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## **Re-Thinking Media Management as Cultural Practice from 1990 until today**

### **Abstract**

The conceptualization of media management teaching and research has evolved the field since it began in the 80's. With this in mind, my presentation will elaborate on my intervention in this field since the late 90's when I entered this prospering new "academic field" as someone who had only published for cultural sciences and cultural studies and has just started his dissertation on the media cultural history of a Christian preacher throughout time.

I published, in collaboration with Matthias Karmazin, the first textbook for the field (fundamentals of media management; UTB, 1999). We conceptualized the management of media as "productive confusion /irritation" and the media not only as private goods and assets, but highlighted that they are public goods as well as cultural goods, or at least quasi - public goods. The first part of my presentation will explain the "cultural turn" within this conceptualization. Then I will go on to explain two other cultural turns based on two further texts: the first on media management as a convergence management and the second on the change in the requirements for cultural managers. Based on this background, the results of two empirical studies show relation to one another: on the value - creation potentials and perspectives of actors of the Berlin music industry and on the attitudes, values and core management activities of media managers in traditional media industries in Germany.

After detailing the comparison of these two studies I will conclude on how and why this research, in light of the current transformation of parts of our push-culture, where few actors produce for all, is being superseded by a pull- on-demand or all4all culture. This explains why this sequel is characterized, not only by academics, but also specific turns in our culture as part of our everyday life. It will be shown why it is necessary, to relate both to each other to understand media management more comprehensively as a cultural practice - in particular a practice of the development

and innovation of media values - as to explore and understand the economic and cultural relations of production .