

## **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**

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## 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 **15<sup>th</sup> 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 **31<sup>st</sup> 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/](https://entrepreneuriat.com/pole-recherche/revue_entrepreneuriat/soumission-revue-de-lentrepreneuriat/)

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

## **Timetable**

**1<sup>st</sup> October 2022:** Launch of the Call for Special Issue

**15<sup>th</sup> December 2022:** Deadline for abstracts submissions (1000-1200 words)

**15<sup>th</sup> January 2023:** Notification of abstracts acceptance

**31<sup>st</sup> March 2023:** Deadline for full papers submissions

**15<sup>th</sup> 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](mailto:federica.antonaglia@u-bordeaux.fr)

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