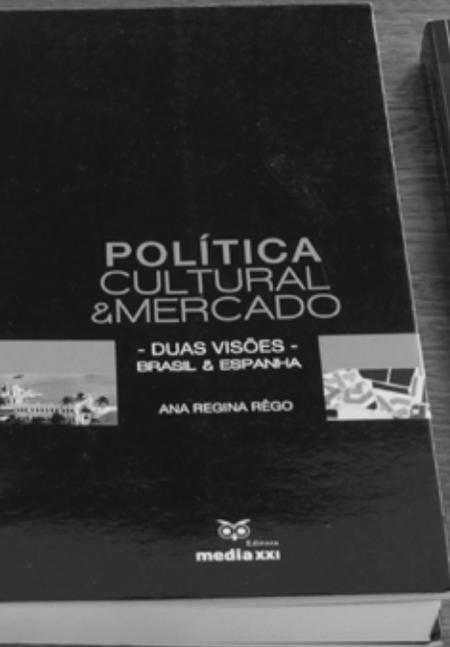
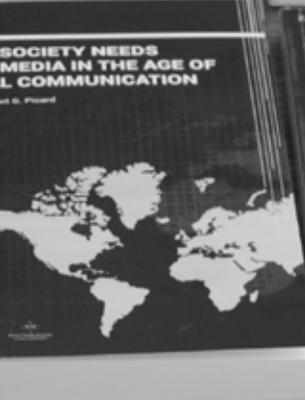
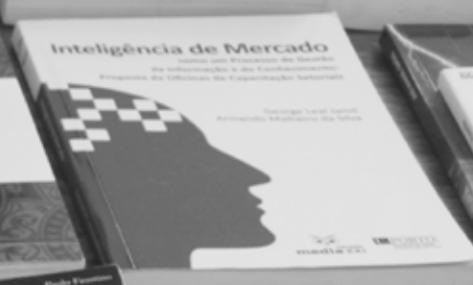
not be resolved with the disappearing of the elderly citizens, leaving the remaining citizens, more technologically advanced, to access information online. The distribution issue will remain because there are shadow areas, where there isn't internet connection, because they are commercially uninteresting to internet providers. This study, thus, touches upon those points of sale as providers of public service. As a final point, Martínez also defends that using a newspaper as a physical support makes it harder for fake news to spread as it is much easier to point someone as responsible for their publication, for instance, the editor.

Francisco Campos continues the Spanish study presentation by mentioning other similar studies around Europe, stating that the difference between their studies and the ones mentioned is that theirs focuses on the whole value chain of private press companies. In fact, he highlights that this study was ordered by the private sector, unlike the other European studies, which were ordered by their respective governments. The study aims to gather information to sustain the importance of the printed press.



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SECOND EDITION

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BOZENA I. MIERZEJEWSKA
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Handbook of Media Management and Economics (2nd Edition), 2018

Edited By Alan Albarran, Bozena Mierzejewska and Jaemin Jung

by Dinara Tokbaeva for JOCIS

A much-anticipated second edition of the Routledge **Handbook of Media Management and Economics** came out in 2018. It's exactly a dozen years since the publication of the handbook's first edition in 2006. This volume's editors, all very well-known scholars in the field, Alan Albarran, Bozena Mierzejewska and Jaemin Jung, have done a tremendous job of putting together the most up-to-date scholarly debates in media economics and management. The 500-page-long volume includes contributions of leading media experts from Europe, Asia and Latin America. Each of the authors closely looked at how media management has advanced so far in their local contexts and what media companies are still challenged by. Therefore, it is fascinating to be able to compare and contrast the developments as well as the stumble blocks by getting to know the informed points of view of media management scholars all gathered in

one handbook. Apart from that, the book covers the practical issues in strategic media management, human resource management at media firms, marketing and branding, media policy, media innovation, media entrepreneurship, media and advertising, and mobile media. There are also several contributions suggesting on how to advance and/or solve some methodological and theoretical issues related to media research. Routledge's **Handbook of Media Management and Economics** is an unparalleled reference for students, academics, policymakers and practitioners. In its continuous effort to explore the current state of fact and set the agenda for the future throughout dozens of years, the **Handbook of Media Management and Economics** invaluablely promotes the field and establishes media management as a self-standing scientific discipline. We look forward to reading the third edition to come.

FOUNDATIONS

MEDIA AND DIGITAL MANAGEMENT



ELI M. NOAM



ADVANCED

MANAGING MEDIA AND DIGITAL ORGANIZATION



ELI M. NOAM



Media and Digital Management, 2019 and Managing Media and Digital Organizations, 2019

By Eli Noam

by Dinara Tokbaeva for JOCIS

In 2019, Palgrave Macmillan published two books on media management by an influential thinker, Eli M. Noam. These are not to be missed by both business and media and communication scholars. The first work, **Media and Digital Management**, is the introduction to media management which applies basic principles of MBA curriculum for the discussion of media cases. The second publication, **Managing Media and Digital Organizations** is the advanced guide into management across the media, offering a comprehensive review of current debates, models and case studies in the media and digital sectors. Eli M. Noam is Professor of Finance and Economics at Columbia University Business School and the Garrett Chair of Public Policy & Business Responsibility. After having obtained his BA, MA and PhD in Economics from Harvard University, Noam has authored more than 30 seminal books on media and society and media ownership and concentration. His 2019 publications by Palgrave can serve as desk companions for those

with the commercial and/or academic interest in the booming field of the media business. Bachelor and Masters-level students may enjoy the artful intertwining of fundamental concepts that run the business and the media worlds in **Media and Digital Management**. Professionals, policy makers and academics seeking to contribute to the field may benefit a lot from reading the captivating case-based **Managing Media and Digital Organizations**. Eli Noam has made sure that both textbooks are a pleasant read by using very clear and concise language not overloaded with riddles and complexities. These books may not serve as a “how to do a media company” tutorial, but they skillfully reveal all the internal mechanics of various types of media businesses, including the digital ones. Therefore, the one who seeks a comprehensive read on media management may well find what s/he is looking for in these indispensable and the most up-to-date guides by Eli Noam.

Partnering your Business with Artists, a Win-Win Relation, 2018

By Carmen Zita Monereo

by Mónica Rodrigues for JOCIS

In a constantly changing business environment, it is increasingly important to establish a connection and team spirit between colleagues. **Partnering Your Business with Artists, a Win-Win Relation**, by Carmen Zita Monereo, discusses how companies can foster this aspect through internal cultural activities, namely theatre.

The book conveys both a theoretical approach that covers the fields of communication marketing and management of cultural projects and an analysis of practical cases and interviews with four company theatre groups in Portugal over the period of one year.

This analysis explores the different structures of these companies including their history since founding, participants, financial resources, venue for rehearsals, cultural scheduling and initiatives, marketing strategies and audiences. Consequently, it brings to light not only the difficulties that amateur theatre companies go through because of money issues, but also the instability of the working environment in general, due to short term contracts, dismissals and overall volatility of the companies' staff.

To counteract this scenario, Monereo suggests a model of organization with the basis for the creation of a cultural management project, having as fundamental pillars fidelity to the company, emotional well-being of employees, team formation, marketing model and stimulation of internal communication.

Designed to be a work about creation, organization and management of cultural projects, its main goal is to make way for contemplation on some important issues on the role of companies in supporting the sense of belonging, cooperation and communication skills among the work force, thus contributing to a greater knowledge of this subject and opening the way for the study of representations related to the dynamics of artistic expressions.

Published by Media XXI both in Portuguese and in English, **Partnering Your Business with Artists** will be an entertaining and informative read to those who are trying to stimulate team spirit in their company or to anyone who loves theatre and all sorts of cultural manifestations.

CÁRMEN ZITA MONEREO

**PARTNERING YOUR
BUSINESS WITH ARTISTS**
A WIN-WIN RELATION

Case studies of Portugal



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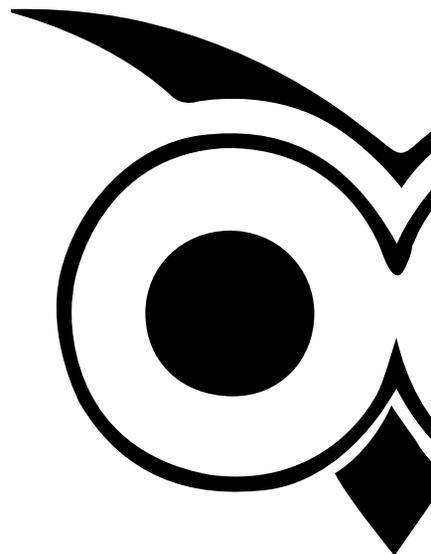
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INTERVIEW

with John Pavlik

By Mónica Rodrigues

Journalism and Creative Industries in the Digital World

JOCIS interviewed John Pavlik, professor of journalism and media studies and specialist in the impact of technology in journalism, about the digital revolution and the adaptation of media to this new era.



John V. Pavlik is a Professor in the Department of Journalism and Media Studies in the School of Communication and Information at Rutgers, the State University of New Jersey. Pavlik has written widely on the impact of new technology on journalism, media and society, with a particular interest in the role of the press in society in the U.S. and globally. His next book is *Journalism in the Age of Virtual Reality* (forthcoming from Columbia University Press).

How can creative industries boost their activity with the digital?

There are many ways creative industries can boost their activity with digital media. My research suggests one of the best is by using emerging immersive media such as augmented reality (AR). Although AR has been in development since at least the 1990s, it is still relatively new to the public and presents interesting and compelling ways to create content experiences for users of mobile devices such as smartphones.

What is the impact of virtual reality and artificial intelligence in the creative industries?

The impact of virtual reality and artificial intelligence in the creative industries is still taking shape. But I believe the impact will ultimately be profound, and in both positive and negative ways. VR and AI present powerful new tools to create content that can be dynamic, personalized and immersive. The creative industries will need to adapt new approaches to design and deliver such immersive content. Challenges will include new threats to privacy and user safety, as VR and AI are both powerful and little understood technologies.

How do you see the application of blockchain in the creative industries?

Blockchain could be very important in creating a secure and trusted network for production and distribution in the creative industries.

In your opinion, will the printed newspaper disappear?

No, the printed newspaper will not entirely disappear. Rather like information carved in stone (e.g., tombstones), it will

play a gradually diminishing role, being supplanted by electronically delivered information in a digital form.

In the online world everything is faster and more ephemeral, readers lose interest faster and so there is a need to create more content. Doesn't it call into question the quality of journalism?

Actually, it's just the opposite. Recent research (Knight, Pew) shows that young people want news as much or more than ever. But they have little trust in legacy news media. Journalism organizations must place an even greater emphasis on creating quality, accurate and truthful news content that is highly engaging such as what I call experiential news (journalism featuring AR & VR); it's experiential in the sense that users can experience the news as a virtual witness or participant.

With online journalism came the fake news. Is there a way to stop them from proliferating? How to help readers distinguish the "good" from the "bad" news?

Fake news has actually been around for more than a century (e.g., see the so-called Piltdown Man hoax perpetrated by a newspaper more than a century ago to sell newspapers). But the rise of social media and bots (enabled by nefarious uses of AI) made it very easy to produce and distribute seemingly true but actually fake news online... and to do so from a country in one part of the world to deliberately influence an election in another country across the globe. It's propaganda but in a digital form. I think new digital tools can help to identify fake news and this can help. But quality news media also need to make detecting and outing of fake news a part of their regular reporting. This can help readers distinguish the "good" from the "bad" news. Last, news

consumers need to improve their critical news skills and perceive everything they see with a healthy dose of skepticism and try to verify the facts before sharing an item they see that could actually be fake, harmful and even dangerous.

Mastering traditional forms of reporting and writing is not nearly enough for a journalist working in today's online world.

Can the printed newspaper position itself as a safe source of information in this context of fake news?

Yes, this is essential. In fact it would be the basis of a very valuable marketing/branding campaign for quality news media. Quality news media might even form a consortium that makes this their shared brand identity. I'm in fact speaking frequently with a news organization based near my university called NewsCheck and this is a basic part of their core mission: trust in news.

Do you think that social media is more of a vehicle for the promotion of democracy or is it more of a way for proto-authoritarian and populist politicians to promote themselves?

I think it is any and all of the above.

In the age of online journalism, should a journalist acquire other abilities? Which ones? Do you think the profession has changed?

Journalists today should have a core set of abilities. One is to get the facts as reliably (accurately) as possible. Second is to present those facts in as compelling and informative fashion as possible (including via written word, spoken word, images, moving images, immersive media, etc.). That said, just mastering traditional forms of reporting and writing is not nearly enough for a journalist working in today's online world. Facility with digital, online and immersive media is essential alongside traditional media forms.

Do you agree that through online journalism one gets more feedback from readers? If so, how to take advantage and manage this aspect?

I agree that online forms produce much more feedback to journalists and news media industries. But I'm not sure the journalists and news media are paying enough attention to that feedback and responding or adapting to it nearly enough. News media could use algorithmic tools to help process the vast feedback generated today and then factor it into their future news reporting and news story experiences.

What future do you foresee for the traditional and for the new media?

Doing more journalism to engage younger audiences is a key to the future survival of news media, especially for journalism to thrive in the 21st century. My new book, *Journalism in the Age of Virtual Reality*, forthcoming by Columbia University Press, examines this question in detail.



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