

Call for Papers, Special Issue

REVUE DE L'ENTREPRENEURIAT / REVIEW OF ENTREPRENEURSHIP

Accompagner l'entrepreneuriat créatif et culturel

Supporting creative and cultural entrepreneurship

Guest editors

Federica Antonaglia, Excelia Business School

antonagliaf@excelia-group.com

Lorenzo Mizzau, Department of Economics and Business, University of Genoa

Lorenzo.mizzau@unige.it

Lauren England, Department of Culture, Media and Creative Industries, King's College London

lauren.2.england@kcl.ac.uk

Nathalie Schieb-Bienfait, IAE Business Administration Institute – Nantes University

nathalie.schieb-bienfait@univ-nantes.fr

Background

While local development programs emphasizing entrepreneurship and the creative economy have multiplied recently, Cultural and Creative Entrepreneurship (CCE in the following) is still considered an emergent field in entrepreneurship literature (Chapain, Emin, & Schieb-Bienfait, 2018a; Hausmann & Heinze, 2016). Researchers have highlighted the recent and growing attention (started in the 2000s) devoted to the topic by political and socio-economic actors (Borén & Young, 2013; Borin & Sinapi, 2021; Zarlenga et al., 2016). This is testified by the introduction to a previous Special Issue of the *Revue de l'Entrepreneuriat / Entrepreneurship review* on CCE (Chapain, Emin, & Schieb-Bienfait, 2018b) that reviewed various studies (including UNESCO and European Commission reports) showing the capacity of CCE projects to contribute to socio-economic growth as well as to socio-economic innovation. In fact, in recent years, growing attention has also been given to connections between CCE and the social economy (Comunian, Rickmers & Nanetti, 2018), and to the role and experiences of CC entrepreneurs in developing economies (Comunian, Hracs & England, 2020; De Beukelaer & Spence, 2018; Khan, 2019). Alongside this, there is growing attention to barriers in accessing CCE opportunities reflecting gender, race and socio-economic inequalities at different stages of the entrepreneurial journey (Bissonnette, 2022; Dent, 2020; Wreyford et al., 2021). Such challenges to diversifying CCE are noted as having been exacerbated by the Covid-19 pandemic (Comunian and England, 2020; Eikhof, 2020; England et al., 2022).

Efforts have been made on (a) defining CCE and distinguishing between ‘traditional’ entrepreneurship and ‘CCE’ (e.g., Chang & Wyszomirski, 2015; Chapain, Emin, & Schieb-Bienfait, 2018a; Klamer, 2011), on (b) examining challenges to sustainability (Montanari et al., 2021) and on (c) how entrepreneurial identities reconciled or maintain in tension artistic and market logics (e.g., Antonaglia, Verstraete, & Neraudau, 2020; Coulson, 2012; Eikhof & Haunschild, 2006). Contributions also make (d) connections between CCE literature with the one on creative and cultural workers and their employment conditions. Though, there remain ample margins for progressing our knowledge on CCE in various respects.

A timely and important angle from which to approach the question of CCE is the forms and mechanisms of support to CCE. It is known that in addition to financing programs, including incubating and accelerator programs and hubs, start-up finance and seed money, there are support programs for the arts and culture such as subsidies to individuals, organizations or events, and other instruments for development such as artist residencies (Lee, Fraser & Phillips, 2018). The subject of support, too, can be very diverse: national/state central or decentralized agencies (such as Ministries of Culture, Economic Development, or Tourism), regional or local public (see Muñoz et al., 2020) or semi-public actors (e.g., regional or local governments, agencies of territorial development), private actors (large or small companies, foundations, cultural organizations of different kind) and other creative intermediaries (e.g., Foster & Ocejo, 2015; Maguire & Matthews, 2014). An organizing notion in this realm is the one of entrepreneurial ecosystems (e.g., Adner and Kapoor, 2010; Isenberg, 2010; O'Connor et al., 2018).

The issue of creating entrepreneurial support ecosystems for CCE initiatives (Dovey et al., 2016; Gross and Wilson, 2020) is closely linked to a broader notion of support via public policies and private initiatives. However, entrepreneurial support can hide inconsistencies with other political actions in support of the arts, such as the French’s special unemployment system for performing artists and technicians (the so called “Regime of intermittent art-workers”) (Langeard, 2013, 2017). Also, sometimes financial support for artistic projects becomes incompatible with the entrepreneurial form that a project can take. Thus, there are issues of multiscalarity (i.e., the presence of support programs at different levels, from state/national to city/municipal), but also horizontal coordination (i.e., support to

CCE cuts across different public and private agencies but can also include community actors). While there has been some research on the adaptation of entrepreneurial support ecosystems and frameworks (Cavallo et al., 2019) in cultural and creative contexts (Antonaglia & Jouison, 2021; Chabrillat, 2021; Dechamp & Horvath, 2018), contributions in this field of CCE remain marginal (Emin, Schieb-Bienfait, & Sammut, 2021) and much remains to be done, for example regarding the spaces and initiatives aimed to incubate and encourage CCE, such as co-workings, fablabs, and creative spaces (see Gill & Pratt, 2019). All in all, we can see several alternatives CCE support systems emerging in a context of growing constraints on public resources, but also new market developments and challenges, including economic crises. For example, we see the emergence of crowdfunding for cultural and creative projects and ventures (Lazzaro & Noonan, 2021), and the establishment of alternative care-oriented organizational and industrial formations (Alacovska & Bissonnette, 2021) including cooperatives (Sandoval, 2016), activist collectives and more (Tanghetti et al., 2022).

Particularly relating to efforts to diversify CCE and make it more sustainable (economically, socially and environmentally), there is little empirical knowledge available on ‘what works’ (Wreyford et al., 2021). Culture and creativity have long been considered as means to include underprivileged social groups, such as school dropouts, inmates, people from deprived neighborhoods (Banks, 2017; Grodach, 2011; Oakley & O’Brien, 2016). On the one side, social diversity and inclusiveness have been posited to be beneficial to (i.e., antecedents) of entrepreneurship (Lee, Florida, & Acs, 2014), on the other CCE can be said to generate a positive spillover on the surrounding environment (Belitski & Desai, 2015). Therefore, CCE initiatives have sometimes been tied to social and spatial inclusiveness such as in the case of the creation of incubators or creative hubs in disadvantaged neighborhoods (Tricarico, Jones, & Daldanise, 2022).

Specific topics and issues for the special issue

This Special Issue proposal aims to collect original work focused on different ways of supporting CCE, including the entrepreneurial work of those who themselves provide support for CCE. We invite a wide range of contributions aimed at analyzing different support logics, in different geographical, sectoral, political, and institutional contexts. We particularly aim at international, comparative perspectives that could help us take stock of novel ways of supporting CCE. Key themes for the issue include, for example (not exhaustive):

- *The complexity of supporting CCE: forms of support and policies*
 - how can different policies work together to (directly or indirectly) support CCE? How do policies work across different scales and geographies? How can different stakeholders work together (directly or indirectly) to form CCE ecosystems? Do organizations that traditionally subsidize artistic and creative projects need to broaden their field of action?
- *Alternative ways of supporting CCE*
 - what alternative forms of support do CCE need – generally and in times of crisis? How can policy makers develop opportunities for collaboration with alternative (private and community-based) supporters? How do CCE engage with alternative support models? How are alternative organizational and industrial support ecosystems formed and how do they operate? What are the benefits and liabilities of different kinds of support systems? What are the success and failure factors of alternative CCE support models?
- *Support for CCE in different contexts*
 - how does support for CCE play out in different contexts? How can local specificity be considered when developing national and international CCE support programs? Are

some supports more suitable for cities and others more suitable for rural contexts? If so, what are these forms and what makes them more suitable for one context than another?

- *Supporting sustainability, diversity, and inclusiveness in CCE*
 - what are these mechanisms and at what level(s)/stages is implementation required? What is effective/what works? How can the radical changes in policy and industry needed to ensure sustainability be achieved? What are the barriers and how can they be overcome? How can CCE learn from other sectors in developing sustainable and inclusive strategies and working practices?

Submission process

Papers must be written in English.

Proposals should contain a title, author(s) name(s) and affiliations, a short bio for each author (100 words), an abstract (1000 - 1200 words without references) that include: topic; research question, theoretical framework, methodology, main findings and contributions and, references.

Authors should send abstracts by **15th December 2022** to **SpecialIssueRdEcce@gmail.com**

Following an initial review of abstracts, authors of selected papers will then be invited to submit to the journal through the dedicated online platform. The deadline for submitting full papers to the journal is **31st March 2022**.

In preparing and submitting full manuscripts, authors will need to follow the guidelines for journal https://entrepreneuriat.com/pole-recherche/revue_entrepreneuriat/soumission-revue-de-lentrepreneuriat/

The final special issue, following peer review, is scheduled for **Spring 2024**.

Timetable

1st October 2022: Launch of the Call for Special Issue

15th December 2022: Deadline for abstracts submissions (1000-1200 words)

15th January 2023: Notification of abstracts acceptance

31st March 2023: Deadline for full papers submissions

15th September 2023: Deadline for final papers submissions

Spring 2024: Publication of the Special Issue

If you have any questions about the special issue in advance of the deadline, please contact Federica Antonaglia federica.antonaglia@u-bordeaux.fr

Reference list

- Alacovska, A., Bissonnette, J., 2021. Care-ful work: An ethics of care approach to contingent labour in the creative industries. *Journal of Business Ethics*, 169(1), pp.135-151.
- Banks, M., (2017). *Creative Justice: Cultural Industries, Work and Inequality*. London: Rowman & Littlefield.
- Belitski, M., Desai, S. (2016). Creativity, entrepreneurship and economic development: city-level evidence on creativity spillover of entrepreneurship. *The Journal of Technology Transfer*, 41(6), 1354-1376.
- Bissonnette, J. (2022). Les femmes dans l'industrie musicale canadienne francophone. A report for Fondation Musication. Accessed here: <https://www.musicaction.ca/rapport-femmes-industrie-musicale-canadienne-francophone>
- Borén, T., Young, C. (2013), Getting Creative with the 'Creative City'? Towards New Perspectives on Creativity in Urban Policy. *International Journal of Urban and Regional Research*, VL 37(5).
- Borin, E., Sinapi, C. (2021) (Guest editors). Special Issue on: "Sustainable Entrepreneurship in the Cultural and Creative Sector: Contextualisation, Challenges and Prospects", *International Journal of Entrepreneurship and Small Business*, Inderscience publisher.
- Brook, O., O'Brien, D., Taylor, M., 2020. Culture is bad for you. In *Culture is bad for you*. Manchester University Press.
- Chapain, C., Emin, S., Schieb-Bienfait, N. (2018a). Cultural and creative entrepreneurship: key issues of a still emergent research field. *Revue de l'Entrepreneuriat*, 17, 29-37.
- Chapain, C., Emin, S., Schieb-Bienfait, N. (2018b). L'entrepreneuriat dans les activités créatives et culturelles : problématiques structurantes d'un champ d'étude encore émergent. *Revue de l'Entrepreneuriat*, 17, 7-28.
- Comunian, R. and England, L. (2020). Creative and cultural work without filters: Covid-19 and exposed precarity in the creative economy. *Cultural Trends*, 29(2), 112-128.
- Comunian, R., Hracs, B.J., England, L. (2020). *Higher Education and Policy for Creative Economies in Africa*. Routledge.
- Comunian, R., Rickmers, D., Nanetti, A. (2018). Social enterprises, social innovation and the creative economy. *Special issue call for papers from Social Enterprise Journal*.
- De Beukelaer, C. (2014). The UNESCO/UNDP 2013 creative economy report: perks and perils of an evolving agenda. *The Journal of Arts Management, Law, and Society*, 44(2), 90-100.
- De Beukelaer, C., Spence, K.M. (2018). *Global cultural economy*. Routledge.
- Dent, T. (2020). Devalued women, valued men: motherhood, class and neoliberal feminism in the creative media industries. *Media, Culture & Society*, 42(4), pp.537-553.
- Dovey, J., Moreton, S., Sparke, S., Sharpe, B. (2016). The practice of cultural ecology: Network connectivity in the creative economy. *Cultural Trends*, 25(2), pp.87-103.
- Eikhof, D.R. (2020). COVID-19, inclusion and workforce diversity in the cultural economy: what now, what next? *Cultural Trends*, 29(3), pp.234-250.
- Emin S., Schieb-Bienfait N., Sammut S. (2021). Accompagner les entrepreneurs artistiques, culturels et créatifs. Cas du bassin ligérien. In Horvath I., Dechamp G. (Eds), *L'entrepreneuriat dans les secteurs de l'art et de la culture*. EMS, pp. 143-156.
- England, L., Viganò, F., Comunian, R., Tanghetti, J., (2022). Creative work: possible futures after Covid-19. Bolzano/Bozen (Italy): franzLAB.
- Gill, R., Pratt, A.C., Virani, T.E. (2019) (Eds.). *Creative hubs in question: Place, space and work in the creative economy*. Springer.
- Grodach, C. (2011). Art spaces in community and economic development: Connections to neighborhoods, artists, and the cultural economy. *Journal of Planning Education and Research*, 31, pp. 74–85.

- Gross, J., Wilson, N. (2020). Cultural democracy: an ecological and capabilities approach. *International journal of cultural policy*, 26(3), pp.328-343.
- Hausmann, A., Heinze, A. (2016). Entrepreneurship in the cultural and creative industries: Insights from an emergent field. *Artivate- A Journal of Entrepreneurship in the Arts*, 5(2), 7-22.
- Khan, R. (2019). 'Be creative' in Bangladesh? Mobility, empowerment and precarity in ethical fashion enterprise. *Cultural studies*, 33(6), pp.1029-1049.
- Langeard C. (2013), *Les intermittents en scènes. Travail, action collective et engagement individuel*, Rennes, Presses Universitaires de Rennes, 305 p.
- Langeard C. (2017), « L'indemnisation chômage au travail. Appropriation d'un dispositif de régulation public par les salariés intermittents du spectacle en France », *Art, travail et dérégulation*, Moeschler O., Ducret A., Glauser A., Rolle V. (coord.), *Swiss Journal of Sociology*, 43(2), pp. 181-203.
- Langevang, T. (2017). Fashioning the future: Entrepreneurship in Africa's emerging fashion industry. *The European Journal of Development Research*, 29(4), pp.893-910.
- Lazzaro, E., Noonan, D. (2021). A comparative analysis of US and EU regulatory frameworks of crowdfunding for the cultural and creative industries. *International Journal of Cultural Policy*, 27(5), 590-606.
- Lee, S. Y., Florida, R., & Acs, Z. (2004). Creativity and entrepreneurship: A regional analysis of new firm formation. *Regional studies*, 38(8), pp. 879-891.
- Markusen, A., Gadwa, A., Barbour, E., Beyers, W. (2011). California's arts and cultural ecology: Online. Retrieved November 17, 2015, Accessed here: <http://annmarkusen.com/wp-content/uploads/2013/01/caarts-culture.pdf>
- Montanari, F., Mizzau, L., Razzoli, D. (2021). Start Me Up': The Challenge of Sustainable Cultural Entrepreneurship for Young Cultural Workers, in Demartini P., Marchegiani L., Marchiori M., Schiuma G., *Cultural Initiatives for Sustainable Development. Management, Participation and Entrepreneurship in the Cultural and Creative Sector*, pp. 143-160, Cham: Springer.
- Oakley K. (2014). Good work? Rethinking cultural entrepreneurship. In C. Bilton and S. Cummings. *Handbook of Management and Creativity* (Cheltenham: Edward Elgar), 145-159.
- Oakley K., O'Brien, D. (2016). Learning to Labour Unequally: Understanding the relationship between cultural production, cultural consumption and inequality. *Social Identities*, 22(5), 471-486
- O'Connor, A., Stam E., Sussan F., D.B. Audretsch (2018). *Entrepreneurial ecosystems. Place-Based Transformations and Transitions*. New York, NY: Springer.
- Sandoval, M. (2016). Fighting precarity with co-operation? Worker co-operatives in the cultural sector. *New Formations*, 88, 51-68
- Scharff, C. (2017). Gender, subjectivity, and cultural work: *The classical music profession*. Routledge.
- Tanghetti, J., Comunian, R. and Dent, T. (2022). 'Covid-19 opened the pandora box' of the creative city: creative and cultural workers against precarity in Milan. *Cambridge Journal of Regions, Economy and Society*.
- Tricarico L., Zachary M.J., Daldanise G. (2022). Platform Spaces: When culture and the arts intersect territorial development and social innovation, a view from the Italian context. *Journal of Urban Affairs*, 44:4-5, 545-566, DOI: [10.1080/07352166.2020.1808007](https://doi.org/10.1080/07352166.2020.1808007).
- Wreyford, N, O'Brien, D, and Dent, T (2021). *Creative Majority: An APPG for Creative Diversity report on 'What Works' to support, encourage and improve diversity, equity and inclusion in the creative sector*. A report for the All Party Parliamentary Group for Creative Diversity. Accessed here: <http://www.kcl.ac.uk/cultural/projects/creative-majority>
- Zarlenga, M. I., Ulldemolins, J. R., & Morató, A. R. (2016). Cultural clusters and social interaction dynamics: The case of Barcelona. *European Urban and Regional Studies*, 23(3), pp. 422-440.