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Phronesis and enactive research from the movie industry: an exploration of entrepreneuring as practice

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Article Title:

Phronesis and Enactive Research from the Movie Industry: An Exploration of Entrepreneurship as Practice

Commented [RK1]: As per the suggestions of the reviewers removed Metis and focused predominantly on enactive research and to a lesser extent on Phronesis

Abstract:**Purpose:**

The principle purpose of this paper is to highlight the importance of employing enactive research as a research method within the context of entrepreneurship studies. A case, for getting involved in the research, is built by presenting the advantage of being an entre researcher (Johannisson, 2018, p5) who combines the roles of a researcher and entrepreneur thereby combining scholarship and practice resulting in better understanding of the entrepreneurial process. The secondary purpose is to build on the concept of phronesis (Flyvbjerg, 2001) within the domain of entrepreneurship by presenting that in the movie industry the long-term impact of practical wisdom propagated by phronesis is pertinent. Therefore, emphasising that phronesis is essential for an entrepreneur to deal with adverse or favourable circumstances and this knowledge far outweighs the theoretical knowledge and theory that entrepreneur may possess.

Design and Context:

This qualitative research paper employs the methodology of enactive research. Set in the context of the movie industry, two case studies are presented and phronesis identified from both the case studies is analysed.

Findings:

In this enactive research, the researcher alone was responsible for the enactment of the two ventures illustrated and for both the financial outcome and the scientific outcome. Taking a cue from Gartner et al. (1992) enactment in these two cases was about acting first and thinking second. The researcher in both the cases operated in a possessive as well as an immersive mode by just taking charge and then submitting to the established structure of production as he was new and did not have experience to challenge the status quo. From these two cases it was concluded that in the movie industry phronesis of long-term credibility is essential for continuing the entrepreneurial process.

Originality:

The general context of creative arts industry and the specific context of movie industry has not been explored earlier and the complexity of this industry with the debate between commerce and art challenges the established conventions of research. Therefore, insightful research employing an enactive method offers a new perspective. It is pointed out that entrepreneurship is a practice that takes up a phronesis approach of adjusting and adapting to the environment that is constantly changing rather than working with a rigid strategy.

Keywords: Enactive research, Phronesis, Entrepreneurship as Practice, Entrepreneurship.

Article Classification: Research Paper

Introduction

Entrepreneurship process is driven by recognising opportunities, generating resources and assembling a team therefore recognising entrepreneurship as a practice (Schumpeter 1942, Drucker 1985 and Johannisson 2011). Entrepreneurship taking a turn towards practice theory is an exciting and encouraging development. Though the practice perspective has been viewed through the objectivist lens by philosophers like Foucault (Steyaert, 2007), it can also be associated with concept of phronesis, meaning practical wisdom. Intellect is the base from which practical wisdom evolves according to Aristotle (Ross, 1999), whereas Bourdieu (1990) and other proponents of practice theory, propagate the central role of habitual behaviour. Phronetic social science has been a recurring theme in the research of Flyvbjerg (2001) and was even proposed as an alternative to conducting social enquiry. Is phronesis something that can be achieved by research and study or is it only possible to achieve it in the form of a lived-in experience of an entrepreneur? This question is the starting point for this exploratory research linking phronesis, enactive research and practice.

Practice makes perfect is an oft repeated cliché that emphasises regular usage of an activity or skill to enhance the proficiency. Peter Drucker (1985, p:viii) links this to entrepreneurship in his classic book on entrepreneurship and innovation by stating that entrepreneurship cannot be elevated to the status of either art nor science but it is just practice. This is an interesting proposition that merits attention since there is a well-established theory of practice in vogue for many decades propagated by social philosophers Martin Heidegger (1962) and Ludwig Wittgenstein (1967) with their emphasis on habitual, repetitive and almost taken for granted role of human practices might have influenced Drucker and areas of social practice theory. However, in the current literature, practice theory is closely associated with the French sociologist, Pierre Bourdieu (1990). Bourdieu emphasised on the social order in a human body, in other words *habitus* is a concept he put forth to explain how the social order or repetition is internalised in a human. This paper expands and explores that entrepreneurship has to be considered as a practice rather than science or art and offers implications to entrepreneurship when this view is employed within the context of a creative industry while delineating entrepreneurship from entrepreneurship.

Chris Steyaert (2007), put forth the term entrepreneurship with a view to approaching entrepreneurship as a verb. Though Steyaert acknowledges that the term, entrepreneurship, was first employed by Macmillan (1986), he laments that Macmillan's plea to develop a comprehensive theory of entrepreneurship has not elicited a response and no such theory has been developed. Steyaert's usage of entrepreneurship as an action word to depict the process of entrepreneurship is employed in this paper while attempting to understand the practice of entrepreneurship. This paper builds on the suggestion by Johannisson (2011) to delve into the earliest tenants of philosophy to appreciate the theoretical foundations of entrepreneurship. Ross's (1999) translation of Aristotle's Nicomachean ethics depicts the description of three types of knowledge, episteme, techne and phronesis. Episteme can be viewed as the predecessor to the structure of scientific revolution proposed by Thomas Kuhn (1962) in a way that it is the foundation, whereas techne is more a skill or artisan ability. That leads us to phronesis that is long term in nature and has the closest link to entrepreneurship, because, as explained in the next paragraph, phronesis is the process of learning that aids in gaining knowledge and practical wisdom to attain a better result. Bent Flyvbjerg (2001) should be credited with strongly espousing the cause of phronesis by arguing its association with practical wisdom and emphasising that a person possessing practical wisdom gained from practice will possess the knowledge to deal with adverse or favourable circumstances and this knowledge far outweighs the theoretical knowledge and theory that person may possess .

Entrepreneurship is a type of practice that relies on sharing knowledge and experience (Reckwitz, 2002; Schatzki, 2002). From a conceptual view point, this paper builds on the previous research on entrepreneurship (Steyaert, 2007) and a practice theory of entrepreneurship (Johannisson, 2011, Steyaert, 2017). Gartner (2007) has laid the foundations and explained the linkage between science's theoretical aspects and the practical aspects through a case study approach. Building on these foundations, through the analysis of two case studies set in the movie industry, the importance of practical wisdom or phronesis for the organisation is demonstrated. The two clear strands of thought that come out of this perspective is firstly, that the result of practice is not visible unless it is ongoing and exhibited in the next venture and secondly, entrepreneurship is not by chance but by deliberate planning and pragmatic improvement through a connection between the practical phronesis and the creative *techné* (Sarasvathy, 2001). In other words, entrepreneurship is described here as an ongoing practice of gaining short term knowledge for immediate gains and long-term practical wisdom and implementing them to attain a better result.

Rest of the paper is developed around the practice theory and its potential for significant contribution to the entrepreneurship research. To build on this potential, the relevant Greek term for knowledge, phronesis is employed to gain a better understanding and appreciation of the entrepreneurial process rather than limiting it to only an economic perspective. A comparative analysis between the two case studies is conducted to gain deeper insights into evolution of the entrepreneurial process from a first venture to the second venture. The implications and the conclusion for this paper connect the findings back to the literature on entrepreneurship and practice and evaluate this study's relevance and contribution for further research.

Literature Review

The conceptual foundation, on which this paper is developed, is the practice theory or the research on practice-based activity. In any social process, there is a strong link between the individuals and the situations in which they operate, this linkage and connectivity is the central focus of the practice-based research (Geiger, 2009; Reckwitz, 2002; Schatzki, 2002). In the past decade, practice theory-based research has moved into the spotlight of entrepreneurship research and significant additions have added value to the body of knowledge (Johannisson, 2011; Steyaert, 2007, 2017). Amongst the literature that has been reviewed, Pierre Bourdieu's concepts of *habitus* and social capital enunciated in his practice theory has captured maximum attention from scholars (Anderson, Dodd & Jack, 2010; Braidford, Drummond & Stone, 2017; De Clercq & Voronov, 2009; Terjesen & Elam, 2009) and charted a course to devise ways for researching practice. The term practice has been described by Ericsson, Krampe and Tesch-Romer (1993) as the differentiating factor between a normal performance and an expert performance and highlighted the fact that how expert one becomes at a particular skill has more to do with the way in which the skill is practised rather than just repeating the skill a number of times.

Feldman and Orlikowski (2011) put forth three ways of researching practice, these three ways are empirical way, theoretical way and a philosophical way. Feldman and Orlikowski went on to explain these three ways in practitioner terms by stating that the empirical way deals with the "what" of practice and is employed by Dougherty (2001), Dutton and Dukerich (1991) and Weick and Roberts (1993) in their research. The focus in the "what" of practice is on the details of organising everyday activities either in its monotonous format or new and improvised formats. The theoretical approach explains the "how" of practice and explains the link between everyday activities and theoretical relationship when operationalised in varying contexts and time. Significant amount of research was undertaken

in the domain of establishing a relationship between theory and practice. Garfinkel (1967), Heidegger (1962), Schutz (1967, 1970) and Wittgenstein (1967) were the pioneers who influenced the works of Bourdieu (1977, 1990), Bourdieu and Wacquant (1992), de Certeau (1984), Giddens (1976, 1979, 1984) and Ortner (1984, 1989). In the past two decades, Schatzki (2001, 2002, 2005 and 2017) has expanded this theoretical approach further by stating that practice can be expressed in the open-ended set of actions that constitute practice. The philosophical way of practice explains that the social world is neither external nor internal to humans but a creation through the daily activities that are undertaken by the humans. Gherardi (2006) and Lave (1988) emphasise on the fundamental nature of practice in the creation of social reality. These three ways of researching practice establish that there is no singular path or a unifying practice that is widely accepted by a majority of scholars and hence researchers have the freedom to explore concepts like metis and phronesis.

Within the practice theory research this paper focuses on the concept of phronesis and its relevance to entrepreneuring. Though phronesis and entrepreneuring have been introduced briefly in the earlier section, the literature that delves into these concepts is discussed. The earliest proponent of phronesis was Aristotle, though it was referred to by both Socrates and Plato (Ross, 1999). Figal (2009), elaborates the manner in which Martin Heidegger interprets Aristotle and the way in which he explains that the practical takes precedence over the theoretical. Heidegger linked phronesis to *dasein* or existence. According to Heidegger's interpretation of Aristotle, the practical wisdom or phronesis plays a significant role in disclosing the right and proper way to exist or *dasein*. Heidegger sees phronesis as a way of orientation and aligning every activity in tune with the practical aspects of life. Phronesis in the business sense is a way of being concerned not only with personal life but also with the lives of others and all particular circumstances within the purview of a process. Heidegger (1962) went on to argue that phronesis is an orientation where an individual deliberately acts based on the practical wisdom and it is linked to the conscience of an individual who acts out based on their phronesis whenever confronted with a challenge or need for a decision. Volpi (2007) criticised Heidegger's support of phronesis as an over reliance on practicality against the needs of a process and this leads into entrepreneurship as a process and entrepreneuring as a verb or action.

Entrepreneuring, unfortunately, did not take off in a trajectory that was hoped for by MacMillan (1986) and Steyaert (2007). Both Macmillan and Steyaert, called for entrepreneuring to be a word that describes and appreciates the process of entrepreneurship, instead it is employed in a non-rigorous and non-conceptual role as evidenced in Anderson (1998), Vinten and Alcock (2004). It is evident from the work of Apospori, Papalexandris and Galanaki (2004), Chell (2000), Dey and Mason (2018) and Kaufer (2001), that individual qualities like an entrepreneurial mind, an entrepreneurial human being, entrepreneuring skill or critical speech take centre stage when entrepreneuring is employed as a term to highlight a personal trait rather than the process of entrepreneurship. The rationale for entrepreneuring or to view it as a process that makes sense, Lavoie (1991) to a large extent and Bjerke (2007) to a smaller extent built on the work done by Kirzner (1979). Kirzner's (1979) theory of entrepreneurship relies heavily on economics and explains the interpretation of past experiences in order to discover new opportunities. Lavoie (1991, p49) found this argument to be narrow and restrictive because it fails to recognise and give credence to genuine innovation and a completely unique change or in the modern-day parlance, disruptive innovation. Lavoie argues that seeing an opportunity is not just being aware but also acknowledge the past experience and individual perception in terms of capability. Twenty-two years ago, Steyaert (1997) has put forth an argument that to talk of entrepreneurship as

entrepreneurship has major implications for the development of entrepreneurial knowledge, theory and methods. Entrepreneurship is a process and entrepreneurship is an action that takes the process forward.

This paper builds on the argument put forth by Steyaert (2007) that there need not be only one all-encompassing process theory of entrepreneurship and entrepreneurship. There can be multiple streams of conceptualisation for entrepreneurship explaining several dimensions or view-points. To offer a substantial theoretical view from a process theory rationale for entrepreneurship as proposed by Van de Ven and Poole (1995) does not offer a clear explanation and tends to be confusing. There are three broad perspectives of the process theory of entrepreneurship that can be gleaned from the literature. First perspective pertains to the creative process (Sarasvathy, Dew, Velamuri and Venkataraman, 2003), second perspective is a discovery perspective (Shane and Venkataraman, 2000) and the third perspective is an evolutionary perspective (Aldrich 1999). Following on the suggestion offered by Steyaert (2007) to reserve the term entrepreneurship only for those theories formulated within the creative process, this paper employs entrepreneurship to better appreciate the process of entrepreneurship in the context of a creative industry, which in this case is the movie industry.

Conceptual Framing

Hjorth (2004, p222) made a poignant statement about knowledge organising us while we were busy organising knowledge in our studies and writings reflecting the fact that it is almost impossible to completely eliminate human subjectivity despite the plethora of methods and methodologies employed. However, there is a need for employing a methodology that in an organised and in-depth manner can monitor, summarise and theorise the distinctive features of creation in entrepreneurship (Steyaert, 2004). Therefore Johannisson et al. (2015) conclude that there are two options for coming up with a suitable methodology, they term these options as "hand it over" or "dive in fully". By hand it over they infer a methodology that views subjectivity as problematic and attempts to negate or reduce it. Contrast to this is the dive in fully option where the subjectivity of the researcher is not viewed as a problem in principle but can encounter many challenges and problems in practice. Enactive research follows the dive in fully option.

Enactive Research Methodology and the context of the Movie Industry

This paper employs the methodology of enactive research as proposed by Bengt Johannisson (2011) and Denise Fletcher (2011). Enactive research is an interactive research methodology through which the researcher is completely involved in the entrepreneurial process and uses self-reflection and writing to explore the link between his/her personal experience and the broader scheme of understanding from the social, political, cultural and economic context. Enactive researcher's autobiographical self-reflection is termed as auto-ethnography (Adams, Holman Jones, Ellis, 2015). Though enactive research failed to get a mention in Mc Donald et al (2015) review of research methods in entrepreneurship, it is an alternative approach (Bull, 2008) classified by Newth (2018) as a "hands on" approach to entrepreneurship research as opposed to an "arm's length" approach. Building on the ideas initially presented by Venkataraman (1997), Shane defines entrepreneurship as 'an activity that involves the discovery, evaluation and exploitation of opportunities to introduce new goods and services, ways of organizing, markets, processes, and raw materials through organizing efforts that previously had not existed' (p. 4). The nub of the theory examines the nexus between opportunity and entrepreneurial individuals who identify opportunities in the entrepreneurial process. Entrepreneurship is more than a function of different types of people

engaging in entrepreneurial activity but also entails identifying opportunities and capitalising on them (Shane 2003). In the movie industry opportunity recognition is in identifying a script that has potential to be a blockbuster and then transferring the script on to screen by executing the movie production project. Movie producers are an integral part of the entrepreneurial ecosystem of movie production. They identify opportunities for movie production, assemble relevant cast and crew, and amass the other necessary resources to execute a movie. Movie producers both learn from the ecosystem as well as leave an imprint on the ecosystem.

This author was a movie producer and is a good example of a hands-on approach, a movie producer must develop or possess capabilities in four critical entrepreneurial practices of the business. These four critical practices are the opportunity recognition in the form of creative practice, the production execution practice, the marketing practice and the financial or business exploitation practice. Behind the glitz and glamour, there is a significant amount of sweat and effort to get a movie project off the ground and to theatrical release. The American film and television industry alone supports 2.5 million jobs, pays out \$188 billion in total wages and comprises more than 93,000 businesses (MPAA 2021). Yet, there is scant research about the movie entrepreneurial ecosystem and especially the role of movie producers as entrepreneurs. As a movie producer, this author exhibited command over creativity in script selection; budgeting; project management; and marketing in order to execute a movie project successfully. These four roles fit in well with Shane's (2003) theory of entrepreneurship that highlights the discovery of opportunity, execution, and exploitation. Therefore, a movie producer is an entrepreneur and to establish the role of enactive research in appreciating the entrepreneurial journey of a movie producer, Johannisson's research is relied upon. Johannisson (2011, and 2014) listed out the basic tenets or cornerstones of enactive research: (a) state the challenge, (b) commit yourself, (c) instigate a venture, (d) take full responsibility, (e) practice auto-ethnography or other methods and (f) report extensively. This paper employs enactive research in its attempt to analyse the role of phronesis in the entrepreneurial journey of a movie producer.

The Empirical Setting

Case Study 1:

As mentioned in the section above, the four critical aspects of movie production are the (1) opportunity recognition in the form of creative practice, (2) the production execution practice, (3) the marketing practice and the (4) financial or business exploitation practice.

Opportunity recognition in the form of creative practice--Good Script: The movie production company this author was associated with listened to a script narrated by a director who experienced success with his low to mid-range budget movies that were raw, gritty and thought provoking in the mould of Quentin Tarantino (1998). The script revolved around an interesting premise of forcible land acquisition and encroaching by a group that indulges in underworld style strong arm tactics. Protagonist or hero of this plot is a simple-minded young man who pursues his career as a security professional. He leads a carefree life with his friends exhibiting limited responsibility and focussing on maintain his fitness and physique. However, unwittingly, he gets involved in a confrontation with the land grabbing villains when he goes to help a senior citizen who is a friend as well as a father figure to the hero who doesn't have a family. How the protagonist confronts the evil-minded gang and saves the retirement nest egg of his senior citizen friend forms rest of the plot.

Production execution practice—Total Chaos: On paper and while it was narrated the script was interesting and held potential for success. Though the director did not have any prior experience handling top tier cast and a big budget, this author and the team were confident that he had the talent to narrate an interesting story and captivate the audience with a gripping screenplay. The project was greenlit and commenced the process of casting and designing the production. Due to the past record of the director and the potential that this script held, one of the leading stars agreed to be the protagonist for this movie. The project progressed in a relative smooth manner and both the cast and crew were finalised and principal photography commenced. Once the filming commenced the project started to unravel and hitherto unanticipated problems started cropping up. A quick realisation dawned on the production team that the director was struggling to cope with the demands of a star driven big budget movie. In a nutshell he was like a fish out of water and this had a very demoralising impact on the rest of the crew since director is the captain of the creative process. Though the production team worked hard to iron out the wrinkles and ensure that the movie progressed to a smooth completion, the creative process suffered. The script that sounded very promising when it was pitched did not translate into a gripping narrative on screen mainly because of the director's failure to handle it well.

Marketing practice—Lack of focus: The production team has to share part of the blame for this failure. The production team was involved in fire-fighting and ensuring that the production schedules were adhered to and the movie progresses to completion, while ignoring one of the fundamental aspects of movie business—marketing. There was a lacuna in the marketing effort and the campaign was not well coordinated. It appeared disjoint and in fits and starts. This had a very negative effect on creating hype for the product and there was low anticipation before the release. Though the lead actor/hero and other cast members pitched in and aggressively promoted the movie just before its release, the effort was too late and failed to generate the frenzied enthusiasm that a big budget top star movie has to typically generate. Fortunately, there was considerable interest in the product from the exhibitor and distributor fraternity.

Financial or Business Exploitation practice—Incredibly Lucky: The combination of director and the leading actor made them curious and piqued their interest in terms of commercial exploitation. Luckily, the inexperienced handling of the project during filming by the director did not reach the ears of the exhibitors and distributors thereby ensuring that they were willing to purchase the movie rights. This ensured that the production house sold the product with a good profit and the risk was completely transferred to the exhibitors and distributors who purchased at a premium price.

End Result—Critical disaster, producer safe but commercial disaster down the chain: The movie released at a very good time or season for movie releases, Christmas break. As a rule of thumb, movies secure massive initial revenue when released in popular slots like Christmas and summer breaks because consumers are looking for entertainment options during these breaks and movies are a relatively inexpensive source of entertainment. Unfortunately, this movie could not benefit from the seasonal advantage because it opened to very negative reviews and extremely poor word of mouth. This resulted in the box office collections rapidly declining after the first weekend and in many areas the movie was not exhibited past the second weekend. Audience were neither entertained nor involved in the movie and they were scathing in their feedback and rejection. This resulted in significant financial losses to the distributors and exhibitors, with some of them claiming to have lost almost ninety cents to the dollar of their investment. The consequences were disastrous for all concerned, though the production house made a profit by selling the movie, its reputation was

severely dented with its first movie and credibility suffered in the market. Lack of a coordinated marketing campaign also reflected poorly on the capability of the production house. The leading actor received significant amount of criticism and probably the biggest box office failure in his career. The director was labelled as incapable of handling big stars and big budgets and he was bracketed as a B grade movie maker not capable of breaking into the A league.

As an entrepreneurial journey, this movie taught very valuable lessons of how credibility in the ecosystem is extremely important. How the entrepreneurial team has to function as a well-oiled machine to achieve desirable results and most importantly how there are different layers of opportunity recognition and an opportunity that sounds good on paper might not be good to execute and harvest if the right team is not in place.

Case Study 2:

Opportunity recognition in the form of creative practice—Simple Script, intriguing concept: While case study 1 was being filmed, an opportunity to be associated with one of the most talented and creative directors in the nation presented itself. This director has finalised a script and was planning to launch it one regional language, he wanted this author's production company to be associated for launching and releasing it in another regional language. Though this proposal had the drawback of not having absolute production control the advantage of working with one of the brightest talents in the nation outweighed this drawback and this project was greenlit and principal shooting commenced during. Industry analysts were highly sceptical about the decision to launch this project, their reasoning and fears were not unfounded because of the path breaking script and hitherto uncharted territory in Indian cinema. The script was very simple. The leading man is a young pyro technician who falls in love with the leading lady who happens to be a miniature artist and volunteer for social causes. During one of her visits seeking donations for her social cause, she meets a successful businessman who lusts after her and noticing that she is in love with the young man gets jealous and murders the younger man. This is something unusual, the leading man getting killed within the first 30 minutes. But, then the twist is also intriguing, this leading man is reborn as a fly and the fly wants to take revenge for its untimely death. The basic premise of love, murder and revenge is an oft repeated theme but for the audience, a fly taking revenge was completely novel.

Marketing practice—Publicity Blitz: The director was very bold and in his first interaction with the media he announced the script and revealed the plot in an open press conference. Though it was extremely risky, the director justified it by saying that the plot has to be simple to pique the interest of the audience because there are no big names involved in the project. In fact, this was another risk for the production house, none of the leading actors were blockbuster material and they were not proven box office drawcards. Crucial lessons were learnt from the debacle of the earlier venture and the production house ensured that there was solid marketing plan and promotional campaign in place. Even before the principal photography concluded, an advertising blitz was launched with attention grabbing designs depicting a fly in a super hero mode with a weapon in hand and taglines like—buzzing into screens near you, a flying star takes off this summer were employed to create hype around the product. Since there were no known "stars" to pull in the crowds for the opening weekend, kids and families were targeted with specific promotional campaigns aimed at these demographic segments. A sustained marketing effort ensured that there was significant interest for the movie and audience were earmarking it as one of their summer entertainment preferences.

Production Execution practice—unchartered territory, new challenges: Despite the principal photography proceeding in a smooth and incident free manner, unexpected hurdles were encountered in terms of the visual effects and the graphics. Since this was unchartered territory for the director as well as the production team, deadlines were not adhered to and it was a stab in the dark to anticipate a completion date. This meant that the official release date could not be announced. A feeling of suspended animation was engulfing the cast and crew as there was no clear closure date in sight. Hopes of benefitting from the summer school holiday season evaporated because of the delay in completing the visual effects. This meant that the scheduled release will clash with the commencement of a new academic year where the young students and their families will be preoccupied with settling into new routines and also the financial implications of paying the fees and recommencing their school year and therefore a movie about a fly will be farthest in their thoughts. The concerted marketing efforts targeting these specific demographic segments were just about to be written off when the director announced the release date and he was confident of delivering the final product in time for that deadline.

Financial or Business Exploitation practice—High risk paid off: There was a negative spin off from the disaster of case study 1, the distributors and exhibitors were reluctant to back a product from this author's production house as they had a bitter previous experience. This meant that showcasing the product on maximum number of screens was going to be a challenge and the entire risk had to be assumed by the production house and the screens were opened up on rather unfavourable terms. This is another negative aspect of failure that the production house had to contend with apart from the open jibes about the movie with no stars and a fly in the leading role. A high-profile premiere was arranged on the previous night of the worldwide release so that celebrities and opinion makers as well as the reviewers can watch it in advance and give out positive comments, the production house was risking it with a hope of getting positive reviews. Many industry insiders warned of the high stakes involved in a premiere, if the content was not up to the expectations of the audience there was a risk of the movie failing in the first weekend itself. But, the production house risked it and went ahead with the premiere and by the end of the show it was clear that case study 2 is well on its way to being a blockbuster. Accolades started pouring in from all quarters and every component of the movie ecosystem be it actors, technicians, financiers, distributors or exhibitors were unanimous in praise of the movie.

End Result-- Success critically and Success financially: Critically the movie was declared as a path breaker and game changer. However, all these positive reactions did not translate into additional revenue. Though the movie recovered its entire investment plus a moderate profit of 15%, it did not collect revenue as expected. The main reason being that there was no star power in the movie to convince audience to venture out and watch it on the big screen, they preferred to wait and watch it in the comfort of their homes. Though the satellite and home viewing rights were sold at a good price the production house did not reap the benefit of its success as it was a fixed amount sale, however the digital content provider who acquired the rights made a substantial profit on their investment.

Findings and Discussion

Information was recorded on a daily basis formally as a shooting report and also informally as a diary recollection of the day's events. On days when not present at the actual location of the filming, a log was maintained about the activities undertaken on that particular day with comments, reflection and action points for the next day. The six basic tenets of enactive research as put forth by Johannisson (2011, 2014) were applied as explained below:

- (a) *State the challenge*: the challenge was to understand the complexity and challenges of a new venture. For the researcher, it was a start-up venture through which organisational benchmarks and standards could be set only during this project therefore it was important to understand the process and set a template in place.
- (b) *Commit yourself*: the researcher was fully committed not only in terms of time and financial resources but also in terms of chronicling, learning and improving from project to project.
- (c) *Instigate a venture*: moving from the movie financing business into movie production meant that the first case study was a clear case of instigating the project for the sake of changing the organisational direction.
- (d) *Take full responsibility*: on the set and during the project, researcher had complete responsibility and authority for decision making.
- (e) *Practice auto-ethnography or other methods*: auto-ethnography was practiced by the researcher
- (f) *Report extensively*: As described in the case studies, information about the projects was reported extensively.

Case Study 1:

Opportunity was unlimited like a blank canvas. It was up to the researcher to be a pioneer and set up a template for future researchers to follow. There was no history of resistance or the cast and crew objecting because it was being done for the first time and due to the assurance of confidentiality and because the researcher was from the production house itself ensured authenticity. The research was conducted for the first time with no previous history but scope for repeating in future projects. This case study provided a good opportunity for the researcher to understand the vagaries of movie production as well as come to grips with the organised chaos that was reigning. For an outsider to undertake this research would have been very difficult and complex due to the lack of familiarity but for the researcher it was part of his work so it was not difficult. Though at that time, the researcher was not exactly aware of the enactive nature of this research, it was intended to keep a tab on the process and the researcher was very familiar with the context due to passion, involvement and personal stake in the project. Researcher entered the project in a spontaneous manner after the project commenced and did not make it out as very important but just part of the process. To begin with, it was not enactive as such but evolved into it over a period of time and was improvised over the duration of the project. During the production phase itself several on the spot decisions had to be made and this necessitated frequent changes in order to achieve optimal outcome.

Case Study 2:

Opportunity was limited due to the fact that production was not completely under the control of the researcher but the director had a large say. Researcher used the template that was set up in the previous case study. Apart from not offering any resistance, the cast and crew were very supportive and they understood the logic behind the endeavour especially since the researcher established rapport and representing the production house ensured legitimacy. The research was conducted for the second time using the history and experience of case study 1 to improvise and set up as a template for future projects. This case study provided a good opportunity for the researcher to compare and contrast with the first case study and measure the progress and improvement of the production house from case study 1 to case study 2. For an outsider to undertake this research would have been impossible for the simple reason that the cast and crew would have raised an objection and refused, but for the researcher due to his personal rapport and because it was part of his work it was not difficult. Though at that

time the researcher did not proceed as an enactive research project, it was not a spontaneous entry but a planned entry by the researcher right from the commencement to the completion. The researcher was very familiar with the context due to past experience as well as personal involvement in the project. Experience from case study 1 was helpful and enabled the researcher to take a long-term view rather than short term.

The above two case studies illustrate the point made by Schatzki (2001, p.8), “no representation of the skills involved in performing appropriate human activity can be adequate, only personal involvement on the part of the researcher will do”. Had this author not been personally involved in the above two productions/case studies, this research would have just studied the entrepreneurial aspects of the two productions as case studies in a retrospective manner without appreciating the intricacies of entrepreneuring during the process and possibly listed out multiple reasons and scenarios for both the success and failure.

Different dimensions of entrepreneurship are ignored if entrepreneurship is viewed solely as a desirable economic activity (Verduijn, Dey, Tedmanson and Essers, 2014). One of the dimensions of entrepreneurship is entrepreneuring that tends to look for abnormalities in the entrepreneurial process (Johannisson, 2011) whereas ethnography tends to look for research normalities so that the researcher can be an observer who is not too close to the setting and knowledge can be built by reflective observation (Geertz, 1983). Enactive research ensures that the researcher’s reflections on everyday life as an entrepreneur are organised. As in the case of the two movie case studies mentioned, this author has lived through the experience and phenomenon of failure and success to achieve a degree of familiarity and tacit knowledge. The standout feature of enactive research is blurring of the boundary lines between the observing researcher and the subject, since the subject and the researcher tend to be one. Enactive research can trigger two varied results or responses, with the two case studies presented here the concern was about this author’s everyday professional life and career rather than a deeply personal experience, therefore the research can be planned, organised and carefully reflected upon (Hayano, 1982, Young, 1991). However, this can be altered drastically if the experience is deeply personal like for a survivor of 9/11 attack who can narrate the story from an introverted angle and remain very personal (Ellis, 1995). In the case of the two movie production examples cited in this paper, if not for enactive research, it would have been difficult to establish the uniqueness of entrepreneuring without a researcher who is present throughout the process and is tracking the development path. In the case of movie production, if an approach of recounting and reconstructing from an academic perspective (Mintzberg and Waters, 1982) was followed then there is an obvious risk of revealing the researcher’s practices rather than the entrepreneuring (in this case the movie producer) practices.

Implications

Phronesis from the 2 case studies can be summarised as: A project that looks good and reads well on paper need not necessarily be executed well. Aspirations of the team should be matched by ability, aspiration and enthusiasm should not be misconstrued as ability. Every aspect of the new venture process is equally important, whether it is finance, production, or marketing. Over emphasising on one aspect at the expense of another is bound to have negative consequences. Though financial success is important it is not the only important measure of a venture’s success. Building credibility and a favourable reputation is equally important.

This paper explored Drucker's assertion that entrepreneurship is practice rather than science or art by reviewing the concept of practice theory with references to Bourdieu and Schatzki. Though practice theory provides a firm framework foundation for the study of how entrepreneurs can journey through the process of entrepreneurship, the concept of entrepreneuring as proposed by MacMillan and Steyaert is relevant for this paper. Distinguishing the process and the practice or action is very relevant to gain a deeper understanding of entrepreneurship. Entrepreneurs benefit to a large extent from their individual experience and practice rather than the theoretical underpinnings of entrepreneurship. In strategic management terms, entrepreneuring as a practice differentiates entrepreneurs and offers a sustainable competitive advantage to entrepreneurs. The two case studies illustrate the fact the entrepreneur improves or gets better at the process of entrepreneurship while progressing from the first venture to the second, gaps or shortcomings in the first venture can be rectified and a course correction can be achieved in the next venture.

It is shown that the entrepreneurs who progress from one context to a related context exhibit their knowledge, reflexes and strategic ability within a set domain of a familiar industry where opportunities and constraints co-exist. Entrepreneurship is better appreciated as a practice, or action of entrepreneuring that allows a participant entrepreneur the means to enhance their legitimacy which in turn aids in building a different form of capital like credibility. Though the role of entrepreneurial ecosystem in shaping the entrepreneurial process is beyond the scope of this paper, it will be worthwhile to explore the way in which the ecosystem shapes an entrepreneur's actions especially in terms of accessing resources from multiple networks. As an example, revealed in the two case studies, the manner in which the same distributor/exhibitor network that was very enthusiastic and eager to buy the movie in the first case, turned their backs and offered a very cold reception in the second case illustrates the fact that there is no guaranteed pathway for entrepreneurial success and thereby forcing entrepreneurs, as identified by Joseph Schumpeter (1942), to be innovative.

The theoretical perspective in this paper offers a view of entrepreneurship that is both subtle and comprehensive by separating the process of entrepreneurship and the practice of entrepreneuring. Enactive research in entrepreneurship ensures that entrepreneur dons the hat of the researcher also thereby lending itself to studying entrepreneurial phenomena. As such enactive researchers in entrepreneurship are in a unique position where they can practice as well as research entrepreneurship at the same time while identifying the customer segments, distribution networks, sources of finance and infrastructure that benefits their business as well as other businesses. This work's significant implication for theory is to highlight the relevance and importance of enactive research in the domain of entrepreneurship. An enactive researcher's reputation as both a practitioner and researcher of entrepreneurship will confer a credibility advantage that can be tapped into as a potential valuable resource for future entrepreneurial activity.

This research asserted the relevance of practice in entrepreneurship. Findings indicate that entrepreneurs make strategic decisions about choice of a venture and the launch of that venture based on a habitus of their previous experience and knowledge that offered them an opportunity to pursue a strategy that they deemed to be fit. For example, in the first case, though the release date that was locked in was the best, the product was a disappointment that negated the positive impact of a good release date, in a similar manner in the second case the content was of a very high quality and this overrode the risk and negativity attached to a date that was perceived to be not optimal. This example reveals a crucial aspect about emphasis on quality of the product to the entrepreneur. Success of a venture depends to a large extent on

the acceptability of the product or the main offering from an entrepreneur, support factors like a good launch date and an attractive marketing campaign can only enhance and maximise the appeal of a sought-after product while at the same time, other side of the coin is that if the product is not accepted and sought after then the support factors become irrelevant.

Entrepreneurship is labelled as an ongoing practice in this research, for practitioners, this term, ongoing practice, might help in constructing a visual image of entrepreneurship as a continuum rather than one off act. Successful entrepreneurs pursue this ongoing practice with a clear intention of refining and for betterment in order to achieve better results. Ongoing practice will also ensure that entrepreneurs enhance their performance by a process of imitation or personal trial and error. Practice will also ensure that though it is not fully predictable, tapping into resources at the appropriate time and in an appropriate manner can build a positive vibe that augurs well for the venture. One lesson from ongoing practice is that it is a learning process where learning can incorporate knowledge from within or outside the domain and a creative juxtaposition of routine and the innovative.

Despite gaining experience and acquiring relevant skills in the industry by getting into the financing aspect of the business, the entrepreneur in this research struggled to get a firm grip on the venture when moved into a different context. But from the first venture to the next, within the same context, entrepreneur exhibited experience, acquired knowledge and relationships which facilitated an improvement in the process. Within the purview of this entrepreneur's own entrepreneurial activity a further refinement of practices, development of new way of managing situations and other novel ways of doing business occurred that altered the existing building model. Entrepreneurship as a domain of research has grown significantly in the past three decades and with more economies opening up, entrepreneurial practices have also registered significant growth. This growth curve will challenge the traditional boundaries that existed between a practitioner and a researcher. The underlying message for practising entrepreneurs is that the moment they stop taking on new challenges and tasks their entrepreneuring will cease to exist, this is irrespective of the success quotient in the traditional sense. Main contribution of this research is to point out a direction in which the practitioner can don the hat of a researcher in understanding their personal growth and development in the practice of entrepreneuring following it up with a chronicle of their journey that will benefit both the practitioner and the researcher.

Future Research and Conclusion

Adopting Johannisson's (2011), enactive research methodology to analyse two case studies set in the movie industry permitted this research to identify the importance of a practice-based approach for a continuing entrepreneur and list out the learnings from a successful and a not successful venture. Since both the case studies were set in the same industry, it offered an opportunity to observe how some of the entrepreneurial practices persisted, while others evolved and changed as the situation demanded. Conceptually this paper's contribution lies in building on to the existing knowledge base of entrepreneuring as a practice. Schatzki (2006), defined a new venture as an evolving practice mesh. Identifying opportunities, building teams and accessing resources is all part of this practice mesh. This implies that an entrepreneur indulges in creatively assembling people and resources for the purpose of succeeding in a venture. Fisher (2012) listed out emerging theoretical perspectives, the enactive research that is proposed in this paper to understand the practice of entrepreneuring fits into these emerging theoretical perspectives. This paper adds to an ever-increasing body of empirical evidence originating from these perspectives that focus on some

of the inherent weaknesses of the causal model of entrepreneurship and underscores how limited entrepreneurs' anticipation of what emerges from their actions and how this outcome shapes their venture in the future is.

Future research can focus on how entrepreneurs can make sense of and account for their actions. It will be a natural progression for this research to continue the journey and look into the learning from the ventures that followed the second case study. Another aspect that future research can look into is the concept of "how things matter" as proposed by Schatzki (2002). Practice is an embodied feature of a human being that involves their every aspect including their emotions and it will be a rich vein of research to look into the relationship between actions, accountability and the affect, thus providing a comprehensive outlook for the practice perspective. Finally, it will be worthwhile to explore the inter-relationship between and respective importance attached to structural matters like resourcing and a focus on what entrepreneurs tend to do.

The limitation of relying on just two case studies for analytical transferability is recognised and acknowledged that it falls into the category of less comprehensive sampling frames (Richie and Lam, 2006). Similar to the manner in which this research built on the earlier works of Johannisson and Steyaert into enactive research and entrepreneuring, further work can test the findings of this study against different empirical contexts and build on to the emerging theoretical framework on enactive research and entrepreneuring. The challenge for entrepreneurship/entrepreneuring as a still young discipline is to be brought into the mainstream and free it from the constraints that force more established academic communities of practice to refrain from using phronesis and enactive research. Entrepreneuring offers the exciting prospect of using practical wisdom or phronesis in the long term as a beacon that attracts and justifies enactive research as the chosen path of enquiry. The captivating power of a story or stories about entrepreneurial activities on the minds of both academics and practitioners is undeniable and this leads us to believe that entrepreneuring explains the ageless human quest of exploration, experience and innovation.

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