Information and Organization 35 (2025) 100552

Contents lists available at ScienceDirect

Information and Organization

journal homepage: www.elsevier.com/locate/infoandorg

Digital innovation sourcing through entrepreneurial storytelling: Insights from Pebble time's crowdfunding success

Vasili Mankevich [a,*], Sanja Tumbas [b], Jonny Holmström [c]

[a] Department of Applied Information Technology, University of Gothenburg, Forskningsgangen 6, 41756 Gothenburg, Sweden
[b] Berner Fachhochschule, Business School, Institut Digital Technology Management, Brückenstrasse 73, 3005 Bern, Switzerland
[c] Department of Informatics, Umea University, 901 87 Umeå, Sweden

ARTICLE INFO

Keywords:
Digital innovation sourcing
Entrepreneurial storytelling
Digital actions
Digital entrepreneurship

ABSTRACT

Digital innovation is an open collaborative process that involves many contributors for creating digital products and services. Entrepreneurs continuously engage with various external actors during their venture's lifecycle, utilizing these interactions to source opportunities, knowledge and resources, while shaping the project vision. However, the mechanisms governing digital innovation sourcing remain unclear. This paper proposes an entrepreneurial storytelling perspective to bridge this gap. We study the case of digital innovation sourcing by analyzing the crowdfunding story of Pebble Time, the most successful Kickstarter campaign to date. Using digital archival sources, we trace Pebble's approach over the course of the campaign. Our findings contribute to the digital innovation literature by demonstrating how the company's efforts allowed diverse actors to participate collectively and affect the entrepreneurial story over time. We identify four modes of actions that digital ventures employ in the collective construction of entrepreneurial narratives: nudging, pushing, scanning, and highlighting. We suggest that the modes of digital action enable digital innovation sourcing when crafting a compelling narrative in the digital age.

1. Introduction

Digital innovation is a collaborative and open process, in which digital technology is developed by numerous contributors leading to unforeseen designs and applications (Henfridsson, Nandhakumar, Scarbrough, & Panourgias, 2018; Nambisan, 2017). Entrepreneurs spearheading these innovations face the distinct challenge of attracting resources and input from unaligned parties, often before a concrete product idea emerges. While physical products created trajectories that guided the development of form and features, digital technologies are open-ended, often placing product development outside the entrepreneur's control (Garud, Jain, & Tuertscher, 2008; Yoo, Henfridsson, & Lyytinen, 2010b). Nascent ventures must develop a coherent vision to secure the support of many stakeholders of the business ecosystem (Garud, Schildt, & Lant, 2014). To succeed, entrepreneurs need more effective ways to leverage the capacity for sourcing from large numbers of heterogeneous actors (Nambisan, Wright, & Feldman, 2019) especially when the end product remains unknown. This paper explores how a storytelling perspective can offer valuable insights into addressing these challenges and enhancing the digital innovation sourcing process.

The problem addressed in this paper is not exactly new. Digital networks allowed entrepreneurs and their products to interact with

* Corresponding author.
E-mail addresses: vasili.mankevich@ait.gu.se (V. Mankevich), jonny.holmstrom@umu.se (J. Holmström).

https://doi.org/10.1016/j.infoandorg.2024.100552
Received 28 October 2022; Received in revised form 29 October 2024; Accepted 11 December 2024
Available online 24 December 2024

a slew of external actors, from investors and suppliers to third-party developers and customers. Through crowdfunding, open-source, and digital platforms we have seen how innovation unfolds (Gleasure & Feller, 2016; Von Hippel, 2001). These interactions are especially important for nascent digital innovations, but occur at all stages of a new venture's evolution, from inception through phases of scaling (Huang, Henfridsson, Liu, & Newell, 2017).

In their early phases, digital startups are highly influenced by external inputs, which they use to scout opportunities, acquire knowledge for innovation, and to articulate their vision for bringing their ideas to the market (e.g. Kohli & Melville, 2019). Entrepreneurs tap into a diverse pool of resources for funding and labor, integrating varied actors into the product development process (e.g. Ågerfalk & Fitzgerald, 2008; Gleasure & Feller, 2016). However, the mechanisms that facilitate the initiation and expansion of digital innovation remain elusive, and the ways to guide this organic process are not fully understood (Kohli & Melville, 2019). We provide a fresh perspective on entrepreneurial storytelling (Gartner, 2007; Schwabe, Richter, & Wende, 2019; Überbacher, 2014), illustrating how storytelling in digital innovation initiatives can be pivotal in resource mobilization.

Entrepreneurial Storytelling is a process of constructing narratives that help others to understand the firm's identity, reasoning behind strategic initiatives, and generate interest and commitment (Czarniawska-Joerges, 1997; Martens, Jennings, & Jennings, 2007). These narratives emerge from ongoing interactions between the firm and various actors (such as customers and partners), conceptualizing and legitimizing the initiatives while continuously revising to reconcile conflicting goals (Garud et al., 2014b). Some see stories as resources that need to be distinct from established ideas in the industry (Lounsbury & Glynn, 2001), some emphasize entrepreneurial processes rather than outcomes (Garud, Gehman, & Giuliani, 2014; McMullen & Dimov, 2013), and others examine the consumers' role in shaping entrepreneurial narratives (Nambisan & Zahra, 2016). New ventures are dynamic, their paths quickly and constantly shift, and diverse actors are involved. Consumers continue to impact how products and services are developed (Von Hippel, 2001, 2005), by participating in entrepreneurial storytelling supporting them (Nambisan & Zahra, 2016; Scolari & Ibrus, 2014). Thus, entrepreneurial storytelling can inform digital innovation research on how new ventures and the emerging storytelling are not a carefully planned predefined, structured, and top-down process, but equally dynamic, adaptable, and open to external influence. Storytelling is a powerful mechanism that is yet to be understood in the context of digital innovation (Chapple, Pollock, & D'Adderio, 2021) and how it unfolds as an interaction between organizations and audiences (Lounsbury & Glynn, 2019). It has the potential to catalyze interest, support, and financing, all of which are crucial for the successful launch and growth of digital innovations. By examining the dynamics of storytelling in this context, we aim to provide insights that can guide future entrepreneurs and scholars of digital innovation. We specifically address the following research question:

1.1. How does entrepreneurial storytelling enable nascent digital innovation?

We examined Pebble Time's crowdfunding campaign on Kickstarter, the most successful completed funded campaign.[1] The case represents a crowdfunded and crowdsourced digital innovation, that was enabled by Pebble employing entrepreneurial storytelling. The *extreme* fundraising success of the campaign facilitated analysis of the process (Seawright & Gerring, 2008; Yin, 2003) and gave the ability to work with extensive organic data (Ghazawneh & Henfridsson, 2013; Shaikh & Henfridsson, 2017).

This study contributes to the field of digital innovation (Fang, Henfridsson, & Jarvenpaa, 2018; Nambisan, 2017; von Briel, Davidsson, & Recker, 2018) through the prism of entrepreneurial storytelling. It underlines four principal components of digital entrepreneurial storytelling - nudging, pushing, scanning, and highlighting - and explores how they shape the nascent digital ventures. The growth and evolution of these ventures are heavily influenced by the collective narrative shaped by a multitude of diverse actors. We offer two main contributions: first, we illustrate how digital innovation in practice relies on entrepreneurial storytelling even after the financial and symbolic resources are acquired; second, we highlight the shift in storytelling from within the firm to include diverse entrepreneurial actors.

2. Related literature

Digital innovation research has often focused on the innovation's end product (e.g. an artifact or a service). However, as our study suggests, digital innovation is not solely the creation of a product but the development of a broader "assemblage" that fundamentally relies on encompassing data, platforms, and diverse stakeholder ecosystems. Organizations leverage data and digital platforms not merely as operational tools but as foundational resources that drive strategic initiatives, support decision-making, and build stakeholder engagement through continuous interaction. For instance, combining and analyzing various data sets can reveal latent qualities that may lead to innovative value propositions. Digital platforms may facilitate this process by providing the necessary infrastructure for data storage, analysis, and distribution, thus enabling seamless integration and real-time access to data. Storytelling serves as an overarching intangible resource that contextualizes data, making it more relatable and compelling to stakeholders. Rather than being focused on a static end-product, digital innovation in our view is an adaptive, relational construct, where data and platforms and storytelling play as central a role as the artifact itself.

[1] At the time of data collection and analysis 20.3 million USD raised.

2.1. Resources in digital innovation

The early research in digital innovation and entrepreneurship (Davidson & Vaast, 2010; Henfridsson, Yoo, & Svahn, 2009) as well as recent reviews and research agendas (Fang et al., 2018; Nambisan, 2017; Shen, Lindsay, & Xu, 2015; Steininger, 2019; von Briel et al., 2021), advanced the understanding of how digital technology is simultaneously an enabler and a context of entrepreneurial endeavors. Digital innovation extends far beyond just creating an artifact; it relies on an integrated ecosystem of data, platforms, and user engagement that entrepreneurs must continuously leverage and source to drive innovation from start to full realization (Kohli & Melville, 2019).

We contribute to the growing area of studies on how sourcing in digital innovation can be understood from the storytelling perspective. There are examples where storytelling is investigated implicitly, such as the design of entrepreneurial legitimacy (Ingram Bogusz, Teigland, & Vaast, 2019), the mediating role of social media in crowdfunding success (Sahaym, Datta, & Brooks, 2021), or open source community management for innovation impact (Teigland, Di Gangi, Flåten, Giovacchini, & Pastorino, 2014). Yet, digital entrepreneurs still struggle with storytelling as the audiences constantly shift and increasingly have a large impact on their venture (Chapple et al., 2021). Storytelling is central to how digital innovation is performed in practice and how digital artifacts are created, a promising yet still developing area of study in Information Systems (Schwabe et al., 2019).

New ventures need to mobilize resources for their survival (Clough, Fang, Vissa, & Wu, 2019; Zimmerman & Zeitz, 2002). In order to develop competitive capabilities entrepreneurs construct a **resource base** by assembling financial, physical, human, social, technology, and organizational resources (Brush, Greene, & Hart, 2001). From the resource base entrepreneurs configure capabilities to create competitive market offerings.

Building upon the resource base identified in the previous research, digital innovation studies focus on the elements prevalent in digital innovation process: data, platforms and infrastructures, users and audiences. Resources are building blocks for configurations that establish paths for value creation (Henfridsson et al., 2018; Holmström, 2018; Monteiro, 2018). These elements increasingly constitute both the much-needed resources and the conduits for resource mobilization.

Data is such a building block, and a resource needed for the effective operation of many digital products (Günther, Rezazade Mehrizi, Huysman, Deken, & Feldberg, 2022). In the age of smart algorithms, users grew to expect market offerings to adapt to their unique needs.

This requires machine learning models trained on user data collected beforehand or purchased from someone else. The need for this resource is high enough that the public went as far as calling data the new oil. Even if the analogy does not always hold (see Scholz, 2018), data is a fundamental part of the digital innovation process (Günther et al., 2022). The fact that "data is not a monolith" (Sugimoto, Ekbia, & Mattioli, 2016) but an array of vastly distinct artifacts leads to a nearly infinite re-combinatorial potential for resourcing (Monteiro, 2022).

Yet data is not only a resource needed for development of market offerings but also an enabler for resource mobilization. Data analytics offers unparalleled opportunities for gathering, analyzing, and leveraging diverse types of information that is critical for businesses. Data is needed for sensing entrepreneurial opportunities, allowing businesses to identify new market trends, understand customer behavior, and predict future demand. At the same time, data about internal operations, employees, partners and suppliers, allows for optimization of operations and redistribution of resources between initiatives.

At the same time, **digital platforms** are themselves core resources for digital ventures (Nambisan, 2017). The shift towards platformization has been a major change affecting most industries (Parker, Van Alstyne, Choudary, & Foster, 2016). Digital platforms facilitate interaction by providing infrastructure that greatly facilitates the delivery of services, creating a framework for technological openness and risk-sharing (Nambisan, Siegel, & Kenney, 2018). Entrepreneurs cannot know which of the selected platforms will thrive, so they multihome (Mital & Sarkar, 2011), recombining resources from various platforms as part of their operations to obtain competitive advantage (Henfridsson et al., 2018) or create new services (i.e., mashups). These aspects make starting up and scaling critical elements of the process, which depend on each venture's relationships with existing dominant platforms (Srinivasan & Venkatraman, 2018) and how these relationships are shared with relevant audiences.

Resource mobilization is increasingly occurring with the help of digital platforms: crowdfunding, networking, innovation competitions, and developer tools (e.g. Kickstarter, AngelList Venture, Kaggle, GitHub). Some of the more exciting research opportunities lie in studying the interplay between social media and crowdfunding platforms, with crowdfunding platforms providing infrastructure that greatly assists fund-raising, the establishment of a customer base (Belleflamme, Lambert, & Schwienbacher, 2014), and attraction of media attention (Boon, Pitt, & Salehi-Sangari, 2015). Crowdfunding platforms also provide connections between (at least) consumers and entrepreneurs (Tiwana, Konsynski, & Bush, 2010), while consumers receive better offerings and acquire leverage over entrepreneurs through explicit trust-based practices (e.g., ranking, voting, reviews). In peer-to-peer lending, a sufficiently convincing story (Herzenstein, Sonenshein, & Dholakia, 2011) will secure resources for the venture (Lounsbury & Glynn, 2001).

2.2. Entrepreneurial storytelling

Entrepreneurial storytelling is a tool for mobilizing resources (Überbacher, 2014) and engaging key audiences (Fisher, Kuratko, Bloodgood, & Hornsby, 2017). The stories emerge building on the everyday and mundane practices (Kelestyn & Henfridsson, 2014), adapting to the venture's identity and trajectory to meet environmental expectations (Huang et al., 2017), depicting potential futures and influence how a venture is perceived.

Storytelling is crucial in business (Schwabe et al., 2019), as new and established ventures are elaborate fictions of possible futures (Gartner, 2007; Ruebottom, 2013). Critical in securing resources is establishing legitimacy, including impression management

activities, the exploitation of top management and individual ties, the development of business plans, and storytelling (Überbacher, 2014).

Stories—or narratives—are temporally related accounts of connected events centered around the characters within a plot (Czarniawska-Joerges, 1997; Martens et al., 2007). The plot is important for new ventures, as it draws attention and helps them appear sufficiently established to relevant audiences, including customers, business partners, and investors (Fisher, Kotha, & Lahiri, 2016). Much of early research on entrepreneurial storytelling primarily focused on this early stage in resource mobilization. Entrepreneurial narratives serve the purpose of conveying the firm's identity, the rationale behind its strategic initiatives, and the potential for future gains. Constructing them enables others to understand the firm's identity and the rationale behind its strategic initiatives, ultimately generating financial commitment and interest (Martens et al., 2007). In crowdfunding, this can be seen as successfully raising funds for an announced project (e.g. Manning & Bejarano, 2017). In particular, two entrepreneurial narratives have been extensively studied in terms of their impact on the success of raising funds: "results-in-progress" and "ongoing journey" (e.g. Cappa, Pinelli, Maiolini, & Leone, 2021; Deng, Ye, Xu, Sun, & Jiang, 2022). In both cases these narratives are seen to support the initial fundraising goals.

Recently, however, there is growing recognition that storytelling remains relevant throughout the venture's life cycle (Burnell, Neubert, & Fisher, 2023). In later stages, storytelling often becomes a tool to address crises, navigate pivots (Berends, van Burg, & Garud, 2021), or elicit empathy during challenges or even failures (Mantere, Aula, Schildt, & Vaara, 2013). Interestingly, there is also a recent recognition of a type of entreprenerial narrative that emphasizes the effective use of mobilized resources (Fisher, Neubert, & Burnell, 2021). Despite these advancements, much of the research continues to focus the firm's central role, overlooking the ways diverse audiences actively shape entrepreneurial storytelling throughout the venture's journey.

Entrepreneurial storytelling is also an ongoing and recurring process (Garud et al., 2014b; Martens et al., 2007; McMullen & Dimov, 2013). Storytelling as a process has been addressed by scholars in various disciplines, including the humanities (Benmayor, 2008), media and communication (Meadows, 2003), information systems (Mirkovski, Gaskin, Hull, & Lowry, 2019), and management (Czarniawska, 1997; McKee & Fryer, 2003). The process is an act of creation of a narrative around past and future events, thus involving the interpretation and anticipation of experiences (Boje, 1995). Narratives include a subject, a goal that the subject is pursuing, and sets of barriers and enablers that the subject has to deal with (Fiol, 1989). The storytelling process is imbued with several inherent tensions, as new ventures must continue establishing a vision for the future while being grounded in the present (Garud et al., 2014b). Plotting the future involves the creation of a story that enables the framing of outcomes that are beyond immediate reach (Czarniawska, 1997). It may take a turn that creates a need for replotting the initial story or repositioning the venture to different points in the present (recontextualization), thus recursively building upon itself (Soublière & Gehman, 2019). Repositioning strengthens the optimistic visions of the future and provides resource owners with clarity regarding how ventures' goals can be attained while avoiding overcomplex explanations (Martens et al., 2007).

Besides visionary accounts, successful entrepreneurs "invoke familiar elements and ground those that are less familiar" (Martens et al., 2007: 1125) to ensure their ventures are relatable and can be associated with current reality (O'Connor, 2004). By establishing intertextual linkages, entrepreneurs create ties with existing ongoing stories in a similar context (Steyaert, 2007). For example, new ventures that are closely related to new technologies need to establish novel frames of thinking while also relating to existing interpretations aligned with predominant ideologies (Barrett, Heracleous, & Walsham, 2013). In addition, entrepreneurs reproduce the stories of their audience, fulfilling their expectations in an effort to attract investors (Lurtz & Kreutzer, 2014).

Digital platforms act as conduits for social and cognitive translations (Lyytinen, Yoo, & Boland Jr, 2016) that enable entrepreneurs to operate and innovate. As social translators, digital platforms disintermediate, i.e., provide direct contact between entrepreneurs and customers, thus lowering the interaction friction and strengthening the relationship (Autio, Nambisan, Thomas, & Wright, 2018; Nambisan et al., 2019). In addition, platforms enable decoupling of form and function, providing opportunities for important recombinations that can strongly promote a venture's development (Yoo, Henfridsson, & Lyytinen, 2010a). Platforms are deeply entangled in the entrepreneurial storytelling process: through features and interaction, platforms help or hinder entrepreneurs' efforts to achieve their goals (Ingram Bogusz et al., 2019).

Audiences of entrepreneurial storytelling are participants in the process, playing important roles in identity creation and acquisition of legitimacy (Fisher et al., 2016; Lounsbury & Glynn, 2001, 2019; O'Connor, 2004). It used to be assumed that entrepreneurs had to target their audiences in a specific way, viewing them as either active creators or passive consumers (Jennings, Greenwood, Lounsbury, & Suddaby, 2013). However, in a digital context, the boundaries between entrepreneurs and customers are increasingly blurred (Von Hippel, 2005). It is also becoming less important to see *the story* as being told by *the entrepreneur* to a specific *customer*. Instead, entrepreneurial stories are revised and constantly narrated by diverse actors online (Nambisan, 2017). Entrepreneurs have always depended on relevant communities: public organizations, other entrepreneurs, and related firms in the value chain (Mezias & Kuperman, 2001). Community-building among such diverse actors is of key interest to entrepreneurship scholars (Jennings et al., 2013). Yet, the consumer side aspect of storytelling has been under-represented in both research and how practitioners prioritize their interactions.

In summary, the literature on digital innovation underscores the pivotal role of digital technology in driving and shaping entrepreneurial activities. Entrepreneurs leverage digital resources such as data, platforms, and online audiences from inception through to market exploitation. Data is fundamental for developing offerings and mobilizing resources through analytics, while digital platforms provide essential infrastructure for interaction and scaling. Online audiences further enhance value creation and innovation through network effects and crowdfunding. Central to these processes is entrepreneurial storytelling, a key tool for resource mobilization, audience engagement, and gaining legitimacy. This ongoing narrative process helps entrepreneurs attract financial, social, and symbolic resources. Our case study of the Pebble Time Smartwatch on Kickstarter explores this process, highlighting the potential of storytelling in understanding digital innovation processes. We are aiming to extend current literature by emphasizing the significance

of narrative in the entrepreneurial journey and bridging gaps between storytelling, crowdfunding, and digital innovation research.

3. Research design and methods

To understand how entrepreneurial storytelling enables nascent digital innovation, we selected the most successful crowdfunded campaign to date, Pebble Technology's Pebble Time Smartwatch (see Fig. 1). Crowdfunding has become a common setting for emergent digital innovation, facilitating high 'user' or 'demand side' engagement with entrepreneurs (Beaulieu, Sarker, & Sarker, 2015), driven by engaging stories for attracting funding from relevant audiences (Fisher et al., 2017).

Pebble Technology's journey with its Smartwatch project was extensively documented on Kickstarter, from its inception through reaching its main fundraising goal and beyond. We examined the evolution of this entrepreneurial venture, focusing on the initial fundraising phase and the subsequent period of engagement with its audience, which formed a significant part of the company's campaign (See Fig. 2). Our study encompassed both phases in our data collection and analysis.

3.1. "Pebble time" on Kickstarter

Founded in 2012 by Eric Migicovsky, Pebble Technology[2] used Kickstarter for funding, launching its first campaign for the "Pebble E-Paper Watch: E-Paper Watch for iPhone and Android" in 2012, raising over $10 million. The 2015 campaign for "Pebble Time", the focus of this study, attracted $20 million, while the 2016 "Pebble 2" campaign raised about $12 million. Details of the three campaigns are provided in Appendix A.

The Pebble Time campaign attracted over 70,000 backers and raised more funds than any other campaign on Kickstarter, featuring 32 crowdfunding updates. These updates served as a way for the company to communicate with and inform both potential and existing backers, covering a range of topics from calls for support to details on manufacturing and other company activities. Examples of these updates can be found in Fig. 3.

During the Pebble Time campaign, the company engaged with backers through 32 updates and over 30,000 comments, generating discussions on product inquiries, suggestions, and delivery details. This interaction was notably higher than the previous and subsequent campaigns, with Pebble Time receiving twice as many comments as the 2012 campaign and three times more than the 2016 campaign.

Initially, Kickstarter offered limited feedback mechanisms (Ingram, Teigland, & Vaast, 2014), but has progressively integrated features facilitating interaction with backers, including user interactivity and storytelling (for an overview of the evolution of Kickstarter features, see Appendix B). These features enable collaboration and communication between project teams and backers, such as through team member contributions and targeted notifications. The Pebble Time campaign effectively utilized these capabilities for updates and community engagement. Additionally, Pebble Technology has supported 108 other Kickstarter projects since 2012, many of which offer products complementary to the Pebble smartwatch. This involvement with Kickstarter has provided valuable insights into entrepreneurial storytelling and digital innovation, which we detail in our data collection and analysis methods.

3.2. Data collection and analysis

We studied the Kickstarter campaign of Pebble Technology's to attract funds for the wearable smartwatch Pebble Time. As Pebble mobilized resources in record time, this is regarded as a compelling story of digital innovation. Since storytelling is one of the fundamental elements of crowdfunding success (Herzenstein et al., 2011), Pebble's storytelling was a critical part of this major accomplishment. The *extreme* quality of this success and storytelling that enabled it facilitates our analysis of the focal phenomenon (Seawright & Gerring, 2008).

We qualitatively analyzed Pebble Time's case of crowdfunded digital innovation, including traces from various sources (Table 1). This allowed us to exploit the advantages of the online data (Berente, Seidel, & Safadi, 2018; Levina & Vaast, 2015): the accessibility of longitudinal data, high availability, a lack of susceptibility to response or social desirability biases, and most importantly the ability to observe the discourse in its natural setting. The collected data consisted of all Pebble Time updates, comments of backers, records of all mentioned digital platforms in the original updates, and information on the involved audiences on various platforms.

The coding process began with open coding, identifying themes directly from the Pebble Time narrative, closely aligning with the creator's language. This, along with literature on entrepreneurial storytelling, guided our initial analysis. Focused on the nuances of digital innovation in entrepreneurship, we adopted an iterative approach to refine our understanding, which informed our research direction (Klein & Myers, 1999).

In coding to illuminate the process (Langley, Smallman, Tsoukas, & Van de Ven, 2013) we initially focused on Kickstarter updates. To gain a comprehensive view, we expanded our analysis to include digital platforms beyond Kickstarter and wider audiences, following the method detailed in Table 2. The coding consisted of five steps, presented linearly but executed iteratively. Early stages involved repeated coding and theme identification, along with data reflection against theoretical constructs. The codes gave rise to the modes when the themes that emerged in the first two rounds indicated various kinds of activities encouraged or conducted by Pebble,

[2] Since the study was initiated, Pebble Technology was acquired by Fitbit Inc. in 2017 for $23 million. In 2019, Google announced its acquisition of Fitbit Inc. for $2.1 billion. The deal was closed in January 2021. From October 24th, 2022 Google supports the product through Android Pebble App.

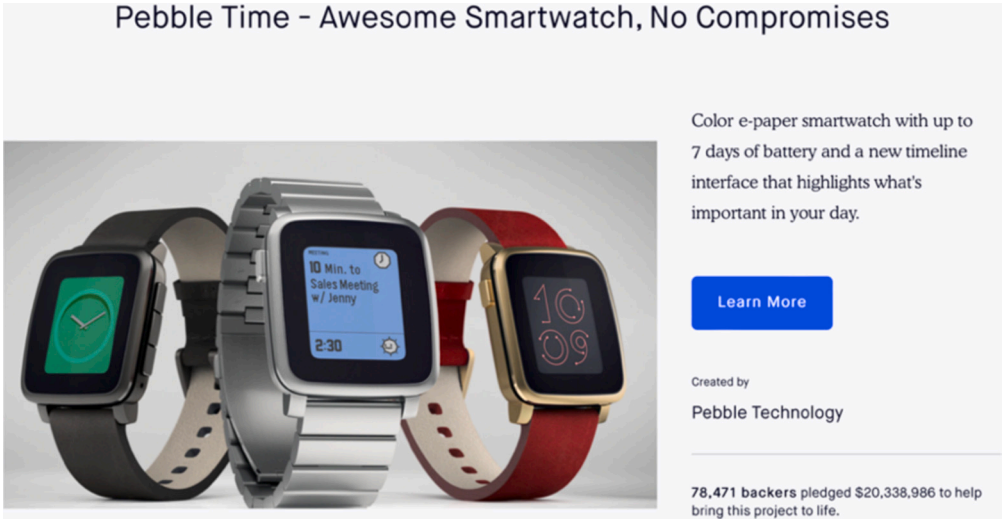

Fig. 1. Pebble time Smartwatch kickstarter page.

follow-ups, and re-engagement with past events. The action-oriented interactions differed from simply informing the audience (which was expected by the authors) and triggered focused and theoretical coding. The final two coding phases, conducted with a specific theoretical focus, were crucial for understanding digital modes of action, adding specificity and granularity to the observed modes.

Our analysis integrates insights from the literature on entrepreneurial storytelling (e.g. Garud et al., 2014b) and broader storytelling frameworks (Scolari, 2009) to understand story development across audiences and mediums. We examined the Pebble case within a digital ecosystem context, considering the dynamics of platform dependency (Selander et al., 2013), and drew upon crowdfunding research (Ingram Bogusz et al., 2019; Soublière & Gehman, 2019) to explore how entrepreneurial legitimacy can be enhanced through interactivity in the context of digital innovation. Our initial inspiration came from the concept of digital innovation transcending existing market categories (Nambisan, 2017), leading us to observe how entrepreneurial narratives evolve beyond securing financial resources. This insight prompted analyses of both pre- and post-funding phases, as detailed in Appendix C.

4. Findings

4.1. Modes of actions

We investigated how entrepreneurial storytelling facilitated through digital technology enables nascent digital innovation. Our analysis illustrates that the key aspect of the storytelling process was interaction with diverse entrepreneurial actors. In this respect, an important characteristic of the interactions between Pebble and other actors was generativity, or the creation of new elements of 'the story' by multiple authors. Besides Pebble, users created content across all platforms on which the company actively engaged: social media, GitHub, blogs, and Kickstarter. In particular, we identified four modes of digital action through which Pebble and its audiences contributed to the emerging narrative of Pebble Time: **nudging, pushing, highlighting, and scanning.**

First, Pebble's communications created small triggers (or **nudges**), showing possible directions of action, especially targeting its developer community. Using comprehensive accounts, Pebble described opportunities for developers and entrepreneurs to act upon: "Now everything is possible – GPS, heart rate monitor, NFC, battery extension, you name it! Accessory makers can create all of these" (Update 5, Kickstarter platform, March 3, 2015). These opportunities were framed as a vision for action, something that might occur in the future without a fixed timeframe, form, or format. In particular, this digital action mode encouraged the exploration of Pebble's technological ecosystem, building and extending it, and embracing creativity and entrepreneurship.

The second digital action mode, **pushing**, focused on communicating calls for action with explicitly mentioned forms and formats. Each 'push' consisted of a well-defined call, e.g., to submit ideas, funding proposals, or specific applications:

"A quick update for the developers out there: you can start submitting entries to our Timeline Challenge. The Timeline Challenge is a competition to build great apps optimized for Pebble Time's timeline interface and color display. There's twelve weeks of great prizes, so check out the details on our Developer Blog." (Update 15, Kickstarter platform, April 16, 2015).

The main difference between the nudge and push modes was in the degree of structure established for the involved audiences. A nudge was a suggestion, a possibility, a projection of the entrepreneurial vision into the future. A push was a structured and well-defined action, something with boundaries and a timeframe. It was an explicit expectation from the company regarding how the narrative should unfold.

Importantly, many of these digital actions resurfaced in the narrative: Pebble would return to the 'push' mode, **highlighting** submissions from its audience and acting upon new additions to the narrative. Highlight acted as an amplifier for ideas on how to develop and use the product, or even a trigger for future nudges and pushes. Illustrative updates on the Smartstrap development

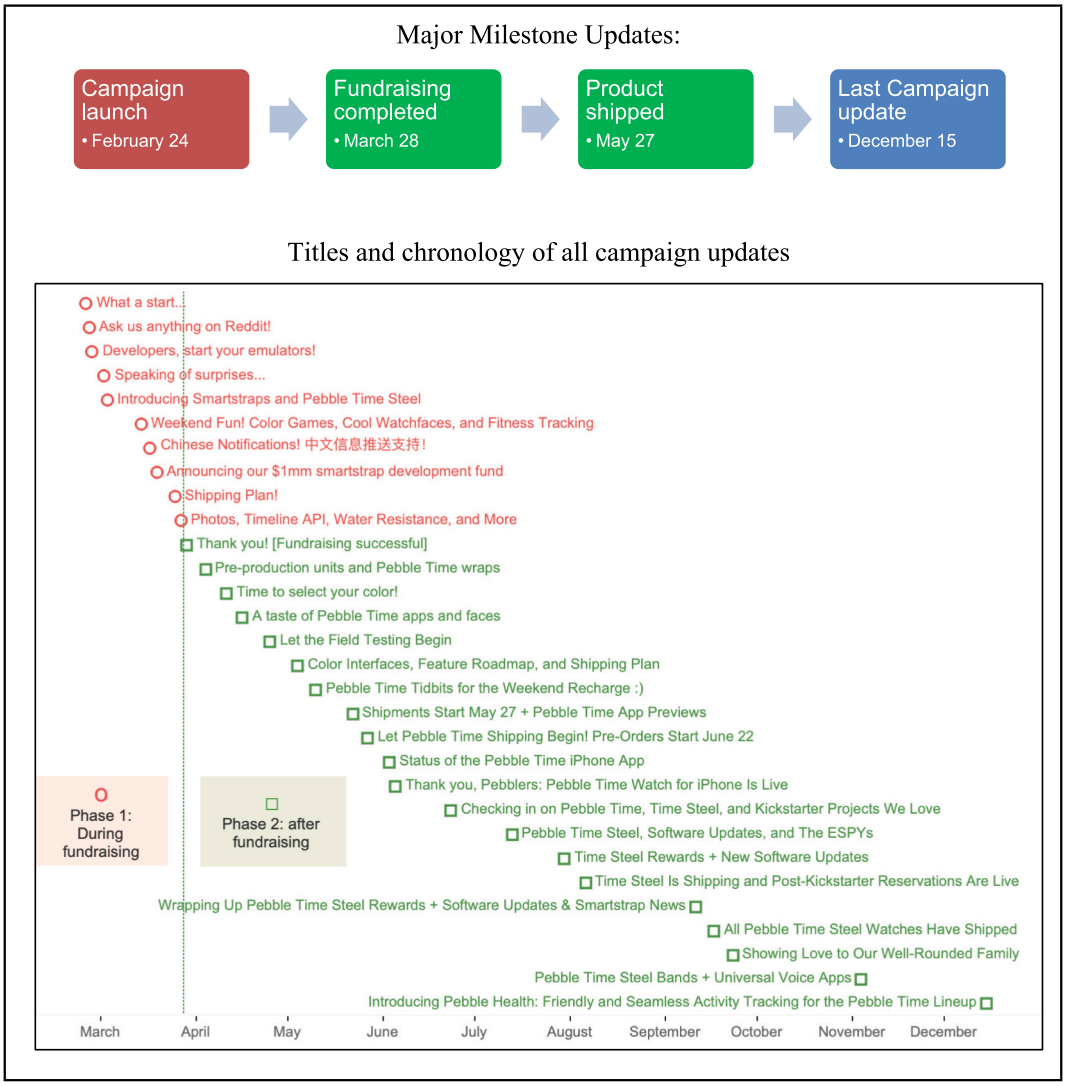

Fig. 2. Chronology of pebble time updates on kickstarter (Phase 1: Prefunded, from February 24 to March 27, 2015, and Phase 2: Post-funded thereafter).

challenge are presented in Fig. 4.

Pebble wove emerging entrepreneurial actors' themes into the general Pebble Time story. First, Pebble **scanned** themes in ongoing threads among its various audiences, calling for free form submissions via various platforms (e.g., Twitter, Facebook, and Kickstarter comments). Next, Pebble often interacted with audience members who provided input. In Kickstarter comment sections and on Twitter there were numerous such branched conversations, including the following example regarding interface solutions:

> Robert Stallard: *@pebbletechnology […] I think a great solution could be choices* via *the compatible phone app that would let you choose between say a "playful theme" a sporty theme, a classic / formal theme,* etc.*, geared around peoples taste. Maybe ability to pick out the font choice or the colors of the backgrounds would be nice too. I know that's a lot to ask for.*
>
> Pebble Technology: *@Robert Stallard We can dig it! It's obviously a level of options that won't be available on Day One, since the goal is to set a design direction and make that one direction as polished as possible. Never say never, though, it's something that could be worth a look in the future. Please send any ideas, stories, or suggestions here: http://pbl.io/time-ideas*
>
> Robert Stallard: *@pebbletechnology Thanks for the feedback link! Great update, everything is looking very good! Looking forward to getting the watch! (Update 18, Kickstarter platform, May 10, 2015).*

Sometimes, Pebble covered more than a branched conversation. Many of Pebble's posts featured community submissions regarding potential apps, improvement ideas, modes, and skins for the product. Pebble skillfully wove these contributions into its updates, **highlighting** running discussions occurring not only on Kickstarter but also on other platforms used by Pebble. For example, in one of

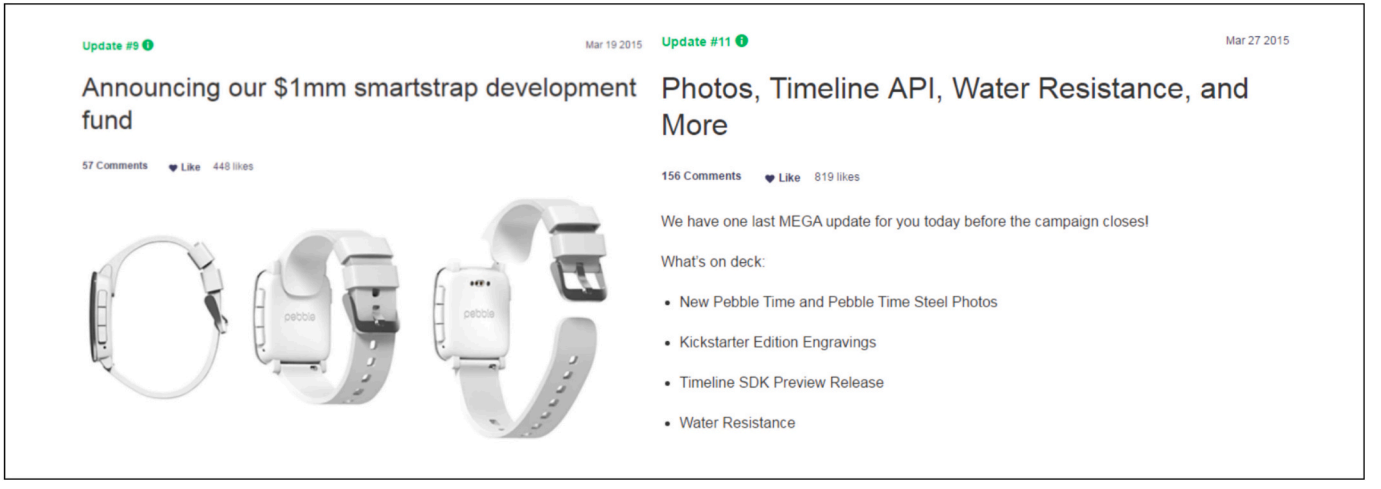

Fig. 3. Illustration of pebble time updates (Update # 9 and 11 of the campaign).

Table 1
Data sources.

Data type	Description	Role in the findings	Example
Pebble campaign updates	The Kickstarter updates (32) represent the complete storyline of Pebble Time. Most are a mixture of digital text, links, images, and videos.	The data type was central for understanding the entrepreneurial narrative as presented by Pebble. Ultimately, most of Pebble activity would be connected to Kickstarter updates.	*"Looking forward to answering as many questions as we can from our community! We're using Reddit to host the AMA, here's the link."* (Update 2, Kickstarter platform, 25.02.2015)
Pebble update comments	The backers could comment on each of the updates and provide general comments. We have included the overall community comments (33,350).	Informed the engagement of the audience with crowdfunding updates. Allowed us to selectively assess the audience of the project (e.g. experience in crowdfunding), the sentiment in relation to the updates, and allowed us to find references to relevant external platforms.	*"Was feeling a little under-valued as it was being an original Pebble backer."* (Superbacker, Kickstarter platform, 03.03.2015)
Online sources related to mentioned external platforms	Posts and comments on platforms that Pebble mentions in its communication, such as Twitter, Reddit,[a] and Instagram.	While Kickstater updates were discrete, activity on external platforms was continuous and allowed to capture interaction with the audience. Much of Scan and Highlight action modes were implicated in these datatype	*"Made our @Kickstarter goal in 17* min*?! Only one thing to say:-D #PebbleTime http:// pbl.io/kickstarter https:// vine.co/v/OQEYMllTJgV "* (Twitter update, 24.02.2015)
Online sources related to Pebble's own platform	Data collected from Pebble internal resources, especially software and hardware developer platforms, such as the Pebble Hardware Platform and Pebble Software Development Kit (SDK), but also open source platforms, such as GitHub. The Pebble community gathered in the forum that was introduced in April 2012. We selectively collected posts, updates, user profiles, and forum descriptions.	This data type was central to understand Pebble architecture, the progression of conceptualizing the product, its functionality	*Forum participant: "If the backers grow at the current rate you may very well have 80,000+ watches to make by the end of the funding cycle. Is it still plausible to have a release in September?"* *(19 April 2012, see: https://forums.pebble.com/t/can-you-meet-demand/48/5)*

[a] Reddit, a social news platform and community website. The Reddit Pebble Community was created by product fans independently from Pebble Technology (www.reddit.com/r/pebble/).

Table 2
Data Analysis Steps.

Coding Round	Description
1: Initial coding	Authors engaged in the open coding of all updates—covering the whole storyline of the Pebble product
2: Identify key themes	Describing timeline of the campaign, mentioned digital platforms, audiences, interaction on online communities, and framing the story
3: Sensitizing theoretical lenses	Features of entrepreneurial storytelling and digital entrepreneurship drawing from entrepreneurial storytelling (Garud et al., 2014b), transmedia storytelling (Scolari, 2009), roles in digital ecosystems (Selander, Henfridsson, & Svahn, 2013), digital innovation process (Nambisan, 2017), crowdfunding (Ingram Bogusz et al., 2019; Soublière & Gehman, 2019) The step allowed us to conceptualize four action modes by which entrepreneurial storytelling enables nascent digital innovation.
4: Focused coding	In this step, the key category—actions modes—was further described. Here, we define the modes, i.e., nudge, push, highlight, and scan.
5: Theoretical coding	Further data collection informed by insights regarding the four modes. All four modes were present in both stages (fundraising and afterwards), and they all required balancing between two extremes (e.g., Pebble vs. multiple entrepreneurial actors).

its updates, Pebble referenced a joke popular among its Twitter audience about the Pebble Time Watch being like a Swiss army knife that "can do everything". Examples of Pebble's four modes of digital action are presented in Table 3.

4.2. Where does entrepreneurial story unfold?

The interaction between Pebble and its many audiences was unfolding in many environments, while primary interactions occurred on the Kickstarter crowdsourcing platform. Pebble posted 32 major updates on Kickstarter (11 before the end of fundraising, 24 after the funds were raised) and engaged in conversations, leaving more than 80 messages in discussions about updates. The updates included multiple self-referential links to specific points in previous Kickstarter updates:

> "*Earlier this month we published an update about smartstraps for Pebble, our open hardware accessory platform [link to nudge Update 5]. Since then, hundreds of developers, hackers and established brands have approached Pebble to take part.*" (Update 9, Kickstarter platform, March 19th, 2015).

This self-reference illustrates how modes of actions build on each other, in this case, the relationship between a Nudge and a Push. Pebble heavily relied on the Kickstarter ecosystem to leverage the entrepreneurial community and highlight Kickstarter campaigns for

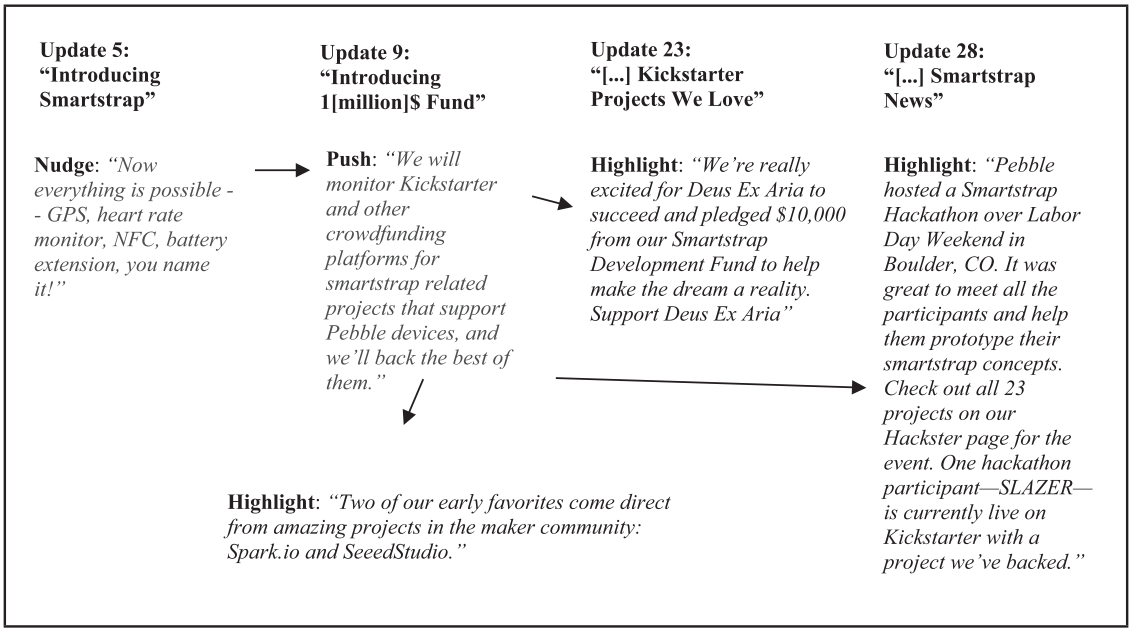

Fig. 4. Updates on the smartstrap development challenge (Illustration of Pebble's 'Nudges' and 'Pushes').

Table 3
Examples of pebble's four modes of digital action.

Digital action	Example	Definition
Nudge	*"So easy to get started! RT @levlaz: If you haven't made a custom watchface for @Pebble, you're not doing it right.:) http:// developer.getpebble.com/getting-starte d/watchface-tutorial/part1/"* (Tweet on March 1, 2015)	Small triggers showing possible directions of action, comprehensive accounts, especially targeting Pebble's developer community.
Push	*"If you have an idea and want to be part of the smartstrap revolution, this is your chance! Get a team together, build a prototype and put your project up on a crowdfunding platform. Our team will work to help bring your idea to life. [..] To make sure we see your project you can tweet your projects to @Pebble or get in touch with our developer experience team by emailing devsupport@getpebble.com. […] Not every single project will get funding from Pebble; we'll use our best judgment to support the most promising and innovative projects. We will determine the level of our support on a case-by-case basis, and may reach out with other kinds of support, such as promoting some smartstrap projects through Kickstarter updates, on our website getpebble.com, and elsewhere."* (Update 9, March 19, 2015)	Each "push" consisted of a well-defined call, e.g., to submit ideas, funding proposals, or specific applications.
Scan	*"Delivering on any big feature takes time, but it'll be sweet, and—like all good things—worth the wait. Until then, no Pebble is an island. Tell us what you love now and what you want to see next. Send us your ideas, suggestions, and stories."* (Update 20, May 27, 2015) *"Bay Area Pebblers: Be our hero! Looking for someone to share their story for a news feature: http:// pbl.io/sf-pebbler pic.twitter.com/sPV6Iy1Yov"* (Tweet on March 7, 2015)	Pebble searches of emerging themes in the entrepreneurial narrative, free form and open-ended, often tied to specific features or functionality.
Highlight	*"The @NightscoutProj by @jcostik is so cool for diabetic Pebblers! A health integration we < 3 http:// ow.ly/K77E9 pic.twitter.com/kY6B3iYHzL"* (Tweet on March 9, 2015).	Pebble exposes the content created by the community in response to the nudge and push actions.

complementary products. On March 3, 2015, Pebble introduced SmartStrap' technology, which would allow external hardware developers to create straps that could extend the watch's capabilities. On March 19 of the same year, Pebble pushed an announcement of a 1 million USD development fund and started highlighting prospective Kickstarter projects based on SmartStrap technology. Below is an example of a campaign update building on the Nudge in Update 5 (showcasing functionality) to present a Push (call for complimentary crowdfunding projects):

> "*Earlier this month we published an update about smartstraps for Pebble, our open hardware accessory platform. […] Today we are pledging 1 million US dollars to encourage the development and commercialization of smartstrap projects for Pebble devices. […] As*

mentioned, we've received a ton of ideas, requests, and suggestions for smartstraps. Two of our early favorites come directly from amazing projects in the maker community: Spark.io and SeeedStudio. [links to Kickstarter campaigns]" (Update 9, Kickstarter platform, March 19, 2015).

Beyond the Kickstarter platform, much of the storytelling developed through platforms controlled by Pebble. The company actively connected Kickstarter updates with the official Pebble Blog, using it to disseminate news about product developments ("Full release notes can be found in our blog", Update 24, July 13, 2015). However, the blog updates were used differently: In contrast to composite Kickstarter updates, they focused on Nudges for a specific point (e.g., a feature in development or a firmware update).

Further, Pebble actively engaged in deliberations on the 'developer blog', which, together with certain development tools, was actively used to elaborate and conceptualize the product's development capabilities—SDK, CloudPebble, API, and Smartstrap—for external entrepreneurs and technology enthusiasts. Pebble SDK (software development kit) was a set of tools created for external developers to extend the watch's functionality. Most of the updates in the narrative included references to the SDK, using the nudging to opportunities it provided for users. The Pebble API allowed Pebble to rally owners of other products and services for integration with the Pebble platform, and it also reappeared in the narrative, as in the following Nudge example:

The exciting part about [API] is that for the first time, services you use on the web will be able to put information directly on to your Pebble timeline. This opens up a wide range of services you can choose to subscribe to on your Pebble Time. (Update 11, Kickstarter platform, March 27, 2015).

Since the Pebble Watch has been designed to be extended by applications developed by external entrepreneurs, the Pebble Appstore provided a platform for external developers to release such apps and interface extensions (or 'watchfaces'): "We put a lot of effort into creating the best possible environment for developers. There are over 26,000 registered Pebble developers, who've published over 6,500+ apps and watchfaces on the Pebble Appstore" (Kickstarter update, February 26, 2015). In order to access the Appstore, users had to use an Android or iOS application: "With Pebble's companion app on your iPhone or Android, you can download and install thousands of apps and watchfaces on your Pebble" (Pebble apps website, 2016). Pebble not only referred to the Appstore as an opportunity, it also pointed to its activity on the platform in the Kickstarter Nudge updates:

Pebble Time's 3.6 Firmware, in conjunction with version 3.6.0 of our Android app or version 3.3 of our iOS app includes support for voice-enabled apps built with our new Dictation API. After updating your watch and smartphone apps, visit the Pebble Appstore and try new gems like Magic Dict8-Ball, Notes, and Watchie-Talkie. (Kickstarter update 31, November 4, 2015).

While Kickstarter was a primary touch point, and Pebble platforms offered wide interaction opportunities, the storytelling also spanned multiple other contexts, essentially leveraging strengths of various types. For launching and shaping Pebble Time Watch, the startup relied on four broad groups of platforms: crowdfunding, Pebble internal platforms, software development and existing technological platforms, and external social and trade media platforms (see Table 4 for an overview). Modes of action span all these platforms, but to an extent emphasis on specific action modes can be illustrated. For example, the official Pebble platform (e.g. developer blog) emphasized Nudge modes, projecting the vision for conceptualizing the future product. At the same time, social media platforms emphasized Scan and Highlight, weaving the narrative from community contributions and relating them to the product roadmap.

As the narrative developed on platforms outside Pebble's control, we observed an example of re-appropriation of the entrepreneurial narrative that appeared on the BackerClub[3] platform for crowdfunding specialists. Related thread conversations were initiated by independent backers discussing some of the issues related to the product and campaign: *"the warping/stretching transition animation for the Pebble Time actually originated as a glitch in refreshing the display that they then decided to make a feature"* (BackerClub.co, Pebble thread, February 27, 2015). This is quite different from the original commentary in The Verge article: *"The Time's color e-paper display behaves very similarly to the black-and-white version, and there are choppy, glitchy moments when it switches from one screen to another. "When designing this, we took the [characteristics of e-paper] into consideration and actually pushed further this glitch moment to where it is actually being stretched by animation" (*The Verge, Making Time: how Pebble built its next smartwatch, February 24, 2015). The initial Pebble's message of designing the software to adapt to hardware (product design perspective) is re-interpreted by the community as stumbling into a feature (tinkerer perspective).

4.3. Who is driving the story?

4.3.1. Pebble 's perspective

Pebble Technology's engagement with various audiences contributed to the entrepreneurial story. Often Pebble initiated, curated, and constantly re-aligned its communication with immediate goals to Push certain audiences for specific tasks or Highlight information. In contrast to usual notions that separate users and product owners into distinct categories, Pebble's campaign clearly shows how these categories become blurred, and the inclusive category of entrepreneurial actors emerges assisted by the use of the four action modes. The narrative extends beyond the story told through updates on the Kickstarter platform. We describe several audience categories and processes of Pebble's involvement (Table 5).

[3] BackerClub is an independent community of experiences crowdfunding supporters that discuss, verify, and coordinate their investments in promising crowdfunding campaigns.

Table 4
Types of platforms pebble used and types of narrative threads supported.

Platform types	Description	Emphasis on modes of action
Crowdfunding	Crowdfunding for and communication about campaigns: updates, rewards, comments	Nudge, Push, Highlight
	Campaigns for complementary products in the Kickstarter ecosystem	Push, Highlight
Pebble internal platforms	Blog, Pebble appstore, Pebble Forum, Pebble Time suggestions targeting users	Nudge
	Updates/conversations about SDK, Application Programming Interface (API), developer blog, Cloudpebble	Nudge, Push
Software development platforms and existing systems	GitHub, iOS, Android, fitness apps	Nudge, Highlight
External social and trade media platforms	Updates/conversations on diverse social media: Facebook, Twitter, Instagram, Reddit, YouTube	Push, Scan, Highlight

Table 5
Simultaneous roles assumed by pebble across digital platforms.

Audience	Pebble's role	Excerpt from Data	Vignette
Kickstarter backers	Kickstarter campaign owner	*"Shipping plan! We're in the final week of the campaign and we're ramping up to put Pebble Time on your wrist as quickly as we can!"* (Update 10, Kickstarter platform, March 25, 2015)	Pebble created a narrative for current and potential backers of the campaign, centering on the campaign's popularity, emotional attachment, and user-driven promotion based on reference points familiar to the audience: existing products, plugins, and platforms.
Kickstarter campaign owners	Backer of projects on Kickstarter	Pebble Technology backed 110 other projects on Kickstarter: 32 during the investigated period.	The narrative line positioned Pebble as an active contributor to Kickstarter and other platforms. Thus, both Pebble creators and Kickstarter founders contributed to the legitimacy of crowdfunding.
Software and hardware developers on Pebble-owned platform	Platform ownership	*"With our SDK, developers can start designing and building new color apps for Pebble Time"* (Update 3, Kickstarter platform, March 26, 2015) *"Looking at all the amazing things our developers have created over the last 2 years, we decided to open the platform once more…only this time, for hardware developers."* (Update 5, Kickstarter platform, March 3, 2015)	The company constructed a narrative for software and hardware developers, presenting Pebble as an attractive and coherent platform, with a significant critical mass of other developers and financial means.
Software developers on compatible platforms	Pebble's opportunity to scale	*"Pebble Time's 3.6 Firmware, in conjunction with version 3.6.0 of our Android app or version 3.3 of our iOS app includes support for voice-enabled apps built with our new Dictation API."* (Update 31, Kickstarter platform, November 4, 2015)	The narrative positioned digital artifacts created by Pebble as compatible and swiftly integrated with other dominant technologies. It also propagated the easy with which Pebble artifacts can be integrated with external tools
Users of social media platforms	Relying on the collective	*"Hello, reddit! I'm Eric the founder of Pebble, here with the crew behind Pebble Time, our new campaign on Kickstarter.* *We're off to a great start thanks to the support of our community and couldn't wait to do an IAmA ASAP!* *We'll be answering as many questions as we can starting now, and continue occasionally after we wrap up at 16:15ish ET. Unfortunately, we won't be able to answer specific questions about future products…keeping our cards close to the chest on this."* (Reddit post February 25, 2015)	Not an individual narrative strand, but a role in which Pebble broadcasted its reliance on collective when creating new venture. During the campaign on all social media the company has been engaging diverse actors and generating engagement with various forms (left is one example – "ask us anything" session).

Pebble's most visible role is related to the main goal of using a crowdfunding platform. Like many other entrepreneurial companies, Pebble presented the merits of its product in an effort to reach backers who would be early users of the final product. Nudging was the most common action mode, projecting vision and illustrating the value of the current and future versions of the product. Here, the main audience was the user base of Kickstarter itself. Hence, by choosing this platform, the startup selected users who would (if successful) be important backers of their project.

Moreover, Pebble was also acting as an entrepreneurial actor in other campaigns on the crowdfunding platform, helping them recruit backers. Appendix E for the list of crowdfunding campaigns supported by Pebble. After carefully analyzing 108 projects that Pebble supported, we learned that they were mostly technology projects that were often in some way related to the wearable product category. In doing so, Pebble addressed existing audiences of casual Kickstarter backers as well as the Pebble community who pledged funds in Pebble's previous campaign in 2012. Some of the backed projects co-funded by Pebble would be leveraged in the story with the Highlight action:

> *"We're really excited for Deus Ex Aria to succeed and pledged $10,000 from our Smartstrap Development Fund to help make the dream a reality. Support Deus Ex Aria"* (Update 23, June 23, 2015).

Developers were at the heart of Pebble's initiative. Two distinct types of developer groups emerged with differing roles. First, Pebble created their own software development kit to invite developers and establish a community around their product and had a Pebble Developer blog. Pebble deliberately focused on providing this community with the space required to interact and grow (as manifested by dedicated online spaces and offline gathering events). Starting with its third campaign update ("Developers, start your emulators!", February 26, 2015), Pebble constructed a narrative to engage with members who were developing technical additions, complementary products, and services for Pebble Time. Besides relying on Nudges for projecting vision, Pebble relied on Pushing in calling for specific submissions and Highlights for introducing interesting contributions.

In addition to creating their 'own community', Pebble also relied on existing open-source software developers that were members of established online communities such as GitHub. Pebble Technology told stories aligned with established platforms (e.g., fitness applications) following those platforms' conventions (e.g., social interaction on social media, and technical transparency on GitHub). To do so, Pebble employed Scan mode for identifying related projects founded other Kickstarter projects that aligned with their venture and shared their experience of creating a product that is dependent on other platforms. The narrative included reflections on Android architecture, criticism of Apple App Store review practices, and prospects of synergistically combining the Pebble Time Watch with other popular products, such as fitness apps. In doing so, Pebble addressed existing audiences of corresponding platforms as well as mixing the narrative for the audiences described above.

4.3.2. Audience push-back and indifference

All Pebble's modes of action resulted in audience participation, but not always in the manner intended by the company. While Pebble might have pursued its goals in communication, audience responses and other inputs shifted the narrative in unanticipated directions. The following three examples illustrate how audiences actively shaped, diverted, or even disregarded Pebble's plans to affect the narrative, underscoring the decentralized and evolving nature of storytelling in this context.

One such example comes from the community re-appropriating the narrative. The product's success required tight integration with other technological platforms (see above), but in the spring of 2015 Pebble had difficulties getting approval for its iOS app (which coincided with the Apple Watch's release). To improve its chances, Pebble intended to leverage the power of its community by Nudging[4] them to appeal to Apple to approve the Pebble app. Thousands of individuals participated in the uniform #Free-OurPebbleTime protest.

While the app was eventually published on the App Store, the protest generated criticism in the broader media sphere. Industry analysts accused Pebble and its community of demonizing Apple and blaming it for unfair competition. In addition, some industry specialists claimed that the Pebble App review process was not out of the ordinary: *"Based on [Pebble's] timeline you have to admit that [Pebble is] the one who [screwed] up the schedule"* (Cult of Mac, June 2015). The tone of the Pebble Kickstarter update was restrained, but the audience on Twitter was quick to turn to accusations:

> "*@verge Apple delaying the new pebble app… Something's fishy. #FreeOurPebbleTime*" (tweet by @ferrum26, June 3, 2015)

> *"I sell my iPhone 6 if Apple does not release the Pebble Time app #FreeOurPebbleTime, no joke"* (tweet by Jacco Sloc, June 3, 2015).

> *"Holding @Pebble hostage won't get people to buy an Apple Watch, it will get people to buy an Android phone. @AppStore #Free-OurPebbleTime"* (tweet by Cody @cschugg, June 4, 2015).

A message by Pebble was then reinterpreted and amplified by the community on Twitter, creating outrage and a potential for conflict with the platform owner (Apple). Pebble users (often from tinkerer and maker communities) leveraged the protest to vent their grievances against Apple and its controlled ecosystem strategy. This serves as an important illustration of a thread of the entrepreneurial narrative independently developing not in the best interest of the company and having controversial and unpredictable ramifications. The timeline of these events is presented in Fig. 5.

Finally, a pushback from the audience is visible in the commentary on the Kickstarter updates and in the reactions to the various modes of action from Pebble. For example, for the push to start Kickstarter projects that leverage Pebble Smartstrap tech ("Announcing our $1mm smartstrap development fund", Update 9, March 19, 2015) the responses have been rather contentious. Only a fraction of the 60 respondents engaged with a Push, suggesting features and concepts of potential complementary products. A large thread instead emerged criticizing the use of funds to finance other projects: "While this is really awesome, it is against KS policy to dedicate any funds raised via KS to things that are not the project you are funding…" (User comment, March 19, 2015). Another part of the conversation was plainly ignoring the Push, requesting information about shipping, delivery timeline etc. In a way, this was a typical image of the audience response to the modes of action from Pebble. A minority responds and engages, a pushback emerges centered around one or two narratives, indifference by a large group interested in practical questions like shipping, and finally Pebble picks up the threads from the parts of the audience that engage with the modes.

Pebble's interactive narrative with its audiences leveraged four digital actions: nudging, pushing, scanning, and highlighting, illustrating the merging line between storytelling and mobilization in digital entrepreneurial narratives. Calls to action are integral, as

[4] Was this a Nudge or a Push? By our own definition, it was a Nudge since the appeal to community was a suggestion, a possibility, a projection rather than a structured call for specific submission. That said, the community acted upon it as a Push – in a uniform and directed fashion. This example illustrates that modes of action are not irreducible units, but constructs that may interact and act in combination: such as this Nudge/Push example.

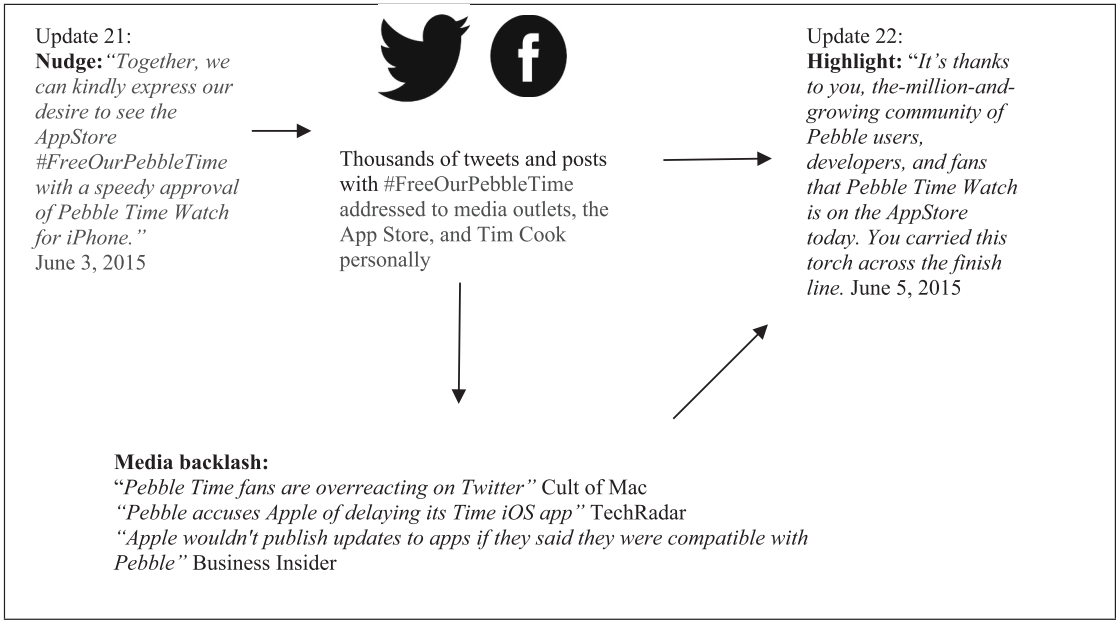

Fig. 5. Online community mobilization to protest against apple's unwillingness to approve the Pebble app.

seen in mobilization efforts like the campaign for Apple app approval. Additionally, community content creation, significantly influenced by Pebble's narration, highlights how storytelling can simultaneously initiate and be shaped by such contributions. Importantly, the audience sometimes crafts its own narrative, prompting companies like Pebble to strategically navigate these narratives, adopting elements that best align with their vision and making the most of the circumstances.

4.4. When is the time to tell entrepreneurial stories?

Finally, the focal storytelling spanned a period of several months. As mentioned above, the whole campaign can be roughly divided into two phases: before and after the funds were raised (Fig. 1). To our surprise, a larger proportion of the campaign occurred after the fundraising phase! This somewhat conflicted with the expectation that crowdsourcing would largely, or entirely, provide the means to raise finances for a venture and proceed with the business. Our findings demonstrate that in addition to fundraising, the campaigns involved a broad spectrum of activities. For example, the company extensively used Twitter, posting not only Kickstarter updates but also engaging in conversations with users to both Nudge, Push, Scan, and Highlight. Of the 1400 tweets posted by Pebble during the investigated period, 54 % (766) were replies to users' questions, 13 % (186) were devoted to specific campaign updates, and 68 % (946) contained a link to an external resource (often other platforms where the narrative was unfolding, such as the Reddit Pebble community or Kickstarter). The frequencies of Pebble's tweets explicitly mentioning campaign updates during and after the fundraising campaign are shown in Fig. 6.

Importantly, the narrative still remained on the Kickstarter platform, but it was intertwined with the information published on other platforms. An example of how the developer narrative shifted between the independent platforms is presented in Fig. 7. Other social media platforms were also used, albeit less extensively, including Reddit, Instagram, Facebook, and YouTube (with significant emphasis on graphic content). Reddit, a social news platform and community website, differed, as it was curated by a community independent of Pebble, but the company fully embraced the Reddit community, actively interacting with its members through Q&A sessions and by Highlight mode integrating Reddit community input into its Kickstarter updates. Threads of the narrative carried across these multiple platforms are illustrated in Fig. 7 and Appendix D.

Pebble provided updates and leveraged modes of action long after the financial resources were raised. But what about the diverse audiences? Were they interacting to the same extent, or did the interest wither after it was clear that the product financing was secured? To answer this, we can turn to the Kickstarter comments that were not part of Pebble's updates but were left in the general discussion. In Fig. 8, it is apparent that the audiences engaged with Pebble after the end of fundraising. We have also added two milestones that typically draw interest from the crowdfunding community – the beginning of shipping rewards (in this case, Pebble watch) and the start of retail orders. The audiences engaged with the project after fundraising, with and outside Pebble-driven modes of action, and somewhat beyond the expected milestones (e.g. shipping).

In this instance, we observed significant pushback from the community. In Pebble's updates (Fig. 2), pragmatic concerns such as the shipping timeline were deprioritized, especially after securing funds. Practical details were overshadowed by visionary narratives about new features and integrations. Meanwhile, the audience demanded transparency, feasibility, and accountability, as evidenced by numerous comments requesting more information and delivery dates. Pebble was compelled to address these concerns by

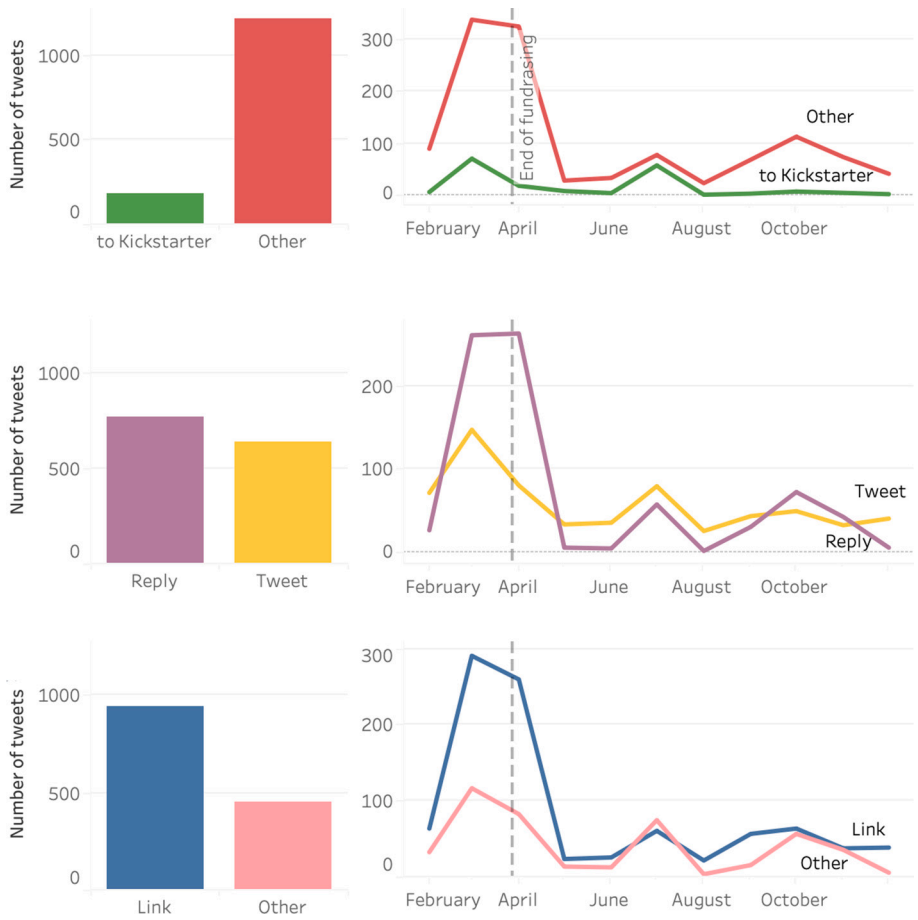

Fig. 6. Change in social media interactivity by Pebble on Twitter: (a) links to Kickstarter updates, (b) links to other tweets, (c) links to external resources.

incorporating responses about shipping into their broader communications about new features or products. A complementary and significant narrative emerged when Pebble became available in retail, including products not offered as Kickstarter rewards. Various participants reflected on the return on investment from participating in the Kickstarter project, discussing community value, personal impact, and feelings of disappointment and being misled.

> *"[Pebble has] the time to roll out an entire new line of watches BEFORE [they] have even finished shipping the ones that [they] OWED to your supporter's here"* User comment, Kickstarter, October 10, 2015).

> *"Pebble, it is the Kickstarter community that helped make you the company you are. If you treat your core base like this in exchange for the mass market, then you will lose in round 3"* User comment, Kickstarter, August 10, 2015.

5. Discussion

Our study aimed to explore how entrepreneurial storytelling enables nascent digital innovation, illustrating it through the most successful Kickstarter fundraising campaign. We identified four modes of storytelling: nudging, pushing, scanning, and highlighting, which revealed how digital ventures mobilize resources surrounding product launches. In this process, the development of ventures is enabled by heterogeneous actors creating a collective narrative. We integrate insights from three key areas of literature: storytelling, crowdfunding, and digital innovation, demonstrating how these domains intersect. By introducing storytelling as a crucial facet of digital innovation, we highlight its transformative role beyond mere communication. We do this by illustrating how digital innovation in practice relies on entrepreneurial storytelling even after the financial and symbolic resources are sourced; second, by highlighting the shift in storytelling from within the firm to include diverse entrepreneurial actors.

Storytelling in business serves various functions, including resource acquisition, knowledge management, and organizational change (Schwabe et al., 2019). Narratives significantly impact organizations (Huang, Baptista, & Galliers, 2013) and the diffusion of technological innovations (Barrett et al., 2013; Boldosova, 2019; Hedman, Bødker, Gimpel, & Damsgaard, 2019). This paper focuses on storytelling beyond traditional organizational boundaries and specific technology diffusion.

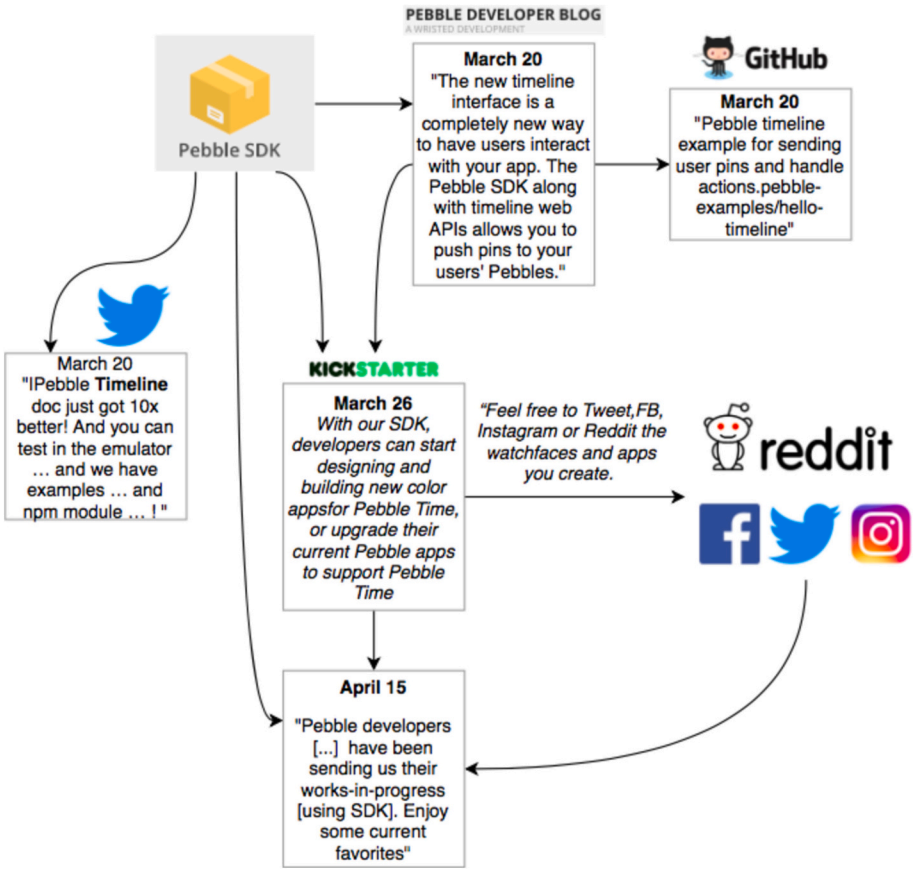

Fig. 7. Illustration of the nudge-highlight narrative thread "Pebble SDK: Timeline feature" of Pebble's entrepreneurial story woven across multiple digital platforms.

Fig. 8. Audience comments on the Pebble Kickstarter project, general thread.

To date, crowdfunding as a form of digital innovation has mainly been seen as a way to raise funds and gain legitimacy (Fisher et al., 2017). Literature on stage models (Levie & Lichtenstein, 2010) shows various attributes for development stages without a consensus on their number, and the mechanisms are not sequential or linear (see Lippitt & Schmidt, 1967). The Pebble case study shows that storytelling in digital innovation extends beyond initial resource acquisition to future ventures and complementary resources. This shows the importance of appealing to relevant audiences throughout a venture's lifetime (Fisher et al., 2016), addressing early-stage resource mobilization puzzles (Clough et al., 2019). Our findings highlight that multiple narrative threads engage diverse stakeholders across various digital platforms. Digital entrepreneurs use four actions—nudging, pushing, scanning, and highlighting—demonstrating the narrative dynamics of digital innovation.

Second, our study reveals a shift in entrepreneurial storytelling from within firms to include diverse entrepreneurial actors, termed "entrepreneurial agents" by von Briel et al. (2021). This collective production is now dominant in crowdfunding (Majchrzak &

Malhotra, 2020). Research suggests that enabling generativity is crucial for digital innovation and entrepreneurship (Nambisan et al., 2019), and our study shows how it is actualized in entrepreneurial storytelling. Digital platforms and online communities shape resource mobilization, with stories continuously revised through contributions from all actors (Nambisan, 2017). This challenges prior assumptions about platforms, audiences (Jennings et al., 2013), and modes of storytelling (Garud et al., 2014b), as 'digital storytelling' (narration through digital technologies) is becoming more prevalent. We integrate insights from digital innovation and storytelling literature to explore entrepreneurial storytelling in the digital age.

Finally, the case of Pebble demonstrates how media narratives unfold across multiple media formats (Jenkins, 2010). While previous studies acknowledged the move from linear narratives (Jeffery-Poulter, 2004), they described storytelling by a "capability to exist not just by the juxtaposition of different devices and platforms, but to spread the common goal […] throughout an integrated production" (Gambarato, 2013: 84). Studies have highlighted the convergence of multiple channels to create a coordinated experience (Jenkins, 2009), where each medium uniquely contributes to the story (Jenkins, 2010: 944). However, in our case, there was no single common story but many intertwined narratives across various platforms.

Each new medium's contribution must be integrated into existing narratives through mutual adjustments, resolving inconsistencies with retrospective changes or new tie-ins (Hills, 2012). New media formats, such as augmented reality or immersive gaming, require unique redesigns rather than simple adaptations (Hernández-Pérez & Ferreras Rodríguez, 2014; Jeffery-Poulter, 2004). Previously, narrative construction was straightforward, requiring careful planning by entrepreneurs. Now, digital platforms enable audiences to become active participants in the storytelling process, enriching stories with reviews, comments, and community input (Scolari, 2009). Practitioners are also incorporating participatory experiences, making narratives accessible through observation, exploration, gaming, and role-playing (Pratten, 2011).

Audience interaction is a critical characteristic of digital storytelling (Jeffery-Poulter, 2004), fostering phenomena like large-scale social networks where consumers discuss, critique, and re-appropriate transmedia content, adding their own productions (Lemke, 2010: 590). This blurs the lines between consumers and entrepreneurs, making story ownership and closure unattainable. No single medium or entity controls the stories (Lemke, 2010), so the coherence of original narratives can be undermined (Hernández-Pérez & Ferreras Rodríguez, 2014) and trust in the community challenged (Evans, 2014). Ultimately, audience contributions become integral to narratives, defined and enabled by complex social interactions (Faraj, von Krogh, Monteiro, & Lakhani, 2016; Scolari & Ibrus, 2014).

Digital platforms and audiences play crucial roles in digital storytelling, becoming entangled with entrepreneurial products and processes (Bogusz & Morisse, 2018; Nambisan, 2017). Moreover, with the ease of interlinking digital content (Kallinikos, Aaltonen, & Marton, 2013) and speed of scaling (Huang et al., 2017), digital platforms are especially important for early digital ventures. Core digital platforms bring multiple parties together (Thies, Wessel, & Benlian, 2018), facilitating business models (Steininger, 2019), and generating network effects (Parker et al., 2016). However, digital platforms are not synonyms for online communities, and they may attract diverse audiences (Faraj et al., 2016; Faraj, Jarvenpaa, & Majchrzak, 2011). While audiences often share common interests or identities (Lounsbury & Glynn, 2019), there is substantial fragmentation, with varying values and identification mechanisms across communities. The openness of digital platforms can lead to conflicts between founders and participants, which has received little research attention (von Briel et al., 2021). Entrepreneurs engaging various communities must navigate the tension between controlling their ventures and being open to external actors—a long-recognized issue in IS research (Boudreau, 2010).

Our exploration of crowdsourced digital innovation, exemplified by the narrative journey of the Pebble Kickstarter campaign, underscores the profound impact of storytelling beyond mere fundraising. The modes of action for narrative building—nudging, pushing, scanning, and highlighting—facilitate resource mobilization and foster a dynamic, interactive dialogue between entrepreneurs and their diverse audiences. This dialogue evolves through the creative contributions of both founders and participants across various digital platforms, challenging traditional boundaries of organizational storytelling and highlighting the shift towards a more inclusive, participatory narrative process. Through this lens, entrepreneurial storytelling emerges as a crucial facet and enabler of digital innovation, underscoring the critical role of narratives in shaping the trajectory of new ventures in the digital age.

6. Limitations and conclusions

Pebble Time Story on Kickstarter was not the first crowdfunding campaign initiated by the company. The previous successful campaign clearly had an impact on how the second campaign (which was investigated here) was perceived. The past positive experience legitimized the investigated new venture, providing the basis for overwhelming fundraising success. Appendix A describes all Pebble campaigns. Future work, when possible, should seek entrepreneurial ventures new to the platform to unpack the storytelling process free from the legacy relationships.

To conclude, our study demonstrates how in crowdsourced digital innovation ventures navigate stories to enable a diverse set of entrepreneurial actors in the context of a digital venture's launch. Future studies should use this perspective when studying digital innovation: leveraging the openness of digital ventures and collective storytelling of the diverse external actors. One direction would be exploring the implications of the blurring boundaries between entrepreneurs and consumers in the digital storytelling space. How does this evolving dynamic reshape digital innovation strategies and outcomes, especially in blended contexts such as open-source and meta-organizations? Further research could further investigate the role of different digital platforms and their influence on entrepreneurial storytelling, and the tensions navigated by entrepreneurs in striking a balance between controlling their venture and openness to external actors. Additionally, the process of managing multiple narratives across different platforms and diverse audiences remains a rich area for exploration. An investigation into how entrepreneurs handle conflicts between their ventures and participating actors, and sometimes lose control over it, remains interesting.

For practitioners, entrepreneurial storytelling in the digital age is a constant process of challenges and opportunities: navigating the landscape of digital platforms and diverse audiences to mobilize resources in the early days of new ventures. These key resources are crucial for practitioners throughout the entrepreneurial storytelling process that is continuously revised and retold and enabled by modes of digital entrepreneurial action. We outline such modes and highlight the need for entrepreneurs to engage in a balancing act: choosing a focal digital platform versus spreading across multiple platforms, relying on external entrepreneurial actors while retaining a level of control and preserving the integrity of the story.

CRediT authorship contribution statement

Vasili Mankevich: Writing – review & editing, Writing – original draft, Visualization, Software, Methodology, Investigation, Data curation, Conceptualization. **Sanja Tumbas:** Methodology, Investigation, Conceptualization. **Jonny Holmström:** Writing – review & editing, Supervision.

Appendix A. Overview of the Pebble time campaign

Pebble technology conducted three campaigns on Kickstarter. All three were successful, but the second campaign 'Pebble Time' (investigated in this paper, marked in grey in Table A1) was the most successful. While all three campaigns were independent, we present the critical milestones throughout the three campaigns in Table A1. Although it may not be readily apparent, the titles of story updates give indications of critical turning points, for example, 'Introducing Smartstraps' signaled emergence of the Pebble hardware/software platform. Storytelling continued after the fundraising campaign finished (for a further 9 months in the case of Pebble Time campaign 2).

Table A1. Key milestones throughout the three Pebble campaigns.

Date	Story Update	Related Kickstarter Campaign	
11 April 2012	Project launched and in 2 hours raised USD100k	Campaign 1	
12 April 2012	USD 1million raised in 28 hours	Campaign 1	
14 April 2012	Developer Software Development Kit launched	Campaign 1	
17 April 2012	Most highly funded Kickstarter project ever	Campaign 1	
19 May 2012	Successfully completed campaign	Campaign 1	
24 Feb 2015	Pebble time launched	Campaign 2	Analyzed campaign
26 Feb 2015	Launch of emulator for app developers	Campaign 2	
15 Dec 2015	Introducing Pebble Health	Campaign 2	
3 March 2015	Introducing Smartstraps and Pebble Time Steel	Campaign 2	
29 March 2015	Fundrasing completed	Campaign 2	
24 May 2016	Pebble 2, Time 2 + All-New Pebble Core launched	Campaign 3	
30 June 2016	Project reached milestone	Campaign 3	

Appendix B. Timeline of kickstarter functionality evolution

The 'Spotlight' feature allowed entrepreneurs to post process updates even after fundraising was completed. It was introduced in April 2015, just before the Pebble Time campaign started, as a result (as announced by Kickstarter) of experiential learning:

> "*After watching more than 80,000 new creations take off on Kickstarter, we know that a project doesn't stop at funding. We've watched tens of thousands of projects come to life. Every one of them has a story of its own — and we want to help creators share those stories with the world…That's why we're so thrilled to introduce Spotlight.*" (Kickstarter platform, March 25, 2015).
>
> It is due to the introduction of this feature we had the opportunity to collect Pebble Time story updates that formed a critical part of our data analysis.

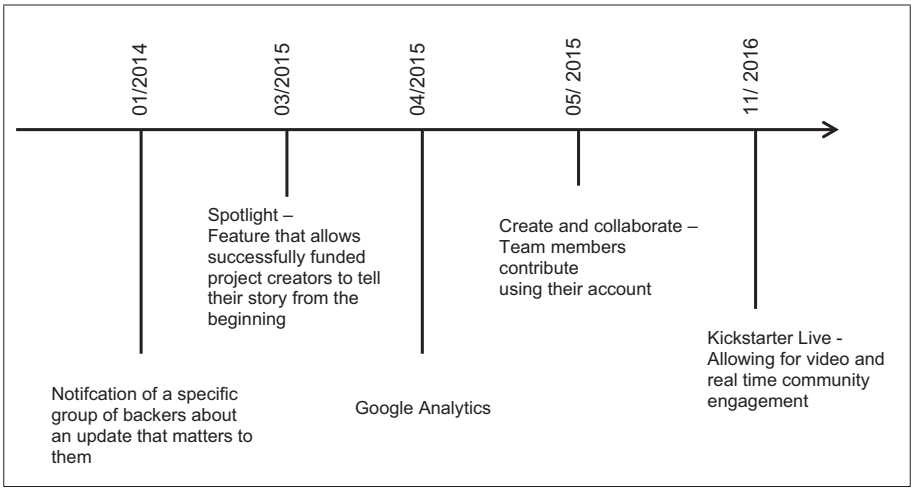

Fig. B1 Timeline of examples of Kickstarter's feature enhancement.

Appendix C. Illustrative examples of open coding step

Codes generated in the initial coding step are closest to the empirical data and, hence, rather descriptive. Guided by the research question, we were interested in exploring how entrepreneurial storytelling enabled nascent digital innovation. The existing literature provides a valuable scaffold, but we collected data in an iterative manner, so we could derive a tentative understanding between phases of data collection and analysis. In the first coding round, we identified in the data emphasis on various audiences, attempts to conceptualize the product (features, target users, value), prospective or potential linkages from Pebble to other products, attempts to illustrate or integrate the product into other digital infrastructures, references to audiences participation. During the revision process, we have further developed the analysis. As the broad premise of digitalization makes entrepreneurial processes become less bounded in terms of time, space, and actors involved[OBJ], we searched places (platforms), actors (entrepreneurial actors, audiences, communities), and temporal dimensions of the story.

Table C1. Open codes generated in the first round of data collection.

Update No.	Audience	Conceptualizing the future product	Conceptual links to products, ecosystems	Reference to digital infrastructure (platforms)	Referring to audiences' participation
1	Backers	*"Good news for those who haven't backed yet: we've decided to increase the number of Pebble Time watches available to start shipping in May, after close consultation with our manufacturing team. We're going to change the May $179 reward tier to 30,000 units. After that runs out, we'll be opening up a new reward tier with a June ship date."*	*"Watchface-generator.de will soon support Pebble Time and color watchfaces!"*	*"You've shown your support on Kickstarter, but also all over the web"* *We value each and every single tweet, Facebook post and Instagram shot about Pebble Time. Keep it up!"* *"Other news: the team and I will be hosting a Reddit Ask Me Anything tomorrow, Wednesday Feb 25 at 12 noon PST. Looking forward to answering all the burning questions you've got about Pebble Time!"* Social media (Twitter, Facebook, Instagram)	*"We could not have done it without your support"* *"Good news for those who haven't backed yet: we've decided to increase the number of Pebble Time watches available to start shipping in May, after close consultation with our manufacturing team. We're going to change the May $179 reward tier to 30,000 units. After that runs out, we'll be opening up a new reward tier with a June ship date."*
3	Developers and Backers	*"With our SDK, developers can start designing and building new color apps for Pebble Time, or upgrade their current Pebble apps to support Pebble Time. The SDK now includes an entire emulator (on cloudpebble.net or on your local machine) so you can get started on your apps before you get your Pebble Time.*		CloudPebble, GitHub, Pebble SDK Discord, Pebble Forums https://forums.pebble.com/categories	*"Feel free to Tweet, FB, Instagram or Reddit the watchfaces and apps you create. We'll choose some of the best to feature in an update. Can't wait to see what the world makes!"*

(continued on next page)

(*continued*)

Update No.	Audience	Conceptualizing the future product	Conceptual links to products, ecosystems	Reference to digital infrastructure (platforms)	Referring to audiences' participation
		Documentation for timeline APIs is available as well."			
7	Developers		*"all Pebble watches provide out-of-the-box integrations with a variety of fitness apps including Strava, Endomondo, MapMyRun, Runtastic, Runkeeper and many more. "*	Pebble SDK	Popularity among developers: *"It's only been two weeks since we released the Pebble SDK 3.0 and the development elves have already been working their magic. Here are a few examples we just had to share!"*
9	Developers	*"If you have an idea and want to be part of the smartstrap revolution, this is your chance! Get a team together, build a prototype and put your project up on a crowdfunding platform. Our team will work to help bring your idea to life. […] Not every single project will get funding from Pebble; we'll use our best judgment to support the most promising and innovative projects. We will determine the level of our support on a case-by-case basis"*		Pebble Hardware Platform *"If you have an idea and want to be part of the smartstrap revolution, this is your chance! Get a team together, build a prototype and put your project up on a crowdfunding platform. Our team will work to help bring your idea to life."* *"To make sure we see your project you can tweet your projects to @Pebble or get in touch with our developer experience team by emailing devsupport@getpebble.com."* *"As mentioned, we've received a ton of ideas, requests, and suggestions for smartstraps. Two of our early favorites come direct from amazing projects in the maker community: Spark.io and SeeedStudio."*	Financial capabilities: *"Today we are pledging 1 million US dollars to encourage the development and commercialization of smartstrap projects for Pebble devices."*
10	Backers	*"For backers shipping to those states, our pledge management portal will calculate sales tax and allow you to pay with any major credit card."*		*A: We've published information about the watches including a detailed breakdown of the sizes and specs here: https://getpebble.com/pebble_time*	*"We've also included a Q&A down the bottom that answers some of the key questions that have arisen throughout the campaign."*
12	Backers	*"Next steps: In a few weeks, we will start sending out email invitations to our pledge management portal. The email will be sent from kickstarter@getpebble.com."*	*"credit card companies, payment systems"*		*"Together we launched Pebble Time and Pebble Time Steel, brought the world the smartstrap, along with a one million dollar incentive program, released developer APIs for the new color display and Pebble timeline, and announced upcoming support for Chinese notifications. We are glad you decided to join us on the next step of this journey."*
15	Backers and developers		*As of today, every Pebble Time Kickstarter backer should have an invite to access their individual pledge portals.*	apps.getpebble.com *"That's it for today! Plenty more to come, so stay tuned. Let us know what you want to see next in the comments below, or on Facebook, Twitter, and Reddit."*	Symbolic wrap up: *"It's been 49 days since we handed Pebble developers the keys to our latest SDK and they've been putting it through its paces with the SDK's new emulator. Many have been sending us their works-in-progress."*

Appendix D. Examples of narrative threads across digital platforms

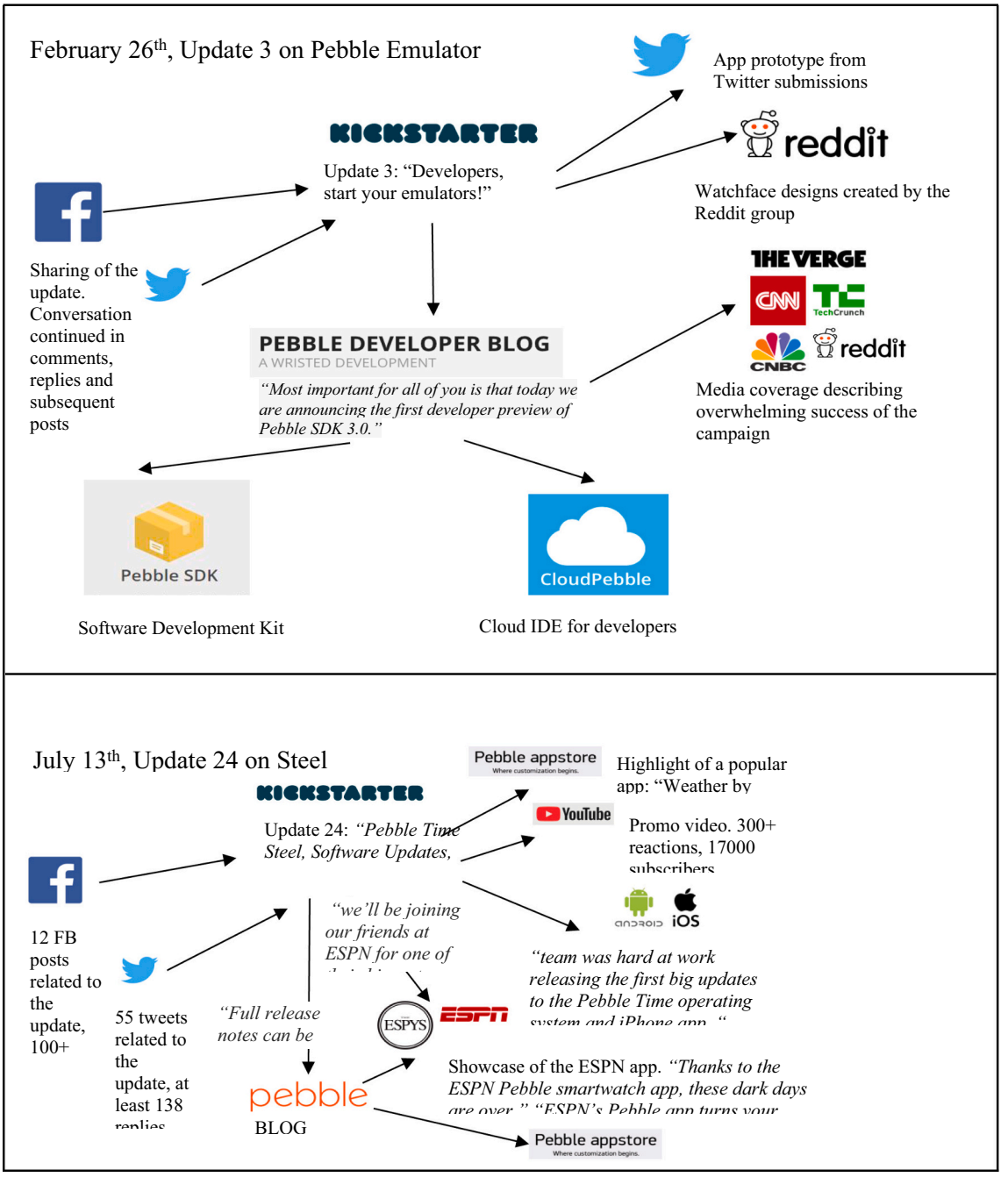

Fig. D: Examples of narrative threads across digital platforms.

Appendix E. Pebble as supported of other campaigns

Table E1: Crowdfunding campaigns supported by Pebble (bold for campaigns during the period of the investigated Pebble Time campaign).

	title	period
1	Vue: Your Everyday Smart Glasses	Oct 25, 2016 - Dec 9, 2016
2	OTTOLOCK™ ● The Go-Anywhere Cinch Lock for Bikes & More	Sep 12, 2016 - Oct 12, 2016
3	LVL – The First Wearable Hydration Monitor	Sep 13, 2016 - Oct 26, 2016

(continued on next page)

(*continued*)

	title	period
4	Fidget Cube: A Vinyl Desk Toy	Aug 30, 2016 - Oct 19, 2016
5	ReSpeaker - Add Voice Control Extension To Anything You Like	Aug 23, 2016 - Sep 22, 2016
6	Superbook - Transform Your Smartphone Into A Laptop	Jul 21, 2016 - Aug 20, 2016
7	CLASSON: Tech & Design for a Seamless Cycling Experience	Jun 20, 2016 - Jul 21, 2016
8	ZUNGLE: Wear the Beats	Jun 16, 2016 - Jul 16, 2016
9	REMOD | World First Reversible x Modular Watch Band	Jun 24, 2016 - Jul 29, 2016
10	Pal Strap - GPS & Extended Battery Strap For Pebble	May 17, 2016 - Jun 16, 2016
11	Pagaré NFC Payment Smartstraps for Pebble Smartwatches	Feb 8, 2016 - Mar 9, 2016
12	dokiWatch: The World's Most Advanced Smartwatch For Kids	Jan 4, 2016 - Feb 5, 2016
13	TYLT VÜ Pulse for Pebble Time™	Jan 27, 2016 - Feb 26, 2016
14	SmartiPi Touch: A Raspberry Pi Touch stand	Jan 4, 2016 - Feb 9, 2016
15	**Pocket: The Supercharged Wallet**	Dec 3, 2015 - Jan 15, 2016
16	**Revols - Premium Quick Custom-Fit Wireless Earphones**	Nov 9, 2015 - Jan 8, 2016
17	**HUDWAY Glass: keeps your eyes on the road while driving**	Oct 7, 2015 - Nov 7, 2015
18	**Ripple: The Most Advanced Solar Watch Strap for Pebble Time.**	Oct 28, 2015 - Dec 12, 2015
19	**BATBAND**	Sep 8, 2015 - Oct 27, 2015
20	**myBivy**	Oct 12, 2015 - Nov 11, 2015
21	**RePhone Kit - World's First Open Source and Modular Phone**	Sep 22, 2015 - Oct 29, 2015
22	**TeleHex, the First Universal Allen Key for Bicycles**	Sep 8, 2015 - Oct 9, 2015
23	**Robin. The smarter smartphone.**	Sep 1, 2015 - Oct 1, 2015
24	**O Watch - A 3D Printable Smartwatch Kit for Kids**	Aug 25, 2015 - Oct 3, 2015
25	**SLAZER for Pebble Time**	Aug 18, 2015 - Sep 17, 2015
26	**Nebia Shower - Better experience, 70 % less water**	Aug 11, 2015 - Sep 11, 2015
27	**The World's Best TRAVEL JACKET with 15 Features || BAUBAX**	Jul 7, 2015 - Sep 3, 2015
28	**Bevel turns your smartphone into a 3D Camera**	Jul 26, 2015 - Aug 26, 2015
29	**Bill Nye: Science Guy**	Jul 13, 2015 - Aug 13, 2015
30	**ZNAPS - Connection is just a snap away**	Jul 15, 2015 - Aug 14, 2015
31	**Wearsafe: Wearable technology on a mission to save lives**	Jul 14, 2015 - Aug 20, 2015
32	**The ultimate sleep sanctuary: Kokoon EEG headphones**	May 11, 2015 - Jul 10, 2015
33	**Aria Wearable - Gesture Control for Pebble & Android**	Jun 18, 2015 - Jul 19, 2015
34	**HAMMER: sport straps for Pebble Time**	Jun 3, 2015 - Jul 3, 2015
35	**LightSail: A Revolutionary Solar Sailing Spacecraft**	May 12, 2015 - Jun 26, 2015
36	**CHIP - The World's First Nine Dollar Computer**	May 7, 2015 - Jun 6, 2015
37	**Halfbike II**	Apr 7, 2015 - May 2, 2015
38	**Lignite Collection for Pebble - Quality Watchfaces and Apps**	Mar 29, 2015 - Apr 28, 2015
39	**The Artiphon INSTRUMENT 1**	Mar 3, 2015 - Apr 12, 2015
40	**TIMEDOCK Pebble Time Charging Dock, Steel & Round Smartwatch**	Mar 27, 2015 - Apr 26, 2015
41	**Sesame. Your key, reinvented.**	Feb 25, 2015 - Apr 26, 2015
42	**The Electron: Cellular dev kit with a global data plan**	Feb 25, 2015 - Apr 1, 2015
43	**Voltera: Your Circuit Board Prototyping Machine**	Feb 10, 2015 - Mar 12, 2015
44	**Moment Case- World's Best iPhone Case for Mobile Photography**	Jan 27, 2015 - Feb 26, 2015
45	**Exploding Kittens**	Jan 20, 2015 - Feb 19, 2015
46	**Scarab: See the world around you with new eyes**	Jan 20, 2015 - Feb 19, 2015
47	Point: A softer take on home security.	Nov 4, 2014 - Dec 4, 2014
48	Noke: The World's Smartest Padlock	Aug 18, 2014 - Sep 17, 2014
49	Pebble Bike Mount	Aug 14, 2014 - Sep 13, 2014
50	Sense: Know More. Sleep Better.	Jul 23, 2014 - Aug 22, 2014
51	Iota: Never lose sight of what's important.	Jul 15, 2014 - Aug 14, 2014
52	COOLEST COOLER: 21st Century Cooler that's Actually Cooler	Jul 8, 2014 - Aug 29, 2014
53	Potato Salad	Jul 3, 2014 - Aug 2, 2014
54	Bring Reading Rainbow Back for Every Child, Everywhere!	May 28, 2014 - Jul 2, 2014
55	Niwa: The world's first smartphone-controlled growing system	May 12, 2014 - Jun 21, 2014
56	LaMetric Time - smart clock for home and business	Jun 17, 2014 - Aug 1, 2014
57	SteelConnect - Connecting your Pebble Steel with any Strap	Mar 28, 2014 - Apr 27, 2014
58	The Dash – Wireless Smart In Ear Headphones	Feb 9, 2014 - Mar 31, 2014
59	Glyph: A Mobile Personal Theater With Built In Premium Audio	Jan 22, 2014 - Feb 21, 2014
60	JUMP Cable by Native Union	Jan 7, 2014 - Feb 13, 2014
61	Moment - World's Best Lenses For Mobile Photography	Jan 14, 2014 - Feb 13, 2014
62	SIDEKICK - Pebble Dock	Jan 10, 2014 - Feb 9, 2014
63	PowerUp 3.0 - Smartphone Controlled Paper Airplane	Nov 26, 2013 - Jan 25, 2014
64	Micro Python: Python for microcontrollers	Nov 13, 2013 - Dec 13, 2013
65	BitLock: Unlock your bike with your phone	Oct 15, 2013 - Nov 14, 2013
66	FlyKly Smart Wheel	Oct 16, 2013 - Nov 25, 2013
67	The Peachy Printer - The First $100 3D Printer & Scanner!	Sep 20, 2013 - Oct 20, 2013
68	SlimFold MICRO: A super thin wallet stitched from Tyvek	Aug 26, 2013 - Sep 25, 2013
69	Lima, The Brain of Your Devices	Jul 10, 2013 - Sep 8, 2013
70	#N/A	Jul 3, 2013 - Jul 31, 2013
71	BLEduino: Bluetooth 4.0 (BLE) made easy (Arduino Compatible)	Jun 21, 2013 - Jul 21, 2013
72	ivee Sleek: Wi-Fi Voice-Activated Assistant	Jun 18, 2013 - Jul 21, 2013
73	Helios Bars - Transform any bike into a smart bike.	May 21, 2013 - Jun 20, 2013

(*continued on next page*)

(*continued*)

	title	period
74	The Roost - Stop hunching over your laptop!	Jun 2, 2013 - Jul 8, 2013
75	KeySmart™ - Free Your Pocket	May 5, 2013 - Jun 14, 2013
76	ARKYD: A Space Telescope for Everyone	May 29, 2013 - Jun 30, 2013
77	W/Me, Get to know your inner-self	May 18, 2013 - Jul 2, 2013
78	Melon: A Headband and Mobile App to Measure Your Focus	May 14, 2013 - Jun 13, 2013
79	Pebble Watch Covers	Apr 18, 2013 - May 18, 2013
80	Spark Core: Wi-Fi for Everything (Arduino Compatible)	May 2, 2013 - Jun 1, 2013
81	Keyprop™: Simplest Stand + Clap-to-Snap App	Apr 29, 2013 - Jun 1, 2013
82	WIDE BODY: straps for Pebble	Apr 2, 2013 - May 5, 2013
84	bladeRF - USB 3.0 Software Defined Radio	Jan 29, 2013 - Feb 28, 2013
85	myLED - Bringing External Notifications to iPhone and iPad	Nov 28, 2012 - Dec 28, 2012
87	The latest Everpurse.	Sep 9, 2012 - Oct 13, 2012
90	FORM 1: An affordable, professional 3D printer	Sep 26, 2012 - Oct 26, 2012
91	SmartThings: Make Your World Smarter	Aug 23, 2012 - Sep 22, 2012
92	LIFX: The Light Bulb Reinvented	Sep 15, 2012 - Nov 14, 2012
93	I left my 'WATCH' in San Francisco…	Sep 12, 2012 - Oct 9, 2012
94	Digispark - The tiny, Arduino enabled, usb dev board!	Aug 9, 2012 - Sep 10, 2012
95	Wattvision - The Smart Energy Sensor	Aug 13, 2012 - Sep 13, 2012
96	Oculus Rift: Step Into the Game	Aug 1, 2012 - Sep 1, 2012
97	Ninja Standing Desk	Jul 11, 2012 - Aug 17, 2012
98	OUYA: A New Kind of Video Game Console	Jul 10, 2012 - Aug 9, 2012
99	Nomiku: bring sous vide into your kitchen.	Jun 18, 2012 - Jul 18, 2012
100	Hone for iPhone 4S: Never Lose Your Keys Again	Jun 17, 2012 - Jul 17, 2012
101	The Limb.al	May 8, 2012 - Jun 7, 2012
102	gTar: The First Guitar That Anybody Can Play	May 21, 2012 - Jun 25, 2012
104	Galileo. Your iOS in Motion.	Mar 22, 2012 - Apr 21, 2012
105	Twine: Listen to your world, talk to the Internet	Nov 22, 2011 - Jan 3, 2012
107	Video Game High School	Sep 21, 2011 - Oct 22, 2011
108	TikTok+LunaTik Multi-Touch Watch Kits	Nov 16, 2010 - Dec 16, 2010

References

Ågerfalk, P. J., & Fitzgerald, B. (2008). Outsourcing to an unknown workforce: Exploring opensurcing as a global sourcing strategy. *MIS Quarterly, 32*(2), 385–409.

Autio, E., Nambisan, S., Thomas, L. D. W., & Wright, M. (2018). Digital affordances, spatial affordances, and the genesis of entrepreneurial ecosystems. *Strategic Entrepreneurship Journal, 12*(1), 72–95.

Barrett, M., Heracleous, L., & Walsham, G. (2013). A rhetorical approach to IT diffusion: Reconceptualizing the ideology-framing relationship in computerization movements. *MIS Quarterly*, 201–220.

Beaulieu, T., Sarker, S., & Sarker, S. (2015). A conceptual framework for understanding crowdfunding. *Communications of the Association for Information Systems, 37*(1), 1.

Belleflamme, P., Lambert, T., & Schwienbacher, A. (2014). Crowdfunding: Tapping the right crowd. *Journal of Business Venturing, 29*(5), 585–609.

Benmayor, R. (2008). Digital storytelling as a signature pedagogy for the new humanities. *Arts and Humanities in Higher Education, 7*(2), 188–204.

Berends, H., van Burg, E., & Garud, R. (2021). Pivoting or persevering with venture ideas: Recalibrating temporal commitments. *Journal of Business Venturing, 36*(4), Article 106126.

Berente, N., Seidel, S., & Safadi, H. (2018). Research commentary—Data-driven computationally intensive theory development. *Information Systems Research, 30*(1), 50–64.

Bogusz, C. I., & Morisse, M. (2018). How infrastructures anchor open entrepreneurship: The case of bitcoin and stigma. *Information Systems Journal, 28*(6), 1176–1212.

Boje, D. M. (1995). Stories of the storytelling organization: A postmodern analysis of Disney as "Tamara-land". *Academy of Management Journal, 38*(4), 997–1035.

Boldosova, V. (2019). Deliberate storytelling in big data analytics adoption. *Information Systems Journal, 29*(6), 1126–1152.

Boon, E., Pitt, L., & Salehi-Sangari, E. (2015). Managing information sharing in online communities and marketplaces. *Business Horizons, 58*(3), 347–353.

Boudreau, K. (2010). Open platform strategies and innovation: Granting access vs. devolving control. *Management Science, 56*(10), 1849–1872.

von Briel, F., Davidsson, P., & Recker, J. (2018). Digital technologies as external enablers of new venture creation in the IT hardware sector. *Entrepreneurship Theory and Practice, 42*(1), 47–69.

von Briel, F., Recker, J., Selander, L., Jarvenpaa, S. L., Hukal, P., Yoo, Y., … Alpar, P. (2021). Researching digital entrepreneurship: Current issues and suggestions for future directions. *Communications of the Association for Information Systems, 48*(1), 33.

Brush, C. G., Greene, P. G., & Hart, M. M. (2001). From initial idea to unique advantage: The entrepreneurial challenge of constructing a resource base. *Academy of Management Perspectives, 15*(1), 64–78.

Burnell, D., Neubert, E., & Fisher, G. (2023). Venture tales: Practical storytelling strategies underpinning entrepreneurial narratives. *Business Horizons, 66*(3), 325–346.

Cappa, F., Pinelli, M., Maiolini, R., & Leone, M. I. (2021). "Pledge" me your ears! The role of narratives and narrator experience in explaining crowdfunding success. *Small Business Economics, 57*(2), 953–973.

Chapple, D., Pollock, N., & D'Adderio, L. (2021). From pitching to briefing: Extending entrepreneurial storytelling to new audiences. *Organization Studies, 43*(5), 773–795.

Clough, D. R., Fang, T. P., Vissa, B., & Wu, A. (2019). Turning lead into gold: How do entrepreneurs mobilize resources to exploit opportunities? *Academy of Management Annals, 13*(1), 240–271.

Czarniawska, B. (1997). *Narrating the organization: Dramas of institutional identity*. University of Chicago Press.

Czarniawska-Joerges, B. (1997). Symbolism and organization studies. In *Theorien der organisation: 360–384*. Springer.

Davidson, E., & Vaast, E. (2010). Digital entrepreneurship and its Sociomaterial enactment. In *, Vols. 1-5. Paper presented at the 43rd Hawaii international conference on systems sciences* (Hicss 2010).

Deng, L., Ye, Q., Xu, D., Sun, W., & Jiang, G. (2022). A literature review and integrated framework for the determinants of crowdfunding success. *Financial Innovation, 8*(1), 41.

Evans, M. S. (2014). A computational approach to qualitative analysis in large textual datasets. *PLoS One, 9*(2), Article e87908.
Fang, Y. L., Henfridsson, O., & Jarvenpaa, S. L. (2018). Editorial on generating business and social value from digital entrepreneurship and innovation. *Journal of Strategic Information Systems, 27*(4), 275–277.
Faraj, S., Jarvenpaa, S. L., & Majchrzak, A. (2011). Knowledge collaboration in online communities. *Organization Science, 22*(5), 1224–1239.
Faraj, S., von Krogh, G., Monteiro, E., & Lakhani, K. R. (2016). Special section introduction online community as space for knowledge flows. *Information Systems Research, 27*(4), 668–684.
Fiol, C. M. (1989). A semiotic analysis of corporate language: Organizational boundaries and joint venturing. *Administrative Science Quarterly*, 277–303.
Fisher, G., Kotha, S., & Lahiri, A. (2016). Changing with the times: An integrated view of identity, legitimacy, and new venture life cycles. *Academy of Management Review, 41*(3), 383–409.
Fisher, G., Kuratko, D. F., Bloodgood, J. M., & Hornsby, J. S. (2017). Legitimate to whom? The challenge of audience diversity and new venture legitimacy. *Journal of Business Venturing, 32*(1), 52–71.
Fisher, G., Neubert, E., & Burnell, D. (2021). Resourcefulness narratives: Transforming actions into stories to mobilize support. *Journal of Business Venturing, 36*(4), Article 106122.
Gambarato, R. R. (2013). Transmedia project design: Theoretical and analytical considerations. *Baltic Screen Media Review, 1*(1), 80–100.
Gartner, W. B. (2007). Entrepreneurial narrative and a science of the imagination. *Journal of Business Venturing, 22*(5), 613–627.
Garud, R., Gehman, J., & Giuliani, A. P. (2014). Contextualizing entrepreneurial innovation: A narrative perspective. *Research Policy, 43*(7), 1177–1188.
Garud, R., Jain, S., & Tuertscher, P. (2008). Incomplete by design and designing for incompleteness. *Organization Studies, 29*(3), 351–371.
Garud, R., Schildt, H. A., & Lant, T. K. (2014). Entrepreneurial storytelling, future expectations, and the paradox of legitimacy. *Organization Science, 25*(5), 1479–1492.
Ghazawneh, A., & Henfridsson, O. (2013). Balancing platform control and external contribution in third-party development: The boundary resources model. *Information Systems Journal, 23*(2), 173–192.
Gleasure, R., & Feller, J. (2016). Emerging technologies and the democratisation of financial services: A metatriangulation of crowdfunding research. *Information and Organization, 26*(4), 101–115.
Günther, W. A., Rezazade Mehrizi, M. H., Huysman, M., Deken, F., & Feldberg, F. (2022). Resourcing with data: Unpacking the process of creating data-driven value propositions. *The Journal of Strategic Information Systems, 31*(4), Article 101744.
Hedman, J., Bødker, M., Gimpel, G., & Damsgaard, J. (2019). Translating evolving technology use into user stories: Technology life narratives of consumer technology use. *Information Systems Journal, 29*(6), 1178–1200.
Henfridsson, O., Nandhakumar, J., Scarbrough, H., & Panourgias, N. (2018). Recombination in the open-ended value landscape of digital innovation. *Information and Organization, 28*(2), 89–100.
Henfridsson, O., Yoo, Y., & Svahn, F. (2009). Path creation in digital innovation: A multi-layered dialectics perspective. *Working Papers on Information Systems, 9*(20).
Hernández-Pérez, M., & Ferreras Rodríguez, J. G. (2014). Serial narrative, intertextuality, and the role of audiences in the creation of a franchise: An analysis of the Indiana Jones Saga from a cross-media perspective. *Mass Communication and Society, 17*(1), 26–53.
Herzenstein, M., Sonenshein, S., & Dholakia, U. M. (2011). Tell me a good story and I may lend you money: The role of narratives in peer-to-peer lending decisions. *Journal of Marketing Research, 48*(SPL), S138–S149.
Hills, M. (2012). Torchwood's trans-transmedia: Media tie-ins and brand 'fanagement'. *Participations, 9*(2), 409–428.
Holmström, J. (2018). Recombination in digital innovation: Challenges, opportunities, and the importance of a theoretical framework. *Information and Organization, 28*(2), 107–110.
Huang, J., Baptista, J., & Galliers, R. D. (2013). Reconceptualizing rhetorical practices in organizations: The impact of social media on internal communications. *Information & Management, 50*(2–3), 112–124.
Huang, J., Henfridsson, O., Liu, M. J., & Newell, S. (2017). Growing on steroids: Rapidly scaling the user base of digital ventures through digital innovaton. *MIS Quarterly, 41*(1), 301–314.
Ingram Bogusz, C., Teigland, R., & Vaast, E. (2019). Designed entrepreneurial legitimacy: The case of a Swedish crowdfunding platform. *European Journal of Information Systems, 28*(3), 318–335.
Ingram, C., Teigland, R., & Vaast, E. (2014). *Crowdfunding in action: How institutional logics encourage and constrain affordance perception*.
Jeffery-Poulter, S. (2004). Creating and producing digital content across multiple platforms. *International Journal of Technology Management and Sustainable Development, 3*(3), 155–164.
Jenkins, H. (2009). *Confronting the challenges of participatory culture: Media education for the 21st century*. The MIT Press.
Jenkins, H. (2010). Transmedia storytelling and entertainment: An annotated syllabus. *Continuum, 24*(6), 943–958.
Jennings, P. D., Greenwood, R., Lounsbury, M. D., & Suddaby, R. (2013). Institutions, entrepreneurs, and communities: A special issue on entrepreneurship. *Journal of Business Venturing, 28*(1), 1–9.
Kallinikos, J., Aaltonen, A., & Marton, A. (2013). The ambivalent ontology of digital artifacts. *MIS Quarterly, 37*(2).
Kelestyn, B., & Henfridsson, O. (2014). *Everyday digital entrepreneurship: The inception, shifts, and scaling of future shaping practices*. Thirty Fifth International Conference on Information System.
Klein, H. K., & Myers, M. D. (1999). A set of principles for conducting and evaluating interpretative field studies in information systems. *MIS Quarterly, 23*(1), 67–94.
Kohli, R., & Melville, N. P. (2019). Digital innovation: A review and synthesis. *Information Systems Journal, 29*(1), 200–223.
Langley, A., Smallman, C., Tsoukas, H., & Van de Ven, A. H. (2013). Process studies of change in organization and management: Unveiling temporality, activity, and flow. *Academy of Management Journal, 56*(1), 1–13.
Lemke, J. (2010). Transmedia traversals: Marketing meaning and identity. In *Paper presented at the interdisciplinary perspectives on multimodality: Theory and practice. Proceedings of the Third International Conference on Multimodality. Campobasso: Palladino*.
Levie, J., & Lichtenstein, B. B. (2010). A terminal assessment of stages theory: Introducing a dynamic states approach to entrepreneurship. *Entrepreneurship Theory and Practice, 34*(2), 317–350.
Levina, N., & Vaast, E. (2015). Leveraging archival data from online communities for grounded process theorizing. In K. D. Elsbach, & R. M. Kramer (Eds.), *Handbook of Qualitative Organizational Research: Innovative Pathways and Methods* (pp. 215–224).
Lippitt, G. L., & Schmidt, W. H. (1967). Crises in a developing organization. *Harvard Business Review,, 45*(6), 102–112.
Lounsbury, M., & Glynn, M. A. (2001). Cultural entrepreneurship: Stories, legitimacy, and the acquisition of resources. *Strategic Management Journal, 22*(6–7), 545–564.
Lounsbury, M., & Glynn, M. A. (2019). *Cultural entrepreneurship: A new agenda for the study of entrepreneurial processes and possibilities*. Cambridge: Cambridge University Press.
Lurtz, K., & Kreutzer, K. (2014). What does your audience expect from you? How entrepreneurs acquire resources throughstorytelling. *Academy of Management Proceedings, 2014*(1), 16008.
Lyytinen, K., Yoo, Y., & Boland, R. J., Jr. (2016). Digital product innovation within four classes of innovation networks. *Information Systems Journal, 26*(1), 47–75.
Majchrzak, A., & Malhotra, A. (2020). *Unleashing the crowd*. Springer.
Manning, S., & Bejarano, T. A. (2017). Convincing the crowd: Entrepreneurial storytelling in crowdfunding campaigns. *Strategic Organization, 15*(2), 194–219.
Mantere, S., Aula, P., Schildt, H., & Vaara, E. (2013). Narrative attributions of entrepreneurial failure. *Journal of Business Venturing, 28*(4), 459–473.
Martens, M. L., Jennings, J. E., & Jennings, P. D. (2007). Do the stories they tell get them the money they need? The role of entrepreneurial narratives in resource acquisition. *Academy of Management Journal, 50*(5), 1107–1132.
McKee, R., & Fryer, B. (2003). Storytelling that moves people. *Harvard Business Review, 81*(6), 51–55.
McMullen, J. S., & Dimov, D. (2013). Time and the entrepreneurial journey: The problems and promise of studying entrepreneurship as a process. *Journal of Management Studies, 50*(8), 1481–1512.
Meadows, D. (2003). Digital storytelling: Research-based practice in new media. *Visual Communication, 2*(2), 189–193.

Mezias, S. J., & Kuperman, J. C. (2001). The community dynamics of entrepreneurship: The birth of the american film industry, 1895–1929. *Journal of Business Venturing, 16*(3), 209–233.
Mirkovski, K., Gaskin, J. E., Hull, D. M., & Lowry, P. B. (2019). Visual storytelling for improving the comprehension and utility in disseminating information systems research: Evidence from a quasi-experiment. *Information Systems Journal, 29*(6), 1153–1177.
Mital, M., & Sarkar, S. (2011). Multihoming behavior of users in social networking web sites: A theoretical model. *Information Technology & People, 24*(4), 378–392.
Monteiro, E. (2018). Reflections on digital innovation. *Information and Organization, 28*(2), 101–103.
Monteiro, E. (2022). *Digital oil: Machineries of knowing*. MIT Press.
Nambisan, S. (2017). *Digital entrepreneurship: Toward a digital technology perspective of entrepreneurship*. Entrepreneurship Theory and Practice.
Nambisan, S., Siegel, D., & Kenney, M. (2018). On open innovation, platforms, and entrepreneurship. *Strategic Entrepreneurship Journal, 12*(3), 354–368.
Nambisan, S., Wright, M., & Feldman, M. (2019). The digital transformation of innovation and entrepreneurship: Progress, challenges and key themes. *Research Policy, 48*(8), Article 103773.
Nambisan, S., & Zahra, S. A. (2016). The role of demand-side narratives in opportunity formation and enactment. *Journal of Business Venturing Insights, 5*, 70–75.
O'Connor, E. (2004). Storytelling to be real: Narrative, legitimacy building and venturing. In *Narrative and discursive approaches in entrepreneurship: A second movements in entrepreneurship book* (pp. 105–124).
Parker, G. G., Van Alstyne, M., Choudary, S. P., & Foster, J. (2016). *Platform revolution: How networked markets are transforming the economy and how to make them work for you*. WW Norton New York.
Pratten, R. (2011). *Getting started with transmedia storytelling: CreateSpace*.
Ruebottom, T. (2013). The microstructures of rhetorical strategy in social entrepreneurship: Building legitimacy through heroes and villains. *Journal of Business Venturing, 28*(1), 98–116.
Sahaym, A., Datta, A., & Brooks, S. (2021). Crowdfunding success through social media: Going beyond entrepreneurial orientation in the context of small and medium-sized enterprises. *Journal of Business Research, 125*, 483–494.
Scholz, L. H. (2018). Big data is not big oil: The role of analogy in the law of new technologies. *Tennessee Law Review, 86*, 863.
Schwabe, G., Richter, A., & Wende, E. (2019). Special issue on storytelling and information systems. *Information Systems Journal, 29*(6), 1122–1125.
Scolari, C. A. (2009). Transmedia storytelling: Implicit consumers, narrative worlds, and branding in contemporary media production. *International Journal of Communication, 3*, 586–606.
Scolari, C. A., & Ibrus, I. (2014). Transmedia critical: Empirical investigations into multiplatform and collaborative storytelling. *International Journal of Communication, 8*, 2191–2200.
Seawright, J., & Gerring, J. (2008). Case selection techniques in case study research: A menu of qualitative and quantitative options. *Political Research Quarterly, 61*(2), 294–308.
Selander, L., Henfridsson, O., & Svahn, F. (2013). Capability search and redeem across digital ecosystems. *Journal of Information Technology, 28*(3), 183–197.
Shaikh, M., & Henfridsson, O. (2017). Governing open source software through coordination processes. *Information and Organization, 27*(2), 116–135.
Shen, K., Lindsay, V., & Xu, Y. C. (2015). Information Systems Journal Special Issue On: Digital Entrepreneurship. *Information Systems Journal*, 11–46.
Soublière, J.-F., & Gehman, J. (2019). The legitimacy threshold revisited: How prior successes and failures spill over to other endeavors on Kickstarter. *Academy of Management Journal, 63*(2), 472–502.
Srinivasan, A., & Venkatraman, N. (2018). Entrepreneurship in digital platforms: A network-centric view. *Strategic Entrepreneurship Journal, 12*(1), 54–71.
Steininger, D. M. (2019). Linking information systems and entrepreneurship: A review and agenda for IT-associated and digital entrepreneurship research. *Information Systems Journal, 29*(2), 363–407.
Steyaert, C. (2007). Of course that is not the whole (toy) story: Entrepreneurship and the cat's cradle. *Journal of Business Venturing, 22*(5), 733–751.
Sugimoto, C. R., Ekbia, H. R., & Mattioli, M. (2016). *Big data is not a monolith*. MIT Press.
Teigland, R., Di Gangi, P. M., Flåten, B.-T., Giovacchini, E., & Pastorino, N. (2014). Balancing on a tightrope: Managing the boundaries of a firm-sponsored OSS community and its impact on innovation and absorptive capacity. *Information and Organization, 24*(1), 25–47.
Thies, F., Wessel, M., & Benlian, A. (2018). Network effects on crowdfunding platforms: Exploring the implications of relaxing input control. *Information Systems Journal, 28*(6), 1239–1262.
Tiwana, A., Konsynski, B., & Bush, A. A. (2010). Research commentary—Platform evolution: Coevolution of platform architecture, governance, and environmental dynamics. *Information Systems Research, 21*(4), 675–687.
Überbacher, F. (2014). Legitimation of new ventures: A review and research programme. *Journal of Management Studies, 51*(4), 667–698.
Von Hippel, E. (2001). Innovation by user communities: Learning from open-source software. (cover story). *MIT Sloan Management Review, 42*(4), 82–86.
Von Hippel, E. (2005). Democratizing innovation: The evolving phenomenon of user innovation. *Journal für Betriebswirtschaft, 55*(1), 63–78.
Yin, R. K. (2003). *Case study research: Design and methods* (3rd ed.). Thousand Oaks, CA: Sage Publications.
Yoo, Y., Henfridsson, O., & Lyytinen, K. (2010a). Research commentary—The new organizing logic of digital innovation: An agenda for information systems research. *Information Systems Research, 21*(4), 724–735.
Yoo, Y. J., Henfridsson, O., & Lyytinen, K. (2010b). The new organizing logic of digital innovation: An agenda for information systems research. *Information Systems Research, 21*(4), 724–735.
Zimmerman, M. A., & Zeitz, G. J. (2002). Beyond survival: Achieving new venture growth by building legitimacy. *Academy of Management Review, 27*(3), 414–431.