Contextualising Social Enterprise: Hybrid Entrepreneuring in the Creative Industries

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Signed:

Jaleesa Renee Wells

25 September 2019

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Abstract

Social enterprise provides a foundation for community-based organisations that aim to address local and societal issues through mission-centred and income-generating activities. Theoretical interest in social enterprise continues to grow across many fields of academic inquiry, including within entrepreneurship. In practice, social enterprise has also emerged, with some abundance, within bordering economic sectors, such as the creative industries. However, despite this intersectoral rise, there is a gap in knowledge around the emergence of a creative social enterprise (CSE) phenomenon. The thesis explores the hybrid space between social enterprise and the creative industries in the Scottish landscape and focuses on the emergence of hybrid entrepreneuring within the creative industries, as experienced by creative practitioners building creative social enterprises. This study seeks to explore the landscape of Scotland's creative social enterprises and investigate how they utilise hybridity to navigate the marginal position between the two institutional and economic fields.

The research aims involve exploring the impact of creative social enterprise on those practitioners who create them; identifying how CSEs develop strategies; understanding how CSEs engage in their broader networks and environments; investigating the institutional environments affecting the emergence of creative social enterprises; and discovering the experiences of creative practitioners and their processes of engagement with their hybrid contexts. The creative industries and social enterprise sectors are essential to the growth of Scotland's economy (Creative Scotland, 2016a; Scottish Government, 2016b; Skills Development Scotland, 2015; Social Value Lab, 2017; The Scottish Government, 2015), though, conventionally, they are considered as separate sectors. The thesis draws from sociological studies of entrepreneurship (Granovetter, 1985; Thornton, 1999) to develop the theoretical and contextual landscape of the study around a hybrid institutional context. The context also builds on prior studies of hybridity (Battilana and Dorado, 2010; Doherty et al., 2014; Rushton, 2014; Santos et al., 2015) as a critical domain for exploring the phenomenon of CSEs.

An embedded, social constructionist approach is employed for understanding the phenomenological experiences of creative practitioners developing social enterprises. The approach involves the use of a reflexive methodology, which embraces the embedded nature of the research journey and encourages a co-creative research process between researcher and participants. Key findings position hybrid entrepreneurial practice as a viable way for creative practitioners to build their social enterprises at the margins of institutional contexts and identify hybrid entrepreneuring as a primary resource in navigating behaviours to generate an interflow of hybrid value-actors within a hybrid organisation. The research study provides value to the field of entrepreneurship by elucidating the experiences of alternative types of entrepreneurial activity within a hybrid institutional context, which has implications for how industry practitioners understand their organisational processes and how institutional stakeholders may engage in the development of new organisational structures.

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1 Hybrid Entrepreneuring in Context: An introduction

1.1 Introduction to the Study

Exploring the hybrid space between social enterprise and the creative industries, this thesis focuses on the emergence of hybrid entrepreneuring within the creative industries, as experienced by creative practitioners building creative social enterprises. Stemming from an interest in the intersections between cultural production, business development, and community empowerment, this study began nearly six years ago with a hunch that the cultural landscape was changing and embracing new organisational models. Initially, the research idea came about after a 9-month (late 2014 to early 2015) exploratory research project on the implications of sustaining income in the creative industries (Wells, 2015); a study that found that creative social enterprise existed in some abundance in Scotland and positioned the country as a key stakeholder of hybrid entrepreneurial activity. One of the main limitations of this short study was the lack of embedded agency on the part of the researcher. The doctoral research project was crafted to fully embrace and examine an embedded paradigm around hybrid entrepreneuring in the creative industries, with a mission to fully understand the experiences of creative practitioners as they build and develop creative social enterprises (CSEs) in Scotland. The breadth of creative social enterprises in the country has positioned Scotland as a vibrant location for studying the interrelations of hybridity in a hybrid entrepreneurial context.

1.2 Research Purpose & Rationale

The purpose of this research study is to explore the landscape of Scotland's creative social enterprises and investigate their utilisation of hybridity to innovate and sustain their organisations within a given context. This purpose developed from the notion that social enterprise, globally, is on the rise, and that a study of this sort would provide insight into a burgeoning entrepreneurial field. As the creative industries experience a growing scarcity of funding, social enterprise has begun to be of interest to creative organisations looking to address social issues while engaging in alternative methods to generate income for their organisations.

1.2.1 Research Problem & Opportunity

To date, few research studies have considering the hybrid entrepreneurial nature of creative social enterprises, despite there being a wealth of knowledge about the economic and political importance of the creative industries in building a resilient and sustainable society. As research on social enterprise grows, a gap exists in the space between creative practice, social engagement, and entrepreneurial practice. This gap creates a unique opportunity to explore hybridity as part of strategic-thinking practices to create adaptive models that allow these types of organisations to thrive and sustain themselves.

1.2.2 Research Aim & Objective

The research aim serves as a vision for the overall research project. The research aim for this project involves exploring how creative practitioners navigate opportunities to create sustainable income sources and models. Furthermore, the research objective highlights the mission of the research project, which is to explore the phenomenon of social enterprise activity in the creative industries as a form of hybrid entrepreneuring. Together the research aim and objective involve exploring the impact of hybrid entrepreneuring through 'creative social enterprise' (CSE) on the practitioners who create them; identifying how CSEs develop strategies; understanding how the CSEs engage in their broader networks and environments; investigating the institutional environments affecting the emergence of creative social enterprises; and discovering the experiences of creative practitioners and their processes of engagement with their hybrid contexts.

1.2.3 Research Approach

The research approach focuses on the phenomenological experiences of creative practitioners as they develop their creative social enterprises. The approach involves developing an embedded paradigm built around reflexivity, phenomenology, and intersubjectivity. It also involves focussing the physical research landscape in Scotland's central belt, where accessibility to a rich variety of prospective CSE participants is abundant. The embedded nature of the research approach grounds the research in the field and allows for the research questions to emerge from ground and guide the direction of the research project, as outlined below.

1.2.4   Research Gap & Questions

Having research questions that emerge from the field allowed for the creation of three overarching research questions that: (1) stemmed from the preliminary analysis of the field and experiences of the three case study creative social enterprises (CSEs); (2) grounds the literature review in Chapter 2 and further develops a set of research sub-questions based on theoretical and conceptual gaps in knowledge; and (3) connects the research gaps to the analysis of the findings and subsequent discussion and concluding insights presented in the final four chapters. The three overarching research questions are shown in Table 1.1 below.

Table 1.1 Overarching Thesis Research Questions

Research Question 1	Research Question 2	Research Question 3
In a hybrid context that involves multiple institutional (in particular formal and informal) environments, how is the merging and bisecting of institutional logics identified and utilised by individuals within a hybrid organisation?	Through hybrid processes, how do individuals understand and utilise multiple value orientations to develop structures of blended values within a hybrid organisation?	How do individuals act and interact within a hybrid context in order to grow and/or sustain their hybrid organisations; mainly, what behaviours of hybridity are developed to fit into specific roles between disparate institutional environments?

1.3   The Thesis Map & Chapter Guide

Because of the grounded and embedded nature of the study, the research project began with the initial collection of data, which informed the theoretical positioning and understanding of the context. This led to the development of rich findings that served to inform and evidence the original research questions. A guide is presented below, starting with detailing the summaries of the thesis chapters, and further illustrating the thesis as a diagram in Figure 1.1.

1.3.1   Building Hybrid Organisational Theory in Context

Alongside crafting a reflexive methodology sits the literature review and contextual background of the research study, as presented in Chapters 2 and 3. Chapter 2

presents the concepts of the study, which initially emerged from preliminary analyses. It focuses on conceptualising entrepreneurship from a sociological perspective and highlights key debates within this field of study by positioning entrepreneurship as context. Following from this discussion are three literature review sections reviewing: (1) creative industries theoretical context; (2) social entrepreneurship theoretical context; and (3) hybrid organisational literature. Importantly, these literature review sections set the foundation for the creation of a conceptual framework, which highlights four critical domains for further hybrid organisational exploration— environment, behaviour, resources, and organisational life and values. A set of theoretical and contextual propositions develops from these domains, which are, subsequently, utilised during data analysis. These represent the gaps in hybrid entrepreneurial knowledge that the thesis aims to address, as well as form the main research questions for this study, as discussed and shown in Table 1.1 above.

Subsequently, Chapter 3 presents the culmination of thinking between Chapters 2 and 4, identifying a mixed institutional context for situating hybrid entrepreneuring. The chapter presents the connections between institutional theory and entrepreneurship, within the institutional field and geographic context of this study: the hybrid space between the creative industries and social enterprise sectors in Scotland. The chapter examines Scotland's institutional cultural history, as well as the hybrid social enterprise sector, and discusses its socio-political past and present-day developments. A summary of institutional priorities is presented to show the emergence of the hybrid phenomenon of 'creative social enterprise'. Fundamentally, this chapter supports the discussion in Chapter 2 and provides further foundation for understanding the particular nuances within this research study.

1.3.2   Crafting a Reflexive Research Project

Chapter 4 presents the methodology and research design for the study and serves as the foundation of the overall theoretical and contextual directions. The chapter begins with a presentation of a reflexive methodology based on a phenomenological ontology and intersubjective epistemology. The research paradigm is created to allow for an embedded approach to the research journey, which unfolded over a longitudinal period of 17 months. Crucially, Chapter 4 presents the three Scottish creative social

enterprises and their founder-directors (creative practitioners) who became co-creators in the knowledge of hybrid entrepreneuring. The chapter also highlights the parameters, background, rationale, aims, and objectives of the research design. As well, the chapter presents outlines the data collection and analysis as phases of the research process, introducing a concept for engaging in pre-data collection—'social pre-awareness'—for developing the researcher's position as a reflexive co-participant.

1.3.3   The Phenomenon of Creative Social Entrepreneuring

Chapters 5, 6, and 7 are the main findings chapters, separated into three main thematic domains: Chapter 5 discusses the institutional influence on hybridity in the creative industries, showing the formal institutional influences and informal institutional orientations in the environment of hybrid entrepreneuring; Chapter 6 considers axiological hybridity in creative social enterprises, highlighting how CSEs understand and engage with their values; Chapter 7 discusses enacting hybrid creative social entrepreneuring, considering the behaviours of founder-directors (also referred to as creative practitioners) of CSEs. Critically, each chapter addresses the theoretical and contextual gaps from Chapter 2, as well as an overarching research question. These chapters present the primary evidence for understanding facets of hybrid entrepreneuring in the creative industries and the intersectional impact of institutional contexts on how CSEs create and enact hybrid values.

1.3.4   Understanding Creative Social Enterprise as Hybrid Entrepreneuring in Context

Lastly, Chapter 8 provides a discussion for the key findings and showcases the concluding insights, as well as implications and future research directions. These insights discuss the contributions of this research study to the wider breadth of research in the field of entrepreneurship. Key insights centre around the institutional context, the enactment of hybridity and propose two frameworks that may usefully be employed in future research studies of this kind. The chapter also discusses the implications of this study for both industry and policy, with carefully considered recommendations. Ultimately, this chapter culminates into three areas of future academic inquiry by presenting directions for future research.

Figure 1.1 Thesis Diagram
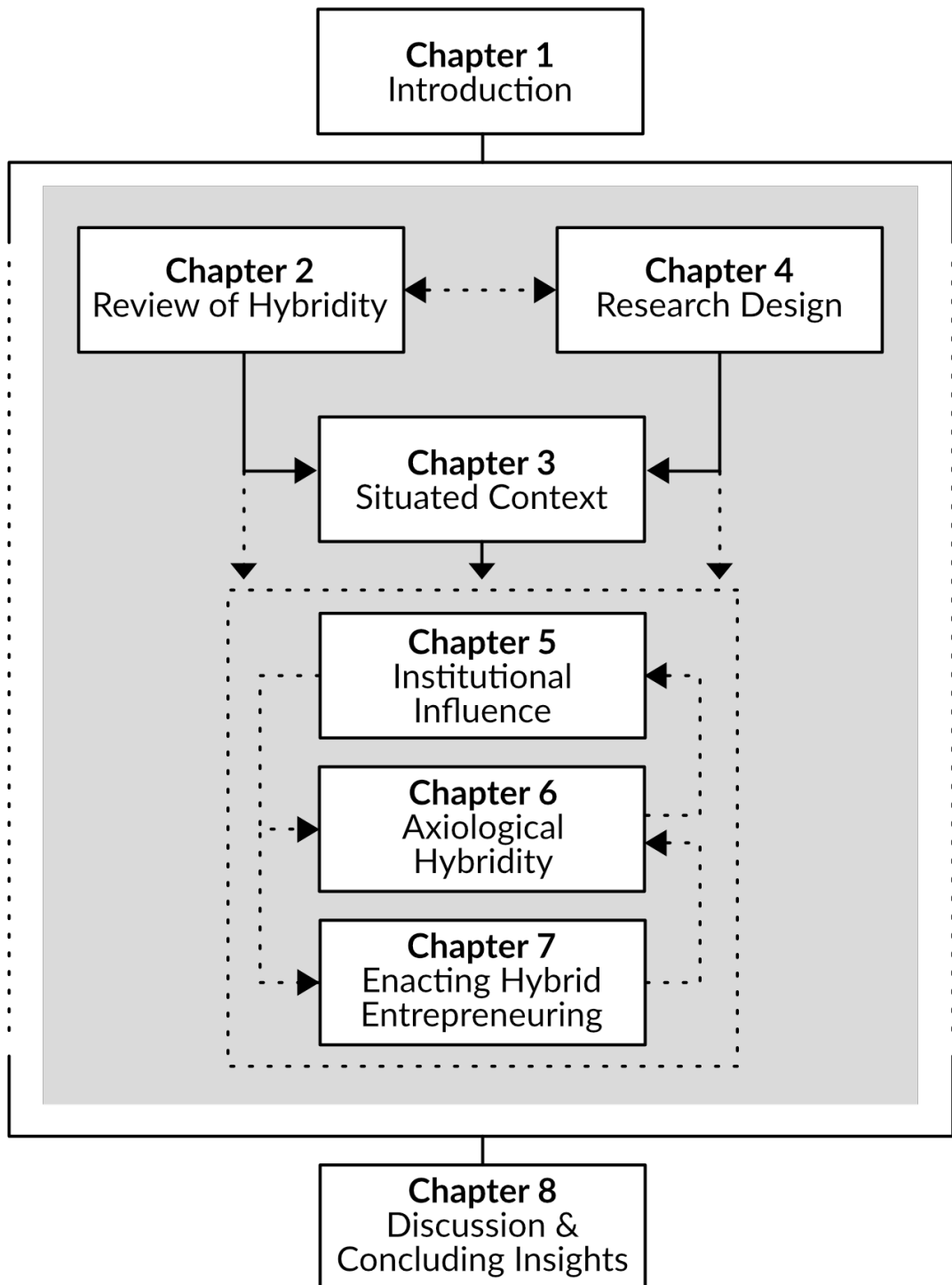
1.4 Intended Contributions

Broadly, this thesis intends to contribute to three areas of knowledge: (1) theorising entrepreneurial hybridity; (2) crafting philosophies of alternative methods; and (3) bridging institutional context with practice; as presented below.

1.4.1 Theorising Entrepreneurial Hybridity

The thesis intends to provide insights into theorising entrepreneurial activity around hybridity. A vital component of this study is the exploration of hybrid contexts, hybrid organisational structures, and hybrid entrepreneuring. Together, these conceptual elements provide an opportunity to expand entrepreneurial knowledge to include interdisciplinary studies in knowledge fields at the periphery of entrepreneurship. This study, in particular, combines creative industries with social entrepreneurship, awakening insights into the interconnections between the two within an in-depth sociological entrepreneurship framework. Theorising entrepreneurial hybridity allows for an understanding of entrepreneurship in alternative ways that involve embedded contextual approaches.

1.4.2 Crafting Philosophies of Alternative Methods

The thesis also intends to provide a methodological contribution to the entrepreneurial and organisational studies, by utilising alternative, radical methods to engage in the research context. These methods include reflexivity, embeddedness, and creative engagements, which were deemed appropriate to the lived experiences of the research co-participants. Reflexivity and embeddedness allow the researcher to be subjected to a methodological investigation, as part of the research and as conductor of the researched. This shared co-creation between the researcher, the researched, and the research study allows for an embedded synergy to develop, situating the theoretical outcomes of the study firmly within the researched context.

1.4.3 Bridging Institutional Context with Practice

A final intended contribution for this thesis is the bridging of institutional context with practice. This contribution explores the connections between the institutional landscapes and the grounded organisational practices of creative practitioners. There

is a significant gap in knowledge surrounding how hybrid organisations interplay within their institutional realms. This space has the potential to further understand the emergence of hybrid entrepreneuring by highlighting the ways that practitioners utilise hybrid entrepreneuring. The intended contribution from the thesis provides an exploration of the hybrid institutional fields in the development of hybrid organisational practices.

1.5 Positioning and Placing the Researcher

A researcher's position and placement has significant effects on the ability to conduct reflexive, qualitative research (Berger, 2015; Corbin Dwyer and Buckle, 2018; Finlay, 2002b). In the context of the research project, I bring into the project a tacit-knowing and subconscious understanding of the creative industries from a fine arts perspective. As a researcher, I have a background as both a creative practitioner and an arts administrator. I began my arts administration career in theatre and opera management, where I specialised in general management, finance, marketing, and policy. My research is founded in arts management and creative enterprise through the perspectives of organisational studies and social innovation; and I utilise creative methods within qualitative research projects. As a practitioner, I approach creating through a social practice lens, with a multi-arts practice that involves poetry, textiles, and craftwork. It's in these three creative fields that I explore identity and intersectionality in the arts and culture context.

My background gives me a tacit understanding of the creative industries, and particularly within fine arts such as visual and performing arts. The subfield of the fine arts is where I place the research project, both subconsciously and consciously. In a way, my subconscious understanding of the subfield orients the conscious approach to pursuing this research project around the lives of creative practitioners, in the visual and performing arts, as they build their creative social enterprises. Intentionally, this project serves to extend my own knowledge as a practitioner and an administrator, and to span the boundaries of my knowledge of the creative industries.

1.6 Chapter Summary

This chapter provided an introduction to the study on creative social enterprise in Scotland as a hybrid entrepreneurial phenomenon of inquiry. It outlined the research purpose and rationale, research problem and opportunity, the aims and objectives of the research study, the research approach, and the research gap and adjoining main research questions. It also provided a guide for the thesis structure, including a summary of each chapter and a simple diagram of the chapters' structural connections. The chapter ended with the presentation of a set of intended contributions to the outcomes of the research project. Following this chapter is the presentation of Chapters 2 and 3, followed by Chapter 4. Structured this way, the chapters provide a theoretical and contextual baseline for the reading of the thesis; though, importantly, the research began with the research design, as discussed above.

As presented above, too, the chapter introduces my own tacit understanding of the creative industries, an understanding that is embedded in the subfield of the fine arts (visual and performing arts). As will be further discussed in Chapter 3, the creative industries have a broad range of definitions depending on the socioeconomic perspectives of them by particular actors, and interpreting activity within the creative industries as spanning between the creative arts to the design sector (European Union, 2019: 12). This chapter, initially, positions the thesis within the creative arts industries of the wider creative industries. This will be further explored and woven into the concluding summaries of each subsequent chapter with a final pronouncement of the arts focus of the research project provided in the final chapter's conclusion (Chapter 8).

2 Review of Entrepreneurship as Hybridity in a Hybridised Context

2.1 Chapter Introduction: Hybridity in Context

This chapter discusses entrepreneurship in a hybridised context, exploring how entrepreneurship manifests as a cross-connection between two amalgamated sectors in Scotland: the creative industries and social enterprise. Exploring perspectives on entrepreneurship, this chapter opens with an overview of the sociological conceptions of entrepreneurship, as well as highlights the longstanding 'agency-structure' debate which has served as a theoretical paradox for understanding institutional entrepreneurship. Institutional entrepreneurship, in particular, sets the stage for understanding how hybridity develops in institutional contexts, in which this thesis is placed.

Furthermore, this chapter considers the organisational foundations of hybrid entrepreneuring the span the contexts of the creative industries and social enterprise sectors. An in-depth review of both the creative industries and social entrepreneurship literature is presented and developed into a conceptual framework with further identified research gaps that highlight the contextual and theoretical complexities of hybrid entrepreneuring. Finally, the chapter concludes by identifying the conceptual research gaps and questions, which serve to focus the rest of the thesis and will be referred to and discussed in the final chapter of the thesis.

2.2 Sociological Concepts in Entrepreneurship

Entrepreneurship has been defined as "the process of doing something new and something different for the purpose of creating wealth for the individual and adding value to society (Kao, 1993: 69)." Despite this and similar views of entrepreneurship (Bruyat and Julien, 2001; Cunningham and Lischeron, 1991), a dominant focus on the psychological and economic aspects of entrepreneurship has left a gap in understanding of the context in which the process of entrepreneurship is embedded including the influence of socio-cultural contexts on entrepreneurship in theory and practice (Thornton et al., 2011). Responding to this gap, a growing number of studies

have recently called for researchers to consider the context of entrepreneurship, rather than restrict studies to individual entrepreneurs and other agents operating within entrepreneurial environments (Chalmers and Shaw, 2017; Gaddefors and Anderson, 2017; Shaw et al., 2017; Thornton, 1999; Thornton et al., 2011; Thornton and Flynn, 2005; Welter, 2011; Zahra, 2007). By developing a conceptual framework around the hybrid context of creative social enterprise, this chapter contributes to these on-going considerations of context-based entrepreneurship research.

To begin a discussion around hybrid contexts in entrepreneurship, there needs to be an overview of the socio-cultural factors surrounding the field of entrepreneurship. This is because "understanding entrepreneurship as a social phenomenon allows us to draw on the well-developed more general pieces of literature on social capital and social networks (Thornton et al., 2011: 107–108)," and use the conception of social networks and capitals to understand how economic exchange stems from socially embedded community structures that serve as "mechanism[s] of social control" predominantly linked to the culture of a specific community (ibid.). This concept builds upon Granovetter's (1985) seminal discussion on the influence of embedded social relationships on the entrepreneurial behaviour of individuals, organisations, and institutions. Accordingly, as individual entrepreneurs develop their organisations, a process of interaction between their socio-cultural context and entrepreneurial actions initiate a dance between entrepreneurs and their context.

2.2.1 Perspectives on Entrepreneurship

As "the major domains of life and how they affect entrepreneurial behaviour are conceptualized and measured within the context of distinct institutional orders (Thornton et al., 2011: 109)," several studies approach this sentiment from varying points of sociological interest. This chapter briefly highlights some of the central debates on sociological perspectives of entrepreneurship, including the agency and structure debate, compounded to create the 'paradox of embeddedness' (Battilana, 2006; Hirsch and Lounsbury, 1997); a socio-economic perspective comparing supply and demand forces in entrepreneurship (Hopp and Stephan, 2012; Thornton, 1999); and, institutional agency perspectives that explore the individual, agency, and institutional work (Garud et al., 2007; Weik, 2011).

Institutional entrepreneurship can be described as the actions of individuals who circumvent current institutional structures and build new strategies for utilising resources, ultimately—often, unwittingly—creating new or significantly transforming institutional 'orders' (Battilana, 2006; Garud et al., 2007). Battilana (2006) suggests that initial neo-institutional studies focused less on agency and that the agency and structure debate has been blurred by interests in institutional entrepreneurship. A fundamental shift in this debate is an emphasis on how institutions influence organisational structures and operations, and how this influence affects individual entrepreneurs' behaviours (2006: 654). Issues of legitimacy are compounded with access to resources and embedded in the broader social context of the entrepreneur and their enterprise.

However, a debate on whether institutional entrepreneurship is theorised from an agency perspective or structure perspective has persisted for decades. The thesis does not aim to address this issue, but it is important to note the comparisons between the two—that [institutional] agency places an epistemological focus on the influences and behaviours of an agent or actor; and the [institutional] structuration places emphasis on the organisation and its environment. Furthermore, and as Hirsch and Lounsbury (1997) posit, the 'pendulum' between theories of agency and theories of structure meet the expectations of the paradigm shifts of the time, which suggest that both agency and structure are critical elements of understanding institutional entrepreneurship phenomena. This is a crucial research position, to explore how the cyclic nature of contextual relationships, and their roles on constructing and shaping society, influence both the development of the entrepreneur and the enterprise.

The research position supports the exploration of the 'agency-structure' dynamic, by involving a conception of hybrid organisational marginality stemming from the effects of agency intermixed with the effects of structuration. This is a turn towards understanding the practice of entrepreneuring and the conditions in which this practice may emerge. Weik (2011) outlines how previous research has focused too linearly on reliance between agency and structure, and adds how institutionalist theory takes a Schumpeterian-influenced perspective: "importing the notion of the entrepreneur in institutionalist theory introduces a functionalist conception of a

strategic individual actor (2011: 471)." Because of this 'pluralism' between epistemologies, institutionalist theory is positioned as creating several problematics for studies on institutional entrepreneurship, such as: an **individualist-managerial bias** that conflates practice and action by integrating capitalist terminology of entrepreneurship (heroes, carriers of progress, creative destructors) and which sets institutions as tools for solving problems rather than expressions of social cultures; issues of **collective agency and dispersed agency** that lose meaning if the definition of institutional entrepreneurship is based on the former bias and imbalanced by a lack of contextual grounding; and reduces the responsibilities of **institutional work** to the individual rather than as an umbrella that links to complexities of organisational innovation and change. If "institutions are sets of practices rather than sequences of individual actions (2011: 473)," then maintaining conceptions of the 'individual-hero' excludes alternative and radical perspectives of wider institutional change.

Lastly, Thornton (1999) further defines entrepreneurship as existing between two socio-economic perspectives: supply-side and demand-side. As shown in Table 2.1, supply-side entrepreneurship focuses on the individual as the change agent who supplies the economy with an influx of entrepreneurial activity. This perspective is heavily reliant upon the dominant understanding of entrepreneurial traits as indicators for entrepreneurial engagement and, ultimately, success. In contrast, the demand-side perspective of entrepreneurship is focused, in large part, on the context surrounding entrepreneurial phenomena. Thus, "the demand-side perspective advances the study of entrepreneurship by asking what entrepreneurs actually do—the decisions they make within social settings that are changing over time (Thornton, 1999: 24)" and is reliant upon the accessibility of resources and the entrepreneurial decision-making behaviours around utilising said resources (1999: 24). There is room for scope to consider that, from a demand-side perspective, "the challenges of founding new organisations vary by context, different types of enterprises are likely to require different types of entrepreneurs (Thornton, 1999: 23)."

Hopp & Stephan (2012: 921) argue that the most immediately relevant norms (or logics) relating to nascent entrepreneurs are those in their community-level, socio-cultural context, and "concentrate on specific individual beliefs rather than human capital variables." This is an extension on Thornton's assertion that supply-side

entrepreneurship is concerned with the traits of individual entrepreneurs, in that entrepreneurs do have belief systems that impact upon the decisions they make. However, and importantly, it should be noted that belief systems are themselves products of a socially constructed process of making meaning from the socio-cultural, political, and economic factions of life. Thus, the chapter supports that "start-up motivation and entrepreneurial self-efficacy...are important determinants of whether or not nascent entrepreneurs complete the implementation phase and succeed in creating operational ventures (Hopp and Stephan, 2012: 922)," as well that "the major domains of life and how they affect entrepreneurial behaviour are conceptualized and measured within the context of distinct institutional orders – for example, the family, the religions, the market, the professions, the state of the corporation (Thornton et al. 2011, p.109)."

Though it seems dichotomous, Thornton & Flynn (2005) argue that multi-level ties between these different perspectives should provide a better understanding of entrepreneurship. Additionally, it is recognised that there is a need for more context-based theories of entrepreneurship (Hopp and Stephan, 2012: 935; Welter, 2011; Zahra, 2007) that serve to answer how and where entrepreneurship transpires (Thornton, 1999: 40), and for further studies considering the environments that allow nascent entrepreneurs to create new businesses (Thornton and Flynn, 2005: 401).

Table 2.1 Socio-Economic Perspectives in Entrepreneurship

	Supply-Side Entrepreneurship	Demand-Side Entrepreneurship
Central Argument	Special types of individuals create entrepreneurship; thus, individuals with particular traits as more likely to become entrepreneurs and influence the rate of change in entrepreneurship.	Decisions made by entrepreneurs within an ever-changing social setting are influenced by the context in which they are situated; thus, individuals are capable of taking advantage of the available resources, opportunities, and situations that encourage entrepreneurial behaviour.
Research Focus	Availability of suitable individuals to occupy entrepreneurial roles.	Spatial and relational contexts of entrepreneurship.

Units of Analysis	Individuals as change agents: • Traits of individuals; • Culture & personality; • Psychological, social, cultural, and ethnic characteristics of individuals.	Contexts as influencers of change • Firm influence; • Resource availability and accessibility; • Market structures and changes; • Sociological embeddedness; • Ecological & institutional perspectives.
Academic Fields	Psychology	Organisational sociology; Economics; Geography; Ecology
Limitations	• Individuals cannot mobilise without infrastructure; • Single-cause logic, lack of rigorous/appropriate methods; • Sampling design flaw focus on successful entrepreneurs and firms; • Economic activity too reliant on individuals and underplays the role of external structural influences.	• Lack of a theory of action; • Literature is underdeveloped, though rising; • Social and economic structures are not actors.

(Adapted from Thornton 1999; Thornton & Flynn 2005)

2.2.2 Entrepreneurship as Context

While there is a growing body of work around the relationship of contexts and entrepreneurship, more research in which seeks to understand the makeup and implications of contexts for entrepreneurship is a welcome development (Chalmers and Shaw, 2017; Gaddefors and Anderson, 2017). Furthermore, in spite of the unwavering growth of social entrepreneurship, research considering the factors of entrepreneurial emergence within hybrid contexts is limited.

Gaddefors & Anderson's (2017) conceptualisation of context as place encompassing economics, social norms, culture, and value reiterates Thornton & Flynn's (2005) proposal that geography and networks should be considered as context-based factors for entrepreneurship. Going further, Gaddefors and Anderson, (2017: 269), suggest that place is considered as "not just a site for entrepreneurship, but the operand through which enterprise becomes entrepreneurship." They propose that entrepreneurship is a "dynamic of change" and that "context may be an appropriate locus to investigate the nature of entrepreneurship (2017: 270)."

There continues to be a growing interest in research that explores entrepreneurship as context (Shaw et al., 2017; Welter, 2011). However, few studies have explored the contexts in which hybridity and entrepreneurship meet. This is a gap that the thesis aims to address, and places itself in a burgeoning but lean field of studies exploring hybrid organisational forms and the implications on entrepreneurial phenomena—such as social enterprise (Battilana and Lee, 2014; Doherty et al., 2014; Santos et al., 2015; Smith et al., 2013; Tracey et al., 2011).

2.3 Review approach: Design & Analysis

The literature review was approached in two ways. First it explores entrepreneurship literature within the dual context of creative social entrepreneurship—the creative industries and social entrepreneurship pieces of literature. Secondly, it examines the hybrid organisational literature in order to orient the hybrid context of the study. The ultimate goal of this approach was to create an empirically influenced conceptual landscape of creative social entrepreneurship. Given the phenomenological approach adopted by the study, the literature reviews occurred in tandem with data collection and analysis. Initially finding that creative social enterprises are significantly embedded and emerging in Scotland, the contextualized approach to the research developed through a cycle of systematic processes to identify the theoretical underpinnings of each review. The reviews were designed to be grounded in the empirical context of the research study, in which data from the lived experiences of the research participants served to guide and focus the literature reviews.

2.3.1 Dual Theoretical Contexts Review Design

The scope of the dual contexts considered two entrepreneurship subfields: the creative industries and social entrepreneurship, and their iterations, as shown in Figure 2.1.

Figure 2.1 Entrepreneurial Knowledge Fields of Creative Social Enterprise
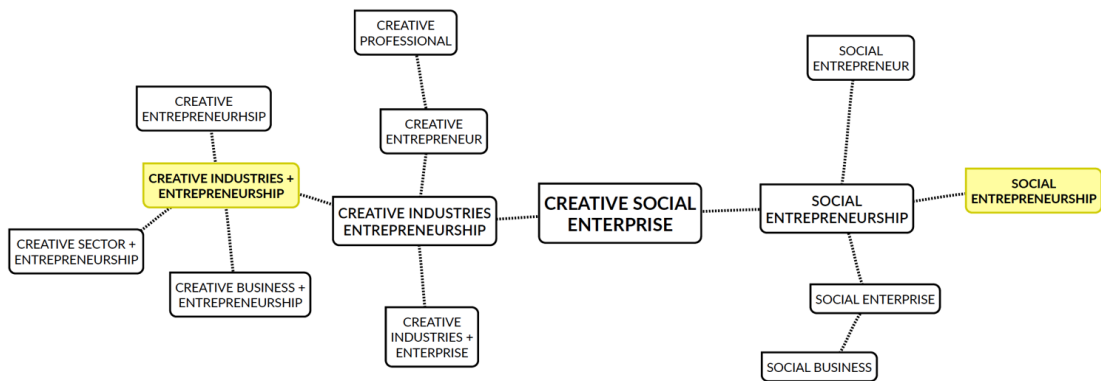
A literature search was conducted using Web of Science databases to identify and review literature for each subfield as follows. Literature was delineated to the academic categories of business, management, economics, art, business finance, and sociology, resulting in 188 publications. A further search excluded research that was inaccessible, conference proceedings and some book chapters, as well as book reviews.   Only articles written in English were included, which resulted in 83 publications.   Searching these publications for the use of "creative industries" and "entrepreneurship" as significant units of research, removing those that were not significant and especially removing research focused on the psychology of creativity (such as "creative thinking") or research focused on creative cities (such as creative placemaking, urban regeneration, urban planning, and related), resulted in 57 publications for further inquiry. A database was developed based on the theoretical and methodological underpinnings, main themes & findings, as well as relevance to the study.   From a final relevancy and significance delineation, this process of searching for literature relevant to this study resulted in a total of 27 core publications. Additionally, the empirical context, publication source, and meta-data such as authors, titles, publication year, and publication type were also included in the database.

In parallel, a near identical search for the subfield of social entrepreneurship was conducted. Beginning with 2,013 publications following the same process, a total of 28 core publications related to the research context. Again, the empirical context, publication source, and meta-data such as authors, titles, publication year, and publication type were included in the database.

From the social entrepreneurship subfield, research was delineated to academic categories of business, management, economics, art, business finance, and sociology, which resulted in 1,214 publications. Research that was inaccessible, mostly conference proceedings and some book chapters, and book reviews were excluded. Additionally, articles written in English resulted in 204 publications. Each publication was reviewed for the use of "social entrepreneurship" as a significant unit of research, removing those that were insignificant and especially removing research that focused too heavily on corporate social responsibility or too broadly on social innovation. Such research is prevalent amongst researchers in organisational and business studies, as both have shared roots within social entrepreneurship. This resulted in 99 publications for further inquiry. The resulting final publications were added to the database involving their theoretical and methodological underpinnings, main themes and findings, and relevance to the study.

2.3.2 Hybrid Organisational Literature Review Design

Because the theoretical focus of the study is centred on hybrid context, a second review defined the scope of the theoretical context as being within the field of hybrid organisational literature, as a third factor in understanding the theoretical makeup of creative social entrepreneurship. The process of knowledge in this area and relating to the creative industries and social enterprise is shown in Figure 2.2.

Figure 2.2 Fields of Hybrid Organisational Knowledge
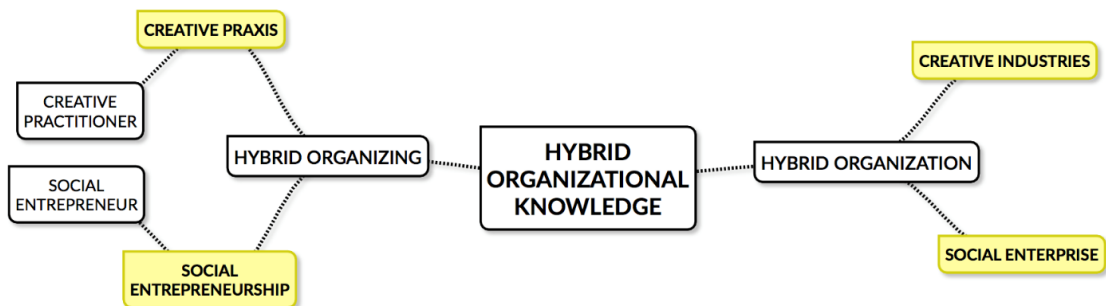
Again, utilizing Web of Science databases, the second review considered literature about hybrid organising and hybrid organisations scholarship. This search was reduced to the top entrepreneurship and organisational studies journals (three or four stars) and searched for within the categories of business, management, economics, art, business finance, and sociology. Publications included *the Academy of Management*, *Journal of Business Venturing*, *Human Relations*, and *Entrepreneurship & Regional Development*, among others. Lastly, the search considered research within a hybrid organisational field and included wider literature on hybrid organisations and hybrid organising. This excluded research that was inaccessible, which was mostly conference proceedings and some book chapters, as well book reviews; and included, again, those written in English. Each publication was searched for the use of "hybrid organising and organisation" as significant units of research, removing those that were not significant and especially removing research that focused on the corporate perspective, governments, university spin-offs. Because those types of research are quite prevalent amongst researchers in organisation and business studies, it became clear that these filled up a particular arsenal of the publications and resulted in 54 publications to use for the purposes of this inquiry. A second database was created based on each publication's theoretical underpinnings, methodological underpinnings, main themes & findings, and relevance to the study. In line with the earlier discussion of geographic and network contexts (Thornton and Flynn, 2005), the database included a catalogue of each publication's geographic and industrial contexts (where possible), as well as meta-data such as titles, authors, publication year, and publication source.

2.3.3 Analysis of Reviews

An analytical approach was developed to synthesise the theoretical underpinnings and main themes into wider theoretical categories for each review, and into wider meta-theoretical topics. Methodological approaches, in terms of qualitative, quantitative, theoretical, and other types of research approaches, were also recorded. Initially, an exploration of each article for its overall conceptual themes was conducted in the following three stages:

1. Looking for what approaches each article took in terms of its methodology, for example: qualitative, quantitative, mixed methods, conceptual (no empirical method), or review (no empirical method). This initial analysis is shown below in Figure 2.3.

2. Developing "first order" codes through an inductive analysis between the theoretical underpinnings and the main findings of each article, and explored what themes were most prevalent and why, and how these themes related to the research study.

3. Synthesizing codes into wider theoretical themes. This allowed for the development of unique themes, which could be used to understand each review separately and, ultimately, how they might relate to each other within a theoretical framework.

In terms of methods, previous studies included both qualitative and quantitative methodologies, as well as some purely theoretical or literature review papers. Figure 2.3 illustrates an overview of the methodological approaches of the overall literature between both reviews.

Figure 2.3 Visualisation of Overall Methodological Approaches
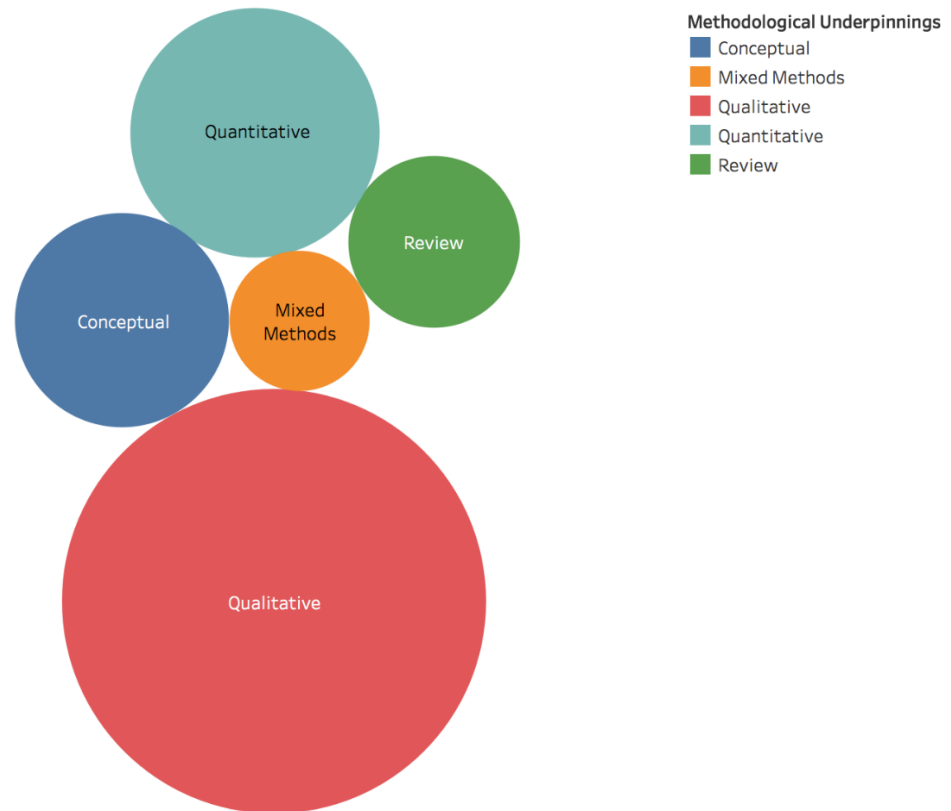
The structure of the reviews presented below follows the theme develop from each theoretical cluster: creative industries, social entrepreneurship, and hybrid organisational pieces of literature. As a culmination of the reviews, insights into the theoretical makeup of the hybrid context surrounding creative social enterprise is explored and developed into a working conceptual framework, in which this study is positioned.

2.4   Creative Industries Theoretical Context Review

From the review of literature on creative industries and entrepreneurship, two main themes emerged: the ecosystem of the creative industries and creative working praxes. Scholars within the ecosystem theme present arguments and discussions considering a wider creative ethos, change & disruption, structuration, networks, and capitals within the creative industries. This was a significant part of the literature most recently published since the last decade–a discipline-wide interest with what makes up the creative industries and what does not contribute to it. Interestingly, an

undertone of neo-institutional tension interplays in many of the academic voices speaking on behalf of the creative industries. This exposes a gap in literature exploring the informal institutionality of the arts within austerely institutionalised market-based discourses of the "Creative Industries" by the UK and Scottish Governments, today. Specifically, the gap in literature creates an opportunity to explore neo-institutional tension within a creative industries socio-cultural and socio-economic dynamic. In line with these problematics is a smaller yet robust set of literature exploring the creative working praxes of creative workers, practitioners, and freelancers. While these three creative working types have their own unique set of theoretical issues, this study combines them into the overarching term "creative practitioner(s)", connotatively asserting that creative labour is considered practice and discipline first and foremost. In alignment with this sentiment, literature highlighted the various discussions around creative labour markets, entrepreneurial mindset, and the paradox between creative praxis behaviour and everyday business practices.

2.4.1 Ecosystem of the Creative Industries

As society moves forward, change and disruption are inevitable consequences of an increasingly technologically advanced society (Anderson et al., 2016; Appignanesi, 2007). Broadly, these changes have led to the possibilities of contemporary social enterprise environments being suitable and attractive to creative practitioners, as they evolve their thinking around what a business "could" be. At one end, change is part and parcel of ever-evolving informal creative networks and plays a significant role in the evolution of a wider ecosystem facilitated by opportunity brokerage for projects and funding (Boari and Riboldazzi, 2014; Glăveanu and Lubart, 2014; Kirkels and Duysters, 2010; Konrad, 2013). For example, scholars have suggested that financial opportunities play a significant role in how an organisation is structured (Konrad, 2015) and in the ways creative people make decisions within the embedded contexts of their organisations (Greenman, 2013). Stemming from the ideas and decisions of creative practitioners, capitals in the creative industries ecosystem are seen as resources embedded within an organisation (Bogdan and Ravanas, 2015). Considering how a creative ethos involves geographical influence in similar brokering approaches to opportunities and industry development as networks (Lee and Rodríguez-Pose, 2014; Porfírio et al., 2016), a wider understanding of the creative industries involves

the notion of capitals, at least from a resources perspective, as embedded within the "natural life" of the creative practitioner's entrepreneurial experience (Pret et al., 2015). Furthermore, scholars consider capital as a type of rhetorical construct embedded within a creative economic strategy (Scott, 2017). As such, there is a contextual research gap that highlights an opportunity to explore how creative practitioners understand their changing environments, and in what environments do they navigate the influences of stakeholders in relation to their capitals and networks.

Contextual Research Gap 1: Understanding this notion of what makes up the creative industries ecosystem, the first contextual research gap relates to how creative practitioners discover ways to adapt to their changing environments. In particular, how does a changing society disrupt the current institutional (informal and formal) contexts of the creative industries, and in what ways does it create immediate change via access to different types of capitals and evolved/merged networks?

Table 2.2 Creative Industries Theme: Ecosystem of the Creative Industries

Theoretical Theme	Selected References		
	Theoretical Category	Key Theoretical Point	Citations
Ecosystem of the Creative Industries	Capitals	Theory of capitals and capitals as embedded	Bogdan & Ravanas 2015; Pret et al. 2016; Scott 2017
	Change & Disruption	Technological and societal change	Anderson et al. 2016; Appignanesi 2007
	Creative Ethos	The geographic, political, and societal influencers of the creative industries; "others"	Glăveanu & Lubart 2014; Lee & Rodriguez-Pos 2014; Porfírio et al. 2016
	Networks	Effects of network relationships on opportunity recognition and acquisition	Boari & Riboldazzi 2014; Kirkels & Duysters 2010; Konrad 2013
	Structuration	Decision-making of organisational structures	Greenman 2013; Konrad 2015
Contextual Research Gap 1: How do creative practitioners discover ways to adapt to their changing environments? How does a changing society disrupt the current institutional (informal and formal) contexts of the creative industries, and in what ways does it create immediate changes in decision-making for creative practitioners via access to different types of capitals and evolved/merged networks?			

2.4.2 Creative Working Praxes

Exploring how creative practitioners identify themselves within a creative profession, the literature focuses on the problematics of "work and career" lifecycles in the creative industries. In particular, scholars have considered the state of the labour market and the lack of sustainable employment opportunities. At one end, an unstable labour market is a potential driver for more entrepreneurial pursuits by creative practitioners - "accidental" entrepreneurs (Coulson, 2012), and through the strategic utilization of their acquired skills and networks (Bridgstock, 2013; Farr-Wharton et al., 2015; Griffith and Taylor, 1994). At the other end, creative practitioners feel forced into becoming or "acting" entrepreneurially and are pressured to adapt to an entrepreneurial societal shift brought about by governmental interventions. This shift supports the rapid creation of "sustainable creative (read: innovative) businesses", instead of project-based creative work opportunities within a current ecosystem supported by public funds (Wright, 2015). An issue to consider is the lack of skills preparation and education concerning the appropriateness of new venture creation pursuits versus freelance, precarious, and unstable work (Hanage et al., 2016). A paradox emerges depending on the context in which researchers are exploring. In essence, creative industries entrepreneurship scholars explore how an entrepreneurial mindset has developed from increasingly high competition (Chaston and Sadler-Smith, 2012), and how creative practitioners might behave as "business-people", by making do with their circumstances, yet not considering themselves as 'business-people' (de Klerk, 2015). This hybrid mindset leads to a merging between creative praxis and enterprise activities (Cyr, 2014), and also leads to a lack of passion for business as more organisational focus on sustainability and structure begins to outweigh a creative praxis organisational mindset (Nordström et al., 2016). Ultimately, the notion that tension between business practices and creative praxis is paradoxical, and scholars have considered how creative practitioners desire to be autonomous but are also restricted by a widely accepted institutional identity of the "business professional" (Lange et al., 2008). Thus, what does it means to be in the process of "becoming professional" (Lange, 2011), and needing to reconcile organisational strategies with creative intentions (Manzoni and Volker, 2017)? As creative practitioners move towards becoming more entrepreneurial, this paradox of engaging in hybrid identities and behaviours becomes more nuanced with the inclusion of social entrepreneurship, another form of hybrid entrepreneuring.

Contextual Research Gap 2: How does identity paradox emerge within creative practitioners developing creative social enterprises? How do they articulate and, potentially, balance the tensions between being business-like and having creative aspirations within a hybrid organisational context?

Table 2.3 Creative Industries Theme: Creative Working Praxes

Theoretical Theme	Selected References		
	Theoretical Category	Key Theoretical Point	Citations
Creative Working Praxes	Entrepreneurial Mindset	Entrepreneurial choice as "on-the-job" skills training and "making-do" within one's network	Chaston & Sadler-Smith 2012; de Klerk 2015; Hanage et al. 2016; Nordström et al. 2016; Cyr 2014
	Work & Career	Precarity, self-exploitation, and managing creative career/life balance	Bridgestock 2013; Coulson 2012; Farr-Wharton et al. 2015; Griffith & Taylor 1994; Wright 2015
	Paradox	Tensions between business expectations and creative aspirations	Lange & Kalandides 2008; Lange 2011; Manzoni & Volker 2017
Contextual Research Gap 2: How does an identity paradox emerge within creative practitioners developing creative social enterprises? How do they articulate and, potentially, balance the tensions between being business-like and having creative intentions within a wider hybrid organisational structure?			

2.5 Social Entrepreneurship Theoretical Context Review

The review of the social entrepreneurship literature identified three dominant themes: the environs of social enterprise, identification of social entrepreneurs, and social entrepreneurship methods. Environs of social enterprise literature also discussed ecosystems, as well as structure, stakeholder influence, and paradigms. Scholarship focused on the identification of social entrepreneurs explored the behaviours and identities of social entrepreneurs. Lastly, literature exploring social entrepreneurship methods considered social entrepreneurship activities and practices.

2.5.1 Environs of Social Enterprise

Scholars, who focused their studies on the influence of others within the environs of social enterprise, explored the problems created by institutions that attempt to influence the structure of an enterprise including its organisational model evolution (Akemu et al., 2016; Hazenberg et al., 2016) and development towards value creation (Diochon et al., 2017; Goyal et al., 2016; Muñoz and Kibler, 2016). A broader discussion emerged around the geographic place, exploring how the enterprise is influenced by outside factors, such as governments and stakeholders. In contrast, research also discussed "model-making" as a way of exploring "new" business structures (Doherty et al., 2014; Stephan et al., 2015; Tracey and Phillips, 2016). While further scholarship developed broader abstractions considering capital theories in order to explore social and human capitals (Estrin et al., 2013, 2016), bricolage—or making-do with resources to create social value—(Di Domenico et al., 2010), and the potential to position a social enterprise paradigm (Diochon et al., 2011; Kay et al., 2016; Nicolopoulou, 2014). Capitals, in this instance, go beyond resources and take on the role of structuring opportunity recognition within social enterprises.

Contextual Research Gap 3: From careful consideration of the literature it is clear that a gap has been identified as furthering the notion of resources and capitals, in that how do creative social entrepreneurs utilise social enterprise capitals to create hybrid organisational structures? What sorts of capitals overlap between the creative industries and social enterprise contexts?

Table 2.4 Social Entrepreneurship Theme: Environs of Social Enterprise

Theoretical Theme	Selected References		
	Theoretical Category	Key Theoretical Point	Citations
Environs of Social Enterprise	Ecosystem	Resources, capitals, and networks with a wider ecosystem	Akemu et al. 2016; Di Domenico et al. 2010; Estrin et al. 2013; Estrin et al. 2016; Hazenberg et al. 2016; Diochon et al. 2011; Kay et al. 2016; Nicolopoulou 2014
	Stakeholder Influence	Stakeholder influence on value creation and organisational structure	Diochon & Anderson 2017; Goyal et al. 2016; Muñoz & Kibler 2016

	Structure	Institutional and hybrid configurations of organisational structure	Doherty et al. 2014; Stephen et al. 2015
Contextual Research Gap 3: How do creative social entrepreneurs utilise social enterprise capitals to create hybrid organisational structures? What sorts of capitals overlap between the creative industries and social enterprise contexts?			

2.5.2 Identification of Social Entrepreneur

Similar to the paradox between business practice and creative praxis, social entrepreneurship researchers have also discussed the juxtaposition between business and social value, and have developed notions of 'in-betweeness' (Parkinson and Howorth, 2007), by highlighting organisational stigmas within communities (Tracey and Phillips, 2016) that expose the ways in which people deal with being both business focused and socially minded (Brown et al., 2013). Equally, a discussion within social entrepreneurship research shows that entrepreneurial behaviours become much more complex with the addition of "social value". In essence, entrepreneurs who find themselves highly motivated by moral and ethical decisions are restricted by a need to control the more "enterprising" influences to make money at any (social) cost (Smith et al., 2016). A juxtaposition occurs, as well, when charities exploit the societal discourse of social enterprise as a way to acquire public funding, thus increasing competition in a highly niche market (Dey and Teasdale, 2016)[1].

Contextual Research Gap 4: What are the tenants of a creative social entrepreneur? Do these mimic social enterprise behaviours in an effort to increase access to public funding? How do CSEs identify their moral orientations in relation to social entrepreneurial opportunities recognition?

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[1] It also dilutes any potential for economically-based definitions of "social enterprise", as charities and social enterprise tend to be structured differently and, thus, have different economic needs.

Table 2.5 Social Entrepreneurship Theme: Identification of Social Entrepreneur

| Theoretical Theme | Selected References | | |
	Theoretical Category	Key Theoretical Point	Citations
Identification of Social Entrepreneur	Behaviour	Mimicry of social enterprise behaviour and morals/ethics of decision making	Dey & Teasdale 2015; Smith et al. 2016
	Identity	The formation of identity within a social enterprise context	Brown et al. 2013; Parkinson & Howorth 2008; Tracey & Phillips 2016
Contextual Research Gap 4: What are the behavioural tenants of a "creative social entrepreneur", and in what ways do they mimic social enterprise behaviours in an effort to increase access to public funding? How do CSEs identify their moral orientations in relation to social entrepreneurial opportunities recognition?			

2.5.3 Social Entrepreneurship Methods

Lastly, as the social entrepreneurship literature approaches hybridity as embedded in context through the understanding and creation of social value (Chell, 2007; Diochon and Anderson, 2011), a wider discussion is created around the role hybridity plays in facilitating social transactions (Santos et al., 2015), as well as the strategic differences between social and commercial missions (Moizer and Tracey, 2010) and dual-mission strategies (Costanzo et al., 2014). Scholars have argued for further investigations of the utilisation of hybrid methods to alleviate tensions within a hybrid context. A wider theoretical discussion has emerged looking at how social entrepreneurs embrace hybridity through absorptive capacity (Chalmers and Balan-Vnuk, 2013), blended values (Zahra and Wright, 2016), and social opportunity recognition (Perrini et al., 2010). Ultimately, social value is seen as an output of the hybrid methods used to develop a social enterprise in a hybrid context (Altinay et al., 2016; Holt and Littlewood, 2015). Similarly, the theoretical approaches share a focus on the emergence of hybridity but focus on different aspects of hybrid outputs; and they create space for exploring how hybridity and its outputs may intertwine within organisational methods in a given context.

Contextual Research Gap 5: How does hybridity interplay within the organisational methods of a creative social enterprise? As social entrepreneurs embrace hybridity, in

what complex ways do creative social entrepreneurs also embrace and utilise a hybrid context to their advantage in developing a sustainable creative social venture?

Table 2.6 Social Entrepreneurship Theme: Social Entrepreneurship Methods

Theoretical Theme	Selected References		
	Theoretical Category	Key Theoretical Point	Citations
Social Entrepreneurship Methods	Activities	Entrepreneurial cognition of added value and social value creation	Altinay et al. 2016; Chell 2007; Zahra & Wright 2016
	Practice	Hybridity and mission, capacity, and ambiguity within a social enterprise process	Chalmers & Balan-Vnuk 2013; Costanzo et al. 2014; Diochon & Anderson 2011; Holt & Littlewood 2015; Moizer & Tracey 2010; Perrini et al. 2010; Santos et al. 2015
Contextual Research Gap 5: How does hybridity interplay within the organisational methods and values of a creative social enterprise? In what complex ways do creative social entrepreneurs also embrace and utilise a hybrid context to their advantage in developing a sustainable creative social venture?			

2.6 Hybrid Organisational Literature Review

The main themes within the review of hybrid organisational literature were: Environment, Behaviour, Resource, and Organisational Life & Values. These four themes provide an overview of research within hybrid organisational literature. As previously discussed, the review is structured using the theoretical themes as the outline for discussion and understanding. Briefly, though, hybrid organisational research up to now has focused mainly on those factors that create a hybrid context for businesses and entrepreneurs. This focus is in line with the Thornton and Flynn's (2005) discussions of the institutional, geographic, and network contexts of entrepreneurship.

This review also relates to the previous review(s) focused on the theoretical contexts of the creative industries and social entrepreneurship, in that the merging of these two contexts creates a hybrid organisation: one that must address the tensions within both contexts as well as tensions from the hybrid context. Within this section is the

development of **contextual research gaps** considering the dual theoretical contexts in relation to the hybrid organisational literature. These research gaps will serve as a foundation for shaping a theoretical framework and discussion for exploring hybrid contexts.

2.6.1 Environments

The environment around a hybrid context is influenced by the emergence of a hybrid environment(s) and responses to the current institutional culture embedded within the context. Santos et al. (2015) present a discussion that the role of social enterprise hybrids in a capitalist environment—or one that is mainly focused on building economic capital rather than creating social value—is to provide hybrid value that overlaps between clients and beneficiaries in contingent value spill overs. It is a worthy discussion showcasing the value that hybridity has in the current market context, and thus connects to a discussion around hybrid catalysts. In the creative industries, the practice or praxis of art making has a plethora of values for society and the individual, in particular, the use of creative mindsets and praxis to break through barriers for social change (Harter et al., 2008). However, there is an argument that the creative industries are not "ready for" hybridity at least in terms of the governmental infrastructure of the USA, and due to the lack of evidence showing successful best practices (Rushton, 2014). Accordingly, the institutional culture, particularly the accepted norms around business practices and communications surrounding hybrid environments plays a significant role in ability, accessibility, and perceptions of hybrid organisations (Toubiana and Zietsma, 2017).

Theoretical Research Gap 1: As presented above, the understanding of the environments in which hybrid contexts emerge is limited, yet curious. Accordingly, the first theoretical question or research gap to position this study is: "What sorts of environments, and particularly institutional environments, encourage the emergence of hybridity in a dual context?" In particular, "How does this context of creative social entrepreneurship encourage the emergence of entrepreneurial hybridity?"

Table 2.7 Hybrid Organisational Theme: Environments

Theoretical Theme	Selected References		
	Theoretical Category	Key Theoretical Points	Citations
Environments	Hybrid Environments	Creative praxis as a hybrid catalyst, through lack of infrastructure for success; thus, social enterprise hybrids have a valuable role in the market.	Harter et al. 2008; Santos et al. 2015
	Institutional Culture	The culture around organisations influences institutional complexity.	Rushton 2014; Toubiana & Zietsma 2017
Theoretical Research Gap 1: What sorts of environments, and particularly institutional environments, encourage the emergence of hybridity in a dual context? Additionally, how does this context of creative social entrepreneurship encourage the emergence of entrepreneurial hybridity?			

2.6.2 Behaviour

The second theme to emerge is one considering the behaviours of entrepreneurs and, more generally, entrepreneurial behaviour within a hybrid organisational context. Though there is a dominant theoretical focus on the institutional behaviour of entrepreneurs, identity also plays a significant influencing role in the organisational development and culture of hybrid organisations. Institutional behaviour is linked to institutional complexity and the behaviours of individuals in alleviating these complexities. In some instances, a common ground is necessary within a hybrid organisation in order to bridge tensions between idealistic and pragmatic goals (Ashforth and Reingen, 2014; Mongelli et al., 2017), and conforming to the sectoral (possibly industrial) values offer benefits to individuals within a hybrid context (Huybrechts et al., 2017). This is a discussion on the behaviour of negotiating hybrid tensions from the understanding of competing institutional logics (Bishop and Waring, 2016; Ramus et al., 2017) and in particular, the coupling and decoupling of logics in order to develop a balance between them, for example the everyday practices of coupling community and market logics within a social enterprise environment (Smets et al., 2015; Venkataraman et al., 2016).

Individual and, ultimately, organisational identities have a large role in the institutional behaviour of hybrid organisations. Especially in the case of nascent entrepreneurs, founding teams and the balance of identities within these teams provide shape for a hybrid organisational structure to emerge. As hybrids are created, the cultural belief systems of individuals shape the direction of the organisation (Dimitriadis et al., 2017), and the values of the organisation are crafted from the values embedded in and expressed by each individual (Battilana and Lee, 2014; Nelson et al., 2016; York et al., 2016). In essence, research has also explored the types of hybrid entrepreneurs through identity theory and value and opportunity configurations (Wry and York, 2017), as well hybrid identity types and their complementary logic orientations (Jay, 2013). In particular Wry & York (2017) discuss three types of hybrid entrepreneur identities within the field of social enterprise and their behaviours towards opportunity recognition and development, as shown in Table 2.8: single-minded entrepreneurs, who develop opportunities through social enterprise by mimicking ready-made models; mixed entrepreneurs, whose values are oriented towards social welfare and the integration of financial aims; and balanced entrepreneurs, who are able to recognize both commercial and social value opportunities in relation to their entrepreneurial aims.

Table 2.8 Types of Hybrid Entrepreneurial Identities & Opportunity Behaviour

Entrepreneur Type	Values & Opportunity Recognition	Opportunity Development	
		Internal Processes	**External Feedback**
Single-minded entrepreneurs	Limited to social welfare or commercial domains, consistent with the entrepreneur's identities.	Focus on creating social or commercial value; Will perceive minimal tension between social and financial aims.	Related to social or commercial aspects of the model, consistent with the entrepreneur's identities.
Mixed entrepreneurs	In either social welfare or commercial domains.	Focus on creating social and commercial value; Will perceive tension between social and financial aims in the absence of a "ready to	More—and more focused—feedback related to the social or commercial aspects of a venture, consistent with the entrepreneur's

		wear" model;	role identity;
		Integration efforts focus on social or financial aims, consistent with the entrepreneur's role identity.	Contributes to negotiation and synthesis attempts that focus more heavily on social or financial aims.
Balanced entrepreneurs	In either social welfare of commercial domains.	Focus will be on creating social and commercial value; Will perceive more tension between social and financial aims than mixed entrepreneurs; Integration efforts focus on social and financial aims; Ability to spot more—and more nuanced—points of intersection between social and financial aims than mixed entrepreneurs.	Related to social and commercial aspects of a model; Contributes to negotiation and synthesis attempts that focus on social and financial aims without sacrificing either.

(Adapted from Wry and York, 2017: 445)

Identity influence, perhaps, has the most effect on founding teams and the social imprinting of systems and processes of productivity from within these teams (Battilana et al., 2015). The makeup of founding teams and the relationship within these teams have a profound effect on the organisation's behaviours and developing structures toward alleviating competing institutional logics (Almandoz, 2014; Dufays and Huybrechts, 2016).

Theoretical Research Gap 2: The enactment of and behaviour around hybridity is particularly connected to the identities of the individuals within hybrid organisations. In terms of context, a second theoretical question or research gap is to consider how the hybrid context creates institutional structures that shape the identities and behaviours of creative social entrepreneurs. As presented in the dual context review and considering tensions between business priorities and creative praxis, how does the duality of contexts affect the amalgamation of hybrid entrepreneurial identities,

essentially creating a proverbial 'tight-rope' that binds social value(s), entrepreneurial behaviour, and creative intentions?

Table 2.9 Hybrid Organisational Theme: Behaviour

| Theoretical Theme | Selected References | | |
	Theoretical Category	Key Theoretical Points	Citations
Behaviour	Identity Influence	The value and effects of identity and personality on organisational development; Different types of hybrid entrepreneurs.	Jay 2013; Battilana & Lee 2014; Wry & York 2017; York et al. 2016; Nelson et al. 2016; Dimitriadis et al. 2017
	Institutional Behaviour	The enactment of institutional logics through coupling and decoupling, organisational duality, and negotiating tensions or appropriating sectors.	Smets et al. 2015; Ashforth & Reingen 2014; Venkataraman et al. 2016; Mongelli et al. 2017; Ramus et al. 2017; Bishop & Waring 2016; Huybrechts et al. 2017
	Founding Teams	The effects and axiological makeup of founding teams on organisational development.	Battilana et al. 2015; Almandoz 2014; Dufays & Huybrechts 2016
Theoretical Research Gap 2: How does a hybrid context create institutional structures that shape the identities and behaviours of creative social entrepreneurs? Furthermore, how does the duality of these theoretical contexts combined or hybridised effect the creation of hybrid entrepreneurial identities, bridging social values/missions, entrepreneurial behaviour, and creative praxis/intentions?			

2.6.3 Resources

A thread weaving together hybrid environments and behaviour are the resources that support a hybrid organisation. In particular, and unsurprisingly, the entrepreneurship literature focuses on capitals as resources; there are also discussions around the sustainability of resources for hybrid organisational goals (Markman et al., 2016). Additionally, relationships serve as a resource for building hybrid organisations. In terms of capitals, these resources are seen as encompassing the physical, financial, human, and social capital within the communities in which hybrid organisations exist (Lumpkin et al., 2018). Additionally, the community itself is a valuable source of social capital to 'fit in' with expected sectoral norms (Pret and Carter, 2017), and support the community logic model as a source for understanding the patterns of institutional logic

types in certain contexts (Zhao and Lounsbury, 2016). Relationships play a large role in the sustainability of hybrid organisations through the links between power, logics, and structure and how they influence the organisational shifts in identities and institutional logics cycles (Mangen and Brivot, 2015; Nicholls and Huybrechts, 2016).

Theoretical Research Gap 3: Resources play an important role in the continuing development of a hybrid organisation; thus, the third theoretical question or research gap is to consider the ways in which resources are utilised for organisational sustainability. In particular, as creative and social missions merge over time, how are resources recycled or created to sustain hybrid organisations entrepreneurial orientations towards both creative and social value.

Table 2.10 Hybrid Organisational Theme: Resources

Theoretical Theme	Selected References		
	Theoretical Category	**Key Theoretical Points**	**Citations**
Resource	Sustainability	Sustainability within an entrepreneurial context: benefits and pitfalls.	Markman et al. 2016
	Capitals	The use of community embeddedness on the context and value of entrepreneurship.	Zhao & Lounsbury 2016; Lumpkin et al. 2018; Pret & Carter 2017
	Relationships	The power dynamics and relationships between hybridity, entrepreneurs, and stakeholders.	Mangen & Brivot 2015; Nicholls & Huybrechts 2016
Theoretical Research Gap 3: In what ways are resources utilised for organisational sustainability? In particular, as creative and social missions merge over time, how are resources recycled or created to sustain entrepreneurial orientations towards both creative and social value?			

2.6.4 Organisational Life & Values

The culmination of all three previous themes is the creation of organisational life and values. Hybrid organisational life is made up of three main aspects: structure, behaviour, and culture. Hybrid organisational structures encompass many of the aforementioned thematic topics but from within an organisational (rather than

individual or institutional) perspective. Utilising aspects of institutional theory and business model innovations, scholars have discussed issues of organisational form and development in terms of bridging institutional logics to create new organisational models and legal structures (Dalpiaz et al., 2016; Hahn and Ince, 2016; Haigh, Kennedy, et al., 2015; Haigh, Walker, et al., 2015; Tracey et al., 2011). Additionally, hybrid organisational structures, at least in terms of social enterprises, are driven by the values and governance of an organisation's mission. Issues such as mission drift (Ramus and Vaccaro, 2017) and mission tensions with market-based entrepreneurial approaches (Doherty et al., 2014; Smith et al., 2013; Wilson and Post, 2013) have direct effects on the governance of hybrid organisations in balancing the tensions between social and commercial logics (Mair et al., 2015; Mason and Doherty, 2016). The influence of their stakeholders, especially as governing decision-makers, also affects access to resources such as funding and network capital (Barraket et al., 2016; Crucke and Knockaert, 2016; McMullen and Bergman, 2017).

Organisational behaviour and culture are part of this theme as two sides of the same coin. As with the individual hybrid behaviour theme presented above, the enactment of institutional coupling and decoupling as a response to organisational complexities serves to define the behaviours of hybridity from an organisational perspective (Hockerts, 2015; Pache and Santos, 2013; Schildt and Perkmann, 2017). Through these reconciliations, some successful hybrid organisations develop their cultures through the socialisation of new "hires" by way of their skill sets and abilities to adapt (Battilana and Dorado, 2010).

Lastly, values are considered part of hybrid organisational life in that they permeate throughout, first as value orientations for individual hybrid entrepreneurs, and then as both embedded inputs and created outputs of hybrid organisational processes. Scholars discuss blended values by understanding the value of being hybrid (Lee and Jay, 2015; Villani et al., 2017) and the value of approaching value perspectives through logics (Quélin et al., 2017), as well as the values brought in by entrepreneurs and thus created through the entrepreneurial process of organisational development (Caldwell et al., 2017; Zahra and Wright, 2016). Additionally, there is discussion focused on the measurement and regulatory actions in understanding the value of hybrid

organisations on wider societies (Holt and Littlewood, 2015; McMullen and Warnick, 2016; Molecke and Pinkse, 2017).

Theoretical Research Gap 4: Considering the above discussion and literature around the hybrid organisational structure, behaviour, culture, and values, a fourth theoretical research gap or question four, which is a general question around how nascent social entrepreneurs that are part of the creative industries interact in their day to day lives with stakeholders and how they set up their governing structures around hybrid missions and intentions.

Table 2.11 Hybrid Organisational Theme: Organisational Life & Values

Theoretical Theme	Selected References		
	Theoretical Category	Key Theoretical Points	Citations
Organisational Life & Values	Organisational Structure	The legal form, structure, strategy, business model, mission, governance, and institutional complexity of hybrid organisations.	Tracey et al. 2011; Doherty et al. 2014; Smith et al. 2013; Wilson & Post 2013; Mair et al. 2015; Haigh, Walker, et al. 2015; Ramus & Vaccaro 2017; Dalpiaz et al. 2016; Mason & Doherty 2016; Crucke & Knockaert 2016; Haigh, Kennedy, et al. 2015; Hahn & Ince 2016; McMullen & Bergman 2017; Barraket et al. 2016
	Organisational Behaviour	Organisational level issues of dealing with institutional complexity and hybrid tensions.	Pache & Santos 2013; Hockerts 2015; Schildt & Perkmann 2017
	Organisational Culture	Socialization into the hybrid culture of an organisation.	Battilana & Dorado 2010
	Values	Blended values, social value, and the impact of measurement on hybrid organisations.	Zahra & Wright 2016; McMullen & Warnick 2016; Holt & Littlewood 2015; Lee & Jay 2015; Caldwell et al. 2017; Molecke & Pinkse 2017; Quélin et al. 2017; Villani et al. 2017
Theoretical Research Gap 4: How do nascent social entrepreneurs, who are part of the creative industries, interact in their day to day lives with stakeholders, and how do they set up their governing structures around hybrid missions and intentions?			

2.7 Identifying the Research Gaps & Developing Research Questions

This section brings together the review research gaps and develops a conceptual framework for investigating hybrid context through the phenomenon of creative social entrepreneurship. Table 2.12 outlines the parallels between each previously discussed research gap from the dual context review and the hybrid organisational review. In considering each research gap, Figure 2.4 illustrates the relationships between the theoretical themes outlined above. This figure, also, illustrates the main research questions that create a framework for the research findings.

Table 2.12 Combining Contextual & Theoretical Research Gaps

Dual Contexts Literature	Hybrid Literature
Contextual Research Gap 1: How do creative practitioners discover ways to adapt to their changing environments? How does a changing society disrupt the current institutional (informal and formal) contexts of the creative industries, and in what ways does it create immediate changes in decision-making for creative practitioners via access to different types of capitals and evolved/merged networks?	**Theoretical Research Gap 1**: What sorts of environments, and particularly institutional environments, encourage the emergence of hybridity in a dual context? Additionally, how does this context of creative social entrepreneurship encourage the emergence of entrepreneurial hybridity?
Contextual Research Gap 2: How does an identity paradox emerge within creative practitioners developing creative social enterprises? How do they articulate and, potentially, balance the tensions between being business-like and having creative intentions within a wider hybrid organisational structure?	**Theoretical Research Gap 2:** How does a hybrid context create institutional structures that shape the identities and behaviours of creative social entrepreneurs? Furthermore, how does the duality of these theoretical contexts combined or hybridised effect the creation of hybrid entrepreneurial identities, bridging social values/missions, entrepreneurial behaviour, and creative praxis/intentions?
Contextual Research Gap 3: How do creative social entrepreneurs utilise social enterprise capitals to create hybrid organisational structures? What sorts of capitals overlap between the creative industries and social enterprise contexts?	**Theoretical Research Gap 3:** In what ways are resources utilised for organisational sustainability? In particular, as creative and social missions merge over time, how are resources recycled or created to sustain entrepreneurial orientations towards both creative and social value?

Contextual Research Gap 4: What are the behavioural tenants of a "creative social entrepreneur", and in what ways do they mimic social enterprise behaviours in an effort to increase access to public funding? How do CSEs identify their moral orientations in relation to social entrepreneurial opportunities recognition?	Theoretical Research Gap 4: How do nascent social entrepreneurs, who are part of the creative industries, interact in their day to day lives with stakeholders, and how do they set up their governing structures around hybrid missions and intentions?
Contextual Research Gap 5: How does hybridity interplay within the organisational methods and values of a creative social enterprise? In what complex ways do creative social entrepreneurs also embrace and utilise a hybrid context to their advantage in developing a sustainable creative social venture?	

This literature review serves as a foundation for developing the research questions that guide this study. As a way to develop research questions, thematic research gaps are first exposed and explored below. Figure 2.4 serves as an illustration of the theoretical development of the research gaps and the relationships between each theoretical theme and research gap, as discussed above. It also shows the theoretical outcomes of a hybrid organisational context: logics, value, and behaviour. All of this comprises the makeup of the research gaps, which is discussed below.

Figure 2.4 Map of Hybrid Context Research Gaps
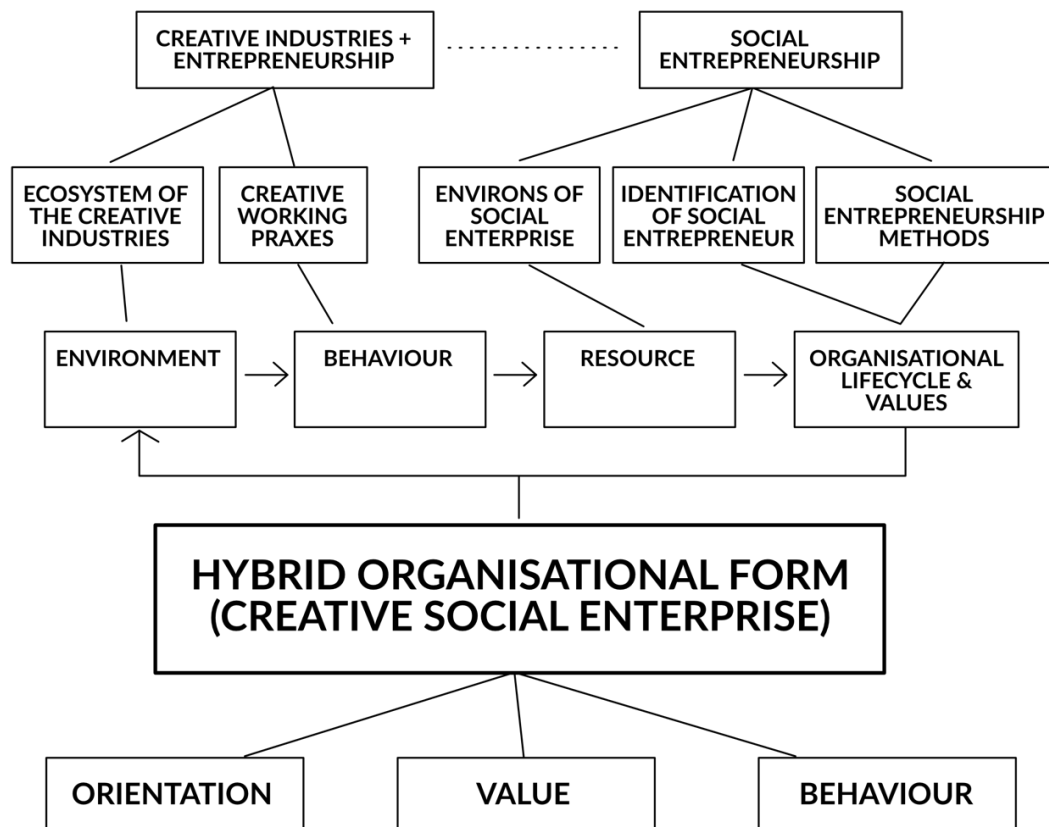
2.7.1   Institutional Orientations and the Utilisation of Logics

The first thematic research gap pertains to institutional theory and the logics in a hybrid context. Institutional logics has been a significant part of this review when considering context as entrepreneurship.   Institutional logics, stemming from institutional theory, are categorised by the normative institutional structures of the social world (Thornton and Ocasio, 2005). An institution may be formal, informal, or non-formal, and is a product of the negotiated, socially constructed meanings of society created to maintain social order. By focusing on logics as a normative influence upon decision-makers within contextualised organisations, researchers reveal how people navigate competing logics, and create new logics and structures that create hybrid, institutional organisations. To date, researchers in the creative industries have been concerned with competition between aesthetic and market logics (Jones and Thornton, 2005; Thornton et al., 2005), while researchers in social enterprise are

concerned with social and commercial logics (Pache and Santos, 2013). The notion of these competing logics is further exacerbated in research exploring the paradox between business practices and creative praxis.

The thematic research gap concerns how creative practitioners utilise institutional logics in their processes of hybrid entrepreneuring. The creative industries and social enterprise pieces of literature operate from multiple institutional environments that are made up of formal (i.e. governmental) and informal (social networks, ecosystems, and ethos, among other) institutions. In particular, there is a gap in understanding how logics are coupled, how and when new institutional logics emerge to create new institutional orders, and when and where individuals and organisations utilise logics. As there exists research that explores what logics makeup certain industries, there is a gap in knowledge around the process of cultivating and merging logics in a hybrid institutional environment.

Research Question 1:

In a hybrid context that involves multiple institutional (in particular formal and informal) environments, how is the merging and bisecting of institutional logics identified and utilised by individuals within a hybrid organisation?

2.7.2 (Entrepreneurial) Axiology and Blending Values

The second thematic research gap relates to the understanding of values in the process of hybrid organisational life. Researchers have continued to discuss social value as a critical output of social entrepreneurship; alternatively, creative industries research does not consider value outputs as characteristic of the field. Though creativity as a value, or creative value, is considerably difficult to identify due to its ever-changing, ephemeral nature, it is still grounded in the social constructions of everyday life, as creative practitioners reflect, question, and recraft society through their creative outputs. Additionally, literature from social entrepreneurship explores hybridity as embedded in the creation of social value (Chell, 2007; Diochon and Anderson, 2011), and hybridity plays a role in facilitating social transactions (Santos et al., 2015). However, there is a gap in literature exploring the areas of blended values within a hybrid organisation founded on creative and social values. Particularly, how

value is oriented, pursued, and produced within a particular hybrid organisational context, such as creative social entrepreneurship, is a significant gap in the research. Rader and Jessup (1976: 9) argue that to understand the theory of values or axiology, scholars must explore how to identify and consider problems of value as socially constructed and tethered to realm of fact. Exploring the experiences of individuals in a hybrid context, it is important to consider how they value not only their productions but also their processes.

Research Question 2:

Through hybrid processes, how do individuals understand and utilise multiple value orientations to develop structures of blended values within a hybrid organisation?

2.7.3   Behaviours of Enacting Hybridity

The third thematic research gap involves understanding behaviours within a hybrid environment. If creative practitioners are doing business as social entrepreneurs, then there is a gap in the literature investigating how and when these behaviours are utilised. Do creative practitioners become hybrid entrepreneurs balancing opportunities between creative, social, and economic values (Wry and York, 2017), or are they "enacting" certain characteristics and traits that fit within one or both dual contexts depending on a given circumstance (Dey and Teasdale, 2016)? This is a question that lies within role theory and involves a reflexive relationship between behaviour, identity, and process in context. Additionally, roles are complex and can be seen as "an anchor for identity that sustains a sense of continuity over time (Simpson and Carroll, 2008)." In this sense, roles and behaviours serve as a way of understanding a complex, developing identity emerging from the hybrid organisational process, but it is unclear, theoretical, when and in what ways this emergence unfolds.

Research Question 3:

How do individuals act and interact within a hybrid context in order to grow and sustain their hybrid organisations; particularly, what behaviours of hybridity are developed to fit into certain roles between disparate institutional environments?

Table 2.13 Research Questions with Theoretical Underpinnings

Research Question 1	Research Question 2	Research Question 3
In a hybrid context that involves multiple institutional (in particular formal and informal) environments, how is the merging and bisecting of institutional logics identified and utilised by individuals within a hybrid organisation?	Through hybrid processes, how do individuals understand and utilise multiple value orientations to develop structures of blended values within a hybrid organisation?	How do individuals act and interact within a hybrid context in order to grow and sustain their hybrid organisations; particularly, what behaviours of hybridity are developed to fit into certain roles between disparate institutional environments?
Theoretical Underpinnings		
Institutional Orientations and the Utilisation Logics	(Entrepreneurial) Axiology and Blending Values	Behaviours of Enacting Hybridity

2.8   Chapter Summary & Concluding Insights

Considering the theoretical themes, research gaps, research questions and how these intersect creates a deeper understanding of how a hybrid context such as a creative social entrepreneurship phenomenon emerges and develops over time through the motivations and behaviours of individuals, and what sorts of issues also occur from a hybrid process. The research study explores the experiences of creative social entrepreneurs as they navigate a hybrid context and engage in an entrepreneurial process creating hybrid organisations. This review has developed a foundation for exploring a conceptual framework embedded in a hybrid context. Issues of hybridity and the value of being hybrid, continue to permeate throughout the literature of the creative industries and social entrepreneurship subfields.   Together, the overall research calls for greater understanding of hybridity in context by exploring, designing, and developing a phenomenological approach to individual experiences. This review also contributes to theoretical discussions about organisational hybridity, by developing a conceptual framework that explores the 'hybrid organisation' as situated in both the creative industries and social enterprise sectors. In relation to the contextual and theoretical literature presented in this chapter, the following chapter adds further context by considering the institutional context surrounding the situatedness of hybrid organisational activity across both sectors. This chapter refined

theoretical and contextual understandings of the creative industries within the fields of entrepreneurship and organisational studies and provided a conceptual perspective on how to frame social enterprise within the creative industries from a hybrid organisational perspective. This perspective expands upon the notion that the arts (and broadly the creative industries) have a unique opportunity to span the boundaries of organisational understanding by grounding entrepreneurial occurrence within a given hybrid context.

3 Situating Hybrid Entrepreneuring in Institutional Contexts

3.1 Chapter Introduction

Building on the literature review of the sociological perspectives of entrepreneurship, this chapter serves as a contextual frame of the hybrid landscape surrounding creative social enterprise in Scotland. It approaches and further refines entrepreneurship from an institutional theory perspective, which supports the activities of hybrid entrepreneuring in the dualistic environments of the creative industries and social enterprise sectors. According to Bruton et al. (2010: 426), "institutional factors impacting entrepreneurial efforts include the direct action of governments in constructing and maintaining an environment supportive of entrepreneurship as well as societal norms toward entrepreneurship." The chapter highlights conventions with an institutional landscape that encompass government, policy, and non-governmental (NGO) actors in the hybrid context. The aim of this chapter is to consider the emergence of a creative social enterprise phenomena in Scotland, and to further discuss the development and landscape of creative social enterprises as a result of institutional influences in the Scottish cultural policy landscape.

The chapter begins by providing an overview of institutional theory as it relates to the contextualisation of entrepreneurship. Welter (2011: 176) posits that "conceptually, context is a multiplex phenomenon, which cuts across levels of analysis and influences entrepreneurship directly or indirectly, but which also is influenced by entrepreneurial activities," and that a contextualised view on entrepreneurship can add to the wider knowledge of when, how, and why entrepreneurship occurs. While this overview highlights the emergence of institutional entrepreneurship, this chapter does not claim to define hybrid entrepreneuring as its offshoot, rather that hybrid entrepreneuring can be contextualised in the same realm as institutional entrepreneurship. This leads to a discussion around the potential emergence of a hybrid institutional field based on an exploration of the institutional cultural history of Scotland since modern devolution, as well as the broad socio-economic landscape of Scotland's social enterprise sector. Importantly, this discussion is geographically focused on Scotland's central belt, which is the core location for this study. Following on from the previous exploration is a

broad investigation of institutional priorities in the hybrid institutional context. This investigation examines two wide-ranging priorities within the hybrid landscape: instrumentality and scalability and positions a discussion around how the two sectors come to create an institutional synergy. This is an important discussion that highlights a critical relationship between each sector's institutional cohesion.

Largely, this chapter explores the hybrid relations between creative industries and social enterprise, by comparing these at the institutional level of policy, and serves as a contextual foundation for the research study, by highlighting interconnected findings. It also serves to support and illuminate choices made in the research design, as it has also emerged from within an embedded research position (see data collection and analysis phases in Chapter 4), and utilises contextual embeddedness as a way to contribute to calls for more entrepreneurial research conceptualised through institutional contexts and exploration.

3.1.1 Institutional Theory & Entrepreneurship

The institutional landscape has been defined by its use of formal and informal societal structures where "[f]ormal institutions are political and economy-related rules which create or restrict opportunity fields for entrepreneurship...[and]...[i]nformal institutions, which include the norms and attitudes of a society" (Welter, 2011: 172). This has created a context where institutional theory, or 'institutionalism', has been separated into two main branches: economic and sociological.

The economic branch encompasses the market forces that influence economic and political priorities in an institutional field (Pacheco et al., 2010), for example a change in the market that requires change at the legislative level to support growth in a strategic area of interest for a country. This change is at the macro-level and focuses on how institutional evolution affects broader tranches of society. A key example that relates to this study is the creation of Community Interest Companies (C.I.C.): legal business entities, and how this legal designation has created further levels of formal rules, procedures, and agreements in the social enterprise sector. The economic branch, thus, is more concerned with the formal ability of institutions to serve as influencers of organisational structures and regulations. Furthermore, institutionalist

research posits that "the institutional economics approach was born out of discontent with neoclassical economics and its inability to address human action…" (2010: 978).

Institutional theorists, however, have called for more emphasis on agency and understanding (intentional) actions within a given institutional field (Battilana et al., 2009; Pacheco et al., 2010; Tolbert et al., 2011). In turn, this allows for entrepreneurial convergence to occur, where this sociological branch of institutionalism encompasses the behaviours of people to make decisions and act accordingly based on social constructions of normativity. An example of this is the notion in the creative industries that making money equates to 'selling out'. There are many socially constructed reasons for why this is a major sentiment in the creative industries sector. In the case of this thesis topic, some hybrid entrepreneurial actions could be regulated, even more so, by informal socially bound beliefs that either promote or suppress the legitimacy of actors at the individual and/or organisational levels. A comparison between economic and sociological aspects of institutional theory is presented in Table 3.1, below:

Table 3.1 A Comparison of Economic/Political and Sociology/Organisation Theory Branches of Institutional Theory

Characteristics	Economic / political branch	Sociology / organisation theory branch
Institution Level of Influence	Macro (sometimes Meso)	Micro and/or Meso
Assumptions	People make decisions based on the convenience and standardisation of rules and agreements	People make decisions based on heuristics because of cognitive limitations and take action based on conventions and preconscious behaviour
Drives of human behaviours	Rules and procedure, formal control	Social norms, shared cultures, cognitive scripts and schemas
Bias of legitimacy	Formal rules, procedures, and agreements	Morally governed and socially bound beliefs
Relationship between institutions and organisations	External institutions create structures for organisations	Organisations adjust and conform to values and limits prescribed by a society's institutions

(Adapted from Bruton et al., 2010: 430)

In comparing the two major branches, Bruton (2010: 433) warns that "scholars need to increasingly recognize and seek to address the reality that there are multiple streams of institutional theory and that there is a need to at least acknowledge, if not explore, the implications of these different perspectives on the investigation at hand." This multiplicity is suggested in the table above with the use of open, perforated lines between the two major branches, as this thesis explores the holistic relationship between them. Furthermore, institutional research suggests exploring institutional theory through perspectives of "institutional profiles that include the regulatory, normative, and cognitive elements that are expected to influence levels of entrepreneurship across borders and cultures" (Bruton et al., 2010: 434).

Initially, studies in 'old institutionalisms' positioned institutions as static, stoic pillars of regulatory structure, while studies in 'neo institutionalisms' have expanded the notion of institutions to be malleable, adjustable, and susceptible to societal evolution. Kalantaridis & Fletcher (2012: 199) posit that an "overemphasis on how institutions shape entrepreneurship can be partly explained by widely held assumptions (at least until recently) about institutional stability and continuity". In essence, these assumptions are grounded in the position of institutions as infallible sources of common understanding and social norms. However, considering institutional fields, within a framework of understanding institutional theory, situates in the hybrid organisational field as "a set of institutions that collectively form the environment within which a group of organisations function...[and where] an institutional field provides a holistic context for organisational interaction" (Kalantaridis and Fletcher, 2012: 203). Accordingly, this acknowledgement of institutions, as situated within institutional fields, helps to further the development of institutional theory, while opening a space for understanding a conjoined institutional environment as part of a hybrid entrepreneurial context. Table 3.2 illustrates, briefly, a comparison between the scope and meaning of change between the two.

Table 3.2 Comparing Institutions and Institutional Fields

	Institution	Institutional Field
Scope	Governing a specific dimension / aspect of economic activity (for example: property rights), but common to the 'generality of men' (i.e. the entirety of the population in a defined socio-economic setting)	Governing the environment (in its entirety) within which a number of organisations function and interact
Meaning of change	Reconfiguration of an existing institution: changing the 'rules of the game'	The creation of a new institutional field involves a new combination of new and existing institutions that govern interaction among a number of interactions

(Adapted from Kalantaridis and Fletcher, 2012: 202)

Additionally, this thesis posits that there is a pendulum of influence between actors and institutions within the institutional field, a key theme that is explored later in Chapter 5. In terms of contextual situating, exploring and understanding the interrelationship between actors and institutions, helps to fill in the environment[al] context of hybrid entrepreneuring. Welter (2011: 166) posits that institutional and social contexts help to explain the nuances and complexities of entrepreneurial decision-making and opportunities, and that "deficiencies in the institutional context also can create opportunities when entrepreneurs exploit gaps left by new regulations and rules."

Understanding the multiplicity and convergence of two institutional landscapes can create a wider hybrid institutional field for creative social enterprise, where the field evolves based on the interrelationship between institutions in both the creative industries and social enterprise sectors in Scotland. This evolution may be compounded by overlapping institutional logics between formal (economic/political) and informal (sociological) institutions. The chapter, in turn, lays the contextual foundation for understanding Scotland's creative industries and social enterprise institutions as part of a hybrid institutional field. The context, building upon Welter (2011: 166), "is important for understanding when, how, and why entrepreneurship happens and who becomes involved."

3.2 Institutional Field of Creative Social Enterprise in Scotland

Relating back to the literature review, a conceptual framework is created to highlight tenets of a hybrid organisational form. This chapter builds upon that frame from a contextual point of view to build a hybrid institutional field around creative social enterprise, with a geographic focus on institutions in Scotland. Utilising a meta-institutional approach, this chapter explores the formal (government and policy) and informal (social—institutions) within the wider institutional environment.

Studies focused on institutional theory in a hybrid context are rare. However, McCarthy (2012, as cited by Kalantaridis & Fletcher 2012, p.203) merges institutional change with social entrepreneurship to understand the emergence of a new institutional field[2]. By investigating the political development of the creative industries in Scotland from the 1960s onwards, this study builds upon McCarthy's work in understanding the sociocultural interest and socioeconomic encouragement of social enterprise within the creative industries. A key element of this study is the understanding of social entrepreneurship as a catalyst for institutional change because "social entrepreneurs can shape people's beliefs, attitudes and behaviours and influence the development of a new institutional field" (McCarthy, 2012: 263). Importantly, while institutions may serve to prescribe and regulate the margins of human activity and behaviour, "they do not prescribe a fixed selection of actions that can be enacted by actors" (Kalantaridis and Fletcher, 2012: 203). This sentiment pays homage to the 'paradox of embedded agency' (Granovetter 1985, mentioned in Chapter 2), in that agency (in this case hybrid organisational agency and the agency of creative social entrepreneurs) may not be completely governed by formalised institutional influences. Additionally, this is not say that institutional actors are pure 'agents of change', as acknowledgement needs to be given to the pendular relationship between institution and actor and the question of how actors can change the very institutions in which they are ingrained (McCarthy, 2012).

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[2] In the case of McCarthy, the institutional field is 'cultural tourism'.

This study aims to contribute to this discussion by exploring the navigations of creative practitioners, who have created and are managing social enterprises within the creative industries in Scotland (as presented in Chapter 4). The hybrid space allows for the understanding of institutional entrepreneurship as a tenet of hybrid entrepreneurial activity; and, as further discussed in Chapter 5, the implications of both formal and informal institutional influences within the hybrid environment. Thus, the chapter serves to broadly account "for the role and meaning of both formal and informal institutions...[that] shape how actors act out vested interests in order to benefit/maximise personal/individual gain" (Kalantaridis and Fletcher, 2012: 204), and acknowledges that "institutional entrepreneurs are change agents, but not all change agents are institutional entrepreneurs" (Battilana et al., 2009: 68). This is a key element to the wider study, as it is too assumptive to claim that hybridity creates institutional change, but the enactment of hybridity in an institutional context may circumvent the influence of a wider hybrid institutional field (as is highlighted in the findings chapter about hybrid entrepreneurial enactment, Chapter 7). Whereas institutional entrepreneurship requires active engagement of an institutional actor to catalyse and pioneer the implementation of divergent change (Battilana, 2006; Battilana et al., 2009; Weik, 2011), hybrid entrepreneuring is not beholden to requirements of institutional divergence, as it takes into account the broader interrelations between institutional actors, formal and informal institutions, and a proposed hybrid institutional field.

3.2.1 Scotland's Institutional Cultural History

The institutional field of social enterprise is broad and undefined. Organisations in the creative industries that operate as social enterprises have unique issues in sustaining their hybrid organisational structures. Importantly, this chapter serves to explore the landscape surrounding the development of this hybrid phenomenon by providing a brief overview of the history of creative industries in Scotland, considering how they have developed in a hybrid institutional field merging the social and cultural economies. Furthermore, this chapter explores the institutional landscape and its role in intersecting the creative industries, social enterprise, and considers broad implications of entrepreneurial activity and capacity. Important to this study is a

discussion about the development and landscape of the Scottish creative industries as a result of the political devolution of powers from the UK government.

Scotland's central belt—encompassing Greater Glasgow, Ayrshire, Falkirk, Edinburgh, Lothian and Fife—represents the largest metropolitan areas in the country, exporting much of Scotland's international cultural offerings throughout Europe and the world. In 1990, Glasgow was awarded the first title of 'European Capital of Culture' to be given to a British city by the European Union (EU). The EU's Creative Europe has been a significant cultural and political player in the UK and particularly Scotland, serving as one of the major institutions to regulate cultural activity. In many ways, Scotland's central belt typifies much of the contemporary engagement with the country's cultural offerings. Additionally, Scotland maintains strong political history with other European countries, which sets its institutional identity apart from the other British countries.

In contrast to other major industrial sectors in the UK—financial services, engineering, agriculture, etc.—of which many major companies are headquartered in or near London, Scotland maintains its own cultural and creative industries separate from the rest of the UK and is recognised as having its own rich cultural identity. As revealed at the outset of the thesis, there is a distinction that contributes to the emergence of Scotland's own hybrid institutional field—hybrid in cultural, economy, politics, and social value. Cultural historians, such as Pittock (2008), describe the establishment of Scotland's cultural environment as being formally institutionalized in 1977 by the Saltire Society's[3] creation of policies that promoted Scotland's artistic and intellectual life. These policies would later go on to form the Advisory Council for the Arts in Scotland, leading to the formation of the Scottish Arts Council in 1994, with a subsequent merger of the Council with Scottish Screen to create what is now the biggest cultural institutional player in Scotland: Creative Scotland (est. 2010). However, it should be noted that the Scottish Arts Council existed as an autonomous body under the umbrella of the Arts Council of Great Britain, since the early 1960s; this coincided with the establishment and national recognition of major cultural institutions such as the Scottish Opera (est. 1962), Scottish Ballet (1969), Scottish Chamber Orchestra (1974), and the Association for Scottish Literary Studies (1971).

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[3] The Saltire Society is a membership organisation established in the 1930s to promote the encouragement of Scotland's culture and heritage.

Scotland, over the last fifty years, has increasingly set apart its creative industries political and economic identity, which began with the 1967 establishment of the Scottish Arts Council (SAC)—set up by Royal Charter as a committee of the Arts Council of Great Britain. SAC represented a particular style of government known as "arm's length" which is a "mechanism designed to distance policy or funding decisions from party and state bureaucracy by handing executive power over to an independent board" (Galloway and Jones, 2010: 28). Essentially, this arm's length mechanism allowed SAC to safeguard artistic freedom of Scottish cultural producers, and Scotland developed a system of arts governance that was "not only at arm's length from government, but also at arm's length from [the Arts Council of Great Britain], its parent body (Galloway and Jones, 2010: 29)." According to Galloway and Jones, three defining factors led to the autonomous creation of SAC's governing body: (1) SAC would have complete control over arts in Scotland's territories, thus decisions about Scottish arts and culture should be made in Scotland; (2) SAC would manage to secure a fixed share of arts funding from Britain; and (3) the Arts Council of Great Britain would serve as a buffer between SAC and UK government (2010: 29).

Initially set up by Royal Charter in 1947 as the "Scottish Committee" of the Arts Council of Great Britain in an effort to promote British culture after the victories of WWII, SAC had undergone significant changes throughout its history as a public body for Scotland. Nearly, thirty years after its establishment in 1967, SAC receive full devolution over Scotland's cultural landscape and policy in 1994, which subsequently involved the rise of artist led initiatives in parallel (Brown et al., 2018). The devolution of power allowed SAC full control over funding and development of the arts in Scotland until 1999, when Scottish Government was established and gained control over SAC. Though, the relationship between independent creative practitioners and government-led interventions was one of criticism by artist run initiatives (Ibid.), which highlights an underlying tension between independent, enterprising creative work and [the influence of] an increasingly institutional environment. Accordingly, as Scotland began to establish itself devolved nationhood, SAC played a large role in championing the countries cultural policy on the wider political stage (Stevenson, 2014: 179). With the new Scottish government, though, came a period of reflection upon the role of SAC as Scotland's national arm of culture, and, in 2007, the victory of the Scottish

National Party (SNP) saw the blurring of boundaries between traditional arts and new emerging arts industries in the creative industries in what would become Creative Scotland in 2010. It is significant to note, that during this time was also the establishment of the "New Labour" government in the UK, the creation of the Department of Culture, Media, and Sport (DCMS)[4] in 1997, and the UK wide definition of the creative industries. Though a discussion around definitions develops later in this chapter, it's important to note that "by adopting the phrase 'creative industries' Britain's New Labour government were...bringing the creative arts into an economic policy agenda (Galloway and Dunlop, 2006: 34). An illustration of the timeline of Scotland's cultural policy institutional develop is shown below, in Figure 3.1.

Figure 3.1 Timeline of Scotland's Cultural Policy Organizational Development

Scottish Committee by Royal Charter	Scottish Arts Council	Creative Scotland

| 1940 | 1950 | 1960 | 1970 | 1980 | 1990 | 2000 | 2010 | 2020 |
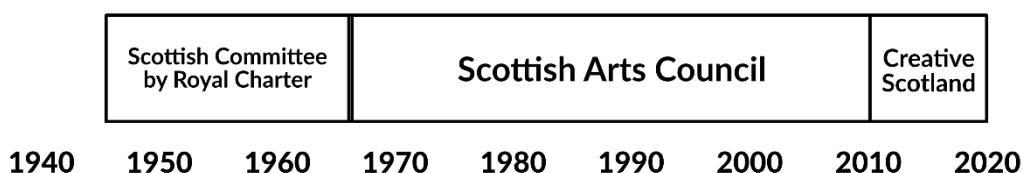
These institutional developments contributed to the devolution of Scottish cultural powers with the establishment of the Scotland Act of 1978 and a subsequent 1979 referendum, in which a resurgence of modern cultural activity ensued. It also allowed for a change in Scotland's political climate where Scottish cultural actors worked to establish themselves, globally. In the contemporary landscape, Glasgow became considered a liberal, social city with a unique penchant for creative wealth sharing and social engagement among organisations in the creative industries and overall cultural quality of life. The establishment of the Scottish Arts Council served as a formal mechanism for devolving the powers associated with arts funding away from England and refocusing them on Scottish-bred cultural projects and establishments.

The second half of the century saw "the development of the Third Eye Centre, the Hunterian Art Gallery and the Mackintosh house [which] all took place in the late 1970s, a decade which perhaps saw the beginning of the iconic use of the architect

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[4] In 2017, DCMS was renamed the Department of Digital, Culture, Media, and Sport.

Charles Rennie Mackintosh (1868-1928) as 'a central part...in the rebuilding of Glasgow's [and Scotland's] self-image'" (Pittock, 2008: 99)." With the re-development of the old Tron Kirk into the Trongate in the 1980s, one of the major areas of commerce, Merchant City, began to transform into an important area of cultural activity, which exemplified an opportunity for cultural entrepreneurship to emerge in critical areas of the city. Subsequently, Scotland's central belt metropolitans capitalised on their cultural tourism opportunities, recognising that culture significantly contributed to economic growth. This growth was exemplified in city-wide campaigns—such as 'Glasgow's Miles Better' in 1983—that invited tourists to experience the metropolitan regeneration through cultural events and festivals, and attempted to reframe Glasgow as a culturally dense metropolitan (Boyle, 1989; Paddison, 1993; Tucker, 2008). This activity had a major impact on the informal institutional development of Scotland as significant European destination of culture and the designation of Glasgow as European City of Culture in the 1990s (as mentioned above).

Still Scotland maintained its strong British ties politically and economically, which contributes to the emergence of a hybrid institutional landscape and field. By focusing on the cultural history of the institutional field, this chapter highlights the foundation upon which creative social enterprise develops. Because of Scotland's complex institutional history around the creative industries, it is important to consider how this history is illustrated through the political, cultural, social, and economic institutions and contribute to a hybrid institutional field (as shown in Figure 3.2).

Figure 3.2 Hybrid Institutions in Creative Social Enterprise

Economic   Political

EU Support

UK Support

Scottish Support

Creative Europe

Scottish Enterprise

Edinburgh Social Enterprise Network

Local Support

Glasgow Social Enterprise Network

Creative Scotland

Creative Edinburgh

UNESCO

Creative Social Enterprises

SenScot

British Council

Social   Cultural
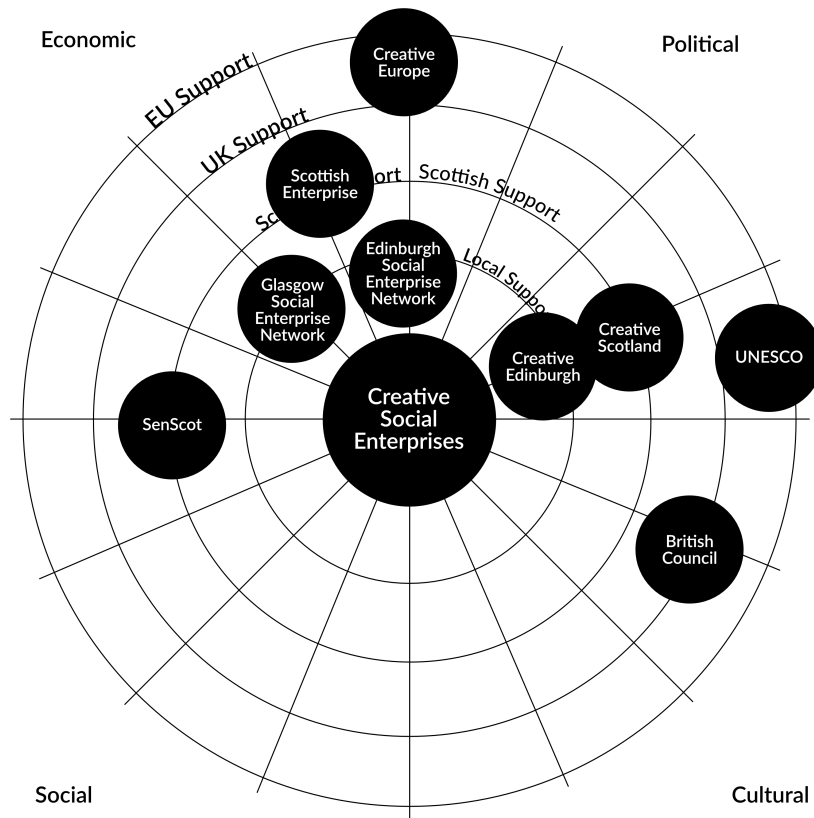
3.2.2 Scotland's Hybrid Social Enterprise Sector

As the main focus of the thesis is on creative practitioners who have established social enterprises within the creative industries, it's important to highlight the hybrid social enterprise sector in Scotland and the institutions that contribute to developing a hybrid institutional field (as shown above in Figure 3.2). While the creative industries have a clear and universal, albeit constantly revised, institutional definition, social enterprise definitions are less universal and more interpretive within a particular context or theoretical grounding (Dacin et al., 2010, 2011). As highlighted in Chapter 2, a question arises as to how to define social enterprise, but also if such a definition needs to exist. Doherty (2009) summarises social enterprises as organisations that have historical roots in cooperative, community, and voluntary sector principles of collaborative working for a common social mission and addressing a social need. Accordingly, social enterprises meet the needs of the communities while also contributing to the wider social economy. In practice, social enterprise structures can be seen as part of a spectrum, blurring the lines between mission-based and profit-

based activities (illustrated in Table 3.3). Where social enterprises are placed centrally, there are flanking distinctions between pure for-profit companies and pure charity organisations, which creates permeable differences between the different types of social enterprise businesses based on their main organisational tensions. For example, social purpose businesses are guided by their social purpose firstly within a hybrid setting, whereas a social enterprise may be guided by hybridity across their social and economic (and other) value intentions.

Table 3.3 Social Enterprise Organisational Spectrum

Mission-Based			Hybrid			Profit-Based
Pure Charity / Non-profit	Enterprising Charity	Social Purpose Business	Social Enterprises	Socially Oriented For-Profit	Socially Responsible Businesses	Pure For-Profit Company

The current environment for social enterprise stands at a crossroads between organisations that serve their communities (charities, nonprofits, etc.) and those that serve a fiscal bottom-line (for profits); and, while the spectrum of social enterprise organisational structures is recognisable, this thesis is mainly focused on activities within the hybrid juncture. Furthermore, it is noted that the inflexibility of rigid definitions creates a dangerously limited opportunity to understand the hybrid phenomenon, holistically. Broadly, social entrepreneurship provides an opportunity for institutional circumnavigation utilised as a form of hybrid entrepreneurial enactment (Chapter 7), by adapting the way hybrid entrepreneurs develop their organisational structures. Additionally, social enterprises are creating different ways to alleviate the issue of increasingly scarce public funding.

Michelini (2012: 2) states that social enterprises are "reassessing their business models to create new business opportunities [where they can help] …solv[ing] global challenges while simultaneously generating profits." This supports a broader understanding of the social enterprise structure as a catalyst for business model innovation in the cultural economy. Furthermore, the thesis surmises that social enterprise is a type of hybrid organisation that meets the needs of its communities through market-focused activity, as well as by approaching clients as social consumers. In order to disrupt an economic reliance on fiscal bottom-lines that do not prioritise

mission-driven, adaptable and sustainable activities are necessary in the hybrid organisational environment. Thus, social enterprise moves throughout an institutional field, being influenced by political/economic and social/organisational stakeholders.

Social enterprises are innovative because they : (1) are able to merge and create new organisational models and institutional structures; (2) are shaped by a social system, as well as contribute to the creation of social systems, (3) allow for the creation of new and novel opportunities for entrepreneurs; and (4) can be economically scalable while also sustaining its social and organisational foundations (Michelini, 2012: 12–13). Within the creative industries, social enterprise provides a hybrid multiplicity that allows for adaptive organisational capacity to occur.

Social enterprises in Scotland are supported by several intermediary agencies throughout the country. The main one is SenScot, and there are also city-based agencies such as Glasgow Social Enterprise Network (GSEN) and Edinburgh Social Enterprise Network. Additionally, the creative industries in Scotland are supported by the intermediary: the Cultural Enterprise Office, which is based in Glasgow. As this research is based in Scotland, and particularly in Scotland's two major cities—Glasgow and Edinburgh—figure 3.2's institutional map highlights the core levels of support for creative social enterprises in Scotland, separated by each support agency's sectorial focus in either the creative industries, social enterprise, or both. Additionally, focus is made on the aforementioned four support agencies as they have the closest relationships to organisations and practitioners within the creative industries in Scotland, including the case study creative social enterprises that participated in this study.

While social enterprises have been in existence for a long time, it wasn't until 2005 that the UK Government considered the substantial growth of social enterprises and developed a new type of business designation, the 'Community Interest Company' (C.I.C). Broadly, this designation is for organisations that "benefit the community rather than private shareholders" (UK Government, 2016), and regulates the financial expectation of social enterprises to reinvest net profits back into the organisation. This new designation transforms the institutional landscape in which social enterprises exist and operate and creates a space for the creative industries to circumnavigate

rigidity between for-profit and non-profit ideals. Additionally, Scotland, through the nongovernmental organisations SenScot and regional social enterprise networks (such as the Glasgow Social Enterprise Network), created further institutional support mechanisms to encourage and regulate the growth of the sector.

In 2011, SenScot created the Voluntary Code of Practice, which sets forth defining characteristics of social enterprise activity in Scotland. While there are many definitions of social enterprise throughout different parts of the world, and even scholars can't decide on a straightforward definition (Dacin et al., 2010, 2011; Doherty et al., 2014), one recurring description in the Scottish context is that social enterprises are those that "reinvest their money back into the business, as opposed to taking a profit for themselves and/or investors (Social Enterprise Code of Practice, 2012)." Significantly, VoCP is unique to Scotland, which has a different legal system and policy heritage to the rest of the UK and sets the institutional landscape apart from the rest of the UK, in terms of economic and political perspectives. This is modified from the community interest company (CIC) designation, as set forth by the UK government in 2005. Furthermore, this study considers the landscape of social enterprises in the creative industries in two of Scotland's major cities: Glasgow and Edinburgh, where many creative social enterprises have signed the voluntary code of practice, including the three participating creative social enterprises in this study. Interestingly, unlike the formal institutional use of a CIC, the VoCP is enforced through social, informal institutional mechanisms, such as membership and access to supplementary business support services.

As this hybrid institutional field evolves, it's important to consider the institutional priorities within and between the creative industries and social enterprise sectors, and to consider how these priorities shift based on the activities of institution actors such as hybrid entrepreneurs. Accordingly, as of 2017, over 5600 social enterprises were in operation in Scotland, of which Glasgow and Edinburgh held 13.1% and 12.8% of the sector, respectively, and have the most ongoing social enterprise activity, even though the spread the social enterprises exists well beyond these central belt metropolitans. Additionally, as social enterprises within the creative industries make

up 16% of the growth of social enterprises in the country[5] (Community Enterprise in Scotland, 2017), there is significant scope for further investigating and establishing research around the emergence of a hybrid institutional field encompassing creative social enterprise, to which this study contributes.

3.3 Institutional Priorities in Creative Industries and Social Enterprise

Institutional priorities play a key role in the strategic direction of an institution. They may also provide insight in to a key element of institutional theory, which is organisational legitimacy, as "institutional theories are built around the concept of legitimacy rather than efficiency or effectiveness as primary organizational goals." (Dart, 2004: 415). Within a landscape of hybridity and as a result of further devolved powers, Scotland has defined its own national priorities independent from the rest of the UK. This chapter focuses on two main priorities that permeate through the various institutions and are potentially exacerbated by a definitional fluidity: (1) instrumentality in the creative industries; and (2) growth and scalability in social enterprise. Importantly, this chapter does not claim to explore specific policies, but does aim to provide an overview of the institutional mindset of both the creative industries and social sectors. Furthermore, and as discussed previously, this chapter focuses on the meanings behind social convention within the institutional landscape that surrounds the hybrid entrepreneurial context of creative social enterprise.

3.3.1 Instrumental Creative Organisations

One of the major priorities for the creative industries is the issue of sustainable creative organisations. Following the discussion around the institutional landscape of creative industries and social enterprise in Scotland is a discussion around the political and economic environment created by Scotland's devolved powers. Researchers have argued that the measurement of creative industries as an industrial sector is problematic, and much of this problem is attributed to the lack of clear and rigorous definition by which political agencies measure the creative economy (Bakhshi and

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[5] This number may be even larger as a high proportion of creative social enterprises do not necessarily legally identify as 'social enterprises'.

Cunningham, 2016; Cunningham, 2002; Galloway and Dunlop, 2007; Monclús and Arfaoui, 2017; Stevenson, 2013). Accordingly, there is a critical relationship between policy and institutions that influences the economic development of the creative industries in Scotland. Focusing on the biggest institutional player in the hybrid context, Creative Scotland utilises a modified definition from the UK Government's Department of Culture, Media, and Sport's (DCMS) 2001 definition (updated in 2015). Researchers have argued that the "DCMS definitions of the creative industries and segments appear to align more closely with government portfolio responsibilities… (Higgs and Cunningham, 2008: 9)." As such, these definitions help to build a foundation for a hybrid institutional field, in which this study is contextually grounded. A comparison between the DCMS and Creative Scotland definitions is illustrated in Table 3.4, below.

Table 3.4 Creative Industries Definitions: Creative Scotland and DCMS

Creative Scotland (2016)	DCMS (2015)
[Industries] which have their origin in individual creativity, skill and talent.	*Those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.*
advertising	advertising and marketing
architecture	architecture
visual art	crafts
crafts	design: product, graphic, and fashion design
fashion and textiles	film, TV, video, radio, and photography
design	IT, software, and computer services
performing arts	Publishing
music	Museums, galleries, and libraries
photography	Music, performing, and visual arts
film and video	
computer games	
radio and TV	
writing and publishing	
heritage	
software/electronic publishing	

cultural education

Furthermore, Higgs and Cunningham (2008) highlight that the DCMS definition was created to create consistency for measuring the industrial activities of the creative industries (as shown in Figure 3.3), of which mainly focus on the productive and explicit aspects of the industries but does not account for implicit activities from the creative industries. A major issue, as discussed previously in this chapter, is the reliance on formal institutional structures to prescribe the activities of a given context. Both DCMS and Creative Scotland's focus on explicit creative outputs of the creative industries, has the potential to miss the implicit creative and social inputs.

Figure 3.3 Higgs and Cunningham Figure of Support Activities
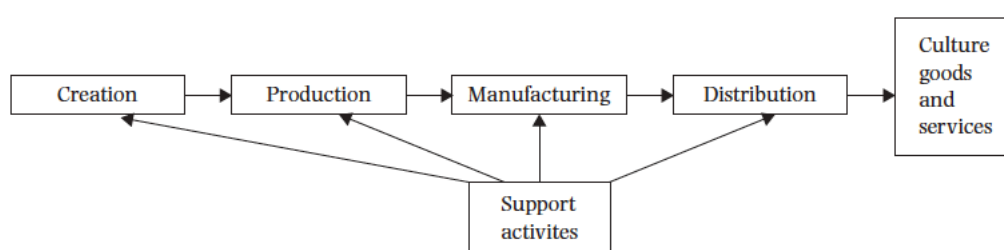
This institutional perspective highlights a significant gap between the socially enterprising lives of creative practitioners and the aspirations of policy stakeholders to instrumentalise the creative industries as "[an economic] concept and a policy instrument" (Cunningham, 2002). In turn, a focus on productivity and growth has taken over impact and measurement rhetoric, forcing creative practitioners deeper into the wedge between business growth and creative opportunities. Inherently, the government's reliance on sustainable business as an indicator of industrial success sets up a critical paradox within the creative industries in Scotland.

Since its establishment in 2010, Creative Scotland has been mired by controversy and criticism around its cultural policy agendas. From the beginning, Creative Scotland was set up at a disadvantage as the goal of the Scottish Government in setting them up was to reduce the number of governing bodies in Scotland, which left Creative Scotland with a cut to funding for both the arts and film and television sectors (Galloway and Jones, 2010: 36). Furthermore, Creative Scotland removed the "flexible

funding" subsidy program that provided many of Scotland's major arts organization with recurring, steady funding from the government. It would seem that the set-up of an arm's length governing body had now changed in the increasing global and digital world of the 2010s. Stevenson's (2014) critical reflection on this funding change highlights the reaction of many of Scotland's creative community who aptly named this controversy a "stooshie"[6], and publicly denounced this change to funding as politically convenient for the Scottish Government[7]. "The establishment of Creative Scotland did, however, provide an opportunity for change (Stevenson, 2013: 82)", and this change has been catalysed by the Scottish Government's approach to economic growth for Scotland.

The Scottish Government has included the creative industries as a one of six economic growth sectors for Scotland. A 2009 literature review commissioned by the Scottish Government states that "the creative industries have been identified as one of six key sectors (alongside public sector dominated industries, like healthcare and education) that are well placed to contribute to the Government's overall purpose of increasing sustainable economic growth (Carr, 2009: 3)." This political emphasis has been further reflected through the myriad of strategies developed by Creative Scotland over the last five years, most notably the Creative Industries Strategy 2016-17 (Creative Scotland, 2016a). This strategy highlights the importance of the creative industries, through the Scottish Governments core strategic aims: investment, innovation, inclusivity, and internationalisation. These strategic aims have been suited to the creative industries in order to build Scotland's cultural policy around the wider internationally focused aims. Significantly, this strategy sits separate from, yet in tandem with, another Creative Scotland strategy for the Arts and Screen focus areas of cultural policy. Additionally, the Creative Industries strategy connects to other non-arts focused government agencies, namely the amalgamation of agencies known as the Scottish Creative Industries Partnership (SCIP).

But how does Creative Scotland, as the torchbearer for the cultural policy landscape in Scotland, interpret and define the "creative industries"? According to their strategy,

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[6] The effects of which are archived on Twitter under the hashtag: #csstooshie
[7] It should be noted that because of the outpour Creative Scotland reintroduced a funding scheme that mirrors that of the original flexible funding program.

the creative industries are defined as "those which have their origin in individual creativity, skill and talent (Creative Scotland, 2016b: 3)," and the industries are broken down into the following categories: advertising, architecture, visual art, crafts, fashion and textiles, design, performing arts, music, photography, film and video, computer games, radio and TV, writing and publishing, heritage, software/electronic publishing, cultural education (Creative Scotland, 2016b)." Notably, this definition and subsequent categories have been modified from the DCMS definition, initially set out in 2007, as shown in Table 3.4. Furthermore, while Scotland has its own definition for the creative industries and governs them according to their increasingly nationalist government, the sector still operates within wider UK initiatives and has strong connections with funding and investment programs throughout the rest of Europe.

Furthermore, it's important to discuss the relationship between Creative Scotland and the enterprise agencies that also support and invest in the creative industries in Scotland. As mentioned above, the creative industries strategy was created in connection with SCIP. SCIP, established in 2009, comprises of ten national public agencies that are stakeholders of the creative industries, and is chaired by Creative Scotland.[8] Of the members involved, Creative Scotland has created a partnership with Scottish Enterprise, as the main enterprise agency for businesses throughout Scotland (Creative Scotland and Scottish Enterprise, 2016), which outlines the partnership as a way to formalise strategic actions that support the creative industries between the two seemingly disparate agencies. Whereas, Creative Scotland focuses on the cultural aspects of the creative industries, Scottish Enterprise, thus, focuses on the business aspects of the creative industries.

3.3.2 Growing Social Enterprise

One of the main priorities for social enterprise is sectoral growth. As highlighted in Chapter 2, and subsequently elucidated in Chapters 5, 6 and 7, rhetoric around the growth and scalability is a significant part of understanding a hybrid institutional field

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[8] SCIP membership includes: Scottish Government, Scottish Enterprise, Scottish Development International, Highlands and Islands Enterprise, Scottish Funding Council, Skills Development Scotland, Scottish Development International, Scottish Local Authorities Economic Development Group (SLAED), The association for culture and leisure managers in Scotland (VOCAL), and Creative Scotland.

built around creative social enterprise. Additionally, 'The Scottish Government recognises that international markets offer important opportunities for social enterprises, potentially exposing them to new ideas and trading relationships, and stimulating innovation and growth" (Scottish Government, 2016a: 11). In essence, this places social enterprise as a sector for strategic importance and economic growth for Scotland, which has already prompted a plethora of institutional reports outlining future directions and priorities (as referenced above and presented here). Furthermore, the Scottish Government (2016b) created a strategy document that "sets out a wide-ranging, ambitious and long-term programme to develop the potential of Scotland's social enterprise sector" (Scottish Government, 2016b: 6), positioning future trends that have influenced their institutional strategies, as shown in Table 3.5:

Table 3.5 Future Trends for Social Enterprise in Scotland

Political	Social	Economic	Technological
Enabling Legislation: Legislative and policy decisions will open up future market opportunities, in early learning and childcare, health and social care, land ownership, broadband, transport, and more; **Future Public Services:** The long-term direction of public service reform is set, implying increasingly localised, preventative and personalised public services; **Subsidiarity:** High levels of democratic participation is likely over time to lead to power being	**Demographic Change:** An ageing and changing population is placing increasing pressures on services; **Persistent Inequalities:** Long-term and entrenched socio-economic challenges are likely to persist and may grow; **The Influence of Young People:** A younger generation will bring progressive values and new expectations about society, business and life; **Ethical Consumption:** A desire to live better, more sustainable lives means	**A Rebalanced Economy:** The continuing, long-term priority of achieving a more balanced economy is driving a broader and more diverse business base; **Business with Purpose:** A growing number of companies are likely to explicitly pursue social and environmental goals, adopt socially responsible strategies and take on hybrid forms; **Scale Through Collaboration:** In increasingly competitive and uncertain markets, scale can be a weakness as well as a strength.	**Everything Digital:** New technologies will enable greater business efficiency; **More Connected:** Social technologies will become ubiquitous, enabling better communication and real-time interactions; **Transparency and Accountability:** Technology will make it increasingly easy to access information and invite more public scrutiny.

devolved downwards	consumers will increasingly make ethical choices.		

Alongside these future trends are the priorities of the Scottish Government to envelope the social enterprise sector into the wider economic strategy. The social enterprise sector has been identified as contributing to 'inclusive economic growth' because "of its contribution to [the] core purpose of increasing sustainable economic growth, [and] will help deliver [a] shared ambition of greater prosperity for [the] country while ensuring that there is fairness in how [the] nation's wealth, resources and opportunities are distributed" (Scottish Government, 2016b: 14); this is illustrate in Figure 3.4.

Figure 3.4 Scotland's Economic Strategy
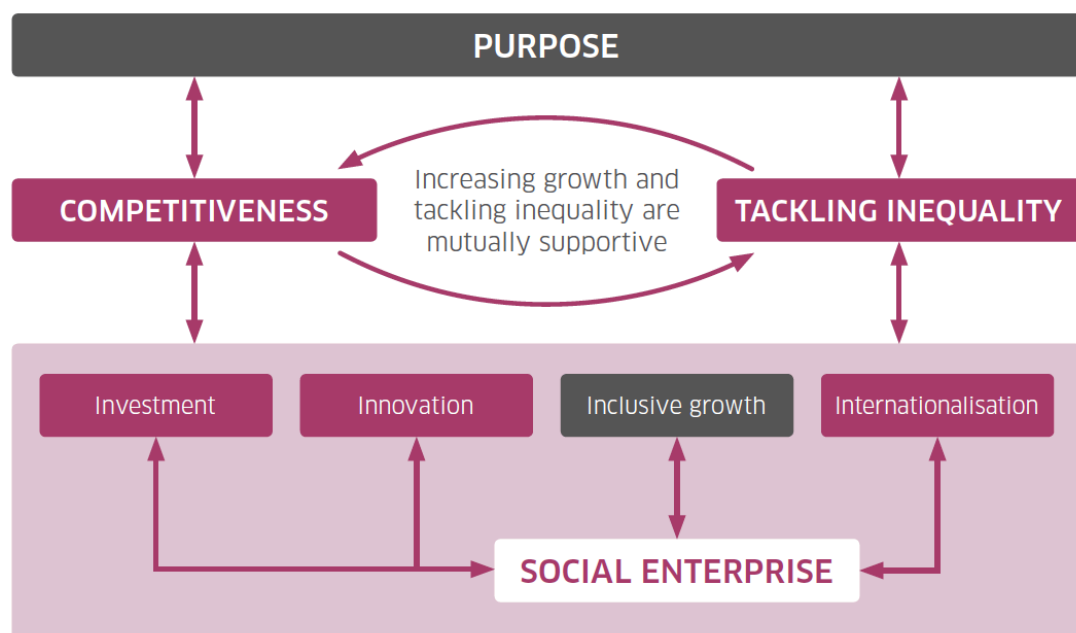
Social enterprise, from the Scottish Government perspective, is positioned as a sector rich with opportunities for business innovation and new entrepreneurial activity. However, the Scottish Government perspective is entirely macro-focused, and doesn't highlight a true relationship between institutions, organisations, and individuals.

In terms of support for the new government created social enterprise strategy, there are many organisations that provide social enterprise support ranging from general business support to support specific to the sector. Social Value Lab's (2017: 15) report on Scotland social enterprise support ecosystem, provides a useful map of over 30 major support organisations that either nationally or locally accessible, as shown in Figure 3.5.

Figure 3.5 Social Value Lab's Social Enterprise Support Ecosystem
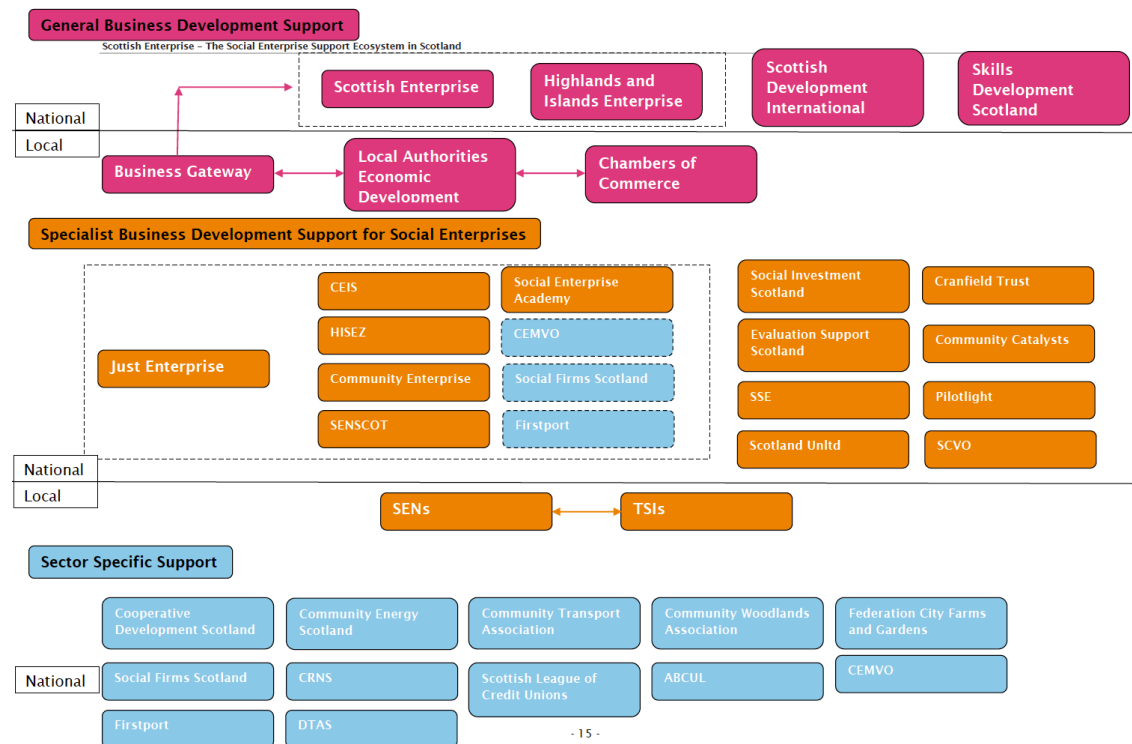
However, the report also acknowledges gaps in the ecosystem that are perceived by individuals who advise and/or lead social enterprises. The key gaps in support involve: (1) a lack of awareness of available support services: "the feedback indicated that the awareness of the variety and spread of support available might be a challenge for some social enterprises"; (2) support is too generalised: "one challenge identified was the level of tailored support that could be offered"; (3) significant geographic variance in support: There was a perception that those social enterprises located in urban areas have more choice of support compared to their rural counterparts, mostly because of the accessibility to larger networks"; (4) a need for start-up support: "need for more mentoring, handholding and peer support relating to the technical aspects of

formation (e.g. HR, finance) and to the personal commitments required for setting up a social enterprise" (2017: 16–17). These gaps show that, while social enterprise may be growing in numbers, it still has many pitfalls that affect the availability of resources for individuals and organisational looking to become sustainable hybrid organisations.

3.3.3   An Institutional Synergy?

As is discussed in Chapter 2, there is a paradigmatic relationship between the creative industries and social enterprise sectors. Together a synergistic paradox permits a framework for exploring a hybrid institutional field around creative social enterprise. Importantly, examining the points of comparison between the two sectors further deepens an understanding in how they either aid or hinder a hybrid entrepreneurial emergence. Dart (2004: 411) asks "how can we make sense of emergence of social enterprise as a new form of organisation…?" Additionally, how can institutional theory help to contextualise a social enterprise phenomenon? In essence, understanding social enterprise as contextualised through institutional theory "allows us to move away from rationalist and economics-based theorizing of social enterprise to a perspective that includes wider sociological understandings of the importance of sociopolitical context in the emergence of new organizational forms" (2004: 412). Furthermore, definitions of social entrepreneurship vary in both content and approach" (Neck et al., 2009: 14), which allows for a spectrum of organisational profit-structures that range from pure charities to pure profit-generating (though socially-leaning) companies to exist, as well as the opportunity for hybrid organisational forms to emerge.

Similarly, a lack of sectoral definition is shared in the creative industries, though, to an extent, is influenced by political intentions rather than institutional ambivalence. This has already been highlighted above in the separate definitions of the creative industries between the UK and Scotland. As creative social enterprises continue to emerge, how do they operate within a space of ambiguity, and how is their organizational ambidexterity is understood through creative social enterprise legitimacy? These questions add institutional awareness to the 'contextual research gap 5' presented in Chapter 2, which asked:

Contextual Research Gap 5: How does hybridity interplay within the organisational methods and values of a creative social enterprise? In what complex ways do creative social entrepreneurs also embrace and utilise a hybrid context to their advantage in developing a sustainable creative social venture?

In contrast, as public funding for the creative industries becomes increasingly scarce, institutional investment in social enterprise increases, thus prompting interest in the navigation of social enterprise as a viable creative industries organisational structure. This has both conceptual and practical implications, as the social enterprise sector in Scotland has shown a growth in new creative social enterprises, with the potential for more that do not identify as social enterprise despite their social enterprise operations. Accordingly, how do creative practitioners utilise hybrid entrepreneuring to navigate resources within a hybrid institutional field? This question relates to 'theoretical research gap 4':

Theoretical Research Gap 4: How do nascent social entrepreneurs, who are part of the creative industries, interact in their day to day lives with stakeholders, and how do they set up their governing structures around hybrid missions and intentions?

These contextual questions help to deepen the understanding of social enterprise in context and serve to build an understanding of the institutional environment around a hybrid entrepreneurial phenomenon, such as creative social enterprise. As well, these questions serve to understand how creative social enterprises legitimate their hybridity within established institutional contexts.

3.4 Chapter Summary & Concluding Insights

The chapter provided a contextual consideration for hybrid entrepreneurial activity of creative social enterprises. The context was situated in the sociological aspects of institutional theory. The research study explores institutions as part of the hybrid entrepreneurial context of social enterprise, by considering the overlaps and differences between the institutional landscapes of both the creative industries and

social enterprise sectors. The chapter has provided a foundation that embeds the research study within a dialectic convergence of hybrid influence, intentions, and paradoxes, of which is further explored in later chapters. Additionally, this chapter significantly contextualises the theoretical framework presented in Chapter 2 and contributes to broader discussions that explore entrepreneurial context from institutional perspectives.

Considering the theoretical themes, research gaps, research questions and how these intersect creates a deeper understanding of how a hybrid context such as a creative social entrepreneurship phenomenon emerges and develops over time through the motivations and behaviours of individuals, and what sorts of issues also occur from a hybrid process. The research study explores the experiences of creative social entrepreneurs as they navigate a hybrid context and engage in an entrepreneurial process creating hybrid organisations. This review has developed a foundation for exploring a conceptual framework embedded in a hybrid context. Issues of hybridity and the value of being hybrid, continue to permeate throughout the literature of the creative industries and social entrepreneurship subfields. Together, the overall research calls for greater understanding of hybridity in context by exploring, designing, and developing a phenomenological approach to individual experiences. This review also contributes to theoretical discussions about organisational hybridity, by developing a conceptual framework that explores the 'hybrid organisation' as situated in both the creative industries and social enterprise sectors. In the following chapter is an in-depth understanding of the research design and methodologies that underpinned how the research project approached the gaps presented in Chapter 2 within the hybrid context. This chapter situated the creative industries, still from a broad perspective, within the geographic setting of Scotland, and further distilled a context-based perspective. As a foundation for this study, this chapter helped to highlight Scotland's cultural development and situated the context-based perspective within the arts-leaning definitions of the creative industries. This perspective is continued in the following chapter, which presents the hybrid arts organisations (the creative social enterprise participants) within Scotland's central belt.

4 Methodology & Research Design

4.1 Chapter Introduction

This chapter aims to support the research questions and contextual framing set out in Chapters 2 and 3. Furthermore, it outlines the methodological process and overall design that explored the following main research questions:

1. In a hybrid context that involves multiple institutional (in particular formal and informal) environments, how is the merging and bisecting of institutional logics identified and utilised by individuals within a hybrid organisation?
2. Through hybrid processes, how do individuals understand and utilise multiple value orientations to develop structures of blended values within a hybrid organisation?
3. How do individuals act and interact within a hybrid context in order to grow and/or sustain their hybrid organisations; particularly, what behaviors of hybridity are developed to fit into certain roles between disparate institutional environments?

Chapter 4 discusses the philosophical underpinnings of the research project, and the methods of data collection and analysis utilised during this study. There has been a steady rise in calls for more alternative, longitudinal research methodologies and methods that centre around theoretical understandings of entrepreneurial phenomenon and experience rather than more prevalent regulatory, outcomes-based research (Anderson, 2005; Anderson and Starnawska, 2008; Hatch and Yanow, 2008; Rosile et al., 2013). This chapter serves to answer this call. The thesis, undoubtedly, aims to address these arguments by providing a guide of how qualitative research unfolded during this project.

First, the chapter outlines the philosophical foundations supporting a reflexive research methodology and develops an argument for how the proposed research paradigm interacts within an embedded context. This methodological approach also impacted choices about theory, method, and literature. Additionally, the approach was crafted in such a way as to extract theoretical resonance from the data in an effort to

explore the embedded context from which a theoretical frame of hybridity could be developed. Purposefully, the presentation of reflexivity serves as a discussion point that encompasses phenomenology and intersubjectivity as proponents of the wider research paradigm. Secondly, this chapter outlines the research parameters surrounding the research context and discuss the aims and objectives of the research study. Importantly, the chapter discusses participant selection criteria and introduces the concept of social pre-awareness as a way of gaining access to the context and developing an environment of (social) embeddedness within each participating creative social enterprise.

Third, the chapter presents the creative social enterprise participant organisations and individuals by outlining each of their organisational summaries, timelines of engagement, and organisational makeup. Fourth and final, this chapter outlines the process of the chosen methods used to develop and explore a reflexive methodology. Accessing the natural skills of the creative practitioner participants, the methods presented utilise narrative inquiry and dialogic analysis as processes for building a rigorous inductive qualitative data study. Additionally, this chapter presents the use of creative methods as reflexive tools during the stages of data collection and, subsequently, as narrative drawing during data collection and co-creative analysis. Finally, there is a concluding discussion and reflection presented that centres around researcher reflexivity within an embedded context, and ethical and maintenance concerns of conducting embedded research.

4.2 Philosophical Underpinnings: Crafting a Reflexive Study

As this study is positioned within the academic field of entrepreneurship, it's important to note that the adaptable nature of entrepreneurship is an opportunity to create a unique ontological and epistemological base (Urban, 2010: 40). Anderson & Starnawska (2008: 221–222) discuss the dominant functionalist paradigm as creating a research paradox in which the researcher is testing and analysing a phenomenon with no true definition, and posit that outcome-based research misses the important contextual process of being entrepreneurial. Additionally, by looking at the entrepreneur as an object, current research misses a transformative aspect of 'co-creation'. The functionalist approach currently dominating entrepreneurship research

does not allow the field of entrepreneurship to move beyond rational lines, nor towards a narrative of entrepreneurial context and entrepreneurial process (Anderson and Starnawska, 2008: 228).

4.2.1   What is reflexivity?

Having varied academic beginnings, reflexivity transcends disciplines and has been defined as a "constant awareness, assessment, and reassessment by the research of the researcher's own contribution/influence/shaping of intersubjective research and the consequent research findings (Salzman, 2002: 806)." In essence, reflexivity is the constant cyclic process of engagement within an interrelational research setting. Furthermore, some researchers have equated the origins of reflexivity to a Cartesian "knowing of thyself", which is prevalent in earlier papers during the Enlightenment— part of human thought is man's ability to reflect upon himself and others (Pillow, 2003: 177). Others have argued that reflexivity stems from a methodological paradigm shift towards "realist tales" and a growing methodological "self-consciousness" (Finlay, 2002a: 210) beginning in the 1970s. Finlay (2002a) further argues that reflexivity is a flexible methodological tool moulded to the needs of the researcher and research context, for example: as confessional account of methodology; as a way of exploring the dynamics of researcher-researched relationship; or by focusing on how research is co-constituted and socially situated (2002a: 224). Accordingly, a methodological understanding of reflexivity can be defined as a "thoughtful, conscious self-awareness, [where] reflexive analysis in research encompasses continual evaluation of subjective responses, intersubjective dynamics, and the research process itself (2002b: 532)."

Reflexivity creates a space for a researcher to engage in an iterative process of embedding oneself within the research context; while simultaneously exploiting the co-created, complex constitution between a researcher and her research subjects. As such, we are reminded that the reflexive process, itself, "involves a shift in our understanding of data collection from something objective that is accomplished through detached scrutiny of "what I know and how I know it" to recognizing how we actively construct our knowledge (Finlay, 2002b: 532)." This study has embraced a reflexive approach through the ontological position of phenomenology, and an intersubjective epistemology, which will be discussed below. Using an applied

reflexive approach, the methodology comprised of narrative, dialogic and creative methods as a way of creative, embedding, and exploring the interrelational nature of a hybrid research context.

4.2.2 A Reflexive Paradigm

Reflexivity offers a flexible opportunity to engage in alternative approaches to qualitative research. In order to embed a reflexive process into a research project, a researcher must identify her particular research paradigm, which is a set of beliefs about knowledge that informs the research background (Kuhn, 2012). Research or "inquiry" paradigms serve as the philosophical "world view" of a researcher, and exploit the underlying assumptions present in the research project. These paradigms are constructed by the following three philosophical tenets: ontology, epistemology, and methodology, as guides for understanding a particular research problem. Guba (Guba, 1990: 19) posits these tenants through the following questions:

- Ontology: "What is the nature of the 'knowable'? Or what is the nature of 'reality'?
- Epistemology: "What is the nature of the relationship between knower (the inquirer) and the known (or knowable)?
- Methodology: "How should the inquirer go about finding out knowledge?"

In essence, a researcher's ontology is concerned with what the researcher considers as constituting a reality; epistemology is concerned with what kind of relationship the researcher has with her research (context, objects, and subjects); and methodology is concerned with the ways in which the researcher conducts and understanding the research. Knowing this, it is important to question the connections between a reflexive research approach within a constructed research paradigm. Specifically, what type of ontological and epistemological positions support a reflexive study, and how does reflexivity permeate within a methodological design? To answer these questions, I have structured the paradigm of this study through a phenomenological ontology, an intersubjective epistemology, and a co-creative, reflexive methodology, which are discussed and illustrated below.

Lynch (2000) argues for the unpacking of reflexivity and unreflexivity, its counterpart, by breaking down the paradigmatic underpinnings of different reflexive approaches, as outlined in Table 4.1.

Table 4.1 Underpinnings of Reflexive Approaches

Approach	Description	Categories
Mechanical	A type of recursive process that involves feedback through an ongoing series of actions, responses, or adjustments in a system.	• Knee-jerk reflexivity • Cybernetic loopiness • Reflections ad infinitum
Substantive	Applied to macro social systems level is representative of "late modernity", while on micro interpersonal level describes the basic properties of human communication.	• Systemic-reflexivity • Reflexive Social Construction
Methodological	Dependent upon the methods used to define the methodology of a given research study, thus reliant and focused on researcher's definitional use of reflexivity in a research context.	• Philosophical self-reflection • Methodological self-consciousness • Methodological self-criticism • Methodological self-congratulation
Meta-theoretical	Closely related to methodological reflexivity, but with a more general orientation, perspective, or attitude towards a critical disengagement, or an "ironic detachment", from the research environment; representative of sociological approaches to research.	• Reflexive objectification • Standpoint reflexivity • Breaking frame
Interpretative	Identified with a style of interpretation that imagines and identifies non-obvious alternatives to habitual ways of thinking and acting.	• Hermeneutic reflexivity • Radical referential reflexivity • Ethnomethodological reflexivity

(Adapted from Lynch, 2000: 27–34)

This study developed a reflexive paradigmatic stance through both a methodological and interpretive reflexivity and has defined reflexivity as: an iterative process of self-reflection of one's own assumptions and beliefs through the ever-changing experience of interpreting meaning within the signs and symbols ever-present in the

interrelational exchanges between others and the world. Important to embedded work, reflexivity allows the researcher and researched to develop a 'level field' of understanding, where discussions are deeply rooted in the developing processes of building a new venture. In this sense, reflexivity is an experiential construction, understood through a confrontational process of reflecting on one's self in relation to others (England, 1994).

In the ontological sense, this reflexive process can be understood phenomenologically. Based on a Heideggerian phenomenology, a phenomenological ontology is defined as a world view that considers the ways in which we perceive the world, with a goal "to study the meanings of phenomena and human experiences in specific situations...and, more directly, to explore what meaningful experiences and strategies are associated with different situations (Berglund, 2007: 76)." Traditionally, phenomenology stems from the Husserlian notion of transcendentalism, which included knowledge as grounded in individual experience and must then be return to "the things themselves" (Berglund, 2007: 78). Heideggerian, or "hermeneutical", phenomenology expanded with a focus towards the notion that "we always already exist in-the-world and it is therefore in our ever ongoing and situated activities that the source of meaning is ultimately located (Berglund, 2007: 79)." A phenomenological approach focused more on existence than transcendence, the ontological approach allows for an embedded research process to take precedence and encourage the engagement with participant voice as a critical part of the holistic research process (Berglund, 2015; Seymour, 2007; Thomas et al., 2004).

The work of Cope (2005: 170) is particularly supportive in unpacking the problematics of a phenomenological approach (see Table 4.2), and suggests that "the phenomenological description of phenomena presented by the researcher represents a personal interpretation of the interpretations of the researched." Thus, phenomenology constitutes a reflexive praxis. Qualitative researchers engage in a reflexive practice as a way of developing the merits of a particular research study through their own primary, personal, and empirical experiences (Finlay, 2002b). Reflexivity connects with the belief that "the aim of phenomenological research is to develop 'bottom-up' interpretive theories that are inextricably 'grounded' in the lived-world.

Table 4.2 Paradigmatic Issues of Phenomenology

The Rejection of the Dualism between Consciousness and Matter	"One of the major themes of phenomenology regards the nature of the real and the ontological dichotomy within many areas of philosophy between an inner world of 'private experience' and an outer world of 'public objects' (Hammond et al., 1991)."
The Intentionality of Consciousness	"phenomenology's portrayal of consciousness as intentional is another way of saying that consciousness is always directed toward an object. In simple terms, this concept infers that the description of experience shows it always to be the experience of something."
A Presuppositionless Philosophy	"Another motivating principle behind Husserl's presuppositionless philosophy can be understood at an epistemological level, in that the task of phenomenology is to explore and reveal the essential types and structures of experiences (Burrell and Morgan, 1979). To provide a careful and authentic description of ordinary conscious experience, Husserl argued, it is necessary to suspend all prior scientific, philosophical, cultural and everyday assumptions and judgements (Moran, 2000)."
The Suspension of the Natural Attitude	"To be free from such presuppositions, Husserl asserted that it was necessary to suspend what he described as the 'natural attitude' and move to a 'philosophical attitude'. The philosophical attitude is also sometimes called the 'phenomenological attitude' or the 'transcendental attitude' (Sokolowski, 2000)."
Lebenswelt	"The final major theme of phenomenology discussed here concerns the notion of the 'lived-world', described by Husserl as the Lebenswelt. The lived-world, or Lebenswelt, represents the world of ordinary, immediate experience and is the background for all human endeavours, the concrete context of all experience. Existential phenomenologists such as Heidegger, Merleau-Ponty and Sartre developed the concept of the Lebenswelt, emphasizing the importance of the being-in-the-world, thereby enabling phenomenology 'to consider the totality of human relationships in the world in term of the individual's concrete experience' (Stewart and Mickunas, 1974: 64)."

Source – Adapted from Cope (2005)

Furthermore, Researchers have discussed the implications of reflexivity within phenomenology (Finlay, 2002b; Lynch, 2000; Pillow, 2003; Tomkins and Eatough, 2010), and this is presented in the following Table 4.3. In particular, is the connection between reflexivity and phenomenology as addressing a "reflexive other" as part of a phenomenologically reflexive inquiry, which bridges a gap between exploring the experiences of the self through pure self-reflection and the self as subject in relation to others.

Table 4.3 Phenomenological Reflexivity

Finlay 2002b	Lynch 2000	Pillow 2003	Tomkins & Eatough 2010
Research begins with researcher's own introspection and intuition as initial evidence of research landscape.	The meta-theoretical, stepping back from full engagement of the research context. Breaking the frame through a reflexive standpoint.	As recognition of "reflexive other" through capturing the essence of this other.	Focused on commonalities and relations between things.

Epistemologically, reflexivity is positioned with an intersubjective relationship between the researcher and the researched. Intersubjectivity can be understood as the interrelational emergence between subjects and their surroundings, though these interrelationships are experienced differently by different people in unique contexts (Cunliffe, 2011; Mauthner and Doucet, 2003). Supporting this approach is the notion that exchanges between a researcher and her research participants involves the "intersubjective constitution of meaning, an interweaving ebb and flow of responding/reflexive questioning, connecting/disconnecting, dialogue with others/self, and listening/feeling (Cunliffe, 2003: 493–494)." Furthermore, this approach serves as foundation for embeddedness within the research context through a co-creative study that considers how the interactions between researchers and research subjects constitute a socially constructed lived experience. Researchers have argued that the interrelational properties of reflexivity support the foundation for shaping intersubjective studies (Cunliffe, 2003; England, 1994; Finlay, 2002a; Pillow, 2003; Salzman, 2002), as shown in Table 4.4. Furthermore, a particular intersubjective approach yields an understanding of how the "interrelationships emerging and shifting in a dialectical interplay between ourselves, others, & our surroundings…[is] experienced differently by different people (Cunliffe, 2011)."

Table 4.4 Intersubjective Reflexivity

Finlay 2002a	Pillow 2003	Salzman 2002	England 1994	Cunliffe 2003
Reflection is based on mutual meanings between research relationship, and the nature of situated / negotiatedness of research encounters. Radical self-reflective consciousness: self-in-relation-to-others is both research goal and object.	Transcendence from researcher's own subjectivity and research context as a way to be released from the weight of (mis) representations of research.	Application of reflexivity through conscious intersubjectivity and constant reflection. Immersion of otherness.	Research presentation is a creation of the researcher's context; thus cannot (and doesn't claim to) truly represent others completely, except through the researcher's own lens of viewing them as other than the researcher's self.	Research is interrelational between researcher's context and the context of the study.

In answering and discussing the basic methodological question: "How should the inquirer go about finding out knowledge?", it is important to consider the context of the question. The research study existed within a hybrid context constituting the exploration of creative practitioners as they experience developing creative social enterprise. Accordingly, and from within a reflexive phenomenological and intersubjective position, the research study considered the path of inquiry as one of reflexive co-creation. In this sense, reflexivity became an interpretive tool for experiencing the research context. The reflexive tool was utilised through the process of narrative inquiry as a dialogic process of creating meaning and understanding the created meaning through the lived experiences of the participants, as well as their interrelationships with each other and with the research context.

4.2.3   Why a Reflexive Paradigm?

Grant and Perren, (2002; as cited by Urban 2010, p.42) who conducted a paradigmatic analysis of top entrepreneurship journals, found that the majority of entrepreneurship research was located in a functionalist paradigm and hypothesised the regulation of entrepreneurship from objectivist perspectives. Urban (2010: 37) further posits that "entrepreneurship has no great theories," and argues that entrepreneurship has been,

and still is, based on the notion of a 'gifted' individual. The paradigmatic "approach with entrepreneurship is often defined as something concerned with learning and facilitating for entrepreneurship (what to do and how to make it happen) and less with studying about it (in a detached manner as a social phenomenon) (Urban, 2010: 39)." In essence, the reflexive paradigm serves several critical areas of the research process. First, it positions the researcher to confront herself and her own privilege within the research context (England, 1994), as well as what she already may bring to the research project (i.e. expertise and/or assumptions). Secondly, it serves as a way to ensure participant voice before, during, and after the research data collection and analysis through a cyclic process of engagement and re-engagement (Cunliffe, 2003; Thomas et al., 2004). Importantly and finally, it supports an embedded approach to research questions, allowing for the natural development of a researcher-researched interrelationship that is built on a sense of mutual, possibly shared, lived experience.

4.3 The Research Parameters

4.3.1 Background & Rationale

The research study began by asking if there were more enterprising ways for creative practitioners to make sustainable livings while solving social issues. In Chapter 3, there is a discussion around the institutional landscape of Scotland as a hybrid context allowing for the emergence of creative social enterprise. Thus, creating the phenomena of creative enterprises with social missions, or "creative social enterprise" (CSE). Prior to this research, it was found that, while creative social enterprises are beneficial for creatives becoming more entrepreneurial, there is still a strong desire by creative practitioners to maintain access to creative opportunities through the utilisation of a social enterprise structure (Wells, 2015). However, this study further explores how the phenomenon of "social enterprise" creates valuable opportunities for a creative practitioner to maintain a creative praxis and serve their community, in what ways this process transpired within a hybrid context, and where there were maybe tensions or barriers to entrepreneurial success.

4.3.2 Research Design Objectives

The aim of the research design is to understand the hybrid context by employing an embedded phenomenological process focused on the lived experiences of creative practitioners as they developed creative social enterprises. By developing a reflexive paradigm through the use of a phenomenological ontology and intersubjective epistemology, the research questions become wider inquiries into the lived experiences of the research participants, and the hybrid contextual influence upon their experiences. The research design objectives were guided by the research questions shown below:

1. In a hybrid context that involves multiple institutional (in particular formal and informal) environments, how is the merging and bisecting of institutional logics identified and utilised by individuals within a hybrid organisation?
2. Through hybrid processes, how do individuals understand and utilise multiple value orientations to develop structures of blended values within a hybrid organisation?
3. How do individuals act and interact within a hybrid context in order to grow and/or sustain their hybrid organisations; particularly, what behaviors of hybridity are developed to fit into certain roles between disparate institutional environments?

The research design objectives serve to embed the research study in the emergent context, and also provide a methodological foundation for the creation of a theoretical framework around creative social enterprise phenomenon. This dualistic relationship is highlighted in Table 4.5.

Table 4.5 Methodological Foundation and Research Design Objectives

Research Design Aim	Exploration of hybrid context through the lived experiences of creative practitioners as they develop creative social enterprises.
Methodology	Reflexive interrelationships between people's lived experiences of a creative social enterprise phenomenon, within an intersubjective epistemology and phenomenological ontology.
Research Design Objectives	Explore the utilisation of hybridity as resource for creative practitioners in a creative social entrepreneurial process.

	Investigate how creative practitioners serve as hybrid agents in their cultural and socio-economic contexts.
	Understand the hybrid intersection between the creative industries and social enterprise sectors.

4.4 The Creative Social Enterprise Organisations

While Chapter 3 gives an overview of the hybrid context of this study, this chapter develops the merits behind the methodological context of the three chosen creative social enterprises and serves as a basis for understanding how hybrid research connects to the embeddedness within creative social enterprises in Scotland.

4.4.1 Participant Selection

Initially, the research began by selecting participants based in the central belt of Scotland, and particularly those in Glasgow and Edinburgh areas. Specifically, CSEs were chosen that were in a period of "significant growth" and had been incorporated within the last five years. The state of emergent change became an important part of identifying CSEs that would be keen to participate in a study that was longitudinal and participatory. To maintain embeddedness, three CSEs were chosen, which supported a temporal flexibility and gave methodological depth to the research study. Additionally, it was important that the CSEs at the time of entry into the project consider themselves defined as "creative social enterprises", meaning this identifier was being used in their own descriptions of themselves and not forced upon them by the researcher. However, since there is no established definition of "creative social enterprise", how they defined their CSE identity occurred through external and internal communications, legal structure (i.e. a creative hub that is a community interest company), the self-generation of funding, etc. Organizations that were not considered were those that received accolades for their social enterprise work but were established charities as this category of organization is considered an "enterprising charity".

Similarly, established for-profit companies that engaged in "corporate social responsibility" activities were also not considered as part of this study, as coincides with the literature presented in Chapter 2 and the context presented in Chapter 3.

This further supported the need to pursue a small, purposive sample of organisations, so as to maintain a consistency with the emergent nature of the field. Utilising purposive sampling allows for the research design to maintain its embedded nature, engage in deep analysis, and develop themes that resonated within the emerging phenomenon. Lastly, while there are a plethora of social enterprises engaging in creative (read: innovative) approaches to business, these organizations were also not considered in this study as they do not have creative industries operations. The following criteria was established, shown in table x:

Table 4.6 Participant Selection Criteria

Selection Criteria	Determinants
Incorporated in the last five years (according to official business records);	Official business documents
Identifies as a creative social enterprise;	Identified during pre-awareness discussions
Main operations are within the creative industries;	Business mission and values, Organisational designation during pre-awareness discussions
Has both a social and creative mission;	Identified during pre-awareness discussions
Has an objective to become financially self-sustaining, and is working towards, or has currently achieved, this goal;	Identified during pre-awareness discussions
Headquartered in and/or located around Scotland's Central belt, in or near Glasgow or Edinburgh;	Official business documents
A community interest company (CIC) and/or part of the Voluntary Code of Practice network.	Checked via Companies House and/or SenScot website(s).

Participant selection began from within the creative network of Glasgow, and utilised nongovernmental database resources to identify potential participants. The three participant CSEs selected and their criteria relevance are show below in Table 4.6.

Table 4.7 Participant Selection Criteria

Year of Incorporation	Location	Main Creative Industry	Sub-Industry	Legal Designation	Code of Practice?
2015	Glasgow	Visual Arts	n/a	CIC	Yes
2014	Edinburgh	Visual Arts	Performing Arts	CIC	No
2016	Glasgow	Crafts	n/a	LLC to CIC	No

Next is a presentation of the three participant organisations. This presentation has been formatted consistently to show cohesion between the three different organisations: organisational summary, timeline of engagement (with illustrated tables), and the make-up and metadata of the organisations (including the roles of the participants). It's important to note that the names of the individual participants within each organisation has been pseudonymised in order to maintain their privacy, while also keeping semblance of human connection within this thesis. This decision is discussed below in the data collection and analysis sections of this chapter.

4.4.2 Creative Social Enterprise 1 – MSC

Originally established by an American artist who studied in Glasgow as a way to bring together other emerging creative practitioners, MSC came into being after the original owner moved back to America in 2011 and gifted the venture to its four current tenants: Max, Nora, Bella, and ***[9]. Each tenant came from a different artistic background and they all knew each other through their interactions within the MSC. After a period of redevelopment, MSC has become a 5-year-old creative social enterprise, and, in 2016, relocated to Glasgow's historic Barras Market. Like other creative social enterprises in Scotland, MSC has found themselves facing challenges presented by imminent reduction in public funding for the arts, and an overwhelming need to sustain its creative communities and practices. MSC continues this challenging work by serving as a studio provider to emergent and established creative practitioners in Glasgow and by providing an artist residency for new art school graduates. This latter activity has transitioned into an exhibition and event space to

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[9] ***indicates participant who later requested to be removed from project

showcase international artists through collaborative exchanges spearheaded by Nora. As a fixture in the Barras Market, they own trading space which gives local traders the opportunity to sell merchandise and materials in one of Scotland's historic merchant sites.

A description of MSC is best described by the MSC director Bella in July 2016:

> "So, there's obviously the party line... the studios used to be in the heart of the Merchant city. It used to be the only studios within the heart of the Merchant city. We are no longer that because we've moved obviously. But I would describe it as a...predominantly a workplace, so it makes it quite hard to...
>
> A workplace that has so many different characters in it as well. So MSC has always had to be this kind of umbrella rather than necessarily having its own really strong identity. Because we can't stamp on an identity that then might clash with anybody else who's developing a business. I don't think it's only artist studios, it's not only studios. Because of all of the other things that we try and do."

4.4.2.1 MSC Timeline of Engagement

In the spring of 2016, I met with an old contact in Glasgow to discuss my prospective research study. She introduced me to MSC and, particularly, to Nora, the managing director. I promptly set up a time to meet informally to allow us to both "get to know" each other, before starting any data collection. Additionally, I visited MSC in its location in the Barras Market. There was clearly much potential, and it was clear that MSC was an organization in transition.[10]

By May 2016, I had met with Nora several times and we connected over shared interests in the arts. I was then invited to meet the rest of the team, who at the time comprised of herself and three other directors. At this meeting there was an air of tension, which I would only discover why once more involved in their organisational dynamics.

We began the data collection process at the beginning of summer 2016. I conducted individual interviews with each director at a location of their choosing (mostly food

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[10] I was also very new to Glasgow, so this served an introduction to a part of the city I hadn't experienced yet.

establishments) and recorded our hour-long sessions. I would come to find out that the external environment of the interviews allowed them to have candid, honest interactions with me. It also set the tone for the bulk of the research data collection process: meeting in public places that were meant for social exchanges to happen (cafes, restaurants, pubs, even Skype[11]). Privately, I was told that the external public place was much safer than the internal "office" for the security of their candid expressions. However, when gathered as a focus group, these took places almost exclusively within the organizational setting with all people gathered around the table.

During these focus groups I used my individual discussions, including their drawings as focal points for group discussions, which will be further discussed later in this chapter. This led to them being the first analysers of their own living stories. It also allowed them to air feelings as well as clarify positions. These were intense sessions, and I understand my role as facilitator in these spaces. Later I would be told that these session helped them to really consider how and if their current directorship was providing the necessary support for the organization to grow; additionally, it was a way for them to take a break from the day-to-day problem solving and reflect on their organization as a group. I also took time before our sessions to take pictures of the changing landscape around MSC as we progressed. From a place that was quite derelict to a place that was generating income for themselves and their stall holders, see images below.

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[11] Skype was used exclusively with the second CSE (EYAC) due to conflicts with timing and physical access.

Image 4.1 CSE 1 Physical Change Overtime

Road/Side Lot Jul 2016   Road/Market Apr 2017

Throughout the data collection process, research outputs were developed regarding the research conducted. Outputs included two conference papers, one about utilising phenomenological methodology (Wells, 2016b) and one about hybrid values within creative social enterprise processes (Wells, 2016a).

During our time together, as mentioned above, many things changed within the organisation. This was expected and anticipated. However, one significant change was the restructuring of the directorship members, where one was removed. Additionally, the organization became more aligned with hub networks and began to define itself more as a hub than an arts complex. They also ended two programs that had initially been part of their identity as a creative organization: the ART Gallery and their emerging artist residency. As they grew, their enterprise also evolved into more defined spaces of engagement based on their creative professional practices; and they used the physical spaces available to them to create hybrid interactivity between their own practices, other creative practitioners, and wider audience-consumers, which transitioned their organisational identity from basic 'studio provider' to hybrid 'arts hub/complex. The use of space has become more focused on providing space for different types of creative work: the studios for creative practitioners needing

workspace; the mixed use exhibition space for international artist exchanges and venue hires; and their outside space as part of a wider monthly market collaboration that plays into the history of their geographic location. The timeline of engagement for MSC is shown below in Table 4.7.

Table 4.8 MSC Timeline of Engagement

	Pre-Awareness	Data Collected	Research Outputs	Organizational Change
2016				
March	Met Old Contact who informed me of MSC Visited the gallery space on a weekend, to see it.			
April	Reached out to Nora for informational connection			
May	Met with Nora at Café Met whole team, recorded the group meeting			
June		First group meeting recorded Individual Interviews: Nora, Max, ***		
July		Individual Interviews: Bella Focus group with all		
August				
September		Focus group with all	Presented methodology at conference	

October		Focus Group Attended Event	Presented initial findings at conference	
November		Individual Interviews: Nora, ***, Max, Bella		Asked to remove *** from research
December				
2017				
January		MSC Strategy Meeting		
February				
March		Interviewed Nora		
April		Final MSC Interview w/ Nora Attended Monthly Market		

***indicates participant who later requested to be removed from project

4.4.2.2 The Make-Up of MSC

MSC is currently run by three directors, with one member of staff, a managing director, who is also part of the directorship and the main contact point for this study, as outlined below. Subsequently, Table 4.8 has been created to show the organisation's metadata:

Nora – freelance arts producer, MSC director, MSC managing director

Nora came to MSC as an independent artist, and founded the ART Gallery*, with Max, before becoming a director of MSC in 2011. Nora, as of January 2016, also serves as the Managing Director of MSC. This involves not only the sole administration of daily activities, but also includes programmatic oversight of MSC's exhibition space in which she often showcases her freelance work.

Max – architect, MSC director

Bella – architect, MSC director

*ART Gallery is an independent exhibition space. It was created by Max and Nora in 2011. It moved with MSC in 2016 and has become one of its "programmatic" activities within the organization. However, it is seen as having an independent organizational identity apart from MSC.

*Pilot Projects is a multi-disciplinary creative studio that specialises in community engagements through creative opportunity. Though its offices are located within MSC, it is not part of its operating functions. MSC was a client of Pilot Projects during its transition from Merchant City to the Barras Market.

Table 4.9 MSC Organisational Metadata

Incorporation	Purpose	Location	Creative Industries	Type	Voluntary Code of Practice	Social Enterprise Network
2014 (originally in 2010)	...a creative organisation founded in 2010 as a not-for-profit business focused on providing affordable work space to recent graduates and some of the city's most talented start up creative businesses.	Glasgow	Visual Arts	C.I.C.	Yes	Glasgow Social Enterprise Network; SenScot

4.4.3 Creative Social Enterprise 2 –EYAC

EYAC was originally set up as a student group at the University of Edinburgh, in an effort to fill a gap for artists leaving university but without much exhibition and creative work experience. It was founded by an American woman, Brielle, alongside her three friends. In 2015, EYAC became incorporated as a private company limited by guarantee, a common legal business designation for nonprofits that also planned to have a trading arm—a description of "social enterprise". In 2016, EYAC transitioned to a singled owned entity and was directed by one of the original founders, Brielle. To help her manage and operate the festival, she set up a shifting rota of 'executive' team members that changed each festival year.

EYAC produced a large youth arts festival every year in the late winter. It also collaborated on workshops and seminars for emerging artists to help them with their career trajectories. In the early years, EYAC had a small team of about 8 to 10 and following a period of rapid growth during the second half of 2016, grew to a team of 15 people and the introduction of defined "organisational departments" including marketing department, sponsorship, artistic management, festival production, etc. There were still a handful of people who started with EYAC present during this growth spurt, but due to the nature of finishing university, many had left for paying jobs in other cities around the world. It's important to note that all the members of EYAC participated on a voluntary basis, without any expectation for monetary remuneration; this is important because the notion sets the tone for the identity-formation of this particular CSE (that the members didn't join to 'make money'), and it serves to define the relationship the members have with their director and vice versa, as well as the personal-professional relationship they have with the organisation's development. approached its success, failures, and growth opportunities.

Having multiple perspectives on social enterprise descriptions, particularly with a founder whose perspective is more in line with what would traditionally be considered American nonprofit culture, EYAC found themselves at a significant turning point in their young organizational life. They continued to provide a networking space for emerging creatives, but also were grappling with the challenges of founder-fatigue, capacity for rapid growth, and a stringently precarious organisational culture. The lack of funding options also helped to put this enterprise in a particular bind, as it grew in size but not in financial opportunities.

4.4.3.1 EYAC Timeline of Engagement

Initially, I discovered EYAC through the Edinburgh Social Enterprise Network website. I reached out to EYAC founder, Brielle, in the summer of 2016. But it was not until October that we met in person at an external event of mutual interest. Prior to this, we kept in contact via email, and through Skype calls. I attended one of their networking events at the end of September 2016, which was a tradeshow-marketplace for their previous festival members held at the Edinburgh College of Art, see image below.

Image 4.2 CSE 2 Tradeshow

My first introduction to EYAC to start data collection was at their first executive team meeting, where about 10 new people had joined the enterprise. I went on to attend almost all of these meeting either in person or through Skype right up to the start of the festival. These meeting served as a way for them to come together and discuss the current events of the enterprise, as well as get to know each other. Brielle convened and facilitated these meetings, often including me as a team member by proxy. She conducted them almost as workshops where each member present would answer a prompt in relation to the organization and what they could contribute to its growth. It was a very nurturing environment.

I also conducted one-on-one interviews with members from the executive team. Ultimately, six of the interviews recorded were deemed most significant for the purposes of this study. What reigned true, for most of this study, was that EYAC was still very much a project set up and run by Brielle. This is in contrast to the previous organisation discussed, which had a more established and involved group dynamic. However, Brielle's self-described 'founderism issue' would prove to be a point of

contention for many members towards the end of the festival, including the founder herself.

In addition to the interviews and participant observations, I was encouraged, as a member by proxy, to take part in the festival, which commenced in February 2017. Encouraged by this invitation I set up a workshop with a colleague from another Scottish university to discuss ways in which information can be used by researchers and creatives (we used creative techniques such as collage, decoupage, and erasure to explore our theme):

Image 4.3 CSE 2 Collaborative Workshop Artwork
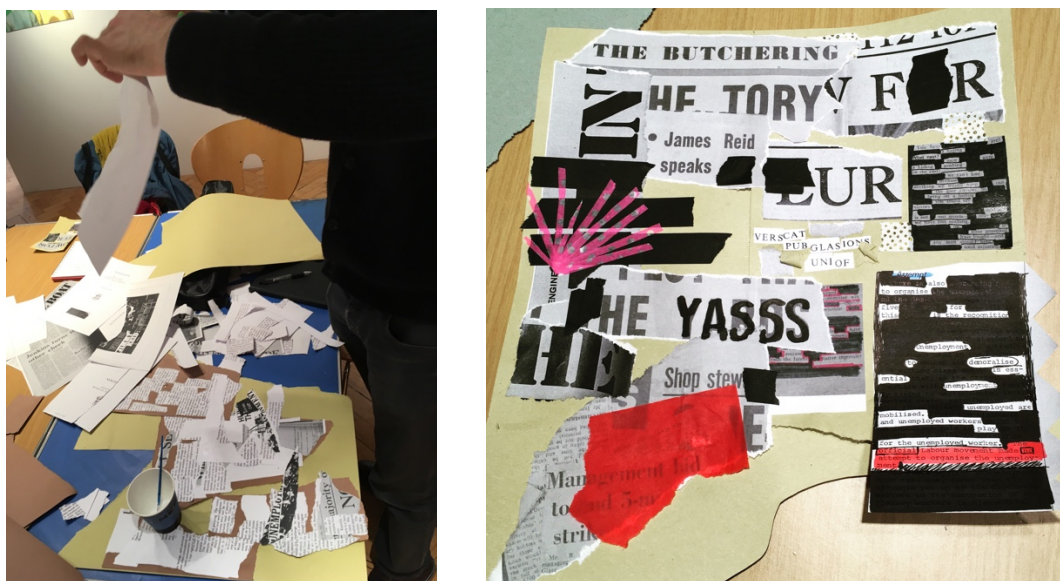
In the end, and towards the end of the festival, EYAC decided to shut its doors. This was due in part to the rapid growth of the executive team members and also the lack of sufficient administrative functions available to support its growth. Some members left abruptly, while others stayed on to help it transition to a period of being on hold. As of this study's conclusion, EYAC is still in a dormant state. The timeline of engagement for EYAC is shown below in Table 4.9.

Table 4.10 EYAC Timeline of Engagement

	Pre-Awareness	Data Collected	Research Outputs	Organizational Change
2016				
July	Met Brielle			
August	Reached out to Nora for informational connection			
September	Met with Brielle		Presented methodology at conference	
October	Met Brielle at external event	Attended executive meetings (2)	Presented initial MSC findings at conference	
November		Attended executive meetings (2) Individual Interviews: Alex, Zina, (1 other)		
December		Individual interviews: Brielle, Delia, (1 other)		
2017				
January		Individual interviews: 3 EYACers		
February		Individual interviews: Brielle Visited Festival, but was turned away *Festival in Production		People leaving the organization, in-flux
March		*Festival in Production	Festival Workshop participation	

April		Final Interview w/ Brielle		Organization put into hold.

4.4.3.2 The Makeup of EYAC

EYAC, like MSC, was run by a large group of volunteers, many of whom were still students. The main points of contact are outlined below. Subsequently, Table 4.10 has been created to show the organisation's metadata:

Brielle – founder and director

Brielle developed EYAC with a handful of other founders in 2015, all of whom were students and peers. She then stepped into full leadership and responsibilities of EYAC after the other founders left post-graduation.

Other EYAC interviews:

Zina – marketing student, EYAC Head of Marketing & Communications

Alex – comedian and theatre practitioner, EYAC Performing Arts Coordinator

Delia – cultural festival management student, EYAC Performing Arts Coordinator

*EYAC Fest is A student-run festival celebrating and showcasing art of all kinds from Edinburgh's educational institutes.

*Additionally, I interacted with nine other EYAC members, though their interactions were not deemed significant enough to be included in the study.

Table 4.11 EYAC Organisational Metadata

Incorporated	Purpose	Location	Creative Industries	Type	Voluntary Code of Practice	Social Enterprise Network Membership
2015	...a social enterprise that aims to increase public access to the arts through showcasing emerging	Edinburgh	Visual Arts; Performing Arts	CLG	No	ESEN

	talent and creatives.					

4.4.4   Creative Social Enterprise 3 –MMC

Incorporated in 2016 as a company limited by guarantee, MMC had been in operation for more than 10 years as a craft supplies shop for beadworkers. This was run mostly as a self-employed for-profit business by founder and director, Suzi. The enterprise itself is run by a woman with a particular background in theatre and narrative practices. Even her shop, MMC is personified through a character of an older woman described as a "bower bird" The origin story of MMC as a character is perhaps best retold by a conversation Suzi and I had in February 2017:

Suzi: yes. I wrote a blog post about where the name came from. Have I told you that?

Jaleesa: [shaking head]

S: Well... When I was about four, I lived in a … quite a big house because my granny and grandpa had half the ground floor. And that was their house. And my grandpa had this old poor cabin in the garden that was his studio, his artist studio.

You couldn't call it a shed, it had to be called a studio. And I would go in there and play. And when I got bored of that, when it was too windy or whatever, I had this like ritual where I'd get all my gran and grandpa's ornaments and lay them all on the table.

And then my gran had this old wooden box of hers, with knickknacks in it. I... was very ritualized. I'd get this box and there were metal nail files in there and cigarette cards…? That you got in pack and my gran was a chain smoker...and this face cream and I used to make these sandwiches with two cigarette cards and some face cream filling.

So, I do this, and I set up a shop and go: "right, the shops' open" and I'd sell the ornaments back to them. And fill these little delightful sandwiches, for 2p a time and my grandpa, we don't know where it came from, used to call me MMC. He'd go: "Oo! MMC, your shop is open."

J: And charge money…? [laughter]

S: Yeah...for 2p a time and my grandpa out of, we don't know where it came from, used to call me MMC. He'd go: "Oo! MMC, your shop is open!"

[laughter]

> Whenever I played shops, I was MMC. So, when I started I said it's like this bead thing is something I want to expand. I want to set up shop. And I was going through the obvious bead puns, that most bead shops–Like beadwildered. Like... Yeah.
>
> J: Bead all that you can bead.
>
> S: ...Some enchanted earring [laughter]. So, I went through all of that and I couldn't think of anything that really worked. Then suddenly woke up like two-o-clock in the morning like: [gasp!] if I have a shop, I have to call it "MMC"!
>
> So... And I think it's really funny because people think it's my name."

This story outlines the mindset and intentions of Suzi, who had been an early entrepreneur re-selling her acquired items to an engaged and personal customer based.

In 2016, though, Suzi was interested in developing MMC into a social enterprise and invited me to follow her on this journey. This enterprise is uniquely different from the two previous organisations in that it began as a for-profit enterprise and transitioned to a C.I.C., whereas the others began as social enterprises from the outset.

4.4.4.1 MMC Timeline of Engagement

I met Suzi of MMC at the end of 2016, when we met to discuss a different CSE she was running in Glasgow. During our meeting, she mentioned that she was interested in turning her for-profit business (MMC) into a social enterprise. This was intriguing, as up to this point, I had only worked with non-profit organization who were restructuring themselves into social enterprises. We agreed, quickly, to work through this process together and began data collection in the beginning of 2017.

Because this enterprise was solely run by one person, the approach to data collection need to be adapted. There was no purpose in trying to conduct focus groups without a group, and the nature of the business (an online shop) meant there wasn't a physical presence for us to meet. Accordingly, we met exclusively in cafes throughout Glasgow.

By the summer of 2017, Suzi added two members to her director team for MMC (Katia and Frances), which led to us conducting a one-day retreat. The first half of the day I conducted a focus group around the purpose of the organization and its future; the second half of the day was focused on their strategic planning session (in which I was an active observer). This led to drawings on what MMC would like in the future, one of which is exampled below:

Image 4.4 CSE 3 Strategy Drawing Sample

The one-day retreat led to a significant change in the organization, from a self-employed director, to a team of directors all focused on sustainability. They discussed a new project, which led to them receiving funding for an event that brought together women throughout Scotland to work on textile projects focused on the generational impact of women crafters. I was also invited to participate, where I contributed a quilted piece of my own.

By the end of 2017, MMC had officially transitioned from a for-profit company to a C.I.C. that still had its commercial trading arm, but also a social mission of providing spaces for women crafters to gather, new and old. At the end of the focus group session, I generated a presentation for MMC to highlight the research process and

their discussions around actions for the future. The timeline of engagement for MMC is shown below in Table 4.11.

Table 4.12 MMC Timeline of Engagement

	Pre-Awareness	Data Collected	Research Outputs	Organizational Change
2016				
December	Met Suzi – about a different CSE she was running			
2017				
January				
February		Individual interview: Suzi (2)		
March		Individual interview: Suzi		
April		Individual interview: Suzi		
May				
June		Individual interview: Suzi		New director/members join: Katia & Frances
July				
August		Focus Group: Suzi, Katia, Frances Participated in strategy meeting		
September				
October		Individual interview: Suzi Participated in event workshop		
November		Individual interview: Suzi		

December		Final interview: Suzi	Overview document of our journey	Change in legal status to C.I.C.

4.4.4.2 The Makeup of the Enterprise

As a newly minted C.I.C., MMC continues to build its programs through the use of external funding, as well as selling craft supplies through its online shop. , as outlined below. Subsequently, Table 4.12 has been created to show the organisations metadata. The makeup of the enterprise is as follows:

Suzi – founder and director

Max came to MSC as a studio tenant in his other venture, Pilot Projects*. He also joined the committee to create the ART Gallery* as a way to exhibit work from within the community of artists, which was founded by him and Nora in 2011.

Other EYAC narrators:

Katia – theatre practitioner, director (as of 2017)

Frances – arts practitioner, director (as of 2017)

Table 4.13 MMC Organisational Metadata

Incorporation	Purpose	Location	Creative Industries	Type	Voluntary Code of Practice	Social Enterprise Network Membership
2016	...a pop up and online bead & craft shop. We also run workshops, retreats and other crafty enterprises.	Glasgow	Crafts; Performing arts; Visual arts	C.I.C. (originally as CLS)	Yes	GSEN

4.5 Data Collection & Analysis

Utilising the reflexive paradigm, the institutional context, and the hybrid theoretical foundations, the data collection and analysis unfolded in distinct stages. Firstly, a pre-data collection awareness is acknowledged as having critical theoretical semblance to

entrepreneurship research focused on embedded contextualisations. This leads to a discussion about the radical qualitative methods used throughout the study and the research mindset, which is then outlined in data collection phases. Lastly, there is a discussion about analysis and the use of qualitative data analysis and dialogic data analysis to further understand and position the data within the realm of phenomenological studies in entrepreneurship. Following this analysis discussion is a second outline focused on the phases of data analysis used to the investigate and, ultimately, develop themes into findings.

4.5.1 Pre-Data Collection

After selecting each CSE, I entered the research context by engaging in a researcher-participant pre-awareness to "get a feel for each other". Crucially, it was important that the participants felt as if they were a part of the research process, rather than tools or products of a research process, and, furthermore, there was an opportunity to embed myself into the research frame as a co-participating researcher in their living narrative. Thus, a dialogic process of reflexive exchanges could, should, and would be as beneficial to their organizational development, as it would be to my research process.

A concept of pre-awareness emerged during this "getting to know" phase which has been discussed by researchers considering their theoretical and empirical pre-awareness of a particular research context. Whereas a researcher's theoretical pre-awareness positions a particular theoretical understanding about the research context, and an empirical pre-awareness makes use of the observational understanding of a research context, I suggest a third kind, a social pre-awareness, that positions and expresses an inevitable social interrelationship between a researcher and her research subjects. This type of pre-awareness differs from empirical (and theoretical) in that it is grounded in the development of a working, narrative relationship between the researcher and participant(s). Moving beyond observational experience, social pre-awareness sets up a reflexive enactment that encourages the exploitation of a researcher's position within an embedded research context. Additionally, and in-line with a phenomenological positioning, it is often based on the researcher's experienced

knowledge[12] of and passion for the research context. The researcher develops a research environment based on a dialogic reciprocity and cooperative access, with the added value of building trust between the researcher and her research subjects— creating a rapport for iterative access to in-depth, rich, and co-created data. The novelty of this method is its usefulness in allowing the researcher to engage with a contextualised study from an embedded point of view; a methodological perspective that has gained critical importance in entrepreneurial studies (McKeever et al., 2014).

As a measure of methodological transparency, I developed a research project proposal with each CSE, following their agreement in participation. This proposal was based on our previous conversations and interactions and was presented at a point in time that served as the start of the research data collection for each CSE. At this point, informed participant consent was given and a discussion about the implications of the research ensued. While initially each CSE was agreed in the use of their real names in the research project, it became clear throughout the research process that there were points in time where they wanted to maintain an amount of privacy. I assured them that any public representations of the research would be psuedonymized, though it would not be fully anonymous, to which they agreed. Thus, it was agreed that the research would maintain the "essence" of each individual participant and their respective organization, but I would change names in order to protect their individual privacy. Commonly known names or titles (i.e. Creative Scotland) would not be psuedonymized as these names are part of the public knowledge of the geographical and cultural context of the research. Accordingly, personal names have been changed to ensure confidentiality between myself as researcher and my research participants. Additionally, I have outlined the basic foundation of each proposal in the following Table 4.13; and, although these were broadly followed, the emergent and inter-active and dynamic nature of the process meant that enough flexibility needed to be maintained to stay true to the methodology, (phenomenological) epistemology and ontology. Furthermore, a sample of an individual proposal is also provided in Appendix 1.

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[12] Experienced knowledge includes a tacitness that is acquired through past experiences and/or the everyday life of the researcher.

Table 4.14 Participant Research Proposal Foundations

Research Aim	Explains the aim of the research with respect to the particular creative social enterprise (CSE), and in relation to the wider research collection process such as: a "dialogic narrative" research process.
Background	Provides a description of the background of the overall research project and establishes an initial "frame" of the hybrid focus of the research on creativity, social value, and entrepreneurship (as "enterprise"); as well, describes the tone of the research process as "collaborative" and "cooperative" between the researcher and the research participants.
Methodology	Develops a scope of the process, in particular how long the research process intends to last (i.e. at least 6 months) and provides a basic structure of the research stages for each CSE.
Research Outcomes	Provides expected and/or suggested outcomes of the research, which is based on previous conversations and field notes taken with the CSE prior to start; also lays out the expectations of the research within the wider project.

4.5.2   Data Collection & Phases

Over a 17-month period: 28 interviews, 6 focus groups, and 5 participatory observation sessions were conducted, alongside 6 events participated in at the CSEs and 3 invited policy organisation meetings/presentation. This amounted to over 50 hours' worth of primary fieldwork data collected in total. The phases in which the data collection was conducted are broken down below, and broadly followed a narrative inquiry method. Rosile & Boje (2002: 285) describe narrative as being, "by nature, richly contextualized and embedded wholes...[that] elicit very rich responses, from the whole person," allowing for blurred interaction between personal and professional issues and the emergence of more powerful and expressive engagement. To facilitate this process, questions were drafted as open-ended and exploratory for the participants. As a sample, Table 4.14 showcases the types of open-ended questions asked in the data collection, supplementing the data phases presented below:

Table 4.15 Sample of Data Collection Questions

Example Questions	Methodological Reasoning
How did you come to be a part of [the organisation]?	Allowed for a baseline to encourage narrative emergence in participant response

How would you describe [your organisation] in your own words; in three to five words?	Allowed participants to narrate their organisational lived experiences
How has your role changed from the beginning to now with [your organisation]?	Allowed for acknowledgement of the inherent reflexivity in hybrid organisational experience
What's your vision for [your organisation], and would you mind drawing this out?	Allowed participants to visualise the direction and desires of their organisations

The sample above exemplifies starting questions with which conversations blossomed. The method of showing the questions as a linear table does not truly exemplify the nature of a semi-structured interviews and conversations. Additionally, often the participants wanted or had to meet in more social spaces (such as cafes) where a natural flow from introductions to interview conversations were blurred often. This was encouraged from the outset, to have a reflexive and phenomenological study, one must find ways to embed in the socially constructed and share moments with research participants. This validates the purpose of participating in 'social pre-awareness', which could be seen as a merit of this type of method, but also has its downfall if research collection is expected to be more arranged and rigid. Utilising starting questions to lead into more natural narrative conversations, provided a systematic way to approach a reflexive methodology that is inherently improvisational, fluid, and intersubjective. The key practice in this was making sure to build questions in subsequent meeting phases that maintained the essence of the previous conversation while also encouraging a dialogic forward-movement on their timelines of lived experiences. Tools used in collection and development of subsequent meetings involved interview recordings, field notes, listening notes of the interviews, images taken, participant drawings, and researcher reflections.

Czarniawska (2007, p.36) proposes that aspects of narrative inquiry involve "the role stories play in the drama of organizational power and resistance…[and] that stories permit access to the emotional life of organizations." Narrative (and, interchangeably, story) is being used in a Bahktian dialogic sense, which differentiates "control narratives that are monologic, from more dialogic manner of living stories and antenarratives…", such as is utilised in many of Boje's single and co-authored writings (Boje, 2012; Boje and Smith, 2010; Jørgensen and Boje, 2010; Rosile et al., 2013; Rosile and Boje, 2002). As discussed by Jørgensen & Boje (2010: 257), "story is living

in the sense that it is becoming, i.e. prospective sense-making. Living story can morph, therefore, into narrative, into a state of beingness, and it shapes our individual identity, or our organization or communal identity and imagined future. It is not finished, not whole, and is still alive in the 'now' and 'here'.

While narrative interviews were conducted in a conversational style guided by semi-structured interview questions, focus groups and participatory observations were action-oriented. Conducting and participating in action-oriented research activity, alongside reflexive activity (such as narrative interviews), supplemented the unstructured nature of purely narrative methods and provided useful grounded for embedding into the situated life stories of the organisations in the hybrid context (Muylaert et al., 2014). The approach was significantly suited to the research context and methodology, allowing for an adaptive, in-depth, and personal narratives to arise during the research process. Additionally, through the engagement of narrative methods, "there is an important collaborative feature, since the story emerges from the interaction, exchange and dialogue between interviewer and participants (Muylaert et al., 2014: 185)." Boje & Smith (2010: 309) suggest that "entrepreneurial identity is accomplished in narrative re-presentations to the world," and the narrative re-presentation of identity became a significant part of understanding how creative practitioners experienced the entrepreneurial process of developing creative social enterprises. As a qualitative method and interpretive process, the use of narratives serve as "representations and interpretations of the world…[and] cannot be judged as true or false [as] they express the truth of a point of view… [that] can be gathered from different forms of data collection such as observation, documents, images, and other sources (Muylaert et al., 2014: 186)."

An element of the reflexive methodology, as alluded to in Table 4.14 above, was the use of drawing as a way to express responses to research questions, as well as share experiences between participants in focus groups. According to Clarke and Holt (2019: 7) drawing "can be a useful tool to access a more imaginative, direct and in-depth understanding of entrepreneurs' lived experience." These drawing ranged from organisational diagrams to abstract images to entrepreneurial timelines. However different, each type was useful in communicating and evidencing a particular moment of experience. In essence, the drawings allowed for individual understanding within a

context, building a complex web of organisational narratives and identities related to a collective hybrid lived experience (Wells, 2016b). Thus, I continued to facilitate the creation and reflexive engagement of these narrative drawings through drawing iterated during successive narrative interviews and focus groups. Examples of the narrative drawings are provided below in image 4.5.

Image 4.5 Narrative Drawings Samples
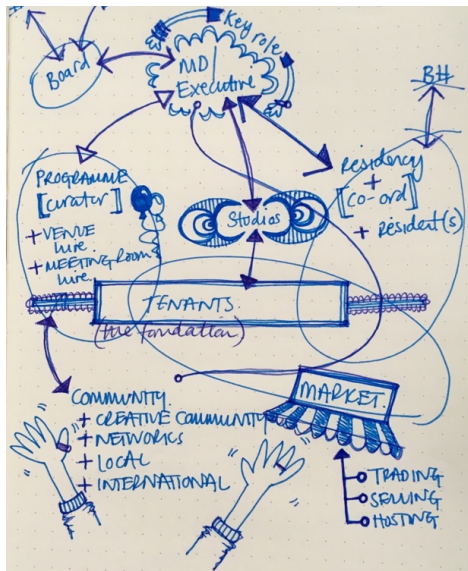
CSE 1 – Narrative Drawing
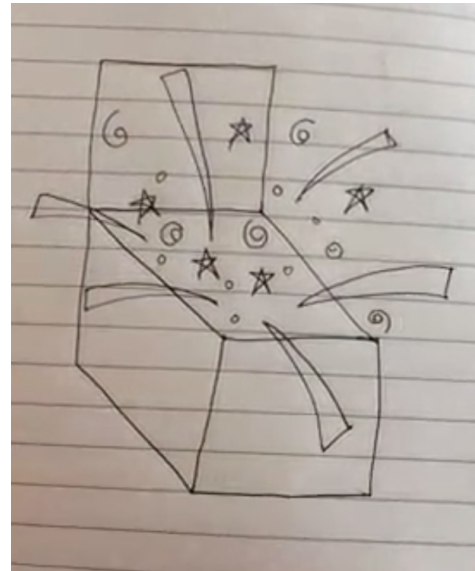
CSE 2 – Narrative Drawing
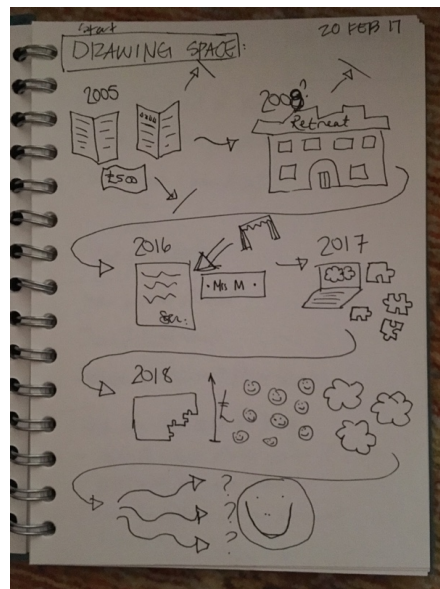
CSE 3 – Narrative Drawing

In furthering this point, narrative accounts help researchers to explore the entrepreneurial experience through alternative means such as creative methods. The utilisation of and outputs created by drawing help researchers to understand symbolic interrelationships between research subjects and objects within the research context; as such, the natural, communicative element of drawing exist in tangible forms such as diagrams, pictures, and images, as well as through metaphorical forms such as "drawing conclusion" and "painting the picture". Weber (2008) further outlines that the use of images in research help in the process of accessing the inaccessible; evoking, remembering, and communicating new ideas and thoughts; and exploring the use of metaphor through a lived experience. In the context of this research study, the act of drawing served as a way of communicating participants' visions for the future of their emergent enterprises; the drawing artifact then served as a representative organizational and strategy tool for the participants and as creative research artifact for the research project. In this sense, the act of drawing and its created artifact serve to "[reveal] as much about the person who took or chose or produced it as it does about the people of objects who are figured in it (Weber, 2008: 46)." Importantly, visual analysis techniques were not employed in the engagement of the participants with their drawings (in the interviews, nor in focus groups), because, as stated above, the drawings served as tools for communication and participant reflexion. This is a different approach than what is offered through 'visual analysis techniques' which ask the analyser to either (1) consider the drawings as objects to mine data, as is prevalent in computer science fields, or (2) consider the drawings as artwork to be formally analysed in terms of its form and aesthetic value, as is prevalent in visual arts fields. This research project did not employ either of those approaches, as the act of drawing was used iteratively and reflectively. The act of drawing was utilised as a way for participants to both communicate their ideas during interviews and later engage in a process of reflexive-knowing of their experiences as emerging creative social enterprises (Riach, 2009).

Together, the narrative interviews, focus groups, drawings, and participatory observation (as well as field notes, organisational documents, websites, and pictures taken during data collection), served as raw data telling a part of the "living story" of each CSE, as well as part of the collective story of creative social enterprise emergence in Scotland. Rosile et al. (2013) define living story as "having a material place Being-in-

time and part of a collective story," and has Heideggerian implications in line with the phenomenological ontology approach to the research. As part of a collection of stories and narratives, "living story "emphasizes the dialogical, plural, emergent, interactive and spontaneous nature of being and becoming…[and] emphasizes that texts are the results of the interactions of plural, conflicting and opposing voices (Jørgensen and Boje, 2010: 258)." As such, narrative inquiry "attempts to approach the complexity of a particular entrepreneurial setting as an ongoing process, as a process of becoming (1997: 15)."

4.5.2.1 Phase 1: Pre-Awareness and Embedding in the Context

This phase involved the initial recruitment, social engagement & observation of each CSE. It also served as an introduction of the research project for potential participants. As outlined above, this phase involved the development of a social pre-awareness that allowed a foundational development of the methodology and as an entry point into the lived experiences of the participants. As part of this phase, I facilitated and/or participated in a "coming to the table" interview or focus group with each CSE, where the research scene setting was established and explored organically and collaboratively. It was important at this stage to allow for participants to ask any questions regarding the research project, and for me to take detailed fieldnotes during these preliminary sessions. Additionally, many fieldnotes were returned to throughout the data collection and analysis with analytical reflections provided in different colours to the notes, as shown in 4.2 below. This helped to deepen knowledge around the initial fieldnotes, status as researcher, intersubjectivity within the research progression (Maharaj, 2016), embedded engagement with participant, and points of interest for further structuring the research project.

Image 4.6 Example of Notes on Fieldnote Pages
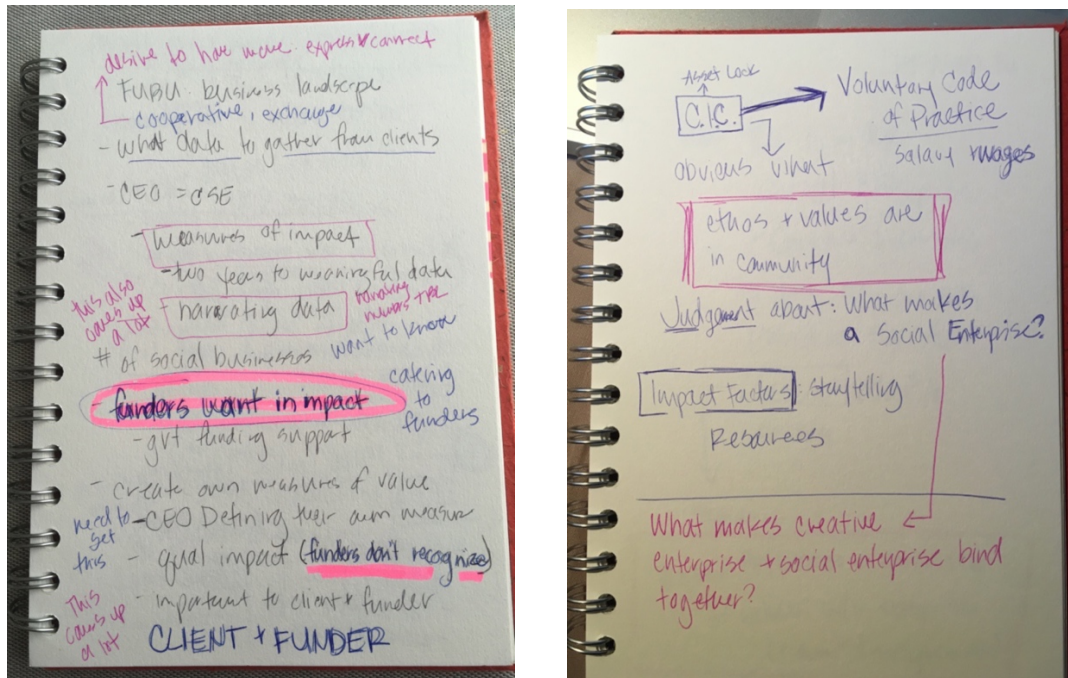
Prior to the "coming to the table", I met with at least one main decision-maker within each CSE, who served as my main access point to the rest of the organisation. Crucially, these agents of access were also either the managing directors or chief executive officers of each organisation. This connection was important as it validated my role within the organization and served to establish my main point of contact throughout the research tenure; however, it was important that other members of the organisations felt equally involved, though this was not always possible due to organisation flux. Additionally, this main point of contact also set the scene of the current state of the CSE, which helped me to develop a better overall understanding of how their organizational interests might align with the objectives of the research project. Crucially, it was at this phase that the development of a specific research project proposal was discussed and subsequently developed in collaboration with the research participants. Though I was the beholder of the wider research project, it was important that the participants also felt included in the process of inquiry from the outset. The research process continued into the next phase through a collaborative approach.

4.5.2.2   Phase 2: Engaging in Co-operative Narration

Immediately, it became clear that a "one-size-fits-all" approach to an embedded and collaborative research process would not work in this research context. Additionally, the participatory-action nature of the collaborative environment, called for an adaptive approach. The cooperative narration phase involved allowing for participant narratives to emerge in interviews, focus groups, and participatory observations. The life of an emergent CSE moves very fast, and as the participants were also creative practitioners and/or creative freelancers with fast-paced and changing careers, it was important for me to capture narratives in a flexible yet consistent manner. I would not be able to always meet with them in an office setting, thus meeting on their own terms in cafes, galleries, freelancer desks, and so on gave a particular understanding of the transient and precariousness of starting up a creative social enterprise. Only one group had their own physical location, but still chose to meet outside of their space in more social settings.

In this sense, the occupation of social spaces meant that the organization of the research data had to be flexible, but reliable. Accordingly, all data was collected by two small audio recording devices, and pictures were taken of any drawings made during the interviews as a backup and/or copy. The "structure" of this phase involved the following:

1. Individual narrative interviews were conducted with decision-making and/or director level members; during which a first set of drawings occurred around a central question for each interview, such as "would you draw the organizational structure as you see it?"

2. Depending on the CSE either focus groups with all directors (CSE1), participatory observation of director level meetings (CSE2), or a continuation of narrative interviews with the sole director (CSE3) was also conducted.

3. The interviews, focus groups, and observations were recorded via audio recording, while drawings were photographed and an audio recording the person describing and discussing was made.

4. After the end each recorded session, reflective field notes were taken, and digital vector of each drawing made.

5. Lastly, organizational documents (enterprise materials, fliers, etc.) were gathered, if available, and dated and time stamped for future reference, if necessary.

In the iterative process of this phase, drawings (now as creative artifacts) were constantly referred back to for clarity and/or continuous of the participants' living story of their experiences. The creation of new drawings also occurred in some cases, as a way of making sense of and/or communicating their progression. Additionally, it became important to consider the external, digital environment created by the CSE, mainly their social media and use internet tools such websites. A lot their external organizational identity was presented in these spaces, thus, screenshots were taken of these spaces on a monthly basis. However, while the online presence of these organizations was as much a part of their narrative with audiences, these spaces did not yield as a rich and in-depth data as the more embedded and collaborative dialogic methods. Thus, it became a redundant task that was found to not be very effective in engaging their living stories.

4.5.2.3   Phase 3: Narrating Creative Social Enterprise Experience

By the time of this third phase, several things had occurred: I had built up an embedded researcher knowledge within the enterprise; at least one set of drawings had been created within each CSE; and a working understanding of their narrative had begun to form. Crucially, though, this phase also marked moments of significant change in the CSEs, for example: one CSE had removed a director from their position; another had decided to wind down their activities; and the third had built up its directorship by formally inviting two new members into its organization. Suffice it to say, these moments of change served to steer the course of each CSE in a new direction and deepened its living story. It's important to note as well that these changes occurred near the six-month mark of each CSE's research tenure in this project.

So, critically, this phase involved bringing everything together, and served as a turning point the research process, one that became much more reflexive and retrospective with questions such as "what have we drawn or what stories have been told that build an understanding of the CSE context?" began to take shape. In contrast to the quickness of the first "getting to know" phase, the second phase and this third phase

took a significantly longer amount of time to complete due to the precarious conditions of the CSEs, the uncontrollability of time constraints, and the inevitability of organizational changes. Nevertheless, the research duration with each individual CSE lasted between six months to one year, for a total of over 17 months.

4.5.3 Data Analysis & Phases

Data analysis occurred throughout data collection; and while data collection focused on a narrative inquiry of the lived experiences of creative practitioners, data analysis focused on the dialogic qualitative analysis of the data collected. This fit well within a reflexive, and thus cyclic, analysis process that served to keep the data usefully iterative during the different collection phases. As an example of this iterative process, drawings were often (re)used in the interpretive understanding of the emergent trajectory of a CSE by its creative practitioner. This allowed for them to engage in a reflexive analysis of their own experiences, and to see, visually, how they had changed during the research process. Their reflections were also recorded in subsequent interviews, such served as the basis for the rest of the study. During the listening and transcribing phase, it became clear that interviews were the richest of all the data sources, with the rest serving as complementary additions to deepen the context. In order to further distil and systematise data for theming, a sample of six interviews from each CSE were further analysed and coded, for a total of 18 valuable interviews. The analytical decision also allowed for equilibrium across the data, such that one CSE did not have more weight than the others, while also affording methodological triangulation across CSE knowledge expertise.

4.5.3.1 Phase 1: Developing Themes from Listening Notes

Data analysis of interviews began with listening exercises conducted on each audio recording made during the research project, these were supplemented by fieldnotes, narrative drawings, observations, multimedia gathered during data collection. As shown in Appendix 2, audio recordings included narrative interviews, focus groups, and participatory observations. Listening notes were drafted during these exercises and served as guides for developing the general thematic directions of the raw data, as exampled in table 4.15. These also served as the starting points by which to embed the literature review process from within the research data, and, thus, the literature

review was heavily influenced by this exercise in an effort to tether any emerging theoretical themes to the research context.

Table 4.16 Example of Listening Note Emerging Themes

Analytical Note Theme	Thematic Direction	Thematic Questioning
Tension between creative/social activities and financial activities	Coupling of institutional orientations occurs, decoupling, in order to create a structure that fits, want to keep foot in each door, so not totally absorbed into one or the other	In a hybrid context that involves multiple institutional environments, how is the merging and bisecting of institutional logics articulated from the individual and organisational perspectives?
Middle ground between creative and social activities/value	Blending of value, but also hybridity is valuable and also for organizational ambidexterity	Through hybrid processes, how do individuals understand and utilise multiple value orientations to develop structures of blended values within a hybrid organization?
Being on the "outside" of mainstream creative or social business	Enacting certain roles within each space (different)	How do individuals act and interact within a hybrid context in order grow and/or sustain their hybrid organizations; particularly, what behaviours of hybridity are developed to fit into certain roles between disparate institutional environments?

Narrative interviews were then transcribed verbatim; during this analytic preparation occurred a simple process of pseudonymizing the data. This was completed at this stage for consistency and convenience of data organisation. From the emerging set of themes from the listening notes, data was subsequently analysed in two further stages.

4.5.3.2 Phase 2: Coding Qualitative Interview Data

Utilising qualitative data analysis software applications, inductive coding was accomplished, involving a systematic process of segmenting, coding, categorising, and theming the transcript data. A database of codes was created, and after reviewing the database for redundancies, this process amounted to 348 unique code segments (participant quotes), 60 codes, and 17 aggregate categories. Emergent themes were

then checked against the theoretical framework for hybrid organisations (created in conjunction with the literature review in Chapter 2), which connected the categories and adjoining codes and segments to four main thematic spheres: 'Environment', 'Behaviour', 'Resources', and 'Organisational Life and Values'.

Adapting a phenomenological approach to qualitative data analysis, data from within the hybrid context highlighted "'significant statements', [from participant quotes], that provided an understanding of how the participants experienced the phenomenon," and subsequently developed "clusters of meaning from these significant statements into [thematic spheres] (Creswell, 2012: 59)." These clusters were cross-checked with the thematic directions that emerged during the listening exercises, with the conceptual hybrid organisational framework, and further developed into thematic spheres. This process occurred cyclically between listening notes, transcripts excerpts, and researcher description in what Creswell (2012: 61) describes as a process of "imaginative variation" or "structural and textural description" involving the descriptions of the participants experiences in conjunction with descriptions of the context that influenced their experiences. Reading and re-reading of interview transcripts, along with in-vivo coding for "significant statements" in the transcript text, allowed the emergence of the phenomenological experience through an embedded connection to the participants who experienced it.

As mentioned earlier, a qualitative data analysis (QDA) process provided opportunity for an adapted phenomenological approach, mainly because the next step would be to present an "essence" of the phenomenon by reducing the data from individual voices into a representation of common experience (Creswell, 2012: 62). The QDA process that transpired deviated from this step, by continuing analysis inspired by dialogical narrative analysis approaches in order to maintain the individual participants as embedded narrators of their lived experiences. The following stage of data analysis referenced Frank's (2002) dialogic narrative analysis (DNA) approach by understanding "stories as artful representations of lives [and] reshaping of the past [to] imaginatively project the future (Frank, 2002: 33)." The main concern in the DNA approach for this project was to analyse how the researcher spoke *with* her research participants, rather than *about* them, and to "hear" the development of a living story through the multitude of participant voices in the research context (Frank, 2002: 34).

Data analysis continued by considering each "significant statement" as a narrative dialogue between a variety of individual voices. The findings chapters attempt to create a visual representation of these voices "composed from fragments of previous stories (Frank, 2002: 35)" as curated together; however their analytical representation is not truly representative of their original conceptions. The need to linearly present data that was not necessarily gathered or constructed as such, represents the challenges of reducing data into resonate generalisations.

Interestingly, this analytical approach, in relation to a phenomenological analysis, brought up moments where there was dissent from the participants' portrayed "cohesive group structure". By developing an analysis this way, I was able to understand points of tension, as well as instances of harmony, and observe the ebb and flow of constant social restructuring that occurred during the research study; as well as moments emerged when I was made of aware of the (indirect) influence of the research process on restructuring decisions (and moments when I was obviously an outside observer). Frank describes this dialogic significance through Bakhtin's conceptions of the "speaker's story": polyphony and heteroglossia. Where polyphony is an emphasis on how some speaker resonate with particular others, heteroglossia focuses on the assembling of a story from multiple codes of speech (Frank, 2002: 35). Additionally, what is important regarding the "speaker story" is a commitment, as a dialogic analyst, to remaining suspicious of monologic descriptions of experience, as understanding the living stories may exist within the individual but are never-ending.

4.5.3.3 Phase 3: Developing and Presenting Findings

Utilising Corley and Gioia's (2013) approach to inductive qualitative data, diagrammatic structured were created to further understand the embedded conceptualisations emerging from the hybrid entrepreneurial data. This diagram was a modified from the data structure, aptly named: Gioia Diagram, to allow for cohesion among data presentation. Furthermore, the Gioia Diagram is a useful analytical structure to showcase the emergence of concepts as "more general, less well-specified notion[s] capturing qualities that describe or explain a phenomenon of theoretical interest...[and as] precursors to constructs in making sense of organisational worlds" (2013: 16). This delineation is critical to this research study, as the nature of hybridity in the margins between social enterprise and the creative industries is still relatively

new. The exploration of concepts positions this research and methodology within the field of qualitative theory development of an emergent phenomenon.

The diagrams created and utilised in this study, as presented below in Table 4.16 and a full theoretical domain exampled shown in Appendix 3, also support and reflect the sociological nature of the study by structuring direct linkages between participant narratives and broader theoretical concepts. It should be reiterated that the theoretical framing of the study originally stemmed from themes grounded in the embedded data collection and initial analyses (such as reflexive participant activity and interview listening sessions). The diagrams reflect this deep, recursive connection between participant narratives, analysis, and theoretical and contextual positioning. Additionally, the diagrams, as structures, allow for a visualization of the rigorous process of qualitative data analysis, as "data structure not only allows us to configure our data into a sensible visual aid, it also provides a graphic representation of how we progressed from raw data to terms and themes in conducting the analyses..." (2013: 20).

Table 4.17 Example Gioia Diagrams for Data Analysis

Thematic Sphere: Organisational Life & Values		
1st Order Concepts	2nd Order Codes	Aggregate Categories
• Potential change materializes in the organisation's business structures; • The duality of social enterprise is a beneficial, liminal space.	Liminal Potentiality	
• Challenges of being an organisational umbrella with access to resources; • Situating the sharing of knowledge and resources through the wider organisation.	Organisation as Situated Structure	Building Hybrid Organisational Models
• Projects within programmes exist within a spectrum of engagements; • Programming embraces wider use of networks through project-based engagements.	Programme as Spectrum	
• Funding-model based on projects within the organisation and support for flexible sustainability; • Rewards that support the philanthropic and commercial duality of the organisational values.	Sustainable Creative Business Model	

Thematic Sphere: Resources		
1st Order Concepts	2nd Order Codes	Aggregate Categories
• Open-source resources allow for alternatives to traditional enterprise activities; • Utilising subsidy as a way to support organisational mission and venture capitalisation.	Circumventing Influence via Open Tools	
• The burden of serving as an umbrella organisation in acquiring funding; • The burden of hybrid intentions on fitting into a particular funding body.	Risks of Public Funding & Support	Institutional Influence
• The abundance of advice without access to tangible resources; • The compromise of fitting organisational intentions into policy funding priorities.	Utilising Public Support to Acquire Resources	

Thematic Sphere: Behaviour		
1st Order Concepts	2nd Order Codes	Aggregate Categories

- Community expectations as disconnected from organisational ideals;
- Sectoral ideals as hindrance to hybrid context of the organisation.

Disconnections Between Social Ideals & Community Realities

- Anti-corporate ideals that holdback monetary opportunities;
- Having quality approach to business dealings rather than focusing on quantity and high-growth;
- Benefits of embracing both commercial and social assets of running a social enterprise.

Issues within a Community, Commercial Dichotomy

- Social relationships as impetus for building community trust and longevity;
- Building the business as a space for social opportunities to contribute to wider society.

Social Relationships as Opportunity

Interrelational Opportunity Juxtapositions

Key to utilising the diagrams, as exampled above, is the ability to 'take scissor to paper' and figuratively cut and paste aggregate categories into broader theoretical concepts that emerged from the embedded landscape, and evidence the literature and context around the hybrid phenomenon. Diagrams within each thematic sphere were cross analysed with each other and broken into broader concepts, which allowed for overlapped and juxtaposed findings to emerge. It also allowed for, what Corley and Gioia describe as "'zoom in' on the key emergent new concepts or themes and hold them up for examination as the core ideas", theoretical features to provide structure and depth to broader concepts, as presented in findings of Chapter 5-7 and further discussed in Chapter 8.

4.5.3.4 Alternate Phase: Researcher as Reflexive Participant

The analytical phase served to understand the researcher as a reflexive participant and truly occurred, omnisciently, throughout the research process. Initially, I constructed the idea of this phase as an ending point of the data collection but have learned that

this truly encompassed the entirety of the research process. From the outset, the reflective and reflexive aspect to the research was captured in:

- Pre-awareness field notes of my external observations of the enterprise, the environment, etc., as well as during the selection process of the participants;
- Field notes taken during interviews/focus groups, and the Post-field notes of the interview, which began the initial reflection periods [additionally notes were written by hand and later transferred to a note application (Evernote) for searchability and tagging].
- Additionally, I began weekly reflections and reflexions of my experiences of research process through the use of poetry.

4.6 Chapter Summary & Critical Reflections

The chapter highlighted an alternative, even radical, approach for exploring the entrepreneurial phenomenon of creative social enterprise. Through this research design, I was able to position myself as researcher-participator-reflexor within the hybrid research context, well as in relation to the research participants as they experienced their emergence toward becoming creative social enterprises. The presented methodology contributes to the wider discussion around alternative qualitative research designs in the field of entrepreneurship. The following chapters (5, 6, and 7) provide discussions of the findings that emerged through the methodological process and in relation to chapters 2 (literature review) and 3 (research context). This chapter pinpointed the focus of the creative industries within the subfield of the arts, particularly the fine arts. The perspective becoming one of considering the phenomenological understanding and analysis of three hybrid arts organisations with missions based in the visual, performing, and/or crafts industries. This is a critical shift in the research project, as it highlights a particular creative arts direction of the research project (connecting my background as a practitioner and myself as an embedded researcher, as presented in Chapter 1) and underpins the focus of the subsequent findings chapters around an art-based exploration of the hybrid context.

4.6.1 Self-Maintenance within Embedded Research

In a way, this research study served as a culmination of my life's work as both a creative practitioner and an arts administrator. A tacit knowledge of the creative process as one of critical reflexions became an important guide for the duration of the longitudinal study. Entering into the research landscape with the desire and focus to be embedded led to much more dynamic and rich research experience for those involved. The notion and practice of reflexivity emerged naturally. However, a tacit knowledge of the creative ethos did not come without significant caveats, in particular when it came to maintain a researcher attachment but a practical detachment. Reflexivity became a tool in understanding how to separate, ultimately release, the practical attachment from the research context, and helped me confront moments where an "emotional involvement" in the successes and failures of a given CSE was taking its toll. England (1994) posits that qualitative research, especially involving interrelational methods such as interviews and focus groups, is confrontational, and by asserting ourselves in the research participants' worlds we are serving as a critical observer who is not necessarily affected by the changes that happen within an organization and caused by our unique, researcher presence. I found this an important concept to use as a reminder for engaging embedded research practices, as it became important for me to confront not my own biases and researcher privilege.

4.6.2 Reflexive Researcher Praxis: A Reflection

Throughout the research process I engaged in a co-reflexive practice of writing reflective poetry of my experiences as a researcher. Often, this work served as reflections on the emotional and intellectual labour involved in conducting an embedded research study. Initially, I used poetry as a way to "clean out the experiential gunk" that piled up but found during the writing up process that my poems also served as reflexions of the data and of my contextual experience. As such, half-way through the research process, I engaged in a co-reflexive exchange of poetry with another business doctoral researcher. Together, we developed a space of solidarity and communal exchange, as we navigated the doctoral experience. The practice of writing reflective poetry, became a praxis of co-reflexion in a collaborative space. Ultimately, the poems became their own versions of "creative artifact" narrating moments of significant reflection throughout the research process.

4.6.3 Ethical and Research Limitations

Ultimately, embedded research involves a myriad of ethical implications and research limitations. The ethical implications, in this instance, revolved heavily around participant engagement and trust, and was intentionally addressed from the outset of the research process through the engagement of social pre-awareness. Reflexive methodology demands the researcher to confront her own privilege brought into the research context; and as such, it was encouraged and discussed throughout the process the usefulness of the research to both the researcher and the research participants. It was important for the research project to feel embedded to both stakeholders. As previously discuss, this allowed for rich, in-depth data to emerge throughout the research process and maintained an element of interconnection across parties. It also created tension within the context, especially concerning the ethnographic notion of "going native" or becoming so involved in the research context that the researcher may lose themselves. Limitations of availability of time and presence helped to alleviate this tension, in some circumstances, but also exasperated issues of access in others. There is an element of luck at play in embedded research, as I was able to maintain strong connections with participants at critical junctures of their organisational development and be welcomed into their fluctuating circumstances. As a note, researchers tend to downplay elements of strategic listening and observing, but I have found these two tools served to significantly support my recognition of research opportunities. Finally, a limitation to the research was knowing when to end the project (or in the case of the CSEs, each of their mini-research-projects) because it had the potential to be ever present. Again, listening and observing a shift in participant behaviours and engagement served to help me recognise when one element had come to an end and new one was beginning.

5 Findings One: Institutional Influence on Hybridity in the Creative Industries

5.1 Chapter Introduction

This chapter illustrates the findings from the longitudinal study that emerged around the institutional context of hybrid enterprises: creative social enterprises, with the level of analysis being – macro level, the political and environmental influence of institutional contexts on hybrid entrepreneurialism. It will illustrate such findings utilising an 'in-vivo' presentation of the qualitative dialogue of individual research participants. While the data was collected separately with each organisation, there are clear overlaps that illustrate their shared sentiments and expressions regarding the theoretical theme of institutional context. This is illustrated by showing shared sentiments in their adjoining first order concept text boxes. Importantly, this findings chapter provides evidence of this study's conceptual research gaps that identified 'institutional orientation' as a key component of hybrid organisations (Chapter 2). However, what has been found is that there is a phase or step prior to institutional logics, which is proposed here as an 'institutional orientation' issue that permeates creative social entrepreneurs' decision making processes between two or more institutional environments. While this study is addressing the gap in knowledge pertaining specifically to a hybrid phenomenon between creative industries and social enterprise, it is also noteworthy that the 'institutional orientation' concept has the potential to be transferable to other hybrid organisational situations (which is further explored in the Chapter 8).

5.2 Formal Institutional Influences

This section shows how the creative practitioners engage in their environment and how they disengage from wider institutional norms presently available in the context. Formal institutional influences overlap the aggregate data dimensions of '**Industrial Progress**', '**Sectoral Culture**', and '**Institutional Influence**'. Together they highlight the research participants' understanding of their institutional environment.

5.2.1 Industrial Progress

The aggregate dimension of 'Industrial Progress' illustrates how hybrid organisations progress forward despite the contrasting nature of an overarching creative industries institutional environment. While research suggests that the creative industries serve as a foundation for innovation (Cunningham, 2009; Potts, 2009), as an institutional body, the creative industries are slow to embrace social innovation within the sector, pushing hybrid creative organisations to the margins of the sector. When those margins, though, connect to and hybridise with other sectors—such as social enterprise—the creative practitioners endeavouring to change the creative industries sector through social enterprise activity orient their enterprise focuses on social change and economic sustainability. Within the aggregate dimension are themes around: how they are (1) **challenging and changing norms**, within the institutional environments of the creative industries and social enterprise, jointly; (2) **creative liberation** through social exchange and 'different-ness'; and an inevitable (3) **divergence from institutional intentions** , by embracing working process that are slow to grow (rather than high growth and scaling up). It's important to consider the makeup of this aggregate dimension as a key element in how they create and shape their contextual environment (Chapter 3) towards hybridity (at the macro level) and hybrid opportunity recognition (at the micro level), and how this hybrid context shapes their existence (macro) and enterprising operations (micro).

Furthermore, this aggregate dimension shows that creative social enterprises do not operate as solely mission-driven creative organisations, but that there is a rising distinction between pure-mission-driven activity and socially-enterprising activity within the creative industries. Where the mission-driven activity focusses on the organisation's mission as an outward action that services a community (often through publicly funding engagements), socially enterprising activity recognises the opportunities within a social ecosystem that can benefit (financially) both community and organisation. The supposition entails that creative social entrepreneurs embed their missions within the enterprise as a strategic foundation for internal and external operations, rather than as pure organisational identification. As will be presented in Chapter 7, this allows CSEs to incorporate multiple-organisation-identities under one umbrella, albeit with varying degrees of success and failure. Pushing at the boundaries of an institutional environment allows them to liberate themselves towards a plethora

of possibilities, such as having creative liberation away from expected public-funding influences while maintaining a connection with them. Recognising their social connection as an enterprising value means that a lack of institutional support (Chapter 3) doesn't disrupt their sustainable efforts to remain independently operating, and more fluid and inclusive in their working environment.

5.2.1.1   Challenging & Changing Norms

The CSEs work against a lack of institutional support through social collectiveness that challenges the norms around [traditional] business. EYAC's Sandy highlights how the organisation of social enterprise is changing the [institutional] system. Instead of organisational approaches and models serving as prescriptions for what and how an artist should build a business, hybrid approaches provide opportunities and activities for creative practitioners to be part of a social community to lift their own voices.

First Order Concept	Working against lack of institutional support through social collectiveness.
"...I guess [it] illustrates the third point of changing old fashioned systems in some way... there's a lot of people coming together and a lot of minds altogether. And... yeah, because EYAC is not trying to tell... it's setting a tone, but it's not trying to tell you to be open or persuade you to be somebody you're not." (Sandy) "But we're up against... a public that doesn't value the arts, creative organisations that are not financially sustainable, and a sector that is losing a lot of public money. Because we're trying to change something much bigger than us, but I know we can't do it alone." (Brielle)	

This actively creates more fluid and inclusive ways of working in the creative industries section, where creative practitioners can change the institutional hierarchy and developing spaces where they are co-curating their experiences by having control over their organisational operations.

First Order Concept	Actively creating more fluid, inclusive ways of creative working.
"It's changing that hierarchy. It's gonna happen more anyway... it's a way those terms are developing, creative practitioner, inherently artists are always curating their practice... so I don't know if it's so relevant that relationship between curator and artist and I do this because I'm the curator and you do this because you're the artist. I feel as if it's a bit more fluid and it has to be more fluidity. And there's a problem when I go in and say, 'No that's not how we're going to show your work, because I'm the curator and I've decided.' I feel as if they need control over that as well. And also, I say partners, because a lot of the projects are partnered with organisations as well. Which has to do with how our funding is required, so they often need a lead partner organisation." (Nora)	

Circumventing the prescription of spaces created by institutional agents challenges and changes normative expressions of space and is a critical part of progressing the creative industries into new social innovations for creative businesses. It is doing away with rigid models and allowing people opportunities to see them sells as a new type of creative professionals (also related to creative professionalism highlighted in Chapter 7).

5.2.1.2 Creative Liberation

Creative liberation looks at how the organisation has changed over time in order to diversify the creative strategies that would help to build economic sustenance for the CSE. As an example, instead of solely being a studio space MSC uses their 'creative different-ness' as a way to liberate and strategise approaches to filling the studio space. Approaches include utilising the space as a gallery that brings in public funding through their own creative projects and interests, as well as an [external] market space for artists to sell their work.

First Order Concept	Using creative different-ness as strategy for economic sustenance.
"[The organisation is] different in terms of what it's offering and how it runs and how we're structured. And for a long time, we've seen it as being our disadvantage and as being consequential… as opposed to ideal. That we run this way because we don't have funding, or we run this way because we're in this situation, or we run this way because that the only way we could figure it out. But actually, I think it's a positive. And referencing those organisations that have closed down, they've closed down because they have no strategic vision… they have no responsible financial strategy…We have a business that is doing what we it to do, and we're not accountable to anyone. That is different, and it's really good. The content and program we're doing is really different. It's reason isn't being different to be different, but it's different because it's the right thing to do within Glasgow. " (Max)	

The dual and hybrid approach also fits into the landscape and the environment of the Barras market, an independent trading ecosystem, and changes how MSC operates within their wider environment by inclusive diversification. This creative liberation gives CSEs the opportunity to develop economics opportunities that support their mission in their visions.

Mixed with a social exchange through their creative businesses, CSEs serve as drivers for liberation and empowerment in the wider institutional environment of the creative industries. They are able to utilise different exchanges of social interests that help their communities come to the creative space. Suzi exemplifies this by highlighting how

there is a pathway of people coming to crafting, as a practice, through ill health. She notes a 'career-shift' that encourages people to sell their work. The shift is a driver for personal liberation from the mundanity of life, and the 'power of artistic practice' gives people an opportunity to see themselves differently. She also highlights how her organisation aims to provide quality materials at affordable prices, as well as teach participants different ways of engaging health and wealth within social circles.

First Order Concept	Social exchange through creative business as driver for liberation and empowerment.
"Yeah... But something I want to explore. There's a real pathway of people coming to crafting through ill health. and then seeing a career change 'oh I'll sell my work'. But actually, it's difficult to do. There's a real snobbery of the art school trained who challenge that and probably do okay but still struggle and then there's the ones who will never really make it; who buy the materials to make stuff... But it's really disempowering for people, and I'm trying to change that. Instead of building a business to sell work, maybe it's building a business, and probably more rewarding, so that increasing the social circles would be more beneficial to your health " (Suzi)	

The approach liberates how CSEs—as social organisations—are producing and selling work (their own practice, creative and economic value), while also producing social exchanges that help people engage in an embedded platform to empower their personal growth (creative and social value).

5.2.1.3   Divergence from Institutional Intentions

First Order Concept	Defining slow growth as benefit to social enterprise development and support.
"I'm quite... I realized I'm quite alternative, in that I don't [follow the status quo]... it's a rebellious thing, so the support of humanity, in that I'm just aiming for economic growth...is not right across the board... and I found that I was doing the survey for the GSEN [Glasgow Social Enterprise Network], and it was about how can we support you to take on more employees... well maybe you can support me best by acknowledging that some social enterprises shouldn't take on extra employees, that that's not the... mark of success that some should strive for..." (Suzi)	

'Slow growth' is a common theme that brings up notions of time and the temporality of entrepreneurial behaviour (Bird and West, 1998), and can be found in research on entrepreneurship from marginalised groups, particularly women (Lee-Gosselin and Grisé, 1990), as a venture-building perspective that challenges entrepreneurial expectations of high-growth scalability, while emphasising a sociological perspective on iteratively slow nature of cultural change in society. In this way, the CSEs are looking at their enterprises as living organisations. So, diverging from institutional

intentions deals with a change in approach and mindset around the 'growth-models' currently present in the social enterprise sector. Words such as 'scalability', 'high-growth' and 'unicorns' have been claimed by popular culture as metaphorically "classic entrepreneurship" rhetoric, which may influence the institutional logics around new venture development. In this finding, it is illustrated that creative social entrepreneurs understand this rhetoric—translated into fast-growing capacity building (re: employees) by support organisations (Chapter 3)— but choose not to engage with this given their desired ways of working, which include building communities through social and creative engagements, and this type of community organising work takes time.

Concurrently, how support organisations as intermediaries of the institutional environment focus on economic develop is self-fulfilling:

First Order Concept	Institutional support as self-fulfilling focus on economic development.
"The whole social enterprise sector is very economic and regeneration focused and so I tend not to go to stuff anymore I stay in the loop I read the emails and things, I don't really fit...I don't find it useful... like I went to the SenScot conference and I had...a friend who runs a CSE said it's quite useful and the keynote speech is a guy from RBS and a woman from Italy talking about cooperatives...but she started it half way through and didn't ever explain what they were... but people tell you what you can read on their website not why they're doing it..." (Suzi) "It is interesting seeing kind of wave of enthusiasm. But it's also that kind of driver... because we live in a world where politicians get elected based on how they've improved the economy and how many jobs they created essentially... That's all that's driving their figures. So, all the kind of [government support] networks all trickle down. So, I can see that for GSEN... one of their drivers is more jobs... because that was [in their] strategic survey: how can we support you to create new jobs? So, they went to be some sort of social support vehicle to make social enterprises grow... " (Suzi)	

The consistent focus on economic regeneration as an output of SE is in contrast with a need to focus on the inputs of SEs, such as how people operate, behave, and exist in the environment. In essence, CSEs are considering: what are the ways that we exist, and how does this existence contribute to the wider landscape of our [hybrid] sector? Policymakers and politicians tend towards policy priorities such as job creation (see table 3.4 in Chapter 3, for policy priorities) and, as such, there is a lack of understanding around organisational 'ways of being' between social enterprise and the creative industries. The institutional influence of these sectors has a significant effect on CSEs

that utilise policy-based support, and their understanding of themselves both within and out with those support structures.

5.2.2   Sectoral Culture

The aggregate dimension of 'Sectoral Culture' illustrates how the wider sector of the arts are not just looking at the industries in cells, or even the industries as a cluster, but looking at the *sector* of creative industries, as well as social enterprise as a sector. Furthermore, findings in Sectoral Culture highlight how the two come together in the creation of the social enterprise hybrid space. In the field of entrepreneurship, there is a scarce but growing amount of literature regarding the sectoral culture of the hybrid space between the creative industries and social enterprise sectors (Doherty et al., 2014; Stephan et al., 2015) . The aggregate dimension contributes to a conceptual, yet grounded, interest in the contextual influences surrounding creative social enterprises.   Within this aggregate dimension are themes on: the (1) **effects of institutional cultures** on the operations of creative organisations versus social enterprise operations; the (2) **issues in public funding support** that affect both social enterprises and creative organisations; and articulations of (3) **the creative industries bubble** as an exclusive 'informal institution' governing the entrepreneurial successes of the sector. Additionally, this aggregate dimension highlights the overall understanding of how the sector is perceived to operate from the perspective of those working within the sector.

5.2.2.1   Effects of Institutional Cultures

As a theme, the 'effects of institutional cultures' begin with a look at how the compartmentalisation of funding disrupts the hybridisation of collective arts organisations, and how hybrid organisations are unable to utilise certain types of funding because they fail to meet particular institutional expectations. These expectations are regulated by government policy organisations which wield institutional power over the direction of the arts and culture in Scotland, as discussed in Chapter 3. Hybrid organisations, through the CSEs in this study, express the challenges of struggling to be an 'umbrella organisation' that has many organisations within its own organisation, as is the case with MSC. The theme also highlights how hybrid organisations masque their organisational objectives in order to fit in with

funding priorities at the institutional policy level, while simultaneously standing out from the general pool of nonprofit-based funding applicants. They articulate their struggle with trying to figure out how they should 'look' from a funder's point of view, and the criticality of their organisational appearance on their ability to achieve sustainability.

First Order Concept	Compartmentalisation of funding disrupts the hybridisation of collective arts organisations.
	"We have any ongoing problem that people don't understand Pilot Projects, MSC, [and] Nora not being one thing. So a lot of those benefits come from people knowing who MSC is, are conflated with the benefits of people knowing who Pilot Projects are, and who Nora is as a curator. We're still struggling with, how we explain to people clearly why it's different. And it's very different... But from the outside, there are lots of times where MSC and Pilot Projects are going for similar funds for very different projects... and both of our applications returned to the question that says you can't have more than one application in at any one time. We were like: Yes, but we don't. Because we're different businesses and different organisations. So I think from an outside point of view, it does look quite confusing." (Bella) "I think it's easy to get apologetic about them though because when I'm fitting funding applications into Creative Scotland, all they want is the artistic endeavor bit and sometimes you end up writing stuff that you don't necessarily believe because it's the right artists stuff to know... And that's how I failed in the last application because actually I wanted social impact and artistic sections to totally mesh together and, oh my god, I didn't even mention in that the idea of making money... the only thing in it was there will be a cash contribution from the company that looks good on the budget... I'd be terrified of mentioning that in the actual plan of dialogue! Because they'd immediately be a no." (Suzi) "I had a conversation with Creative Scotland about it, and they were like 'we want to do a piece of work on graduates... but we won't touch students.' Because it's not in their remit and they're not supposed to fund that and they think that's the Universities' responsibility. If you look at the priorities of the universities in Scotland there's not enough money to go around and it's not their responsibility just to prop up the arts. I... I find it really...disgusting. I think no one will take responsibility...they just go back and forth... Because we talk about Scotland being a country that's all for the quality and opportunity and no barriers to access...if this is what it's like now, when already the sector favors privileged people economically more stable people...what...you're never going to have an progress, or let people uncap their creative potential or their individual potential if you think it's okay to say we're not going to address this problem. And so the barriers that exist for everyone who wants to break into the arts doesn't have money or a network...we're just not going to do anything about. It's despicable and there's no excuse for it, until someone takes responsibility for it...it will continue and get worse." (Brielle)

Interestingly, the directors of the CSEs, the creative practitioners, make clear links between the influence of policy priority changes and their organisational priorities to sustainable creative success. Again, this is critical because it highlights that they still place importance on the institutions in their environments to provide significant support, and yet shows that they make a significant shift from mission-based arts charities by utilising public funding to supplement their financial portfolios. In essence they are acknowledging the need to create contingencies around how they approach public funding with respect to how they also generate income.

The shift in public funding, however, doesn't come without caveats, and there is a clear tension between Art in the creative industries and art in creative communities that is expressed by the creative practitioners. In this instance, Art with a capital 'A' refers to art that is of a high-level fine art and produced by highly skilled trained Artists, while in contrast art with a lowercase 'a' is art that is low level popular art produced by untrained community members.

First Order Concept	A juxtaposition between Art in the creative industries and art in creative communities.
"What is seen as craft in the formal arts sector is the really good crafts people who only show their stuff in New York. And make expensive stuff and contribute to the economy. Where there are thousands of people meeting every week to knit and sew and craft and bead. And they're just under the radar. So, no wonder a lot of them are disempowered, because no one recognizes that that's actually a really good thing to do. And the ones who are creating their own work, often create these beautiful works of art, but they would never call themselves and artist." (Suzi)	

While this notion isn't a significant focus of this study, it is an important element in the institutional influence of the creative industries. An influence that is heavily informed by policymakers with explicit priorities to 'utilise the arts' to create jobs (as a micro example) that build a strong creative economic power (as a macro example). So, as CSEs develop, this tension between high Art and low art is a dichotomous part of how they understand their value. Issues of dichotomies continue, as well, with the disconnect between sector-wide business advice and organisational business model innovation. As they are exploring business models that support their social values and creative intentions, they highlight how institutional support services did not provide support for models outside of traditional options. The advice wasn't supportive of their missions and visions because of the sectoral focus on high-growth scalable models. Whereas, CSEs may be more apt to look for models that allow for them to take their time to build sustainable models that create an equilibrium between organisational longevity and short-term project-based funding opportunities.

First Order Concept	Disconnect between sector-wide business advice and organisational business model innovation.
"I think there are advice things out there for social enterprise particularly, but where they tend to be run and managed by arm's length government organisations... they have varying success. I think it's particularly hard to explore different types of business model through them because they're expecting a particular thing.... they go: 'okay right, we understand a bit of that, so we can help you, but we don't understand those other sections, they're not of interest to us.' But they are core parts of what we're	

> doing and what we want to do, so they should be core parts of our business model... that's part of our business model to subsidizing rents... that's what every other artist studio in Glasgow does anyway, so if we didn't we'd be pricing ourselves out of the market... There's only so much growth in non-profit sectors, but you can't price yourself out it. Because then the only guys you'll get are hobbyist and guys with lots and lots of money, which isn't necessarily the kind of studio you want to have." (Bella)

5.2.2.2   Issues in Public Funding Support

As issues between support given and that received, vacancies in support scheme structures to fund arts activities also contribute to the tensions within the hybrid organisational space that is creative social enterprise. As EYAC's Amanda, an American student, highlights the difference between public funding culture in the USA and the UK, stating that the American funding culture works well because there is an expectation of giving funds to arts organizations and charities. However, in the UK people are less likely to give funding to the arts, which could be because of the institutional culture around arts funding.

First Order Concept	Vacancies in support scheme structures to fund arts activities.
"I feel like [fundraising is] less of a challenge in America because I feel like that's kind of an expected thing. When you're dealing with an arts organisation in America that's the thing that most, most of them have, a membership or a donorship scheme or something and then... but I feel like [in Scotland] it's less so, like every arts organisation doesn't have that and not a lot of people really know what that's about. So I feel like it's more of a challenge here. Yeah, definitely." (Amanda) "And I think there's a question around how [EYAC] will survive. I do think the sector has really let the organisation down, massively. I'm pretty frustrated. I just came from meeting at the [redacted]. We were having a similar conversation about emerging artists that are struggling, and the fact that there is no real space in Scotland for students, [nor] for people that are recent graduates still developing their practice. So I've created an evidence base to say there's a demand, here are the people that are just in Edinburgh. And I think if this festival fails, because it may... it's just going to reinforce the fact that people are not supporting this level of artist or creative person" (Brielle)	

These are important insights from, both from Americans living and working in the current UK arts funding climate, as it highlights the financial disadvantages of creative social enterprises due to institutional influence. In particular, MSC furthers this sentiment, as a disadvantage created by policy organisations who focus on funding geographically.

First Order Concept	Financial disadvantage due to institutional focus on geographically widespread support.
"It's not a huge problem that people don't understand the difference, except when it comes to things like funding... which can be a big problem. The problem comes when the funder knows one of us. For instance, so the funder might know me through Pilot Projects, and is always a bit weird if my name is on the application for a different business. So there's quite a lot of that, trying to use relationship we already have to make things work. But sometimes, because of crossover between businesses, that can really confuse the funder. One of the reasons we've always struggled with Creative Scotland funding. Is that as an umbrella organisation, people within our building are also applying for Creative Scotland funding...[and] Creative Scotland has a limit on the number, and likes to have a spread of geographic locations that they fund." (Bella)	

Part of this lack of funding support is the disadvantages policy priorities create by focusing interventions on spreading out support geographically, as opposed to organizationally. The unique issue is felt by CSEs in urban settings, where this study is placed, because it highlights the breadth of support in the creative industries and the need for more opportunities to become available in the urban areas of Scotland. Additionally, this geographic approach creates competition between creative organisations that are clustered together in general industry categories, not allowing for umbrella-type creative organisations to receive any funding due to the amount of applications received. The approach creates the potential to exaggerate geographical needs or the needs of struggling organisations in similar industries and locations.

5.2.2.3   The Creative Industries Bubble

So far, this theme has looked at institutional culture and support as issues that create tensions for CSEs. On a societal scale is the issue of the creative industries bubble that exists as a symptom of both formal and informal institutional activity. The lengths that institutions will go to in order to protect the creative industries bubble creates a juxtaposition between industrial preservation and sectoral progress. Here we see a distinction between the economy's 'industries' and policy's 'sectors'[13], meaning they are understood and approached differently with different discursive coding. There is a utopian vision of the creative industries, as a collective or collaboration between highly trained and high-level fine artists and creative thinking living and working at high degrees of innovation and thinking (Flew and Cunningham, 2010; Hewison, 2011; Maycroft, 2004; van Heur, 2009). This utopian problematic is articulated by Suzi, who

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[13] Sectors in this case are referring to broad scope of voluntary organisations, and for-profit companies; rather than 'industries' such as the performing arts or music industries.

talks about issues having to do with people's old ways of operating the arts based on social networks—'it's who you know...not what you know'—that strive to hold on to what they have, their creative bubbles. The issue is a challenge for those creatives on the margins who are aiming to innovate beyond the defined parameters of the creative industries.

First Order Concept	Protection of the creative industries creates juxtaposition between industrial preservation and sectoral progress.
"I think, yeah, it is a bit utopian, but I don't think it has to do with structures. It has to do with people. I think the arts world fiercely protects its bubble...and Creative Scotland is right in the centre of that bubble and the team there fiercely protects that bubble. You have to be special to work in the arts, you have to be really quite unique to get funding...and that's a kind of mythology that they perpetuate...because its secures their position. They're constantly arguing to government why they should exist, in lots of different ways. And it's the same, like every arts company is also doing that argument and so it becomes a closed-up shop. Trying to do something...so yeah it is quite utopian... but I think it's going to get to a point where it's going to be a necessity." (Suzi) "I think this is a turning point for the creative sector in Scotland, I don't think they are ready for it...I had a conversation with [redacted], it was actually a really horrible conversation. Really disempowering and kind of...she was complementary of me and my skill set when I was sharing the issues of finance and how I felt let down by the sector...and that seemed to trigger her, because when I said this is a case study for how creative organisations can work...she was like 'well we're artists and these are our lives and the fact that you're talking about this like a case study...well all well and good you don't care...' But that's not what I said... at the beginning of the conversation she talked about why so many fail...so I don't know why...there was a bit of a prejudice...you're an outsider. Like 'you're coming in here setting this up and then letting it drop'." (Brielle) "There are lots of people who remind me what I can't really deal with in the arts there is this sort of really entitled visual arts who in their behaviour towards the organisation as a service, where it is they think you are responsible for their life...it's a very not in the world sort of thing that kind of runs through the arts. It has a lot to do with the fact that no matter how I want to be in it what I want to create through my work it is an elitist sector... and people are often in it because they come from a very selfish place." (Nora)

These issues for creative communities at the margins of established creative industries boundaries illustrates how, overtime, they create their own creative spaces of existence. An art history example is the acknowledgement of outsider art, created by artists not formally trained as artists but still considered valid and justified as high 'low-brow' art (Davies, 2009; Fine, 2003; Hahl et al., 2017). When we look at an economic example, we see creative social enterprises placed at the margins of traditional creative industries economic activity, which puts the hybrid organizations in a precarious state: are they creative organizations with a unique business model or are they social enterprises that also run arts programming? Is a project-based approach to public funding as sustainable element of a portfolio of economic engagements for them?

First Order Concept	Issues of communities at the margins of established creative industries boundaries.
	"The hilarious thing is the language around students. As soon as you mention you're supporting students...people use that as a cop-out to say, 'we don't fund students.' Y'know, there's a one day different between being a student and a graduate. One calendar day. I don't understand how they can sit there and say that's not in their remit, and they don't support students, but they support emerging artists. Are students not emerging artists? Where's the cut-off? There is a gap to support graduates into the emerging category... no one will take responsibility for it." (Brielle) "It's that creative... attractive... place to work... practices... stop the brain drain to London... I think everyone goes through the cycles, I think people want to stay, and then it becomes too much hard work a lot of the times... because the offer here is sometimes not as good in terms of money and visibility and growing your profile as well. Is more difficult here. People talk about it being a really open city with lots of opportunity, but those options are very restricted to a very small group of people, typically... I think within the arts scene especially... Sometimes the close personal network of people who are in control of those spaces. Who are in control of those opportunities... sometimes it's very self-rewarding." (Max)

This is one of the main issues the environment of the creative industries and the sectoral culture within this environment. As business models change, can institutional policy governing organizations change, too? Understanding what CSEs are interested in developing and how social enterprise supports their intentions, is a critical element of changing institutional influence on them; where the environment is a critical element for the success and growth of these hybrid organizations, but also for the success and growth of the sector as a whole.

5.2.3   Institutional Influence

Institutional influence also affects the resources available through institutional support and funding, as alluded to above, because institutions measure how CSEs acquire, use and ultimately disseminate their resources.   Like traditional entrepreneurs, many creatives recognise opportunities to circumvent institutional influence by utilising the openness of the Internet to build unnoticed networks. The method can be risky but rewarding in receiving public funding and support. Understanding that some of the risks within the hybrid context are related to how CSEs utilise public funding is important because public funding (as discussed earlier) comes with many caveats. As an example, trying to 'fit in' to public funding schemes can clash with a CSEs mission-focus and dilute their overall organisational vision (an issues further highlighted in Chapter 6). Alternatively, accessing and utilising public support to acquire project-based resources through the means of communities allows them to 'fit in' within

specific organisational intentions connected to policy priorities at the time. Ultimately, this aggregate dimension illustrates how CSEs are: (1) **circumventing influence with open tools**; navigating the (2) **risks of public funding and support**; and (3) **utilising public support to acquire resources.**

5.2.3.1 Circumventing Institutional Influence via Open Tools

Open-source resources and methods allow CSEs to create alternatives to traditional enterprise-development, thus circumventing the influence of institutional power. This refers to the use of open sources and alternative methods that allows them to create opportunities to find resources that are more adaptable in the hybrid environment. CSEs desire to have adaptability, or 'resource flexibility', in order to maintain status as part of both the creative industries and social enterprise institutional landscapes, simultaneously.

First Order Concept	Open-source resources allow for alternatives to traditional enterprise activities
"[The sharing economy] takes away the bureaucracy...Probably not... but in theory that's what it's doing... something like Airbnb. Great... there's potential for doing more, like selling on Etsy... there's no one making a decision as to whether I can sell a product or not... there are broader rules. The same with Airbnb. Whereas other box stores there would be someone judging whether your product would sell or not. Being able to use technology to connect with people who are interested I think has got massive amounts of potential. " (Suzi)

"Yeah, the digital, I suppose it cuts out lots of middlemen...I mean...ehh... everything's going to get bit shitter isn't it?" (Suzi) | |

In addition, CSEs utilise subsidy as a way to support their organisational mission and create opportunities for hybrid capitalisation. This ties support for their organisational mission to hybrid capitalisation, where subsidy is considered investment capital for their creative communities.   The capitalisation is plural. While CSEs may give out subsidy to their own programmes and spaces such as to other artists or to tenants, they also maintain organisational subsidy between funders and stakeholders through interactions with a variety of institutions within their communities.

First Order Concept	Utilising subsidy as a way to support organisational mission and venture capitalisation
"Yeah... and we do still subsidised it. Well we call it subsidized, what we mean is we're not making profit off of you. So we've built in a contingency of stuff might go wrong... this is the money we need for stuff	

> that might go wrong and this where we need to be for the year…and add in a little bit extra and that's how we set the rent. Rather than going… I want to be able to pay all of us 20k a year this year… that would be unsustainable… because we can't get that money from the tenancy. I think that that's where that struggling point comes in… Because it puts limits on where we go. " (Bella)

The quote segment above shows how MSC's Bella articulates that, with their subsidy for small or small arts organisations, they are able to be competitive while also capitalising on targeted funding opportunities from the external institutions.

5.2.3.2   Risks of Public Funding & Support

As discussed above, there is a burden to serving as an umbrella organisation when it comes to acquiring funding. As illustrated below, this is a significant risk to resource acquisition, relying on public funding support as an organisational business model.

First Order Concept	The burden of serving as an umbrella organisation in acquiring funding
"It's not a huge problem that people don't understand the difference, except when it comes to things like funding… which can be a big problem. The problem comes when the funder knows one of us. For instance, so the funder might know me through Pilot Projects, and is always a bit weird if my name is on the application for a different business. So there's quite a lot of that, trying to use relationship we already have to make things work. But sometimes, because of crossover between businesses, that can really confuse the funder. One of the reasons we've always struggled with Creative Scotland funding. Is that as an umbrella organization, people within our building are also applying for Creative Scotland funding. So because we provide the space… They apply in a geographic location and Creative Scotland has a limit on the number, and likes to have a spread of geographic locations that they fund. So for instance when the Telfer and MSC and two of our tenants all put in applications none of us were successful, not a single on, because it was too close. They didn't fund any of them because they didn't want to fund one thing in a building where they had four applications." (Bella)	
"I think organisations know about that those conversations, but we weren't able to secure that funding from the sources we thought we could. And I also feel like our conversations we're having funding agencies that they reneged on. Like that's what it comes down to." (Brielle)	

Thus, the burden of hybrid intentions on fitting into a particular funding body is great. Because they don't really fit into the priorities of any particular funding body, they run the risk of drifting away from their hybrid mission intentions. Additionally, CSE's organisational priorities that set out how they want to think about funding different opportunities are not clear enough to firmly place them in one market-sector or the other, which makes it complicated for them to guarantee public funding as a sustainable, long-term income source.

First Order Concept	The burden of hybrid intentions on fitting into a particular funding body
"I had a conversation with Creative Scotland about it. And they were like we want to do a piece of work on graduates and mentioned you as well, but we won't touch students. Because it's not in their remit and they're not supposed to fund that, and they think that's the Universities' responsibility. If you look at the priorities of the universities in Scotland there's not enough money to go around and it's not their responsibility just to prop up the arts. I'm not saying it doesn't deserve attention, but this is an institution that's supporting a plethora of disciplines, backgrounds, areas. I… I find it really…disgusting." (Brielle) "The building, so long as we maintain tenancy, the building will exist… the arts program is always at risk because the arts program is funding reliant…" (Bella) "But we're up against…a public that doesn't value the arts, creative organizations that are not financially sustainable, and a sector that is losing a lot of public money. Because we're trying to change something much bigger than us, but I know we can't do it alone." (Brielle) "I think, yeah, it is a bit utopian, but I don't think it has to do with structures. It has to do with people. I think the arts world fiercely protects its bubble…and Creative Scotland is right in the centre of that bubble and team there fiercely protects that bubble. You have to be special to work in the art, you have to be really quite unique to get funding…and that's a kind of mythology that they perpetuate…because it secures their position." (Suzi)	

5.2.3.3   Utilising Public Support to Acquire Resources

One of the main culprits of this public funding tension is the abundance of advice from institutional actors, but without access to tangible resource. Particularly there are a lot institutional support organisations, but they very seldomly provide support beyond general or sectoral-level business knowledge, nor do they provide enough bespoke support for hybrid entrepreneurs at the nascent stages of enterprise creation (see 'Growing Social Enterprise' in Chapter 3). Tangible resources that CSEs speak about include funding as well as long-term, secure physical working space; two valuable resources for many businesses.

First Order Concept	The abundance of advice without access to tangible resources
"And we've engaged with other places, in terms of advice, like Cultural Enterprise Office, CEO, who've been great and providing VAT advice. I think where they're good is that you go to them and say: this is my problem, and they have a good way of asking the right questions to figure out whether or not they can actually help you. Their support is only advice. They do have funds, but we don't qualify for many of them. They're for emerging business, which we never were." (Bella)	

Additionally, the compromise of fitting organisational intentions into policy funding priorities, challenges access to institutional support in the long run. CSEs acknowledge that their organisational intentions may depend on how and what funding access. This

means their hybridity is made up of different pathways and projects, creating a sense of precarity around resource acquisition.

First Order Concept	The compromise of fitting organisational intentions into policy funding priorities
"I think it's easy to get apologetic about them though because when I'm fitting funding applications into Creative Scotland, all they want is the artistic endeavor bit and sometimes you end up writing stuff that you don't necessarily believe because it's the right artists stuff to know… And that's how I failed in the last application because actually I wanted social impact and artistic sections to totally mesh together and oh my God I didn't even mention in that the idea of making money… the only thing in it was there will be a cash contribution from the company that looks good on the budget… I'd be terrified of mentioning that in the actual plan of dialogue! Because they'd immediately be a no." (Suzi)	

The risk of being restricted in access to resources, thus, has a significant effect on how they are able to operate as both creative organisations and social enterprises.

5.3   Informal Institutional Orientations

Subsequent to their formal institutional environment, is how the research participants articulated their informal institutional orientations. In particular, their framing of the 'creative industries' as a formidable institutional driver that maintains the 'status quo' is not being receptive to innovation. This goes against much of the literature around the creative industries producers being producers of innovation from a traditional sense but supports the position that creative thinkers will innovative their environments, if the environment allows for creative activity to flourish (Amabile, 1988, 2013; Amabile et al., 2005). This is not to say that some creatives are 'more creative' than others, but that marginality may have an effect on institutional engagement of those in hybrid contexts between two or more institutional environments.

5.3.1   Communities of Social Practice

Throughout the data there is a recurring theme around their communities of social practice. This coincides with the idea that their communities are plural and fluid, rather than singular and fixed. In particular, the implication that all of their communities stem from their approaches to understand affects how their organisations are contributing to them. The aggregate dimension is been broken down further to show how they:

engage in (1) **community lifecycles**; are (2) **creating social organisations**; and participate as (3) **hub of engagement.** Furthermore, their communities of practice answer, in part, what types of environments do they exist within and ultimate contribute to the changing of; and where there are tensions within and/or between the communities of practice.

5.3.1.1 Community Lifecycles

Within the recurring cycles of people coming and going from the local community we can see that CSEs are focused on their relationships with other people and other organisations within their physical location. There is also an acknowledgement that there are people out with their communities who may be sources of social and enterprise opportunities (such as people who provide footfall pathways that connect people between organisations).

First Order Concept	The recurring cycle of people coming and going from the local community.
"…I think it feels very antagonistic for me to be there and to kind of go that's where I want to put a very expensive restaurant… and then there's this oyster bar that's run by this really dynamic character who's been there for like 70 years. And it's quite cheap, it's offcut sea fish… So, I don't know if they've identified that and then they think the way to make their mark is a more expensive version of that… or if they just completely…not." (Nora) "I mean it's getting quieter. They're not a lot of opportunities for local people who are living there, so maybe they'll start branching out into [the Market] … I don't know what the ins and out of that are, but there's just a lot of talk about footfall… when we talk about footfall, we're talking about visitation I guess…well I guess they might be new though, but at the moment I don't think that the people who are coming to visit arts organisations for the sake of a changing area are going to want to live where people are now living… I think most likely that area will just continue to get neglected more and become maybe… although I suppose that at some point in the future those areas will get bought up and renovated and maybe become…I don't know if we'll wanna be there then… to be honest." (Nora) "…yeah, that's interesting to me, the idea if someone is [starts a second drawing], if they're (a) and we're (b) and they're travelling towards us with purpose because they want to engage with our content or they're visiting someone who has a space with us, what are all the other things along that journey that they might interact with because they are trying to get towards us? And what is then the impact of their interaction with everything else. How do all those circles connect?" (Max)	

As part of the community life-cycle CSEs have a clear understanding of their actions and how they contribute to the changing fabric of their community.   They are not just organisations in the community, but organisations of the communities, and are focused on connecting with the communities around them. The CSEs highlight that they are finding ways to connect with their geographic and local communities, as well as incorporating their creative and social communities within the broader environment.

First Order Concept	Becoming tightly woven within and contributing to the changing fabric of their communities.
	"I think also, maybe would be for me, the big result would be in 25 years' time, if we were actually part of that legend of that area... and it started off in 1901 the market, but then people talk about in 2016 there was MSC... and that did this." (Max) "I don't want that to get confused by a narrative around MSCs going out internationally... I think it's about being a space in Glasgow in the east end of Glasgow to bring international people to... Yeah, and I think through doing that, having a constantly conscious responsibility and want to support the regeneration of the east end of Glasgow. I don't want us to be the white knight on the horse, kind of running in to save it, because it's too much responsibility for us. But also, it's not the way it should be. But I want us to be actively contributing to a dialogue around how we can support and regenerate that community, and raise the ambitions of that community..." (Max)

Furthermore, the organisation is embedded within, but also distinguished beyond, their immediate local communities. They are not merely part of the community physically, but provide a distinction (read: diversification) from other elements of the community. The diversification creates tension that they need to address between creative community needs and local community needs. The sentiment is exemplified by Nora, of MSC, who acknowledges that there is the organisation as they envision it and the organisation as it needs to be, and these two different ideals need to come together in some way that supports and nurtures both (without compromising both).

First Order Concept	The organisation as embedded in, but also distinguished beyond an immediate community.
	"...there is the organisation as to how we were envisioning it to grow, and by coming into this particular area somehow the social and ethical did play a different part because are working for the first time in a community that is changing and, in some ways, struggling, and in some ways expectant of us... to be open and for them. So, I guess I don't like to think about that as a very explicit part of what we do because I like to think that as an organisation of people who work and live that whatever we do would be considered in a wider context and not want to be interrupting an area or space..." (Nora) "and that's with my current customer base it's a lot of women who accept the status quote, whereas my broader base is a mixed of younger women who are opinionated and empowered... and that's exciting through making there's ways to bring those groups together to empower each other. there's something interesting in that. there seems there's a real division, that's disappearing, there's a really trendy art school that's happening...[inaudible]...the whole idea of making is becoming so much more mainstream and normal and celebrated...but there's this thinking that's so insanely female. I'm waiting for funding about a heritage project I'm doing called hand me down." (Suzi)

The sentiment highlights that CSEs recognise their privilege to enter a community of need, but that that privilege can be dismantled and turned into opportunities for embedded community empowerment. The sentiment is further expounded by Suzi who acknowledges that her own customer base faces a juxtaposition between loyal

fans and the new prospective crafters in the creative community, and these juxtaposed communities give way to the overall hybrid environment (and bottom-lines) of a creative social enterprise. We can see that, while the CSEs are focused on their own creative intentions, there is a significant social connection that is used as method to connect with and communicate between disparate communities. The 'hybrid-bottom-line' starts to take shape, as the CSEs focus on creating social organisations, where the social organisation isn't only serving as producer of creative goods and services but is also led by and influenced by its ability to create and engage in hybridised social connections.

5.3.1.2 Creating Social Organisations

In order to create social organisations, CSEs are using their organisations as conduits of social activity. As a conduit, this means utilising the activity or the connections of the members of the organisation to create creative, social spaces. Additionally, this means understanding how the internal aspects of a CSE create a new hybridised network, and how their connections and relationships are built into the various programmes they create.

First Order Concept	Using the creative organisation as a conduit of social activity;
"I kind of think that when people see EYAC the instantly know what it is, and they can connect, and it resonates to them and it feels like it can be part of something to them." (Zina) "It's interesting seeing how that's developing that sort of relationship between local and international… as the year goes on, we seem to be getting invited to quite a few, like a lot more international networking events, which is interesting to see how that network that we build feeds into the program." (Nora)	

Additionally, CSEs recognise that the lack of institutional opportunities serves as catalyst for social engagement; meaning, they are able to go to particular events and join different groups where social activity is already occurring. This allows for better mission connection between communities in the hybrid environment because there is an opportunity to capitalise on the social connections of vast groups of creative people who collaborate on various creative outputs.

First Order Concept	Recognition that the lack of opportunities serves as catalyst for social engagement.
"the majority of those who go to crafting groups do a job that they can leave at work" (Suzi) "...I'm in Edinburgh. I'm in a big city. And, there'll be loads of opportunities. I need to make a name for myself. and I slowly over quite a few months to a year I realized there were no opportunities. Zero...You've got to create your own opportunities...So then I started to realize maybe I should create the opportunities for people and then it means I can do something I love but also my friends, who are just as talented or even more so more talented than myself, I realized that yes this is how it should be done." (Alex)	

5.3.1.3 Hub of Engagement

As an umbrella, the community lifecycle and social organisation methods allow CSEs to become hubs of engagement by creating space for collective and collaborative activity. As a hub of engagement, the CSEs role becomes one of 'connector' within the hybrid context, either between the physical studio spaces (MSC) or by participating in creative-social events (MMC and EYAC). Thus, community members are interested in collaborating in collective spaces, as well as cooperating in ways that allow them to maintain their creative agencies. Previously discussed is their internal creative community (see above), but the method is also highlighted where the CSEs are cooperating with other organisations that are complementary or supplementary to their organisational activities (such as 'footfall pathways').

First Order Concept	Organisation's role as a space of collective / cooperative creative activity;
"For me it's becoming clear there are groups, both within the studios and within the wider network and then all connect through a central conduit which is the studios or the management of the studios...In terms of structures there are some that are having a conversation with us... that's what it is now. Part of that vision is that the conversation needs to go in both directions" (Bella) "Building communities of creative practice... that's about occupying space and creative space for people to come together, celebrate creativity, develop their creative practice. I think we could have a home base, but there needs to be something more fluid about it. And then we have instilling a sense of creative potential for all, in all. And that underlies everything we do, and it holds everything else up... Every person we engage with is a member. " (Brielle) "That's becoming clearer to me that that's our offer, being MSCs in the Barras. And it's not just us. It's been really nice, at the last exhibition, we had the guy from the pub opposite Morrison's... called the [redacted] which is quite an institution in Glasgow. It's not a hugely desirable space to visit, but he's really proud of being in the Barras and a family that's been there for like a hundred years. And he found out about the exhibition because I dropped off a poster and came down to the gallery the day of the opening and dropped off a bottle of wine and said: 'Put it on the table at the opening.' And was like 'I just think it's great to say to some of boys in my pub and to my wife to say I'm going to a gallery opening...' (Max)	

A portfolio of project-based programmes, as discussed above in terms of funding support strategies, also serves to contribute to their wider communities' engagement. The portfolio(s) support the organisational aims and mission, while also contributing to the wider engagement because the organisation is a citizen in its local and virtual communities.

First Order Concept	Portfolio of project-based programmes that contribute to wider communities' engagement.
"So the next three projects that are funded are very long residencies. Because our partners are based in Pakistan, south Africa, and Zimbabwe, for the next three funded programs. They are actually coming to the space and they spend a substantial amount of time in the space and that's the nature of international collaboration because it's so difficult to have." (Nora) "So, in the middle, we have a different program. So, the festival will always be our front of house...and then EYAC at the moment is growing into our school of creativity...But they overlap. Then we have our pop-up and collaborations, working with creative organisations, different partners, different artists. Brings knowledge ideas and mapping what exists creatively within the city together. Then the last thing we have is our online content and demystifying the sector and what is successful. Creative Scotland doesn't do...cultural enterprise office doesn't either... there's no central hub for emerging young creatives. " (Brielle) "...then our program needs people to show anything. As much as we will kind of continue to negotiate that dynamic our local community is gonna always be very prominent to us...it's a very vocal community and we've come into an rea where there is a culture of community and they are investing in whatever is in that physical space, so to disengage would be very strong statement" (Nora)	

Where on the one end there is MSC (through Nora) acknowledging how they utilise their partners across the world to fund the programs that come into their gallery space, there is also on the other, EYAC (through Brielle) acknowledging the use of different creative activities in their festival that help to support the wider mission of promoting emerging artists throughout the city. So, in essence, CSEs are not only focused on their missions, but also on how their missions embed and contribute to wider society through their communities of partners.

5.4 Chapter Summary & Concluding Insights

The chapter highlighted the institutional environments surrounding CSEs, currently. There is a formal institutional environment that sits, in many ways, at odds with the individual CSE director's intentions and against their organisational development and purpose. The chapter moved beyond the institutional logics but stays within institutional theory, by illustrating the orienting dynamics surround hybrid

organisations. There is a clear distinction from formal institutional environment, which is shown through an informal institutional environment for CSEs that inherently combines their different intentions and values into a holistic hybrid context of their creation. The chapter provides evidence through 'in-vivo' presentation of qualitative dialogue of and between the individual research participants. Additionally, this chapter showcases the thematic finding of institutional influence by providing evidence to answer the theoretical questions such as is shown in the insights and tables below.

5.4.1 Insight 1: Hybrid Orientations from Institutional Merging

Within this finding is the notion that hybrid logics stem from hybrid orientations encouraged (or discouraged) by institutional influences. Thus, this serves to address main research question 1:

> In a hybrid context that involves multiple institutional (in particular formal and informal) environments, how is the merging and bisecting of institutional logics identified and utilised by individuals within a hybrid organisation?

The orientations are intersecting within, between, and around the merging and bisecting institutional environments. This interaction affects how the individual creative practitioner develops strategies for organisational sustainability because they seek to maintain creative connection to policy bodies. Utilising this 'project-based' funding approach may be how CSEs were able to emerge, initially. However, there is acknowledgement that policy priorities and organisational intentions inevitably become juxtaposed and create new, alternative opportunities beyond public funding. The question begs that if CSEs are moving away from public funding, then where do they 'fit' in the wider institutional landscape? The data suggests that CSEs are moving beyond the notions of 'fitting in' and instead are positioning themselves at the margins. This positioning effects their missions, which become strategic tools for developing the organisation between and within their intersecting social and creative communities.

Table 5.1 Institutional Influence Connection to the Research Question 1

Research Question 1: In a hybrid context that involves multiple institutional (in particular formal and informal) environments, how is the merging and bisecting of institutional logics identified and utilised by individuals within a hybrid organisation?

1. Hybrid 'logics' are better understood as 'orientations' within, between, and around the merging institutional environments;
2. Orientations are utilised at the individual level by:
    a. Allowing for 'portfolios of project-based funding' to maintain creative connection to policy-bodies;
    b. Acknowledging the juxtaposition between policy priorities and organisational intentions, and how these odds make for a fertile ground of opportunities;
    c. Moving beyond fitting into either formal institutional setting, but firmly settled at the margins, though risky;
    d. Making the mission a foundation for strategic organisational develop between communities of social and creative activity.

5.4.2 Insight 2: Adapting to a Changing Environment

A key element coming through this finding chapter is how CSEs understand the need to adapt to a changing environment. This was identified in contextual research gap 1:

> How do creative practitioners discover ways to adapt to their changing environments? How does a changing society disrupt the current institutional (informal and formal) contexts of the creative industries, and in what ways does it create immediate changes in decision-making for creative practitioners via access to different types of capitals and evolved/merged networks?

The findings highlight that CSEs do adapt to their environments by leveraging their missions and building to connect beyond the confines of institutional marginality. This means they may reach beyond their sector(s) and industries to find opportunities that help to develop their organisational intentions. Their changing environment, in essence, allows them to be innovative in their approaches, while also highlighting the inherent risks of relying too heavily on institutional support. In the short term, as stated above, CSEs are finding ways to use their missions as a foundation for strategic decision making; thus, their missions involve the plurality of the social/creative communities in wider hybrid institutional landscape.

Table 5.2 Institutional Influence Connection to the Contextual Research Gap 1

Contextual Research Gap 1: How do creative practitioners discover ways to adapt to their changing environments? How does a changing society disrupt the current institutional (informal and formal) contexts of the creative industries, and in what ways does it create immediate changes in decision-making for creative practitioners via access to different types of capitals and evolved/merged networks?
1. They adapt to their changing environments by being rooted in their missions and finding ways to connect beyond the margins of institutional environments; 2. The changing society offers (1) an opportunity to innovate beyond traditional ideals, but (2) creates a sense of risk in relying on institutional bodies to provide resources; 3. In the immediate context, CSEs utilise their missions as a foundation for making strategic decisions, as well as utilise their social connections as capital for create creative and entrepreneurial opportunities in a holistic ecosystem 'way of being'.

5.4.3   Insight 3: Hybridity from Institutional Environments

Lastly a key insight to this finding chapter involves theoretical research gap 1, which states:

> What sorts of environments, and particularly institutional environments, encourage the emergence of hybridity in a dual context? Additionally, how does this context of creative social entrepreneurship encourage the emergence of entrepreneurial hybridity?

In essence, CSEs are influenced by policy (formal) and sociocultural (informal) institutional environments, of which may be at odds with each other at times. This creates a context for the emergence of creative social entrepreneurship that encourages hybrid entrepreneuring on the part of creative practitioners. The creative practitioners then recognise creative-social opportunities that move beyond set notions of institutional priorities and intentions. CSEs utilise this hybrid institutional marginality to their advantage by positioning themselves, firmly, within these margins. While CSEs benefit from both institutional environments, they also have to adapt to shifts that may put their hybrid organisations at risk. As an example, MSC utilises their access to public funding in the arts to support their organisational programmes, while also engaging with social enterprise public support for organisational development. Combine, they are able to position themselves between institutional margins, without completely compromising their organisational intentions and by remaining open to opportunities available from both.

Table 5.3 Institutional Influence Connection to the Theoretical Research Gap 1

Theoretical Research Gap 1: What sorts of environments, and particularly institutional environments, encourage the emergence of hybridity in a dual context? Additionally, how does this context of creative social entrepreneurship encourage the emergence of entrepreneurial hybridity?
1. The institutional environments that encourage the emergence of hybridity are mainly policy-based (formal) and sociocultural (informal);   2. The context of creative social entrepreneurship mainly serves as a context for not only entrepreneurial hybridity but also social hybridity between communities, which creates creative-social opportunities that transcend beyond priorities and intentions.

This chapter orients the institutional influences within the creative industries, which highlights an institutional perspective of the thesis on the creative arts subfield of the creative industries. There is a particular focus around creative practitioners within the fine arts and the formal and informal institutional impacts on these practitioners. The perspective is also enhanced to the understanding of the institutional orientations the CSEs navigate to embed their creative practice interests to sustain their hybrid organisational settings. Following on, the next chapter's findings highlight the connection between values within the hybrid entrepreneuring context. Chapter 6 adds on to the discussion within this chapter by engaging with the experiences of creative practitioners and their understandings around creative, social, and enterprise values.

6 Findings Two: Axiological Hybridity in Creative Social Enterprises

6.1 Chapter Introduction

This chapter illustrates the findings that emerged around the axiological hybridity of creative social enterprises, highlighting their experiential understanding of hybridity between creative, social, and enterprise values. The chapter also extends preliminary findings in the paper presented at the Institute for Small Business and Entrepreneurship in 2016, titled 'Entrepreneurial Axiology: Hybrid Values in Creative Social Enterprise' (Wells, 2016a). The level of analysis for this chapter considers value: as practice, as opportunity, and as resource in the hybrid context of CSEs. This is illustrated by showing shared sentiments in their adjoining first order concept tables. Yet there is clear overlap between the values within both that can be expanded upon through the notion of a hybrid theory of values. Ultimately, we orient the axiological frame and the embedded analysis of the participants into a discussion of theoretical and thematic understandings of the phenomenon of creative social enterprise.

The chapter illustrates the findings by continuing to use an 'in-vivo' presentation of the qualitative dialogue of the individual research participants. While the data was collected separately with each organisation, there are clear overlaps that illustrate their shared sentiments and expressions regarding the theoretical theme of axiological hybridity. This is illustrated by showing the shared sentiments in their adjoining first order concept text boxes. Importantly, this findings chapter provides insight into the hybrid nature of values blending, merging, and coupling with each other, which is proposed as axiological hybridity influenced by organisational focuses and intentions. While this study is addressing a gap in knowledge pertaining specifically to a hybrid phenomenon between creative industries and social enterprise, it is also noteworthy that the concept of 'axiology hybridity' in the fields entrepreneurship and organisational studies has the potential to be transferable to other hybrid organisational situations (which is further discussed in Chapter 8).

6.2 Practice-Led Value Foci

Practice-led value foci overlap the aggregate data dimensions of '**Organisation as Social Driver**' and '**Organisational Practices as Community Investment**'. Together they highlight the CSE's focus on the social values that permeate throughout their organisations. This section shows that creative practitioners embed social value within their organisational value structures, and how social value is both added and extracted at the community and organisational levels.

6.2.1 Organisation as Social Driver

The organisation as a social driver for community mobility speaks to how the organisation creates opportunities for creative practitioners to activate themselves and their work within a wider creative industries landscape. This is articulated in through the **liberation of creative voices** and the **multi-purpose use of the organisation** to create these opportunities. The focus is on becoming an umbrella organisation for varied creative practices to exist, as well as a creative social **platform for creative practitioners**, supporting their prospective, nascent careers. The CSEs create a space for this emergence to be cultivated within a creative community, which helps to support their aims **towards sustainable entrepreneurship**. The communities fit into their organisational ethos, rather than the organisation fitting into a preordained institutional ethos. In essence, they engage in their informal institutions, as a kind of grassroots method that moves beyond formally prescribed expectations, by creating opportunities unique to their already embedded status as both creative practitioners and creative social enterprises.

6.2.1.1 Liberating Creative Voices

The CSEs practice liberating creative voices by creating and encouraging a generation of active creative social practitioners. As discussed in Chapter 5, creative practitioners engage in social practice as a way of defining and understanding their communities. Following on from this concept, is the notion that this practice is also a valuable opportunity to liberate those creative voices from the confines of institutional persuasion. Their organisations expand the environment in which active creative social practitioners may contribute to wider world issues. The expansion is an intrinsic aim of the CSE, especially as they startup their enterprises. EYAC's directors articulate this

notion strongly, suggesting that at the earliest stages of CSE formation is an underlying desire to empower and mobilise new generations of creative communities. This type of grassroots, embeddedness allows the CSE to create added value for their communities, while also circumnavigating gaps in institutional support for nascent hybrid support.

First Order Concept	Creating a generation of active creative social practitioners.
"For me, my underlying motivation of all of this is to raise a generation of creative people [who] realise their creative potential and use it to have a positive impact on the world. And it's something that's more subtle and subliminal, because I don't believe in making people buy into that. I think it's very much at the heart of what EYAC does… we're not going to tell them they have to save the world if they don't want to. But we have to raise that creative mind of thinking… so for me, this is how this strand of what I'm passionate about politics, the environment, people, all links into…" (Brielle)	
"EYAC potentially could be one of these things that is another vehicle for, for you know these… these comedians but also these artists to say something about the world. I'm pushing an agenda to get spoken word pushed forward because spoken word is becoming a globally more popular by the day… it's being done in a way that is not the-old-fashion: 'Oh this is… aren't we talking about lovely things in this poem? Isn't life beautiful?' No! We're are talking about issues. We're talking about how we're feeling… But the issue is that sometimes people are never heard because they have to come up with something that so amazing that it becomes viral. I'm fed up of that. Why does that have to be the only thing that people are aiming for? When actually we should just be aiming for truth." (Alex)	

Part and parcel of liberating voices is the need to provide space for different types of creative practitioners to be seen and to interact, which coincides with CSEs' involvement as champions of platform-less practitioners. Creating visibility opportunities supports the added value they contribute to their communities, by showcasing a diversity of creative practitioners. A 'safe harbour' for creative activity, the CSEs are blending social values between different communities, potentially serving as hybrid agents that bring the liberated voices to the forefront of broader institutional change.

First Order Concept	Providing space for different types of creative practitioners to be seen.
"I think we have a responsible or have taken on a responsibility to champion specific practitioners and types of work that have no platform in this city currently. That's a different stance and different type of content as well." (Max)	
"I think we can be a safe harbor for people… and people can still come to us as a platform for raising people up. But what we do outside of that…we'll move. We'll go to where people are at events and workshops. Another thing that's important is we don't have a home base; we move to existing venues in the city and where people are having that presence… We'll advocate for our artists in whatever form that	

6.2.1.2 Multi-Purpose Organisational Opportunities

Multi-purpose organisational opportunities are built within the organisation through the development of a portfolio of projects. It's important these projects serve as a platform of programmes that support a diversity of creative practices. Considering the diversity of the CSEs, both those within this study and the wider breadth of the sector, none of them are focused on any one type of creative industry. Rather, they represent an amalgamation of different creative industries, arts disciplines, and cultural platforms, providing a uniqueness within the hybrid context and validating the choice to use three distinct case organisations (as discussed in Chapter 4). This allows for multipurpose opportunities to be spread and shared across the portfolio of programmatic projects, while ensuring support for their particular creative communities.

First Order Concept	The portfolio of projects as programs builds platform for a diversity of creative practices.
"I guess predominantly as a studio provider? Since that has always been…I mean to date, that's kinda been the only service that we could offer. So it's definitely the prominent service. But now it's a whole lot of opportunities, I think. Beyond Studio provision. I think now it is actually an event space or a gallery space or a set of galleries. So yeah, I guess now it's really becoming…like an Arts complex." (Nora) "I think what my vision is for [MSC] is that first and foremost it's an attractive enticing place to bring people to work and to make people stay in Glasgow and give people a space to develop their practice. But also that 50-50 in partnership with that is that it's seen as being an organisation that delivers, develops, curates programs, organises support, delivers unique [and] interesting content. That's giving something different to visual arts and creative industries scene in Glasgow. But also in Scotland. I don't want to use the word international, because I don't really see the organisation as being international. But I see us bring in international voices" (Max) "I want to be able to pay staff and teams. I want to be able to be more than a festival. Also raise the agenda for what creativity is and what it means. But get people to understand that creativity can be in every part of their normal lives. I don't want people to think that art is elitist. I think creativity is a much more accessible word." (Brielle)	

Multipurpose opportunities also help the CSEs to resist organisational cohesion, allowing for better engagement in different communities of practice. Bella articulates cohesion as a hinderance to building quality opportunities for the community, reasoning that creating the space for liberated socio-creative activity should be the

organisation's focus, rather than prescribing how and when social crossovers should occur.

First Order Concept	Resisting organisational cohesion for better engagement in different communities of practice.
"One of the advantages of keeping [our tenancy and programs] separate are that you can focus on each of them doing their things and doing them well. The worry of trying to invent a crossover to happen, is that you focus on how the crossover will happen and not on having a great program and great tenancy. Focusing on how the crossover works, automatically excludes 50% of the tenants... they don't want to have their own show." (Bella)	

6.2.1.3 Organisation as Platform for Creatives

In essence, liberating voices and creating for multipurpose opportunities allows for the organisation to legitimise itself as a credible platform for creative potentials. Legitimacy is a key element of organisational establishment in the informal institutional landscape (see Chapter 3); in this instance, the organisation begins to take on a representative 'brokering' role for the communities they serve. This supports a shift towards creative professionalism (Chapter 7) and opportunities for successive career building for the CSE directors and their communities, of which they are a part. The potential is a key part of how the CSE directors understand and adapt to their communities.

First Order Concept	Organisation as a credible platform for creative potentials.
"But I want EYAC to be a representative for artists to broker those relationships for artists, to be able to have them develop in terms of their professional practice. Being shown in a gallery showing their work. Approaching a theatre company. I like us to run programs in the community that have an impact. To get people who think the arts are not for them or that they can't pursue a career in the arts. To get them to see that that can and they should. It's important and as viable as any other career, any other way of living." (Brielle)	
"There was an article about making in the guardian that there isn't enough making in schools anymore... and I thought that was interesting, that we need the chance to make... to be creative entrepreneurs we kind of need to be in all professions...There seems to be a quite useful trendy movement around making... but actually your big population of makers are 30-70-year-old women, women who never necessarily reached their potential... That's the masses of the makers. Where are they connecting...? That's a real driver for MMC. Where can I find platforms [that] are credible to both the participants and the decision makers." (Suzi)	
"I want EYAC to be an advocate for artists I want it to have a presence and I want people to look to us as thought leaders, in the scheme of Edinburgh festivals we could become the 14th biggest festival in Edinburgh. I hesitate to say that because I don't think it should just grow in size for the sake of it. I would want us to be that big for the platform we provide for recognition of the artists and for us to be able to provide more impact for more people. Not because it's a measure that would be nice, but if we were that big that means we're financially sustainable, that means we have brand recognition, that means we can	

> provide more space and have more platforms for me people. That said, because we're a social enterprise, that model is still community led and driving that does become corporate." (Brielle)

Subsequently, the organisation becomes a reciprocal platform for their own creative practices and intentions. They are creating organisations that are built from within their communities and are for their communities. They are fostering a culture of participation, where they serve as a hybrid director-participant within platforms for and of their creation.

First Order Concept	Organisation as reciprocal platform for their own creative practice.
"I realized that being bold with EYAC is a much bigger, bigger idea of students in a festival. [It's] gonna get us out there, get our name out there. So I submitted this into it and we performed and we had a great night too. Enjoyed ourselves. We then came back a year later and I wasn't involved in that one, but I was involved with [redacted]. I had submitted so we had standup up for the very first time in EYAC. And the standup was very high [quality] actually. We got a review from one of the student magazines and they said. 'It was brilliant.'" (Alex)	

They are utilising the hybrid organisational form as creative support and career kick-starter, as their projects and programmes feed into their communities, their organisation, and themselves. This supports their desire to embed in their local communities, while potentially providing opportunities for people to take part. Utilising the flux of creative practitioners, they tend to focus on providing 'experience' as a valuable opportunity lacking in more formalised demarcations of support.

First Order Concept	Organisation as creative support and career kick-starter.
"They feed into each other, but there would be core things... it's that creative... attractive... place to work... practices... stop the brain drain to London." (Max) "I think for artists and individuals, do need organisations like EYAC to work with them and give them experience and give—like the girl who just won the award last year, won the performance art award—and she's come back and is doing another performance at the [redacted] Theatre. I read her bio and it was like 'EYAC award winner'. And I was like, oh, that's something to your name as an artist. Even just having that as [having] exhibited somewhere. Just getting someone a first platform to start with... I think is incredibly important. And if EYAC can gain legitimacy in a kind of... in the art environment, in the art industry in Edinburgh. I think that will mean so much more. " (Zina) "But I want EYAC to be a representative for artists to broker those relationships for artists, to be able to have them develop in terms of their professional practice. Being shown in a gallery showing their work. Approaching a theatre company. I like us to run programmes in the community that have an impact. To get people who think the arts are not for them or that they can't pursue a career in the arts. To get them to see that they can and they should. It's important and as viable as any other career, any other way of living." (Brielle)	

6.2.1.4 Towards Sustainable Entrepreneurship

Interestingly, there is a need to still navigate their interactions with and expectations around financial investment. This is because the work put into building a platform, while having creative and social merits, does not provide high financial return overall. This may be where hybridity is both a benefit and a hinderance, as often the organisations make enough to cover their expenditures but not enough to fully become autonomous from institutional public funding opportunities. There is a gap in the institutional support provided for nascent hybrid organisations to learn how to generate their own income through more entrepreneurial actions (as highlighted in Chapter 3).

First Order Concept	Navigating interactions and expectations around financial investment.
"So, there are a number of ways, because I'm seeing a lot that's happening right now that's also really concerning within the social enterprise sector. Founders and entrepreneurs are very cocky and very big-headed, and they think they have new products that are going to solve social issues. But what I'm worried about is social entrepreneurs who are not interested in collaborating with other sectors...but they aren't looking at solutions that have already been tried and failed because they haven't been well funded." (Brielle) "...which is something that is a gap in training, there's an awkwardness that you don't make money, but actually you need to, you need to survive. But asking for a grant...is like no... I do think these small enterprises, there's this onus on policy and procedure...that I think can be alleviated, and staying safe, and protected, and sensible. But perhaps, creative people who aren't business or strategically minded can get in a twist, but that can be taught...creativity can't be taught" (Suzi) "Yeah, I think it is happening socially, for me what's important about that is how do we package that anecdotal evidence... because it is anecdotal. I don't know how we could measure that impact. So how do we take that anecdotal evidence and make that a really strong, significant offer to public investor to support us to continue to do what we do?" (Max)	

Their organisational ethos and integrity encourages a CSE to beginning to consider their approach to sustainable entrepreneurialism, such that they focus directly on issues that support their particular communities while staying open and flexible to opportunities for portfolio diversification. This ties in with an underlying intention to maintain global connections to the wider creative communities, without compromising their organisational identities. These connections however are built from within existing communities' relationships, with an emphasis on grassroots, slow-growth methods, rather than high growth, capitalist approaches. Ultimately, the need to stay

true to their organisational ethos, presents a challenge in how they approach financial investment in the present-future.

First Order Concept	Developing an organisational integrity that is true to its ethos.

"That actually being a successful entrepreneur doesn't mean necessarily building massive companies, it's building sustainable ones... [that] could be the marker of success: ...be that if it's still in existence in 20 years... and have adapted to the times and the needs of the world, you know, as time moves on...and still delivering as much impact as you can... you know, is that not a better mark of success than reaching a 200 grand turnover by a certain amount at a certain time?" (Suzi)

"[Corporate influence] compromises the work. I mean if corporations dictate based on their investment, what type of events you run, how your programming is... it depends on the company [and] how much money they give you. And EYAC, you know, we were considering taking some of that money. I'm not saying if I was running it I wouldn't do it all, but it does change the independence independent artists led by grassroots nature of it. If you have someone giving you money and then dictating how you need to use, or where you need to spend it, or why...that could really threaten the integrity of the organisation as a whole." (Brielle)

"...Actually, I feel quite comfortable with MMC, like yes I could do more but this is what I'm capable of and have the capacity for at the moment, and this what it is. That anti-growth thing. Bringing down capitalist hierarchies" (Suzi)

6.2.2   Organisational Practices as Community Investment

Organisational practices as community investment relate to how the CSEs connect with their community networks and develop their community investment. This leads to the sustainability of their activities, such as investment to improve their communities, creating vehicles for socio-cultural value delivery, and considering the sustainability of their organisation as a social factor rather than a commercial force. Their practices are embedded within their communities by targeted reliance on their existing creative labour markets, and by utilising creative engagements for professional development. These are intrinsic value-added investments that address wider environmental issues surrounding creative labour and employment. Creative practitioners as social labourers hybridise the notion of economic development within their communities and affords the CSEs opportunities to engage in different creative enterprise value opportunities that further professional creative activities.

6.2.2.1   Investment to Improve Communities

Ultimately, needing to find investment opportunities is a key element for the CSEs to improve their communities. As mentioned earlier, financial investment sits at a juxtaposition between creative and social investment, in which the CSEs have more

experience. However, through enterprising activity, there is potential to build opportunities that sustain their activities without compromising their organisational integrity. The enterprising activity sits at crossroads between utilising intrinsic funding opportunities (such as university support) and more extrinsic resourceful opportunities to create what they need at the moment. Both have their merits, and both are strategically considered.

First Order Concept	Needing to find investment opportunities to sustain activities
"But yeah it's definitely a move to take, the other move is to ask the universities to take it on and run it internally and the university runs a festival of creative learning. They run a creative cultural careers festival. If I made the case strong enough. To say that it improves the student experience which we could easily say it would. We could easily ask the universities to take it and administer it. But if it's not getting core funding from someone to hire paid staff to pay someone half a day it isn't the same thing." (Brielle)	

This is where focusing on the mission as investment plays a role in building their communities. Their missions are, themselves, opportunities to be utilised as investment resources, but how do they turn their missions into tangible investments? This may be manifested, as presented above, in their portfolio of projects, which can receive project funding from institutions in the hybrid landscape. Utilising projects to consciously and strategically invest in their communities, they also use broader creative practice networks and stakeholders to engage with their communities.

First Order Concept	Focusing the mission as investment in the organisation's communities
"That conscious thing and that legend thing work together as well, because I think they recognize that the whole project exists because the mission was, whether it was written for an application or not, the whole point of getting that funding was you're doing something to invest in that area. So that has to be a main priority for us, public facing and internally, it should be the main priority. But we have to commit to that. It's not even a question that we wouldn't, with all work we've been doing and we're proud to be doing that." (Max)	

6.2.2.2 Organisation as a Vehicle for Wider Socio-Cultural Delivery

Considering 'organisational growth' as a social factor rather than a commercial driver, means CSEs are utilising the organisation as an advancement and opportunity tool for different activities to exist in the organisation. This relates to the building of a platform, in that their hybrid activities allow them to create a different kind of

organisational growth that goes beyond commercial growth. The notion also means they are building embedded social values into and beyond their communities.

First Order Concept	Considering 'organisational growth' as a social factor rather than a commercial driver
"Yes. It's kind of giving another meaning to the word 'growth'... in terms of how to deliver a quality project...or... How to infuse your work with greater meaning, greater purpose is growth as well... but that's not seen as successful... in some ways! It is in other ways...people at your website and see, you know, and then they email you spontaneously to say: oh that project looks so brilliant! So really there is, there is a recognition of that but... that's not in the sense of being business a good person. " (Suzi)	

They embed social value by utilising the organisation as a vehicle for wider delivery within identified communities, which creates a broader delivery of opportunities within their target communities.   Additionally, this creates a foundation for how they think about their organisational placement within the wider space.   How do they articulate their sustainability and longevity across their communities? It may be in how the organisation utilises its mobility for bringing in different kinds of creative activity to build and develop new communities connections.

First Order Concept	Utilising the organisation as a vehicle for wider delivery within identified communities
"You start to notice other problems, and your contribution to solving other problems is important. Being a business becomes a vehicle for wider delivery. That is important with MSC... it can be a thing that just keeps turning and going and going... and it isn't dependent on "I've met Nora and Max and they're alright..." because what happens when we aren't running it... It needs to be strong enough to stand on its own two feet and not be dependent on our successes individually. It's about behaving responsibly and being committed to our values... and here's how we justify our responsibility in what we do. Accountability as well, for when things are going well. It's so easy when just your thing, you're a sole trader, to take the [inaudible] out. No one is holding you up, no is there saying you didn't do that well. But that's not what business needs. Structure and responsibility have value in it and isn't necessarily a barrier to creativity. It ensures that creativity can have a high standard. Also goes back to what I was saying about... you've gotta be in it for something. It's not just recognition, sometimes you need real reward. And that doesn't make it any less philanthropic... or any less worthy. " (Max)	

6.2.2.3   Reliance on Creative Practitioner as Social Labourer

This leads to a reliance on creative practitioner as a social labourer, which speaks to funding as a resource from individual creative practice and project endeavours. Funding, in these instances, comes from their own creative projects are practitioners, rather than from funding that supports the organisation as a whole. Because they utilise their reputations as successful creative practitioners to leverage, it also speaks

to how they utilise their own creative practices and projects as resources for the labour they need to operate their organisations. Different activities within the organisation allow the CSEs to engage creative practitioners through their practices, as well as utilising their labour as part of the organisational resources.

First Order Concept	Funding as a resource from creative practice and project endeavours
"The successful bit is seeing the things we always wanted to try can now happen. And that's because we've been really lucky with funding. And that comes a lot through Nora's own personal connections and her curatorial practice. We are lucky in that we have her... because we are started from a well-developed several years long period of reflection of what not to be and not having the space to explore. We have brought people in the space who would never normally come to do these sorts of arts programs. Both local and people who might be more interested in other art forms... people who might interested in music and dance or in poetry... things that might not always be in a visual arts space. For me it shows that we're being successful in our message. It works through a cohesive program of different things going on." (Bella)	

This social utilising encourages the development of creative practitioners as critical thinkers in society, by not only using their work and labour as organisational benefit, but as socially embedded in societal change through creative practice. This is another way for them to build 'financial investment' through public funding resources that focus on social change and innovation. Dually, it allows for a critical engagement within their communities and wider society. This is a significant hybrid approach to social value that emergence from a grounded community foundation and has the potential to trickle upward and outwards, while also providing creative enterprising value for attracting new, impassioned creative practitioners and building organisational longevity.

First Order Concept	Creative practitioners as critical thinkers in society
"Creating things and creating art. Means it's easier to come to these conclusions because you're constantly questioning life. That is what an artist does. We are constantly going. "Yeah but what does that mean. And why do we do that." So, it just it's easier for us to get to the ideas" (Alex) "So, I've started to realise that Art and creating art is really just finding... trying to find truth. That's that's why sometimes I feel like artists are some of the most important people in the world. Because of the fact that we're trying. To be on the edge of trying to find the next level of evolution in our mind. " (Alex)	

6.2.2.4 Utilising Creative Engagements as Professional Experience

CSEs have created a strong creative and social platform in which to utilise their creative engagements as professional experience building blocks. These help them to

build up their cultural and social capital, while also creating opportunities for continuous economic engagement. They are able to utilise 'creative praxis' to drive the creation ethical framework around their organisational values—stemming from an initial ethos and integrity. In essence, their creative practices drive how they make meaning from and further develop their hybrid orientations, which allows them to create their own organisational values as a flow between their individual creative practice, ethical intentions, and social development within the wider organisational landscape.

First Order Concept	Creative praxis as driver for ethical framework of organisational values

"I don't think it has an impact on the Studios. It's not that there's a moral framework. As a business, I don't know that it has to feed in. Because the way that we curate tenancy has to do with practice." (Nora)

"[Artists as partners has] got a lot to do with my practice, with all of my freelance projects I've been a participating artist but also a producer and creators, but there's never been that relationship where I' the arts producer... has a lot to do with the context as well I can't take that position if I'm going to South Africa or Nigeria or Zimbabwe. It's a rather problematic position for me, as a white producer to go into a project and say I'm the curator, I'm to producer and you're the performers and the artists" (Nora)

Ultimately, this leads to organisational activity as a potential disruptor to the cyclic career precarity present in the hybrid context. The organisation is built around a sustainable cycle that invests in the preparation of professional creative career paths. Practitioner activity is built to ebb and flow as nascent opportunities arise for further expansion of professional development.

First Order Concept	Organisational activity as disrupter to cyclic creative career precarity

"I think that's a big part of what EYAC is. That's a major part of what EYAC, because it is about giving opportunities to creatives. And by creatives we don't just mean artists, we mean all people that want to come on and learn. Um, you know, it's hard to get the experiences. One of these things about volunteering and unpaid internships... you've probably talked to a lot of people about this before, but you know, it's impossible to. It's a cycle of you need to have a job and to get a job you need to get experience... and then this, this thing, 'oh you go do an internship where you get unpaid work and oh I can't do that because I need money as well'. It's this whole cycle and I think EYAC is good because I know we don't pay people but we do give people a lot of responsibility and they do learn a lot of skills on the job more, which then they do a lot of internships, where they make a tea or coffee or. " (Zina)

"Yeah. Yeah, I think I definitely value that, that because when I look at EYAC in comparison to my internship, which I really didn't enjoy, I am someone that has a lot of ideas and I want to see them through. And this is quite a unique placement I think can be able to do that, to be trusted to do that. um yeah. So don't know where I'm gonna end up ready, but for now I'm enjoying this. Uh, I have projects that I would like to produce that I'm working on in my own time. So it's good to learn a bit about

> organisation and putting on events and stuff. But yeah, hard to time them you know, how to fit it all in the minute. " (Sandy)
>
> "Well, um, I, when I learned I was going to be coming here to do my masters, I wanted to find a job or some work experience and I found this while was searching for. Oh, I think I found it on Creative Scotland when I was looking for stuff and I just thought even though it was unpaid one, none of my jobs in the past has given me this much responsibility. So like I usually been in assistant or yeah, I've been an assistant so I haven't been like this title attracted me to it, like coordinator, like I would be building something from the ground up so I thought that would, that would be really good experience for me. " (Amanda)

6.3 Value-Led Opportunity Recognition

Value-led opportunity recognition overlap the aggregate data dimensions of '**Interrelational Opportunity Juxtapositions**' and '**Impact Recognition'**. Together they highlight a tension between their relationship with opportunity recognition and impact recognition, and how this tension is understood across the three values. The section shows how creative practitioners are in juxtaposition between creative and social desire and creative and enterprise realities. It also connects, on a meso-level, to the tensions presented in Chapter 5 and shows how those tensions manifest in their organisational experiences.

6.3.1 Interrelational Opportunity Juxtapositions

The inter-relational opportunity juxtapositions that permeate throughout their organisational activity is not only about recognizing that opportunities exist, but also about opportunities that are interrelated and coexisting with each other. This can be seen through the disconnections between their social ideals and community reality, as these disconnections highlight a tension between what they intend to do and what their communities need and expect from them. However, this tension also helps to define further opportunities for interrelationships between social ideals and economic reality and disrupts idealist suppositions social change. The notion continues with their articulation of the issues within a community and commercial dichotomy, where business ideals around commercial growth are juxtaposed against their community activities and foundations. They are exploring this 'in-between' space and thinking about to enact community needs with enterprising desires, while maintaining a creative focus. This is where their social relationships play a key role in developing opportunities, while also serving as hybrid prospects.

6.3.1.1 Disconnections Between Social Ideals & Community Realities

The disconnections between social ideals and community realities are manifested in how the organisation positions their ideals against community expectations. Specifically, how do the organisation's own ideals become a hindrance in meeting their mission needs versus the broader needs of the community? This is a step change from the wider more informal creative communities, to the more formalised and regulated local community in which the organisations exist.

First Order Concept	Community expectations as disconnected from organisational ideals
"I think the community wanted us to be something very different from what I thought they wanted us to be... well the people who administrated the fund from within the community, wanted us to be some sort of arts center... they expected us to be doing a lot more outreach activities for the community, like kids and old people and stuff. But actually, when we've tried that they didn't engage with it. So I think that's a classic example of a community "oh we need this but actually we don't want that". That's what we think you can do..." (Max)	

Institutionally, part of their ideals stem from how the hybrid sectors intend to regulate and prescribe support for existing organisations. Institutional priorities play a part in how the CSEs approach their interrelationship opportunities–as value-added or as value-reducing. Institutional ideals around community regeneration and/or high growth 'scaling up' create a hindrance within the hybrid context, contrasting needs of the sectors with what the organisation sees as valuable within their own communities. Though relating to the discussion on the effects of entrepreneurial rhetoric on hybrid organisations in chapter 5, here this hinderance also affects how their communities respond to available opportunities within a given institutional field.

First Order Concept	Sectoral ideals as hindrance to hybrid context of the organisation
"the whole social enterprise sector is very economic and regeneration focused and so I tend not to go to stuff anymore I stay in the loop I read the emails and things, I don't really fit...I don't find it useful... specific things...I've gone to things that are like how to utilise online stuff...social media more effectively...like I went to the SenScot conference and I had...a friend who runs a CSE said it's quite useful and the keynote speeches a guy from RBS and woman from Italy talking about cooperatives...but she started it half way through and didn't ever explain what they were...it was more her approach was a bit dry. That's my problem I shut off with too many words. I went to a workshop that was about tourism and the Glasgow Women's Library did a chat and some guy from a harbour in Aberdeenshire was interesting...but people tell you what you can read on their website not why they're doing it..." (Suzi)	

6.3.1.2   Issues Within A Community, Commercial Dichotomy

This leads to the issues within a community and commercial dichotomy because, as investors and policymakers make their priorities known, the CSEs must find a way to engage with ideals they may resist. The notion of anti-corporate ideals is a key element in hindering hybrid organisational financial opportunities, yet it is engrained in the institutional dichotomy. The CSE directors are clear about not wanting to involve themselves in 'corporate commercial activity', yet this also holds them back from opportunities to engage in venture capital building activities that are a prevalent part of traditional entrepreneurial activities.

First Order Concept	Anti-corporate ideals that holdback monetary opportunities
"[Corporate influence] compromises the work. I mean if corporations dictate based on their investment, what type of events you run, how your programming is... it depends on the company [and] how much money they give you. And EYAC, you know, we were considering taking some of that money. I'm not saying if I was running it I wouldn't do it all, but it does change the independence independent artists led by grassroots nature of it. If you have someone giving you money and then dictating how you need to use, or where you need to spend it, or why...that could really threaten the integrity of the organisation as a whole." (Brielle) "Yeah, it's like if you're entrepreneur you can't do anything worthy because you're weak [??]" (Suzi)	

On the surface, disconnections between anti-corporate ideals and monetary opportunities may afford the hybrid organisations an air of creative and social authenticity, thought a deeper understanding suggests that they are articulating a desire to promote the quality of their approach to organisational connections to communities rather than focusing on financial bottom-lines that high-growth scalability. Furthermore, the CSE directors articulate that they strategise the types of projects they want to invest their resources and time in, while being careful not to compromise creative and social relationships within their communities by acting too commercial.

First Order Concept	Having quality approach to organisational connection to community rather than focusing on financial bottom-lines and high-growth scalability
"I'm interested in capping the products to a certain place that I've got stuff that is useful and handy for bead workers, and that's the stuff that I sell. Like I sell a brand of needle and that's the one I sell because I don't want to sell crap needles even though their half the price... I don't want beginners to go "well I'll buy the cheap ones", like no, start with those, because if I'd start with those, I'd be a better beader. I sell the more expensive stuff because it's the good stuff. That's not commercial, commercial is to sell the cheap stuff." (Suzi)	

> "It feels right. I think ultimately this feels like the right place to be... because... it was always an uncomfortableness around trying to make a profit from people enjoy and exploring their creativity. And...so that, you know, that goes back to our initial chat where you're like "why would you want to take private company" [laughter] and make it not for profit, but you know, that's just from my background and my career so far has always been about social impact rather than about a commercial gain. Whereas MMC started for me as an experiment in commercial gain, you know, just to see what it was like to run a private company. And that was really interesting, it was never the driver for it. I mean it have been at certain points, but when I see, you know, after a couple of years, I realise: you're not gonna make a fortune out of this...I'm on to a cash cow here, not the right person to make it such, you know, I refuse to by the really cheap stuff and mark it up really high. " (Suzi)

Ultimately, there are benefits of embracing both the commercial and social assets of running a social enterprise, and, partly, this why creative organisations decide to become social enterprises. The CSEs articulate that having a social enterprise gives them the opportunity to be in a hybrid space that allows them to create an organisational structure that 'works'. There is less need for a traditional 'board of directors', and there is more fluidity to engage with customers and investors as community members. This allows them to build and operate a hybrid organisation from their own grounded visions.

First Order Concept	Benefits of embracing both commercial and social assets of running a social enterprise
"So even you are a social enterprise you could take a salary and then everything else goes back into the company, which what we do anyway...so why not be a social enterprise. And benefit from public money as well as private. Charities are terrified of suddenly becoming something too worthy." (Suzi) "Anything popular is going to get a bit shitter... like innocent juice, who owns them now? I think, Pepsi. It all gets a bit shitter. But I think there is something in that embryonic emerging thing that can be... I think that's why growth is stupid. I mean selling juice you do want to sell as much as possible. But for MMC growing too big just means some big guy's going to come in and offer me a little money to buy my company and like...no... cause what if the social impact is actually the proceeds of what you do somehow. Like you could do a project that's creative and also sell things, but then there's also this really solid outcome. You can be ethically sustainable." (Suzi)	

6.3.1.3   Social Relationships as Opportunity Generation

Considering the inner workings of their social landscape, there is the notion that social relationships serve as an impetus for building community trust and longevity. This is critical to their organisational legitimacy. If they are truly embedded in the growth of their communities, then they need trust to be a foundational element of their organisational longevity; and they need to be able to fit into a social space, while also standing out and maintain distinction from it.

First Order Concept	Social relationships as impetus for building community trust and longevity

"If I've sat with them and we've talked about life or talked art or talked about standup and we've gone: 'What is the problem? How can we fix it? How can we make things great? How can we stand up against this political thing in our heads?' It's much stronger because doing the [redacted] workshops is not just us sitting around and: "What's funny?" We have a long discussion about gender, about sexuality, about race, about love, about hate, about the world, about politics, about things that are not seen as political, but they are political. We get so passionate in these conversations because they inform everything we see on stage. Every single thing you have in mind if, for example, if you're not clued up about the world, you don't understand love or relationships, if you don't understand politics, you can't be a standup comedian. Because then you're missing most of life. But the more you understand about the world, the more you are willing to learn about, the better you are as a standup comedian. " (Alex)

"Yeah but very initially, right at the beginning, I was thinking if I could convince people I like to come to a meeting two times a year, but actually it's developed... I suppose it has been a slow, what's the word? Yeah, brain transition. What I got was more than I thought I was going to get. I didn't go out there like I wanted people to be involved, but didn't want to say I want you to be really involved... It's going back to that treat people how you want to be treated. And if someone approached who I liked and worked with and they said I want you really involved I want you to do lots of stuff, and of course you get paid for it, and I'd be like I don't know if I want to commit to all of that. It has to be a slow organic process. " (Suzi)

"And I set up a comedy society in my second year. Which was a lot of hard work and a nightmare for the first year. But one of the most meaningful things I've ever done. Just because I was able to create my own group. And create my own environment to build a group that...you know almost... It would give them the platform to do what they want. And a lot of my friends were involved. And I made friends through it as well." (Alex)

"I actually came aboard to EYAC last year. Because my friend [redacted]... It was big in Edinburgh in the student arts the art scene. She studied art history and she set up the [redacted]. Um, she was, she worked for [redacted] did an internship with them when. She was quite well known and worked really hard to establish yourself as part of Edinburgh's [art scene]. And I told her that I was interested in art marketing, kind of all the internships I've done before and the work I'd done before is very marketing based and I wanted to get back at work. No, it wasn't ...I wanted to look at artists marketing. She said, 'Oh, you should meet Brielle'. So then me and Brielle met, and all sounded fabulous. So I went along to the team meetings, um, at the time, I was somewhat deciding whether or not to go to Australia and follow my boyfriend around the world, but in the end I did. So I couldn't do EYAC that year because it was the same timing. So, I didn't. And then when I came back, my boyfriend is still there I need something to distract me. Let's go back to EYAC and find something to do." (Zina)

"That's what my concern is. The other things that are creative and related to someone's passion and interest and ambitions ...I don't need to question that. I wouldn't be in a relationship this long down the line if I didn't have faith in the delivery of that creative intent." (Max)

Fundamentally, the CSEs are making meaning around building the business as a space for social opportunity that contributes to wider society. As they consider the space in which they grow and create their longevity, their organisational legacy is also being created into what they plan to build. The organisation, as shown previously, is the opportunity for other creative practitioners to flow in and out of interrelationships, while also serving as part of a wider strategy for developing their institutional ethos as firmly embedded within a diversity of communities.

First Order Concept	Building the business as a space for social opportunities to contribute to wider society

"Yeah... But something I want to explore. There's a real pathway of people coming to crafting through ill health, and then seeing a career change "oh I'll sell my work". But actually, it's difficult to do. There's a real snobbery of the art school trained who challenge that and probably do okay but still struggle and then there's the ones who will never really make it. Who buy the materials to make stuff...? But it's really disempowering for people, and I'm trying to change that. Instead of building a business to sell work maybe it's building a business that... And probably more rewarding... increase the social circles would be more beneficial to your health" (Suzi)

"So I started to realize that by nurturing my friends if I help my friends I won't really lose them, because they will always be grateful for what I've done for them and grateful for the opportunities we've had together. So I realized it wasn't just the about I'm trying to appease my friends. No, actually the more opportunities I've given them, [the] more opportunities we've had together, the stronger the bond has been. We've... I've always been happier or more comfortable with someone if I've worked them." (Alex)

6.3.2 Impact Recognition

The CSEs consider how they create impact within their different communities and how they are structured socially and economically and through their resources. This is seen through their relationship with social investment models and measurement schemes, as well as their expressions of impact and sustainability. They articulate how they choose to approach ethical sustainability within their communities. Additionally, there is an element around financial feedback as impact recognition of their organisational efforts, which frames their understanding of their success.

6.3.2.1 Burden of Social Investment Models

One of the main aspects of the burden of social investment models is an onus on managing the requirements of social investment funding schemes; in managing them, many of those requirements focus on how they report their use of funding and their indicators of success. Because of the need to have several points of measurement, it creates a burden on their ability to run an agile organisation.

First Order Concept	Managing the requirements for social investment funding schemes

"None of the previous residencies have been reported on properly, [nor] documented as effectively. It's always been down to people who been manage that [inaudible @ 14:36] who've also been volunteers." (Bella)

"The residency, again, it needs a person who cares about that sort of project. It also needs funding. And it needs some sort of standard reporting structure, which is something we've always struggled with. Getting like: you don't have any evidence for why we would fund it." (Bella)

"We have a loan from Social Investment Scotland. Which I find very difficult. Their loan is £15K for the building. So the amount of information and the amount of time that sucks up is astonishing. I understand Social investment Scotland has to create social investment reports to give an impact to where that money's going and being using. It's also very challenging to give a business, with their full knowledge, doesn't have more than one full-time member of staff who has a lot of stuff to do. We have to product monthly reports that go back to them with their loan payments, and it's not a grant, it's a loan. So we're paying the money back anyway. Where we have engaged with other support structures. It's a lot of work, it's a lot of administration to get the money you have to pay back at cost. It's still got interest on it, it's better than a bank loan, but it's still, it's not a hefty interest rate, but it's still fairly big. So there's a lot of work and you're paying them interest. So you think it would've been easier with a bank. Cuz with a bank you would've paid more interest, but you would've just paid them back. Whereas every month with have to report on the investment that money has given us this month. There's a point where we've spent that money on fit-out costs, that's finished. But we still have to report on the investment and how the investment is being used. Every three months we get sent a massive questionnaire that takes us hours to fill out. I'm glad those things exist, we wouldn't haven't gone for bank loan because they're not super keen on community interest companies. The same difficulty exists with the capital funding we received from the city council. They expected us to have the money up front. They only matched us retrospectively. So we had to find a way, with our match funder, to have money to buy the things to claim them after the fact. It's a standard building funding model, but it requires that you have the money to get the money. Because you have to spend money to be able to claim that money that you spent back. You can't leverage the funds to start the work." (Bella)

"All those social investment models, there's no way I would go for something like that... and it's even tighter than getting a grant... I thought... I think it would work if I had a particular... but something like a subscription box... if I went to get a social investment loan, it's very clear cut business budget I might be interested in it... but for anything that's more about people and social impact for empowering people that doesn't have a monetary value." (Suzi)

Along those same lines is the burden of managing the expectations of social investment stakeholders. Institutional stakeholders, such as policy organisations, encourage robust measurements, in order to compare the needs of the sector with their institutional priorities. However, a hybrid organisation doesn't necessarily make institutional priorities their organisational aims and can find measurement tactics to be overly cumbersome (as shown above) and/or to entirely miss the purpose in which the organisation exists. CSEs, in essence, desire to find a balance between stakeholder involvement, organisational integrity, and community impact.

First Order Concept	Managing the expectations of social investment stakeholders

"It is interesting seeing kind of wave of enthusiasm. But it's also that kind of driver... because we live in a world where politicians get elected based on how they've improved the economy and how many jobs they created essentially. That's all that's driving their figures. So all the kind of networks all trickles down. So I can see that for GSEN... one of their drivers is more jobs... because that was so in that strategic survey: how can we support you to create new jobs? So they went to be some sort of social support vehicle to make social enterprises grow... " (Suzi)

"So it's top line figures though. I think you know, now we've got... now we've got 40 organisations...now we've got 50...oh the turnover of social enterprises in Glasgow... it's just like headline stuff. And actually there's no heart to it... it's irrelevant. Yeah, it's just sort of occurred to me, but the way that the survey was framed was all about: how can we support you to grow in the capitalist model?" (Suzi)

6.3.2.2 Expressing Impact of Ethical Sustainability

Expressing the impact of ethical sustainability speaks to their narrative approach in explaining their impact through evidence of organisational value. This leads to their understanding of their value-creations, by utilising qualitative measurements to legitimate social investment models. While this is more natural to the communication techniques of CSEs, this also creates a tension with the traditional expectations for institutional measurements to be quantitatively based.

First Order Concept	Utilising anecdotal evidence to articulate impact and organisational value
"Yeah I think it is happening socially. For me, what's important about that is how do we package that anecdotal evidence… because it is anecdotal. I don't know how we could measure that impact. So how do we take that anecdotal evidence and make that a really strong, significant offer to public investor to support us to continue to do what we do? {We need to measure it} to show the value of it, to show that all that stuff we are doing equates to one paid salary of the [inaudible] year. How do we measure that? How does this place measure it's social contribution to the community? How do they express that to funders?" (Max)	

The tension is further exacerbated by a tendency to articulate the 'ideal' of social impact work versus the 'reality' of producing social impact work. There is an emphasis on how they articulate their social impact as being more socially and holistically grounded, rather than as measurements that further particular investment models priorities, which are expressed in investment indicators that can be quickly transferred into numerical data. Focusing on socially qualitative measurement outputs, however, emphasises the embedded reality of doing the social impact work, highlighting the connections made between communities and organisations.

First Order Concept	Articulating the ideal of social impact work vs. the reality of producing social impact
"I did a two-day course on SROI, my head really hurt afterwards. I think what they tried to do was put financial terms on the qualitative stuff, so it felt really good and whole thing they talked about was you mustn't just talk about your figures. But after I did the course I heard companies who'd done it were like we're fourteen pounds to the pound… and it was that story they wanted to talk about, but essentially they were still boiling it down to a figure: every pound reinvested we save the public fourteen pounds… Depends how you configure your investment… Unless you've got something really click up, like the radio station that works with young lads, and, when it started broadcasting, the crime in the area goes down to zero and, when it stopped broadcasting, the crime goes up a bit because they've got the criminals in recording their house music. Essentially, they've got those perfect stats…because of this that happens. But most of social impact work is a whole multitude, it's got the schools involved and the parents involved…there's that much messier picture. I was a bit jealous because they've got the stats and you	

> usually get 4 grand or so in funding, but they went in and got 40k grand because the funder loved the stats" (Suzi)
>
> "Anything popular is going to get a bit shitter... like innocent juice, who owns them now? I think, Pepsi. It all gets a bit shitter. But I think there is something in that embryonic emerging thing that can be... I think that's why growth is stupid. I mean selling juice you do want to sell as much as possible. But for MMC growing too big just means some big guy's going to come in and offer me a little money to buy my company and like...no... 'cause what if the social impact is actually the proceeds of what you do somehow. Like you could do a project that's creative and also sell things, but then there's also this really solid outcome. You can be ethically sustainable." (Suzi)

6.3.2.3   Financial Feedback as Impact Recognition

Alternately, CSEs still look for financial feedback as recognition of their impact efforts. Feedback could occur as additional funding or organisational investment but having some sort of remuneration makes the time and energy worth the cost of sustaining impact activities. There is a gap in institutional understanding and/or ability to provide this type of feedback, overall; which exacerbates a hybrid organisation's ability to create fully sustainable enterprises.

First Order Concept	Looking for financial feedback by recognition through additional funding
"I'm not some trust fund kid who can afford to fuck around. None of us are. Y'know, so. And I don't think that...that was never in our thinking to begin with. But it has to be. I think I would be surprised if the other three didn't communicate that. Because it has to be. We're doing a lot of work. We've done a lot. (Inaudible @ 2:58) Someone to say "Well done! For opening this massive thing, by yourself..." Y'know. "Here's a here's a little bit of support back so that yous can (inaudible @ 3:12). So...I think that's going to be real thing for me. And I think in the next 12-18 months when we've determined my association with the business. So, that it's no longer a financial risk for me anymore." (Max)	
"Like 'yes, we made this, we put this together, this our studio (inaudible @ 2:10), Nora and I have put together. And look at all these people we have supported who have a space to work because we have been brave taking on this risk.' People get to exhibit in this space. We're getting to bring something new to this community. Yes, of course! But I'm not a philanthropist. Do you know what I mean... like, at some point I want to have financial feedback from the place." (Max)	
"I'd like to yeah, I'd like to. I think it feels fair. I really feel, that with the past few months, I've been performing a business development role and supporting Nora. And in some ways, it works because I have a wage at another job, and because of that proximity I can pop in and out of those conversations... and because of the work that we're doing in terms of being an organisation that' regenerating... it fits in with my practice. It's not like I need to put on a new head... I can flow into easily. I think it would be fair, and I don't think it would be distasteful to receive some sort of reward. " (Max)	

Considering this, how is the impact of voluntary directorships influenced by lack of institutional agility? In particular, each of CSE is utilising a voluntary directorship that impacts on the individual's quality of life, as well as their creative career trajectories. Thus, how impact is recognised at the institutional level is a key element in furthering the success of future CSEs, and, broadly, hybrid organisations.

First Order Concept	Articulating the impact of voluntary work on wider quality of life and career in the arts

"The lessening of its impact on my own life is at risk. So going back to being a voluntary directorship, having to co-manage and co-responsible for everything "can you be in a this hour and in at that hour" and there's not any money for this so we have to find a way to build this... It's so unsustainable. And I have increasingly less capacity for that experience in my life." (Max)

"Mhmm. People have no idea what's going to hit them with Brexit. I think Scotland is in denial. And I'm a little bit like yeah, you all wait and see what happens. I remember when I was sitting at [redacted] and had a conversation with an artist from the states who is here working with the artists and I remember her trying to explain that they need to generate income to support themselves, but they don't get it they're just like "nah" the money will come. She's like I don't think the sector in this country has any idea what's about to hit them with Brexit. It's just like what's happening in the states already. And she goes 'it's insanity and no one's talking about, because they don't realise what's to come.' But I'm like...I'm not struggling anymore. I'm tired of being broke and stressed. You can make a lot and do a lot with nothing. But that's great and empowering, but I'm ready to get paid what I'm worth." (Brielle)

6.4 Value Recognition of Resource Opportunities

Value recognition of resource opportunities illustrates the aggregate data dimensions of '**Building Hybrid Organisational Models**' and '**Making Place**'. These dimensions highlight the impact of opportunity recognition on how they value of their resources. The section also shows their articulations on recognising the value (or lack of value) within their opportunities landscape.

6.4.1 Building Hybrid Organisational Models

Initially, building hybrid organisational models begins with understanding the organisational life cycle and considering potential within the liminal space of organisational change. How do they understand change as embedded within their organisations? Additionally, as the organisation develops, it becomes a situated structure, which allows a CSE to consider their situated existence within a hybrid context. As umbrella structures, they start to expand their programmes as "spectrums for strategic enterprising activity", meaning their programmes may reach a broad range of communities and community stakeholders. Particular mission-based programmes manifest as a creative series of portfolio projects, so that they are able to fully embrace an adaptive project-based approach to design their business models. This allows them to develop and embed their programmes as critical foundations of their sustainable creative business models, while also allowing for the flexibility of project engagements that maintain the overall organisational mission and vision.

6.4.1.1 Liminal Potentiality

Liminal potentiality highlights how potential change materialises from within the organisation, affecting the business structure. There is movement occurring within the organisation. So, it is important to understand change is built in as part of the organisation, rather than as a potential problem later. Embedding change within the organisation supports the notion that change will occur regardless, and stems from CSE directors understanding the precarious nature of their work.

First Order Concept	Potential change materializes in the organisation's business structures
"Yeah.. I think it's difficult because until now, and literally now, this week it's not really felt as if it served many other purposes. It's just been like on this drawing that the guys had created like years ago. Like it has this and it has that. And it will do this and it will do that. But, um, it's kinda just been a drawing until recently. But I feel like now, it's kind of like those surfaces actually exists." (Nora) "So the worst case scenario, there will always be something to put in that space and to have a public engagement...No I think it would be a shame because I think we can do something a bit more exciting with it. I would like to do something a bit more exciting with it and I know that the guys would like for it to be a space that's trying to do something against the Glasgow visual arts norm." (Nora)	

They also understand the duality of social enterprise as a beneficial, liminal space. This is because they are considering the meaning behind what a social enterprise is capable of in a given time. They consider how they create within two different sectors and allow for hybridity to emerge as both privately opaque and publicly transparent. The duality gives them opportunity to utilise transparency to their advantage, while also maintain the organisational privacy of more commercially based companies.

First Order Concept	The duality of social enterprise is a beneficial, liminal space
"Anyway, sorry. I digress. What does social enterprise mean to me?... I find it really exciting. There's something risky about it... you know, there's a solidity to charities there's a clear-cut thing for private companies, and there's the kind of liminal space between that social enterprises exist in... I think it's quite fiery... It's just that you're allowed to try and make money... for the good of the world. I mean charities should be driven by trading as well, but it's always... sits quite odd. Whereas that, you know that duality, like I've kind of setup that duality of my work of the two companies... that duality of social enterprises, that really appeals to me." (Suzi) "Yeah...when I started talking to you I was talking about social impact and enterprise as a duality, in the last month I've realized it's a plurality...in the fact that if it's an arts company it should embark on some sort of artistic endeavor, which..." (Nora)	

6.4.1.2 Organisation as Situated Structure

Understanding the organisation as a situated structure highlights the challenges of being organisation umbrella (as discussed above). As a platform for social change within the creative industries, they can also be seen as funnel for institutional investment to disseminate resources to other creatives. This exploits their social missions, while also marginalizing their own organisational funding needs. They become too vague to receive certain types of funding, but not broad enough to handle the capacity of resource dissemination.

First Order Concept	Challenges of being an organisational umbrella with access to resources
"It's not a huge problem that people don't understand the difference, except when it comes to things like funding... which can be a big problem. The problem comes when the funder knows one of us. For instance, so the funder might know me through Pilot Projects, and is always a bit weird if my name is on the application for a different business. So, there's quite a lot of that, trying to use relationships we already have to make things work. But sometimes, because of crossover between businesses, that can really confuse the funder. One of the reasons we've always struggled with Creative Scotland funding is that, as an umbrella organisation, people within our building are also applying for Creative Scotland funding. So, because we provide the space... they apply in a geographic location and Creative Scotland has a limit on the number and likes to have a spread of geographic locations that they fund. So, for instance when the Telfer and MSC and two of our tenants all put in applications none of us were successful, not a single on, because it was too close. They didn't fund any of them because they didn't want to fund one thing in a building where they had four applications." (Bella)	

It also means they have to situate the sharing of knowledge and resources through the wider organisation, just as they are starting to recognise and understand their organisational identities. This highlights a gap in the sector for such organisations to exist but does not support the hybrid efforts of the CSEs to focus on serving particular communities how they choose. It also means slowly growing, organisationally, is a challenge, meaning CSEs have the potential to grow faster than they expect. The slow-growth method is critical for them to build creative social values into their organisations and become an embedded platform for creative social enterprise activity.

First Order Concept	Situating the sharing of knowledge and resources through the wider organisation
"For me it's becoming clear there are groups, both within the studios and within the wider network and then all connect through a central conduit which is the studios or the management of the studios. In terms of structures there are some that are having a conversation with us... that's what it is now. Part of that vision is that the conversation needs to go in both directions" (Bella)	

"I was thinking that with hand-me-down there are little ways of that unpacking and sharing what we've done. So things like how to transfer the images onto fabric. I can do a little how to, but we're not experts... but you know, we're not experts but this is how we put together a textile project when we've never run one before. And being quite honest about that, I think, would be interesting for people to... share and kind of go "oh! So there's not.." and go oh yes, we're not coming from the royal school of needlework...which is most of that world... there must be some people winging it, right? There'll be some bullshitters around like us... but [laughter]" (Suzi)

"I want the festival. One of the most tangible goals that's a little cringy and it doesn't have to happen. I want EYAC to be an advocate for artists I want it to have a presence and I want people to look to us as thought leaders, in the scheme of Edinburgh festivals we could become the 14th biggest festival in Edinburgh. I hesitate to say that because I don't think it should just grow in size for the sake of it. I would want us to be that big for the platform we provide for recognition of the artists and for us to be able to provide more impact for more people. Not because it's a measure that would be nice, but if we were that big that means we're financially sustainable, that means we have brand recognition, that means we can provide more space and have more platforms for me people. That said, because we're a social enterprise, that model is still community led and driven that does become a corporate. But my hopes and dreams are that the festival continues on without me, as much as it can. " (Brielle)

6.4.1.3   Programme as Spectrum

Definitively, these tensions and juxtapositions enable the CSEs to create programmes as organisational spectrums of mission-based activity, which allows for projects to be embedded in programs and, thus, project funding to be utilised for programme development. This allows for enterprising and social embeddedness to exist as overlapping values within the creative hybrid organisation (see Figure 6.1 below). Where creative value is ever-present because they embed it in all of their intentions and actions, social and enterprise values exist in relation to creative value and may become overlapped or intertwined with each other.

Figure 6.1 Overlapping Value Elements
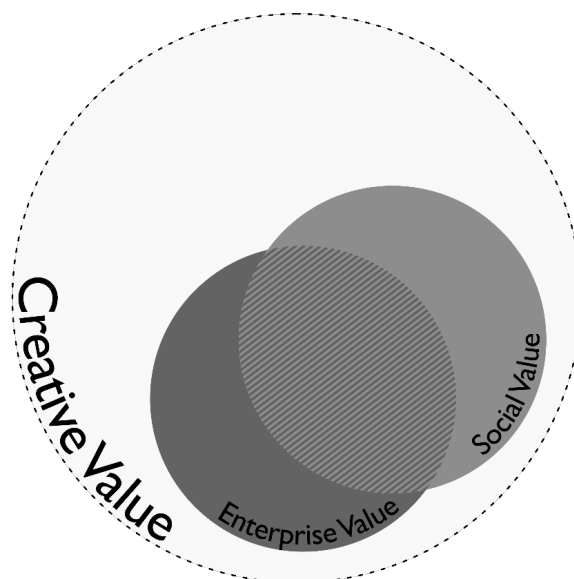
They have the social value and enterprise value elements that lead to a programme as a spectrum of socially enterprising projects they can adapt for their organisational development needs.

First Order Concept	Projects within programmes exist within a spectrum of engagements
"But there are definitely elements of our arts programme that are more focused on our local community and there is 'the programme' that is maybe more true to our organisation, which is really on the opposite of the spectrum." (Nora) "What we've done this year is about testing what the space does and how it works best, that's been internally short temporal events, to see what elements of the programme work... whether it's live music or performance or exhibiting or what kind of exhibition... I think definitely not object-based work, more live elements have been really good. For me now I want to find a bridge, through the residencies, the residencies are four weeks long, and then whatever they create will remain in the space for six weeks at a time and for me it's almost harder for the space to get an identity, the project has to live in it for a substation al amount of time. Otherwise the temporal events won't, well they'll eventually create an identity, but I want to see to something in the space for a long amount of time, so people can experience it and comeback and work with it. It's about finding how projects can live in the space, and how the space can be utilised...." (Nora)	

Ultimately, this also means that their programming embraces a wider use of their networks through project-based engagement; and, because they are focused on project-based engagements, it fits within the authenticity of their missions and visions. This means that their programmes are able to utilise networks in varying, overlapping ways for sharing resources and connecting different stakeholders between the margins and within their liminal space for the existing.

First Order Concept	Programming embraces wider use of networks through project-based engagements
"[The programmes are] not a community for me, that's research, right? It's an output for research. But this link here is people that make up that. So this network is not just people who will interact or take part in our programme there will also be other, we also have an external network on an international scale... but the artist included in the programme are part of our international network... [Creative is] just the easiest word, right? We're an organisation everything we do is gonna be creative, our tenants are creative our programme is creative... we can't change that because it's a word that we've been looking for to link everything that we do, a lot of organisations that have the advantage of focusing on a certain kind of art form, a lot of studios predominant bring in visual artists, um, I guess for us we've been trying to find a way to be cohesive, but still find a way to be able to have a tenancy that does have writers as well as visual artist or curators as well as filmmakers. You know that's a kind of an unusual creative tenancy. So all we can talk about and to make sure that we attract as wide a discipline as possible is to talk about creative tenancy. And I think that's as wide as you can go before you're not creative." (Nora) "I think MMC is very much about an ecological journey from one piece of work to another, where each one grows for me and learning from the previous one. It's not about as many projects as possible, so I don't know where it's going next, but I quite like that [rising inflection] ...? Yeah.... A lot of that depends	

on funds that pop up and things as to what we might do, there's a possibility of doing something around embroidery and when the European games comes...because there's a famous embroidery called "Berlin work"... here's a connection but it's actually quite interesting once you get into it, you're like 'oh, yeah!' So..." (Suzi)

6.4.1.4   Sustainable Creative Business Model

Their sustainable creative business models emerge out of an enterprise model built around their projects. This is built to support flexible sustainability, which speaks to how they are understanding their funding models.   These models allow them to create a portfolio funding investors and stakeholders who come from different parts of hybrid institutional field.

First Order Concept	Funding-model based on projects within the organisation and support for flexible sustainability

"I don't think [the need to get funding subtracts from our programmes] because MSC...the majority of the organisation identifies with being a studio provider. So that's a business that will always exist. So MSC won't necessarily suffer. Our art programme and outreach programme is so new to us, it's literally months new. So we don't know what that dynamic is yet. It's hard to tell, as we've not suffered yet from lack of funding, because before we came to the building. The projects that've existed so far have been my own projects that had funding from me as a practitioner before. " (Nora)

"The Studio, the programme, needs curation and needs funding and you need a person who's managing that. Or, we've been looking at models for open curated programmes. So we've had more invited people coming in and using the space, but we would run the call for that. Which is potentially a bit risky and entirely funding dependent for that." (Bella)

"We've looked at other business models to see how other studio spaces worked, and the idea of relying on Creative Scotland funding or other grant funding to manage the tenancy and to manage the studio building just never made sense to me. It's important that that maintains its self-reliance and maintains its structure." (Bella)

"[The model is] simple. It's clear. It allows us set really simple boundaries. We have to have 80% of the studios full at any given time. We know we're in trouble if we've got empty studios... that's also an easy problem to fix. Because you start advertising and marketing... It also allows to set rates and rents really quickly, because we know this is how much we need to have every year and divide that number up...and we can set rates that are fair and allow us to have a little bit of wiggle room and little bit of profit that can go back into the build. It's just...it's simple." (Bella)

"I do see sustainable business models of the future are social enterprise." (Brielle)

In essence, this has the potential for them to have rewards that support the social and enterprising value duality of their creative hybrid organisations. It also speaks to philanthropic values becoming merged with financial investment through socially built networks within the wider institutional landscape. Hybrid entrepreneurialism designates 'value' as a hybrid investment that supports a broader organisational value plurality.

First Order Concept	Rewards that support the philanthropic and commercial duality of the organisational values
"Structure and responsibility has value in it, and isn't necessarily a barrier to creativity. It ensures that creativity can have a high standard. Also goes back to what I was saying about... you've gotta be in it for something. It's not just recognition, sometimes you need real reward. And that doesn't make it any less philanthropic... or any less worthy. " (Max)

"I, when I'm extremely removed from EYAC because I think you can get drawn into things I'm super passionate about and I want be doing it forever, and I never wanted to do it forever. The way it started is a funny story...but at best if it fails, which it may, I see this as a case study for a sustainable business model for the creative sector." (Brielle)

"... I think that's what's so refreshing about MMC doesn't need to grow in that way, you can focus on work rather than chasing the dollar. I'm trying to turn around that thinking between social and commercial with MMC. [...] Essentially what's driving my business right now is completely commercial and that's nothing to be embarrassed about. It's actually a brilliant place to start from. If you want to make social impact" (Suzi) | |

6.4.2 Making Place

Making place directly connects with concepts around placemaking, which is also connected to policy priorities around economic regeneration. However, CSEs approach making place in more embedded and community-centre ways. Additionally, this finding highlights the activity of making place rather the institutionally static output of 'placemaking'. CSEs are positioning making place as creative activity that primarily involves creative people intermixed with wider society through the creation of spaces for creative forum. It also connects to CSE embeddedness in community living stories, and their embedding of a living organisational narrative into the communities they work with and serve. In essence, they are adapting themselves to the needs in their communities, which creates opportunities for blended and overlapped value activities. This encourages organisational accountability, as they authenticate themselves as part of the wider creative industries ethos. Lastly, it is the place of creative social practice place that highlights their beginnings in becoming value-embedded within their communities, and beyond notions of being institutional acting towards enacting hybrid entrepreneurialism, in which they understand themselves as citizens within the hybrid landscape.

6.4.2.1 Creating Space for Creative Forum

Creating space for creative forum speaks to the ways they organising creative space in order to create knowledge sharing opportunities, in physical spaces such as a gallery

or festival opening. Utilising those spaces is a way for CSEs to support the creation of knowledge sharing between creative practitioners, and highlights leadership within their communities to create opportunities for renewed ideas.

First Order Concept	Organising creative space as a way to create knowledge sharing

"And I set up a comedy society in my second year. Which was a lot of hard work and a nightmare for the first year. But one of the most meaningful things I've ever done. Just because I was able to create my own group. And create my own environment to build a group that…you know almost… It would give them the platform to do what they want. And a lot of my friends were involved. And I made friends through it as well. That was through comedy sites and I was involved with other societies as while I was there. However, I then in third going into fourth year university, set up [redacted] workshops. Which were standup workshops to teach people how to do standup and how to get a start in the career of standup comedy. Because I studied it so much, and I've been gigging for about six years, by then I knew quite a lot. How to help people who were beginning. It's not for advanced students or people who have been gigging for a while. The workshops really help people who have no intention of doing that. Convincing them that they're funny and giving them the confidence to find another art form. To… to become a different kind of person because they can express any ideas… anything through standup. " (Alex)

"There was an article about making in the Guardian that there isn't enough making in schools anymore… and I thought that was interesting, that we need the chance to make… to be creative entrepreneurs we kind of need to be in all professions… There seems to be a quite useful trendy movement around making… but actually there's big population of makers are 30-70 year old women, women who never necessarily reached their potential. They gone into the secretarial, like my mom. That's the masses of the makers. Where are they connecting…? That's a real driver for MMC. Where can I find platforms, which are credible to both the participants and the decision makers?" (Suzi)

"It does other things. So obviously the residency, and a whole part of it. We're trying to get whoever is in it to form their own communities and form their own support systems. There's only so much that we can offer as a support network. But, everyone in there has knowledge that could be useful to someone else. So for me it's about creating spaces where people naturally share and naturally develop their own networks, rather than it all having to be top down from us." (Bella)

"I know there are smaller sub-groups, sub-communities, in MSC, that talk to each other and will share what they're doing, share ideas, and critique each other's work. But that tends to base on of friendship, or it will be. Because creating a space where people can make friends and make those things happen, naturally." (Bella)

"At the moment we have group that relies on us for a lot of stuff, and are constantly asking us for stuff that we can't deliver… So it's having a conversation with them and saying this is what we can deliver, and we engage on that level of delivery." (Bella)

"The networking events I've been setting up are ones that I want to go, so asking people to do presentation on why they do what they do not what they do… then they explain the philosophy and the ethos and people are more inspired by that. Across the board someone talking about what's driving them and what obstacle they've overcome, most people in social enterprise world want to share that, but instead it's like: look at this app. Mythical banking is great but there's a lack of creativity and structure. It feels like it needs to follow the norm." (Suzi)

This is why focusing on a particular art form doesn't support their wider hybrid organisational aims, as these hybrid organisations endeavor to bring together different creative practices through creative events. Each of the CSEs create events at varying degrees of scale, whether at a small café event on a Sunday afternoon or a large week-

long festival. The events bring together different creative practitioners, which circumnavigates the institutional environment of compartmentalizing creative activities into their production outputs. The CSE approach, in contrast, encourages cross-industry activity, in which practitioners may build networks and relationships for collaborative and collective projects.

First Order Concept	Bringing together different arts fields through creative events
"I think it's because we are open to all sort so create practices, and there are some practices that are more sustainable so… it is expensive to be a visual artist, it's not so expensive to be a designer, because you can go in design because there's more jobs available you can come from a range of places and still be a designer. Or an architect. I feel our tenancy is authentic and programming is authentic. We haven't done anything yet that it feels as if we're just sort of regurgitating inaccessible ideas through our exhibition space. We're being conscious about what we're saying through that programme and being accountable to what is said through the work and tried in its early days… next year the programme starts bigger projects… it'll become clear that we are trying to tells stories that are authentic and that are underrepresented to some extent" (Nora)	
"Probably not [part of our mission to further careers] through providing opportunity through the arts programme. But sharing opportunities sand lesson that come through the arts programmes. It's far more appropriate and reasonable for expectation in supporting practices… That's a far more useful way for build services for them. " (Bella)	

Cross-industry activity supports CSEs in developing an authentic and welcoming creative working vibe and encourages a natural way of overlapping work for many creative practitioners. This supports an informal ecosystem of creative activities that invites creative community members to work towards sustainable creative practices. The CSEs are contributing to the creative society in a way allows them to further embed themselves as significant stakeholders in the wider creative industries ethos.

First Order Concept	Developing an authentic and welcoming creative working vibe
"I just want it to be a fun place. I don't mean fun like silly, I mean not serious, and lighthearted. I want the programme to be interactive and light-hearted in what it's trying to see, because we take ourselves quite seriously as artists and that's is a big part of how people feel like they're not part of it. And they can't become part of it. It's a part of trying to make people see themselves in a creative space and for it not to be intimidating. And I think the people inside the internal network, some of them are fun not all grumpy… I don't feel like that's the environment we've got inside the space" (Nora)	
"There are lots of people who remind me what I can't really deal with in the arts there is this sort of really entitled visual arts who in their behaviour towards the organisation as a service, where it is they think you are responsible for their life…it's a very not in the world sort of thing that kind of runs through the art. It has a lot to do with the fact that no matter how I want to be in it what I want to create through my work it is an elitist sector… and people are often in it because they come from a very selfish place. But I feel like maybe more so, that people are more authentic." (Nora)	

6.4.2.2 Embedding in Community Living Story

Embeddedness in the community living story, affords CSEs an accountability for working with and within particular communities. They are embedded themselves as practitioners and their organisations as pillars for creative practice, which gives them a unique hybrid status. They recognise that different communities have different needs, and are able to adapt to these needs, as well as utilise their organisational missions and visions to advocate for the wider needs of the creative communities.

First Order Concept	Accountability to working with and within particular communities
"I don't think people understand how that would [inaudible] attention, and that doesn't matter to them because they're not going to interact with the local community. But we already are and can't now not. And it becomes really contentious for us… we already take a brunt of that." (Nora) "[Why community?] Because we're so much about people, it's unavoidable. I think as an organisation the fact that the core of our organisation is for people to occupy the spaces we have to sell. So there has to be people. There's like 70 people in our building just now. Which is quite a lot of people to work day to day in one place together… and then our programme needs people to show anything. As much as we will kind of continue to negotiate that dynamic our local community is gonna always be very prominent to us" (Nora) "I feel a little bit more comfortable in the knowledge that it's probably a lot harder to do in Barras and Calton… The idea, well I guess they might be new though, but at the moment I don't think that the people who are coming to visit arts organisations for the sake of a changing area are going to want to live where people are now living in Barras and Calton. I think most likely that area will just continue to get neglected more and become maybe… although I suppose that at some point in the future those areas will get bought up and renovated and maybe become…I don't know if we'll wanna be there then… to be honest." (Nora) "… be open and for them. So, I guess I don't like to think about that as a very explicit part of what we do because I like to think that as an organisation of people who work and live that whatever we do would be considered in a wider context and not want to be interrupting an area or space. But then I guess we do recognize that any, when we talk about our place and regeneration in the at area. Cuz that's the social and ethical responsibility, right? That we would talk about regeneration of these things." (Nora)	

Essentially, they are embedding in a community through the use of organisational storytelling, in order to find those anecdotes of moments where they contribute to the community through the organisational embeddedness. This contributes to their organisational identity (Chapter 7) by situating the CSE as an active participant of creative activity in the communities they serve.

First Order Concept	Embedding in a community through the use of organisational storytelling
"It's more about story and exploring the very nature of why we craft or why we make art. and the latest sort of…I want to do one about pots and tins to put thing in, about if you've got an art form that involves	

> stuff and the creative can be quite painful at point just rearranging your stash can be one of the most enjoyable things ever. you're rearranging these beautiful sparkly things... I've got a few people obsessed with the dot boxes that I sell and someone at the retreat that just spent the whole morning organising her stuff... some people are excited to post the storage online, on Instagram it's quite common to show off your craft storage, the way to a woman's heart is storage. It's about that functionality and about aesthetics. Yeah and if you're someone like me I need places to put it" (Suzi)
>
> "Yes! You know the whole thing with social media it's supposed to be like, don't just sell your stuff tell a story, engage them into a chat, it's like well you should do that in person as well...that's kind of missing a bit. So yeah not a huge amount of people know, but everyone has to go to the website to find out about the workshop, I purposely did that, sign up to the workshop by going to the website. And the hits, the analytics on the MMC hand-me-down page is massive. There's more people who've looked at that page in the last month than anyone of the website {inaudible]" (Suzi)

6.4.2.3 Organisational Accountability

Organisational accountability speaks of the flexible transactions based on individual needs and the organisation's resource availability, looking at how the different CSEs approach their lack of resources. They may utilise the resource of space by providing opportunities for practitioners to have a space to work, or they may utilise their creative praxis to provide opportunities for new practitioners to learn skills and build confidence in themselves while also providing them access to quality materials.

First Order Concept	Flexible transactions based on individual needs, and the organisation's resource availability

"Yeah... you can say 'you should be getting paid 12 pounds an hour to do this job' we don't have that money, so we can pay you 6 pounds an hour to half your job but we can also give you a studio that's worth, to us, 90 pounds a month... which isn't very much money, but to you it might be another place to work. [That's part of the unspoken mission], yeah...I think for me it is... if we're not engaging usefully with other people, then all we are is a studio provider. And while that is valuable in its own right, it's maybe not everything that we want to be. For me a studio provider and an arts organisation are two quite distinct things. And we are definitely one, and are aim to be the other. Part of being a social enterprise – slash- arts organisation is that we need to be providing something beyond the studio for anyone who comes into contact with us." (Bella)

"I'm interested in capping the products to a certain place that I've got stuff that is useful and handy for bead workers, and that's the stuff that I sell. Like I sell a brand of needle and that's the one I sell because I don't want to sell crap needles even though their half the price... I don't want beginners to go "well I'll buy the cheap ones", like no, start with those because if I'd start with those I'd be a better beader. I sell the more expensive stuff because it's the good stuff. That's not commercial, commercial is to sell the cheap stuff." (Suzi)

This relates well with their consideration of how an organisational value contribution supports the social economic and cultural needs in their communities. When they understand the plurality of needs in their communities, they can provide strategic solutions that go beyond funding restrictions, such as providing access to particular

knowledge streams. This is a key element to their authenticity as a hybrid organisations, and effects their use of other significant resources such as time.

First Order Concept	Considering organisational value contribution involving social, economic, and cultural needs in a community
"And I think what a lot of that is about is testing. Testing what is our value contribution, what do they want our contribution to be, which is something that maybe we don't know yet either. But maybe in like six months." (Max) "But actually, they've seen more and more that what we're doing… I think what they want more from us is to be there and bring footfall and bring people… Local businesses, just… they don't want to come to our opening, they don't want to come to our drumming workshops, they don't want to come to our African film noir screenings, they don't want to come to the market, even… they just want people to jump into their shops when they're passing by to come to us. And that's totally fine. If that's what we can offer then that's a big responsibility as well to keep making sure we can get people to come to the exhibition space. Because hopefully they'll spend five pounds each somewhere in the Barras." (Max) "He's a philosopher and he's got a thing on Facebook called the school of life, he had this little quote on Facebook the other week about: "for most of us isn't just making ourselves happy we only feel we've really achieve after a hard day's work if we've made someone else happy. And I thought that's it, that's why people teach. Any kind of service providing, essentially there's an in-built human need, which is what I'm totally tapped into Yeah… that's what I get the biggest buzz from, you know people go 'I feel so much better now, talking to you' or 'that was a brilliant event, it was so nice, the food was brilliant' That kind of holistic approach to doing stuff like that" (Suzi) "What is seen as craft in the formal arts sector is the really good crafts people who only show their stuff in New York. And make expensive stuff and contribute to the economy. Where there are thousands of people meeting every week to knit and sew and craft and bead. And their just under the radar. So no wonder a lot of them of disempowered, because no one recognizes that that's actually a really good thing to do. And the ones who are creating their own work, often create these beautiful works of art, but they would never call themselves and artist." (Suzi)	

6.4.2.4   Place of Creative Social Practice

Building on the notion of communities as social practice (Chapter 5), is the notion that there needs to be a place for creative social practice. One that creates space for encouraging social arts engagements through the 'work-place'. Place and space, though, are defined differently here, where 'place' is the designated physical area for activities and space is a broader extension of shared opportunities and may encompass place (such as a meeting space) or not (such as a space for further development). The making of this place recognises and encourages concepts of creative activity as work labour, and the need for adequate work-places to exist to support this. In doing so, they are also creating a space that then encourages social engagement through creative practice blended in value with social engagements and enterprising organisational activity.

First Order Concept	Creating space that encourage social arts engagements through the 'work place'
"And that's really good to see, but I think that's where it really hits. If that studio is just people with lots of money and your residency is emerging artists, they're never going to stay on and move into the studios. They're never going to become a true part of that community. And how to say, in terms of our tenancy, the ones who have lots of money and don't have to think about studio costs are the most difficult tenants, because they want a lot. Whereas the ones who struggle a little bit, they're the ones who tend to come to us with: I need this support, and don't have a way to get it, but can you guys help me, but I don't expect a huge amount. On a day to day basis I don't expect a lot. So I think it is interesting that that already exists." (Bella) "Being a creative attractive place to work, I think is more about bricks and mortar. It's about the fact that there are these public facing galleries that are active spaces and they have an element of excitement and energy and cool to them.. and I think that adds kudos to the rest of the building... and your address as an office. 'MSCs that's where I work', y'know, people associate a type of quality with your practice because of where you exist. If you were to say, "oh where's your office"... say you're in finance, and they're like where's your office..."oh we have an office share in Bloomberg" people would associate... There's these association that influence people's knowledge... or hierarchy... So I think they play together.." (Max)	

Fundamentally, this positions the hybrid organisation as a flexible place for 'communities' engagement through different creative projects. The notion of creative projects taking a role through this programme spectrum manifests within the dynamic creative space. This allows for CSEs to consider placemaking as a flexible, strategic tool to legitimise and authenticate organisational activities that allow for natural interaction between their target communities and wider society.

First Order Concept	Organisation as a flexible place for 'communities' engagement through different creative projects
"It depends who I'm talking to... So if I'm representing Pilot Projects, I would say: MSC is our landlord. I try to tell the right story depending on who I'm talking to. Pilot Projects is a creative studio who develop architectural responses generally or urban responses to issues within neighborhoods. So that's through design, through research and participation. MSC provides a place for people to work. " (Bella) "So we got the programme, we've got a couple of events coming up that are like around the market, and our audience for market really is on our doorstep, it has to be because they have to be there physically to engage with it. But then if you look at our arts programme, there is probably no one closer than... I mean we don't have any European in our programme. So the next three projects that are funded are very long residencies. Because our partners are based in Pakistan, south Africa, and Zimbabwe, for the next three funded programmes. They are actually coming to the space and they spend a substantial amount of time in the space and that's the nature of international collaboration because it's so difficult to have. " (Nora)	

6.5 Chapter Summary & Concluding Insights

The chapter highlighted the axiological elements built within hybrid organisations, such as creative social enterprises. It contributed to the ongoing discussion about hybrid entrepreneuring and adds depth to this phenomenon by showcasing the experiences of creative practitioners as they created their creative social enterprises. There are some clear value-benefits for CSEs, such as providing added social and creative value to creative communities throughout Scotland. There are also some hinderances created by an overarching hybrid institutional field that obstructs CSE abilities to become purely hybrid organisations. These obstructions manifest at key moments of hybrid entrepreneurial and organisational development, such as when CSEs are looking for organisational support and/or engaging in social measurement activities. The chapter adds to the previous findings chapter (Chapter 5) by expanding on the individuals' experience of existing and navigating the institutional influences surrounding them. The chapter also adds to the following findings chapter (Chapter 7) by laying the value foundation that is embedded in individual and organisational behaviours. Additionally, this chapter returns to key research questions and contextual and theoretical research gaps, by providing evidenced answer based on the discussions above, as discussed in the insights and tables below.

6.5.1 Insight 1: Multiple Value Orientations as Beneficial to Networks

The first insight relates to research question 2:

> Through hybrid processes, how do individuals understand and utilise multiple value orientations to develop structures of blended values within a hybrid organisation?

The findings evidence that multiple value orientations are beneficial to CSE network and community building. These are critical elements that feed into their organisational missions, which, as shown in Chapter 5, are leveraged as a foundation for building strategic opportunities that develop the hybrid organisation. Value orientations serve as essential inputs for creative practitioners to define and adapt their hybrid structures. They allow for organisational plurality, which creates the emergence of a spectrum of creative, social, and enterprising values to be utilised. Creative value, however, is a constant factor in CSE hybrid organisations; an anchor that is steadily

put in relation to social and enterprising values. Overall, their creative values create opportunities for social and enterprising values to overlap, blend, and/or intersect in a given situation. This is seen initially in the first diagram (figure 6.1) that illustrates creative value as a foundational element of their value orientations, and is further supported by their actions to relate social and enterprising values to their creative practices.

Table 6.1 Axiological Hybridity Connection to Research Question 2

Research Question 2: Through hybrid processes, how do individuals understand and utilise multiple value orientations to develop structures of blended values within a hybrid organisation?
3. Individual creative practitioners understand and embrace multiple value orientations as beneficial to building their social networks and communities, which are critical to their organisational missions and visions;   4. They utilise value orientations to define and develop their hybrid organisational structures by engaging in a plurality of activities across a value spectrum of creative, social, and enterprising values;   5. Overall, though, creative value is a constant, where social and enterprising value blend and overlap within creative value depending on a given situational context.

6.5.2 Insight 2: Social Enterprise as Hybrid Capitals

The second insight highlights the use of social enterprise capitals in relation to contextual research gap 3:

How do creative social entrepreneurs utilise social enterprise capitals to create hybrid organisational structures? What sorts of capitals overlap between the creative industries and social enterprise contexts?

Understanding how CSEs utilise these capitals is essential to understanding how hybrid organisations relate to and develop relationships with their particular communities. It also highlights how they encourage activity within wider society, through their creative-social mission strategies. CSEs understand that their hybrid organisations serve creative needs in their communities, as well as serve wider social needs; and this creates an overlap between social value and creative-enterprise value. Their social value(s) are eclipsing the value of their creative-enterprise activities, activities which, in return, feed their social values. In essence, this relationship cyclic

and intentional in that creative practitioners embrace a 'call' for addressing social issues through their creative-enterprise activities; and addressing this call allows them to creative a semblance of organisational authenticity, leading to deeper organisational legitimacy.

Table 6.2 Axiological Hybridity Connection to Contextual Research Gap 3

Contextual Research Gap 3: How do creative social entrepreneurs utilise social enterprise capitals to create hybrid organisational structures? What sorts of capitals overlap between the creative industries and social enterprise contexts?
4. They utilise social enterprise capitals (namely social value capital) to engage in their particular communities, while also encouraging activity within wider society; 5. In essence, social value tends to overlap with creative and enterprise values, often used as a strategic tool for gain further organisational legitimacy and establishing authenticity.

6.5.3 Insight 3: Leveraging Hybrid Resources for Organisational Sustainability

Lastly, the third insight builds on the previous two by highlighting how CSEs leverage resources to building organisational sustainability. This relates to theoretical research gap 3:

> In what ways are resources utilised for organisational sustainability? In particular, as creative and social missions merge over time, how are resources recycled and/or created to sustain entrepreneurial orientations towards both creative and social value?

CSEs leverage their resources by building multiple sources for income and funding. These findings support previous research in social entrepreneurship related to notions of 'triple bottom line', and further shows that having 'multiple bottom lines' means that CSEs as hybrid organisations develop and/or identify multiple opportunities to sustain their activities. Portfolios that have a spectrum of programmes or projects are a key way that CSEs leverage public funding, while offsetting programmes with commercial activities such as tenancy (CSE1), or festival sales (CSE2), or selling materials (CSE3). These non-funding, or 'generated' resources are leverage in order to build their community engagements across industry knowledge and professional practice. These

activities also circumvent reliance on public-funding as they are embedded within the organisation as socially-built and enterprise-generated, contemporaneously. The resource plurality serves to create opportunities for organisational sustainability.

Table 6.3 Axiological Hybridity Connection to Theoretical Research Gap 3

Theoretical Research Gap 3: In what ways are resources utilised for organisational sustainability? In particular, as creative and social missions merge over time, how are resources recycled and/or created to sustain entrepreneurial orientations towards both creative and social value?
3. Funding resources are utilised strategically, such as to build projects as a portfolio for a spectrum of programmes; 4. Non-funding resources, such as space (and place) are utilised to build and encompass the hybrid organisations communities in order to encourage cross-industry knowledge sharing and creative professional practices; 5. Particularly, these resources transpire iteratively, as embedded methods for engaging in sustainable creative social enterprise opportunities.

This chapter further orients the perspective on creative arts subfield within the creative industries by highlighting the axiological elements present in the wider hybrid context. The perspective is particularly focused on how creative practitioners build a platform of ever-present creative value activity that serves as a foundation for social and enterprising value activity to overlap and merge. Ultimately, this chapter highlights the arts-based perspective of the research project as foundation for understanding the emergence, and subsequent utilisation, of hybrid value engagement to offset scarcity of resources and support (regardless of the abundance of creative activity) within the wider creative industries.

7 Findings Three: Enacting Hybrid Creative Social Entrepreneuring

7.1 Chapter Introduction

This chapter illustrates findings that emerged around enacting hybrid creative social entrepreneuring. The level of analysis for this chapter considers CSE enactment as part of becoming hybrid, as well as negotiating hybridity. There is clear positioning of enactment as part of becoming a creative professional and navigating the intentions of being a hybrid organisation. Ultimately, this chapter showcases the behaviours and experiences of participants as a discussion of theoretical and thematic understandings of the phenomenon of creative social enterprise. The chapters illustrates the findings by continuing to use an 'in-vivo' presentation of the qualitative dialogue of the individual research participants. While the data was collected separately with each organisation, there are clear overlaps that illustrate their shared sentiments and expressions regarding the theoretical theme of hybrid enactment. This is illustrated by showing the shared sentiments in their adjoining first order concept text boxes. Importantly, this findings chapter provides insight into the hybrid nature of CSE behaviour, which is positioned as an embedded enactment within the hybrid context. While this study is addressing a gap in knowledge pertaining specifically to a hybrid phenomenon between creative industries and social enterprise, it is also noteworthy that the concept of 'enacting hybridity' in the fields entrepreneurship and organisational studies has the potential to be transferable to other hybrid organisational situations (which is further discussed in Chapter 8).

7.2 The Becoming Creative Social Enterprises

Critically, this section explores elements of becoming, which is prevalent in entrepreneurial research (Alstete, 2002; Clegg et al., 2005; Daniel, 2013; Dodd, 2014; Gaddefors and Anderson, 2017), but scarce within an emerging hybrid organisational field of study focused on context. It also contributes evidence to further studies investigating the experiences of hybrid organising in a particular institutional context. Becoming creative social enterprises highlights the lived of experiences of CSE directors in enacting **creative professionalism**; how they make meaning of their

organisational foundations; and how they experience their **organisational identity formations**.

7.2.1 Creative Professionalism

Throughout the data within the creative industries there is a wider discussion about the development of creative professionals[14], which is explored in this hybrid space. Importantly, this study focuses on the behaviours of creative professionalism, as the CSE directors 'become' hybrid entrepreneuring practitioners[15]. Critically, concepts are articulated and explored around the adaptiveness of an administrative mindset, highlighting the challenges of being administrative while also maintaining enterprise mindset around resources and opportunities.   The emergence of a 'creative enterprising self' is a fundamental aspect in understanding the hybrid turn toward creative social enterprise and impacts how a creative practitioner becomes a CSE leader. Impact is also explored from an informal perspective, highlighting the effects of learned informal institutional mindsets that potentially restrict leadership opportunities.

7.2.1.1 Adaptive Managerial Mindset

Creative social enterprise directors adopt an adaptive managerial mindset as a way to put boundaries around organisational work and creative practice. Because their practice is inherently financially precarious, they utilise their biggest resource—time—to develop organisational working processes.

First Order Concept	Finding ways to put boundaries around work and time
"I think it's the journey of every freelance artist practitioner, where we spend such a lot of time in the first 5-10 years just doing everything. And saying yes to everything, cuz we think that as a freelancer we have to be seen to be doing as much as possible. But at 30 [years old], and quite a few years out of Uni, I need to be careful going back to that sort of habit where I go: 'oh I'll just do the whole program anyway don't worry about it.' Because I've always had that particular role in that building, I would just continue to observe that work again, which I have to avoid because that's not sustainable." (Nora) "I think up until this point, the big difference of this year, is that up until this point we've run a business based on individual time that we have." (Nora)	

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[14] For example, from someone who has graduated with an art degree to one who makes turns creative practice into their profession.

[15] Where professionalism is a steppingstone towards entrepreneuring, but not necessarily towards entrepreneurship.

> "I definitely think there's a shop assistant role or a shop manager kind of thing, because that takes a lot time to prepare and put beads in tubes and be pricing them right and listing things online and checking shipping; that very logical kind of work. Um, yeah it'd be great to have someone doing some of that. But I don't foresee me having a warehouse space... so it will be someone I can trust coming in from a freelance basis and doing work from my house... But then I'm conscientious I don't want to have that as a role that I try and do everything... because life has it's points when you can't do everything and then there's a day that it will all kind of collapse. There's a cutoff point where I will need more regular help if it grows to a certain size. And we've got enough money." (Suzi)

> "So comparing those two... which I have recently just because that happened. I think transformation is a great approach but it can't be too reliant ...Stuff needs to be done. Things I keep thinking... I think is a big thing to do with structure. I think our EXEC team is massive... yeah. I was surprised when I went to the EYAC team and then the marketing manager. and the communications manager, were bother there at the exec meeting. especially if you're only saying you have a segment of time that you can give to EYAC, I would much rather take them out of the Exec meeting and have them share marketing in their own time and have a communication structure where we can all hear what's going on and report back about 10 minutes in the exec meeting ""this is what's happening, happening, happening."" I think it's just kind airy fairy. " (Zina)

> "But, but generally it's not like I'm bust a gut to get this happening, and I've done everything I possibly can and it's not true...I also feel guilt of not doing enough of any project, or child or house or whatever it is. But actually I feel quite comfortable with MMC like yes I could do more but this is what I'm capable [of] and have the capacity for at the moment and this what it is. That anti-growth thing. Bringing down capitalist hierarchies" (Suzi)

In developing boundaries around their work, CSEs consider human-centered design thinking to develop their working approach. They consider how they may address certain organisational intentions, the effects on their consumers, and how they may design these into their own working processes, while also understanding that there are different aspects to work and to working with others that make it harder for their organisational capacity to grow.

First Order Concept	Human-centered design thinking to develop working approach

> "Yeah... and so doing something where my customers were at the point of contact, was really foreign to me and I really enjoyed that." (Suzi)

> "I would hope that part of that role is ensuring that's legible to anyone to walk in and deliver that role. There's a transition there that can always be referred to and can always be understood... I hope what Nora's been doing is that part of her time is creating those procedures and making that so someone can sit down and understand it in a week... what is that weekly routine and how does the organization run and weekly basis. And that's about that self-awareness as well. And safe guarding it a little bit. I think it's at-risk if that might not be the case. I think that's quite important... it's part of professional responsibility, and business responsibility, behaving as a responsible business. MSCs community interest company isn't Nora, Bella, Max, and [redacted]... it's a person, and we're responsible for making sure that person is behaving responsibly... there's no excuse for some of us to go "well Nora didn't do that" well, let's be there... this is a business it's one entity." (Max)

They adapt their roles to fit the precarious nature of capacity growth. Capacity, in this instance, refers to building organisational infrastructures that allow them to increase their human capital and resources, such as hiring paid staff members or accommodating interns. Building this capacity into the organisation may contribute to the development and sustainability of a hybrid organisation; though, in this CSE context, new positions and roles are precarious to the needs of the organisation and need to remain flexible.

First Order Concept	Adapting roles to fit the precarious nature of capacity growth

"So I think that's where there's a few roles that come into play. I think there's a studio manager role that needs to be kind of permanent. But maybe part-time. And then I think there's space for two different roles that could be project based and built into funding applications just on a project to project basis. Which would be an arts programmer for the gallery and for the program generally the external program. An engagement officer which could between arts program and the community themselves." (Nora)

"[...] the thought of having someone working just for me feels...[indulgent]...yeah it feels like it's all about me. Whereas I want someone to engage with the company, and the idea of them are different things. [...] we don't really live a world that suits our brains in a collaborative way. But then you rely on that person. In some ways I want to always be that person, but also the creative, and the director" (Suzi)

"And we're not just going "what do we need to do to make this work" and "oh, we can try that, try that, try that" like, no actually, it's this way and it's this path to get to that door. It's easier for us to pass the baton a lot quicker, a smoother transition, we're both working towards a shared knowledge that can make the space work and what can make the business work and what's gonna make the business sustainable and pay people and protected And that feels more focused, it feels less experimental... like "oh we're trying this and trying that" the thing is employability at the core and ensuring that from that employability all the other strands free from it such as public engagement, public programing, studio provision, the building, regeneration of the area, they all have to come from employability from with the organization that consistent strong leadership and delivery. So that feels quite focused on trying to get to that" (Max)

7.2.1.2 Creative Enterprising Self

A query permeates within this research study as to whether creative practitioners become hybrid entrepreneurs on their own, or if hybrid entrepreneuring is caused by institutional forces. In any case, there is an emergence of a 'creative enterprising self' that is characterized by their methods and practices, such as using their project-based approaches to secure programmatic funding and organisational opportunities. Instead of approaching an institutional perspective, they consider funding as a way of building a foundation for their programmes. This feeds into their organisational sustainability.

First Order Concept	Using a project-based approach to secure money and opportunities

"It's hard to tell, as we've not suffered yet from lack of funding, because before we came to the building. The projects that've existed so far have been my own projects that had funding from me as a practitioner before." (Nora)

"Yeah, so I kind of realized that the bead shop dream was a silly dream. I was earning good money working for Youthtalk that I realized what MMC provided me was playing shops. But I was also focused on "how do I price something so it drives a profit?" which is completely different to my whole career. My whole career was: get funding and do something with it, try and make it go as far as possible. Spend it all. On to the next thing" (Suzi)

"I think I would still be involved. I would maybe go back to a freelance practice and then build that gallery into my freelance practice and funding applications and project proposals. I'll probably just focus it into that space and try to pay myself as a curator in a very temporary project by project basis." (Nora)

"Yeah, it doesn't feel as transparent like a not-for-profit charity kind of structure... because it does, it starts to...where a private company is sort of opaque in some ways... it is that kind of frosted middle...no...it doesn't! And that's the thing ...because I've been doing all this kind of open stuff with [redacted] and blowing my mind... and that whole idea of working open and I realize that that is my approach. Haven't been doing it digitally necessarily, but I have been...with the school takeover project... exactly how we did it MMC hasn't got that yet. I think we will have in a couple of years, if we're just kind of finishing up our own discrete projects, as we kind of shape our identity. But when I think that's really strong, then it would be, you know, that that approach to working open, to collaborating and... seeing how we can share our learning with others." (Suzi)

They utilise their interactions between roles within team-working dynamics to help build their project-funding strategies. They understanding they have particular roles that are not necessarily overlapped, which helps them progress but may also stagnate when one role weaker than the others. This disrupts the synergy of the organisation because they are unable to complete timely projects that feed into the organisation.

First Order Concept	The interactions between roles within team-working dynamics

"But with four people who are on the same level with the same amount of equity and the same amount of control, means that we can very easily get to a point where we're not moving, being stuck... That's why this [drawing is] looking hierarchical, it's really about making decisions..." (Bella)

"Yeah. I'm the performing arts coordinator. One of them. I... I actually applied to be performing arts liaison and administrator. However, Brielle twisted my arm and convinced me to take on a bigger role of Performing Arts Coordinator. Because of my people skills and my communication and also thinking of the big picture instead of just the small details and things. So I... I... I'm in charge of the performing arts segment of EYAC, but I'm also doing that with Delia... who... who... who is helping me. She's doing more planning the details and getting things started. And then I... I know how to deal with artists, and I know what artists want and don't want in a festival and professionally..." (Alex)

"I have been wrestling with this question a lot: what should my role be and how long do I want to be involved? Because I could only do this for ten years. But I'm very aware of what happens when an organization suffers from founderism and founder has not let go. I'm very aware that I have strengths and weaknesses, and I'm the visionary. I'm very good manager. I think for EYAC to grow into its next level it's not going to be that grows...it might be mean in the beginning, it might need to have someone a different skill set, and I might need to continue on as a creative director." (Brielle)

> "That's a big thing for me, when you work in the arts and you work in organizations where you have to do all jobs; you don't necessarily have a role, you're kind of made to think: well I'm the arts I can do everything, that's kind of the nature of how we work. So to say: actually there's things that I cannot really do, and I have to say that to even thought we all know that I'm the only person that has that job here. So what does that mean for that area?" (Nora)

7.2.1.3 Impact of Informality on Leadership

The impact of informality plays a huge role in how they utilise their projects, as informal relationships between directors and between directors and clients affect the organisational functionality and effectiveness. How they navigate their informal relationships, determines how they address issues that inevitably arise. Previously presented above, findings around adaptive managerial mindset highlighted how CSEs consider the precarity of their contexts and embrace adaptive approaches to alleviating them. In this finding, leadership is distinguished from management and managerial mindset by focusing on the impact of relationships on CSE leadership development. Here leadership, and as is further highlighted below in section 7.3.2, sits within their entrepreneurial enactment and embraces vision, creativity, influence, and planning (Cogliser and Brigham, 2004) within the realm of a hybrid context.

First Order Concept	The effects of informal relationships on organisational leadership

"But I think there's a danger that if we don't have a fully funded position, that we go back to that sort of informal "If I've got time I'll do it" and then there's the further complexity, where it's like "but why am I always the one with time to do it" . That's not ideal for relationships. I think we were getting there a lot of the time. A lot of our time more than necessary was taken up with "oh we really need to talk to him about what's he doing here and why is he not helping, why am I doing so much more, and why are you having to do this…" That's like not practical. [laughter] It would be a real shame to go back to that directorship where it's ultimately more informal and less sustainable." (Nora)

"I mean something does have to happen also, because to be honest, like, I think that that personal thing is becoming very problematic as well. Because personally for the four of us, we're all in a place in our life where we're all trying to move forward as individuals, financially with our lives. And we're attached to this like really high-risk business for no gain, financially." (Max)

As such, the status of the organisation tends to be based on informal social relationships. The organisation needs to be cultivated in a way that allows for them to connect with each other be on personal levels, while also developing professional relationships. Their professional roles, in essence, are juxtaposed against a constant formal-informal dichotomy, that affects how the CSE progresses move forward.

First Order Concept	The status of the organisation as based on informal social relationships
"But then you've got other things as well so that when I was at...I was like this guy named Michael who I've never met seems to have a lot of sway...and then why is that? and there's Elli and [redacted] a few other people there, but because they've been there for a while and have more of a sway and they have more say and I think, I think it will also be I guess me as well because I'm heading up a team. how does this structure impact on who's got more of a sway on decisions...? I think it's more like who's got the bigger... thicker lines, they're closer to the circle, vocal person here, but then there's another person here who's got more of a say" (Zina)	

7.2.2 Organisational Foundations

The influence is further expressed in their organisational foundations and by investigating the creative and social contexts around the hybrid entrepreneur, as well as a broader understanding of how hybridity in creative professionalism changes CSE work ethics. Additionally, it's important to connect their practices and work ethics with wider intentions to ground the organisation an active space for networks to flourish, which connects with the discussion above around their understanding that there are social opportunities to cultivate and engage in network connectivity.

7.2.2.1 Influence of Creative / Social Contexts

As has been presented, their social networks play a fundamental role in how they create their organisations. Their social history and development feeds into their creative and social contextual narratives. There's a story behind why they started these organizations that is grounded in a collective desire to address problems in their communities, to provide opportunities for new methods to sustain their practices, and to find ways to connect people across communities who would not otherwise have interacted.

First Order Concept	Social history and development as organisational narrative beginnings
"So coming to EYAC. Meanwhile I kept writing but I went out for a theatre coming I was in the freshmen's week play but it was really cliquey and they really just wanted people they already knew to take part, so really didn't feel like I could part of that community. I'm still confused to this day. I did [Indian dance] and I did life drawing. So I tried to stay involved in these things but as I got more serious about my degree and interested in student politics, it fell away. By my third or fourth year I was feeling really creatively stifled. I could see so many of friend studying economics, accounting, history, whatever it was. Finding outlets to be creative. We would throw parties and organize auctions or just sketch each other and I was around so many creative people but none of us were studying anything to do with our creative discipline or background. And I felt stifled but also I could see people being creative in so many other ways and I was doing it in my own ways like throwing events and being around creative people. I missed it. And I think that yearning to get back involved...because I didn't have a real outlet for it. I realised that I needed to	

somehow get back into the creative world. So when I finished my degree. I applied to two different postgrads, one was at Sotheby's Institute for Art and Design, which I got into, and then the following year I applied to the School of Visual Art in New York for the social innovation course, and so I was becoming more interested in design thinking and service design. I think we're going to save the planet...solve world problems through creativity design and design think. And I see all of this as the next step to solve the world's problems. For me my underlying motivation of all of this is to raise a generation of creative people that realise their creative potential and use it to have a positive impact on the world. And it's something that's more subtle and subliminal, because I don't believe in making people buy into that. I think it's very much at the heart of what EYAC does but it's a little bit more subtle because people may come to us and they may want to just put art on the wall. Like we're not going to tell them they have to save the world if they don't want to. But we have to raise that creative mindset of thinking. You and I both know that world leaders and forward thinkers know this. And so for me, this is how this strand of what I'm passionate about politics, the environment, people, all links into EYAC and I see EYAC almost as a case study as well." (Brielle)

"So I got these B boards made and they've got little tiny hooks. so that's the start of my stand. but that's when I invested 500 quid of my own money and that kind of took down for what year? 2009. what's the first bead retreat in a big fancy house. So that was a step change and when I did because there was the stands and the beads and the retreat as well. and then that kinda ticked on and I just did all of that with the occasional craziness. Until then became accompany with a plaque and it was all officially signed at the bottom. So that's the official things. and now this is where we are how can I visually represent where we're at now. my computer. Lots of ideas. In 2018 restart to get it's like a kind of have completed jigsaw. there is also some nice business income turning over coming up and there's also some nice projects. coming together to do something nice. but then there's lots... the ideas are kind of still firing because they're going to lots of different directions. " (Suzi)

Within their narrative beginnings is a radical and experimental mindset that influences their embedded organisational context. Instead of beginning an enterprise from traditional venture planning positions, they begin their enterprises from a perspective of blended creative and social values. They are less concerned with creative commercial revenues, in the beginning, than they are with developing a grassroots community that validates their organisational legitimacy. This is a critical aspect for how creative practitioners go about building new social enterprises and how they think position their CSEs as organisational examples of themselves.

First Order Concept	The radical and experimental beginnings of the organisation as influential context

"The festival was a reaction. A reaction to merging of the college of art, and a reaction of my own personal experience. And a reaction to Edinburgh as a festival city, and that really pisses me off. The fact the Edinburgh is only seen as creative in august during the festival period. And there's no real space for students to take part and have our own voice and the structure of EYAC is very much based on a student union model. Student life student voices giving people authority power and legitimacy, empowering them to do things they own way. It is very DIY. It's becoming...and don't think DIY is professional so I shouldn't event say that. It's becoming more systemized and streamlined and it is very much like we don't know what we're doing, we're going to see what happens and we learn!" (Brielle)

"Whereas MMC started for me as an experiment in commercial gain, you know, just to see what it was like to run a private company. And that was really interesting, it was never the driver for it. I mean it have been at certain points, but when I see, you know, after a couple of years, I realise: you're not gonna make a fortune out of this...I'm on to a cash cow here, not the right person to make it such, you know, I refuse

> to by the really cheap stuff and mark it up really high. So that kind of experiment was interestin', but it was time limited... to then progress it feels really rewarding that... I haven't just done an experiment and then dumped it. " (Suzi)

They contextualise their experiences as situate in the wider organisational behaviours and ethos. Their context is created by their networks and communities, as well as influenced by their organisational behaviours within a wider institutional ethos.

First Order Concept	Context setting as situated in the wider organisational behaviours and ethos

"Well, because there is no formal structure for the Barras. So everything is...so the city council gave us our money to move into that building. And they were: Just get a license and you'll be the lease holder for those spaces and people will pay you. And...it can't be that simple. And it's not that simple. Because the city council doesn't actually have a license for the Barras market holders. Because they let the Barras license themselves. So it all gets very murky. And also it's all in cash. You have to go there on a Saturday or Sunday and pick up the cash. Which is not a thing yet that we've found a way to do regularly or effective." (Bella)

"...Big dreams?... essentially it's very much a process in how to shape...an event that y'know goes back to that...y'know creating something that you want to attend that feels warm and welcoming and y'know is a place where you can be created and actually one of the owners of the project café, about half way through, she was baking in the kitchen and I popped in and she went: "[gasp] you've created such a good atmosphere in there... and it's like so nice." Y'know and that's almost more important than the workshop itself" (Suzi)

"So I've started to realise that Art and creating art is really just finding... trying to find truth. That's why sometimes I feel like artists are some of the most important people in the world. Because of the fact that we're trying. To be on the edge of trying to find the next level of evolution in our mind." (Alex)

"Yeah... so I did do one about the hand-me-down thing, but we will obviously do quite a few...we need to let the workshop run a bit. We did another hand-me-down workshop actually...umm...which was a closed one with a group called knit for unity...which is a bunch of older Scottish women and refugee and people from all around the world who knit together and they all cuddle each other all the time and when they come in everyone gets a hug. You sort of have to get up and get 12 hugs because everyone comes in at the same time...it's such a warm thing! And being a knitting group, they were quite bold and trying something new" (Suzi)

7.2.2.2 Synergistic Work Ethics

Ultimately, they find synergy in their creative professional work ethics because of the changing organisational environment from informal to formal, yet flexible, roles. Informality in relationships offers an embedded path for building their creative practices, that restricts organisational progression. However, formal, flexible roles also offer an embedded path that creates opportunities to achieve the goals related to the organisational mission and strategies. Interestingly, their project-based work stems from their informality, but, as formal organisational structures emerge, projects also need to transition into their wider strategies.

First Order Concept	Changing from informal to formal and flexible roles within the working environment

"I think there will be a bit of an issue, because I've been doing this role for a year and before that the day to day was with me anyway. I think it would be really difficult for me to say well: You guys have a really clear remuneration, which is quite high in a sense. And I don't. I wouldn't necessarily need to a studio. I don't need to be in the building. But I think if stayed in the directorship, knowing that I…yeah I guess it's just difficult to make that shift because they'd be so used to so much of it being in my responsibilities." (Nora)

"So going back to being a voluntary directorship, having to co-manage and [be] co-responsible for everything "can you be in at this hour and in at that hour" and there's not any money for this so we have to find a way to build this… It's so unsustainable. And I have increasingly less capacity for that experience in my life. That's definitely changed, because there's a responsibility related to a salary. Which means that the responsibility is someone's job. When it is your job it's life… it's not something you're volunteering for. It begins to cloud the mission when you're just trudging through things. That's what's at risk is that stability." (Max)

"So I might go away for a couple of months and then Max doesn't have so many projects on, so he'll take up a bulk of the work. Or I'll not be available sometimes, so this is an older scenario, where if I'm busy and the other guys are not in the habit of doing something. Maybe we just won't have tenants, like there'll be studios that go empty and we just won't fill them. It's been quite an informal process. And I think the biggest difference is that can't happen with a paid role. There is that security that the studios should always be full. And there should always be someone there to deal with something, where that's their priority. And that's a good way to run a business. And I think we all kind of recognize that." (Nora)

"Yeah. collaborative working is, so much simpler. If there [were] less people …" (Zina)

"There's something very particular with the arts in general, the amount of time that is spent preparing stuff for a board and having board meeting and dealing with tricky board members and recruiting new ones is exhausting… whereas if part of lead of an organization was part of directorship group, I think that would be dramatically different because as soon as there's an issue there's suddenly an us and them" (Suzi)

This means they need to cultivate employment roles to manage the organization's environment of networks in order to engage with wider networks within hybrid organisational context. In essence, employment plays a key role in the management of their networks and is critical to the success of those networks becoming embedded within the organisation.

First Order Concept	Cultivating employment roles to manage the organization's environment of networks

"In terms, of wider networks, that also exists… we're already managing those right now, but we as long as we have someone who is dedicated to that, which is Nora… that's a vital role" (Bella)

"When I first thought about bringing in directors, I thought they're doing me a favor they're coming aboard like you get people to talk on boards "oh thank you for doing this," sort of thing "your expertise would be really useful." But actually, because Katia's working with me on this project, and Francis… she sent an email and she put "MMC RULES!" [inaudible] and it's like "oh yeah, actually there's some engagement there" and Katia got a bit worried because Francis wasn't running this, was she feeling a bit left out… that real humanity. And then she rocks up and she couldn't stay for the whole workshop, and

brought chocolate...and it's that! This is it, isn't it?! And it's so nice to actually feel supported. Whereas I thought what they needed like I have with STM, I have three supportive directors but they're not really hands-on, they kind of just go Suzi's great, they're there to do the checks and balances but they essentially trust me to do what I think's right. And I thought that's what I need to in MMC, but what I've cultivated and nurtured by choosing the right people is people who really care about it. And actually... yeah!! And I thought I'd feel a few pounds of "what have I done, why have I shared this?"" (Suzi)

"I mean, regardless, we can manage the admin of the studios as a volunteer directorship. We can organize the curation of the space, as a volunteer directorship. We can run the residency. One thing we can't do, as a volunteer directorship, without all of us having to work every weekend is manage the market. We need to...particularly that needs to have a dedicated person who's got those connections and is able to go into those spaces and do something interesting with what we've got, which is space. But maintain the existing guys, to keep that funding coming in. That's one our biggest growth points that we don't yet know how to manage. That's why it's been so problematic. In terms of the structure, I think that's kind of where it's headed." (Bella)

"...big dreams? essentially it's very much a process in how to shape...an event that y'know goes back to that...y'know creating something that you want to attend that feels warm and welcoming and y'know is a place where you can be created and actually one of the owners of the project café, about half way through, she was baking in the kitchen and I popped in and she went: "[gasp] you've created such a good atmosphere in there... and it's like so nice." Y'know and that's almost more important than the workshop itself" (Suzi)

"So in the middle, we have a different program. So the festival will always be our front of house...and then EYAC at the moment is growing into our school of creativity, cane be taken into the community, get funded, it's about workshops and creative development. But they overlap. Then we have our pop-up and collaborations, working with creative organizations, different partners, different artists. Brings knowledge ideas and mapping what exists creatively within the city together." (Brielle)

This rounds out their work ethics by their need to create wider organisational synergy and cohesion throughout the changing aspects of the organisation. As hybrid organisations diversify, grow, and sustain, they also develop structures that allow for a work ethic synergy to guide how they work with each other.

First Order Concept	Work ethics built to create wider organizational synergy and cohesion

"And I think, hopefully, the majority of us have sort of a similar moral grounding that just applies like if it's there it should become part of your work ethic. I think it's a work ethic. An individual work ethic that then becomes MSC. I don't think someone who was super ruthless, or in part an ignoramus, would work really well with us. So I suppose it is about MSC." (Nora)

"It goes on all levels from being there, wanting to set up business there and that's our address, secondly something as small as Nora and I going on a walk around with the police and someone from the community council and other community businesses to look at the rubbish situation and how we can improve rubbish collection to make the streets cleaner. Right up to developing a new creative market on the street, to bring a new type of street trading to the community. So I think it's working on a number of levels. And I think what a lot of that is about is testing. Testing what is our value contribution, what do they want our contribution to be, which is something that maybe we don't know yet either. But maybe in like six months. " (Max)

"Someone said that to me about democracy, that if you pull together a committee to design a horse they usually design a camel and I think I'm trying to finish up is the work where I'm constantly making camels...Yeah, maybe even more vital than a horse, but so useful in Glasgow unicorns are perhaps more useful" (Suzi)

7.2.2.3 Organisation as Supporting Networks

Their work ethics also allow for social learning to be built within the project space of the organisation, which re-highlights the organization as supporting its creative and social networks. Social learning is practice through the use of socially engaged opportunities and experiences for other practitioners and organizations. They find ways to allow partners to co-create project inputs and outputs.

First Order Concept	Social learning within the built within the project space of the organisation

"I was thinking that with hand-me-down there are little ways of that unpacking and sharing what we've done. So things like how to transfer the images onto fabric. I can do a little how to, but we're not experts... but you know, we're not experts but this is how we put together a textile project when we've never run one before. And being quite honest about that, I think, would be interesting for people to... share and kind of go "oh! So there's not.." and go oh yes, we're not coming from the royal school of needlework...which is most of that world... there must be some people winging it, right? There'll be some bullshitters around like us... but [laughter]" (Suzi)

"I know there are smaller sub-groups, sub-communities, in MSC, that talk to each other and will share what they're doing, share ideas, and critique each other's work. But that tends to base on of friendship, or it will be. Because creating a space where people can make friends and make those things happen, naturally." (Bella)

"It does other things. So obviously the residency, and a whole part of it. We're trying to get whoever is in it to form their own communities and form their own support systems. There's only so much that we can offer as a support network. But, everyone in there has knowledge that could be useful to someone else. So for me it's about creating spaces where people naturally share and naturally develop their own networks, rather than it all having to be top down from us." (Bella)

"But also from a, from the consumer side, which is I guess the artist that are exhibiting. It needs to be trusted by that as well... Just, I don't know. I've just talked to some people recently and I think if you talk to Rita she would say that not as much as she does love EYAC, she didn't have the best thing... She was expecting a little bit more. an artists I think expect a little bit more than what EYAC has to offer... from my point of view, I think it's getting people in the door. They expect more people to come and see their work. I think audience... for their work, I think they sometimes expect their own brand or their own awareness to increase through EYAC, which is what we're trying to do, but it doesn't always happen because our marketing team is there to promote the festival rather than just the artists" (Zina)

Understanding audiences as different but connected by their organisational engagement, this shows that there's a deep understanding of audiences as different but connected to the organizational engagement, which is critical because CSEs not only articulating that they're bringing many people together across areas. But they are still connected to the organisation because of a focus on social opportunities and finding ways to connect with varying interests and desires.

First Order Concept	Understanding audiences as different but connected by their organisational engagement
"And that's with my current customer base it's a lot of women who accept the status quote, whereas my broader base is a mixed of younger women who are opinionated and empowered... and that's exciting through making there's ways to bring those groups together to empower each other. there's something interesting in that. there seems there's a real division, that's disappearing, there's a really trendy art school that's happening...[inaudible]...the whole idea of making is becoming so much more mainstream and normal and celebrated...but there's this thinking that's so insanely female. I'm waiting for funding about a heritage project I'm doing called hand me down. I keep talking around the houses...[getting off topic] but that's part of my intrigue and I like that creativity..." (Suzi)	
"And then our tenants, again I've got them sort of skipping in-between and it just between our directors and our tenants. So I think there will be kind of on-going relationship between tenants maintaining the building and then a directorship kind of every so often sort of guiding that. So that's maybe more circular." (Nora)	

7.2.3 Organisational Identity Formation

Finally, part of becoming a creative social enterprise is the formation of a hybrid organisational identity. For CSEs, this formation involves embracing ambidextrous enactment, through moral and social orientations, that contribute to organisational collectivism and highlight their personal investment and stake in their organisations.

7.2.3.1 Ambidextrous Enactment

Organisational ambidexterity develops an understanding of dual enactment. As part of CSE identity, this concept means being multi-open and able to fit into disparate socially enterprising situations. Meaning, CSEs are situated in the creative industries and social enterprise sectors concurrently and are bringing values from both together into a newly open and flexible space.

First Order Concept	Being multi-open and able to fit into disparate socially enterprising situations
"Yeah they did say no, so maybe I should've introduced that idea in as a concept...but then to the other funder I would be double the art down and bring up the impact or the heritage or the whatever...and again...oh god! I want to move away from that. Because I think all public subsidy comes with so many caveats...if you spend all your time working out how to spin something the right way, you're gonna end up feeling dishonest." (Suzi)	
"I was thinking about an openness in a way, in a physical in terms of audience in terms of programing. A general ethos of open as kind, open as open minded, and open as trying to create space around topics that are not as open or people are refusing to understand..." (Nora)	

Fundamentally, a duality of organisational objectives as liminal within a social enterprise, plays a critical role in the concept, so that liminality leads them to find

different ways to approach potential organisational risk. Social enterprise provides a risk buffer because it allows for a certain type of opaque transparency unavailable in other organisational forms.

First Order Concept	Duality of organisational objectives as liminal space within a social enterprise

"Anyway, sorry. I digress. What does social enterprise mean to me?... I find it really exciting. There's something risky about it... you know, there's a solidity to charities there's a clear-cut thing for private companies, and there's the kind of liminal space between that social enterprises exist in... I think it's quite fiery... It's just that you're allowed to try and make money that... for the good of the world. I mean charities should be driven by trading as well, but it's always... sits quite odd. Whereas that, you know that duality, like I've kind of setup that duality of my work of the two companies... that duality of social enterprises, that really appeals to me." (Suzi)

"I think, y'know like, we've already had that kind of building a profile y'know building something, creating a community. Yes that's all great, but let's get to the bottom-line about [in-audible]... it's five years down the line now. And we all want very different things I think." (Max)

"No but that duality is definitely there, and I find it utterly fascinating to have in there now, because they now have equal legal status and potential. The blends is definitely feeding the head and the other is feeding the heart... Yeah... I think everyone should work like that... I was thinking about that as well. You know, because it comes with worries... I sort of double risk by running two social enterprises to... twice as many things that can go wrong but at the same time I kind of double the best things which is really interesting because I could've encapsulated it all into a kind of amorphous company but then it becomes... less distinct identity." (Suzi)

7.2.3.2   Moral / Social Orientations

Organisational identity is also built from their moral and social orientations, such that their orientation is built upon social cohesion between decision-makers. This has already been seen as part of the work ethics and continues to be a critical factor in how they understand and ultimately embed into their target communities. As well, it is a critical element for understanding how they navigate broader institutional priorities within the hybrid context.

First Order Concept	Organisational orientation built upon social cohesion between decision-makers

"I don't know if it would sit within any copy, because I do think it's quite individual. I know that the people I work with see eye to eye with what I think. I don't know if it's in a common interest to make that a core of the organization. An inclusive, accessible, and equal space, probably comes, for me." (Nora)

"Or maybe it is related to our organization because what I suppose Max would say is, there is the organization as to how we were envisioning it to grow, and by coming into this particular area somehow the social and ethical did play a different part. Because are working for the first time in a community that is changing and in some ways struggling, and in some ways expectant of us." (Nora)

The concept helps CSEs understand their responsibility to build a work ethic around moral grounding of directorship. They remain ambidextrous because grounding work ethic in the directorship means it must remain flexible and open to fluctuations from director-level changes. Blending informal relationships with formal structures, could provide a critical turn in their organisational ethos, be beneficial to how they create their synergistic working environment.

First Order Concept	Responsibility to build a work ethic around moral grounding of directorship

"I don't know how much of that is about MSC, as it is human responsibility to not be a dick. And I think, hopefully, the majority of us have sort of a similar moral grounding that just applies like if it's there it should become part of your work ethic. I think it's a work ethic. An individual work ethic that then becomes MSC. I don't think someone who was super ruthless, or in part an ignoramus, would work really well with us. So I suppose it is about MSC." (Nora)

"Or maybe it is related to our organization because what I suppose Max would say is, there is the organization as to how we were envisioning it to grow, and by coming into this particular area somehow the social and ethical did play a different part. Because are working for the first time in a community that is changing and in some ways struggling, and in some ways expectant of us." (Nora)

"When it comes to truth is trying to see beyond the world that we're living in. And I actually try to find anything, truth can be anything, it can be about the political system. Is it right is it wrong? Is there another answer. You know neoliberal capitalism is another answer some people some people say no some people will say yes. What is the truth? What we're trying to do to progress our ideas and thinking... that's what it's for... Thousands! Millions. There are... There's truth all around us but we start ignoring it all the time. It's very difficult because it is a very vague concept, of finding truth. But I think sometimes you just stumble upon and you start living your life by that truth. And you start realising all that it works so much better and people seem happier around me because I find that truth.." (Alex)

"But then I guess we do recognize that any, when we talk about our place and regeneration in the at area. Cuz that's the social and ethical responsibility, right? That we would talk about regeneration of these things... I'm just thinking about, some of my family who are business people are like: that why you make no money. " (Nora)

7.2.3.3 Organisational Collectivism

There is a self-awareness that the organisation is a collective of many decision-makers and processes beyond the individual practitioner. This supports the need for more formal structures, while maintain a closeness of relationships through wider networks. Collectively, they need to be able to make decisions about organisational needs in a synergistic way, while also creating a wider social ethos for how they want to operate their hybrid organisations.

First Order Concept	Self-awareness that the organisation is a collective of many decision-makers and processes beyond the individual

"…But also having real self-awareness that the business isn't me. It's founded by us, but it isn't me…it is… generally for me as a practitioner I'm realizing that… doesn't mean it's separate from my values, but it's about letting other people be recognized as contributors as well. And the business can do more if it's isn't seen to be me and her and her and him. If it's actually just a business, it can do more and grow more… rather than being related to personalities, and dynamics, and flaws. " (Max)

"I didn't like the idea of being my EYAC, when It was for other people and that means a lot of negative connotations around it being egocentric or it being driven by one person. So I associate a lot of negative things with my identity being associated with the festival I think. I know it wasn't necessarily meant to be that way. But I had to really think about my relationship with the festival, like shit this is my festival and what am I doing…like why am I doing this? I think I'm the ambassador and director. But I wasn't comfortable… No… I just think for me that seems like a negative way to lead. Like that shouldn't be my EYAC it should be everybody's. So that's what that was. That was a useful reflection. But yeah I wasn't happy, I thought well this is definitely not the way I intended to do it" (Brielle)

This allows for an evolving organisational identity built around the collective and creative engagement of individual practices and ideas. Which is less reductive as it is an acknowledgement that as individuals they contribute to a collective space, meaning they're able to build an organisation around individual practices and passions that cooperate and collaborate with each other as an organisational collection.

First Order Concept	An evolving organisational identity built around the collective and creative engagement individual practices and ideas

"So I have this kind of my future for EYAC. is that it kind of decides what it is… at the moment. I think it has and I know it is a social enterprise. I know it's a festival , but sometimes I feel like everyone has a different image of what EYAC is. I mean especially on the team were talking. I think it was when [redacted] was over and I remember someone saying over skype just his name is Michael, and he said something and I was like, ""oh, I never thought about EYAC like that"", but that was what EYAC was to him, which was great. Everyone has their own interaction with it. I think it needs to be. I think it needs to be well branded, well communicated, so that confusing people who are in at the moment, it's definitely going to confuse people who are not in it. " (Zina)

"Not really. I think. Yeah I think the gallery, itself, potentially gives me a lot of opportunity as an individual. Um. I kinda see it separately. I don't know I can't seem to…I kinda see MSC as it… It has its own kind of goals. It's kinda coming into itself in a particular way. And there's a lot of opportunity within that for the organization. Um. And then I kind of see my role in the gallery a little bit separate. Like it could continue regardless of if I was with MSC or not." (Nora)

7.2.3.4 Personal Investment

Acknowledging this also means it's important to acknowledge founders' personal investments of resources as moving beyond the identity of the individual and towards an organisational identity. This helps to further understand the individual as a part of the collective organisation, and the engagement of the individual with in the collective

means there is sense that creative practitioners come together in order to form personally and professionally beneficial organisations.

First Order Concept	Moving beyond the personal investment of self-identity as organisational identity

"Up until recently I always associated myself with the places, that was quite upsetting for me when I went to Australia because I found somewhere that loved working and I still go back there now and I feel like I'm part of the organization and the organization is part of me, and to have that taken away I was like, ""who am I now? I'm not cool anymore, because I don't work there and all the cool people work there and all my friends there."" I guess it would be the same as if I quit EYAC. I'd be like what am I without EYAC? You need to have this kind of like fulfillment in yourself. Maybe that's just the way I look at it... I know me and my boyfriend argue about it sometimes. Sometimes he's like, ""it's just a job"" I'm like ""you don't understand. It's not just a job,""" (Zina)

"Because personally for the four of us, we're all in a place in our life where we're all trying to move forward as individuals, financially with our lives. And we're attached to this like really high risk business for no gain, financially." (Max)

This means that personal narrative (through reputation) can be seen as an investment in the creation of an organisational identity. This furthers blending between creative, social, and enterprising values because their skills, intellectual property, and potential are investment opportunities that can be utilised to build and sustain the organisation. This can be seen in spaces where they work with others who then come to do work with them as either new directors or strategic partners. Their own social connections create a significant capital for them continue to build a hybrid organisation based on creative practice and social inclusion.

First Order Concept	Personal narrative as investment in the creation of an organisational identity

"Whenever I played shops, I was MMC. So, when I started, I said it's like bead thing is something I want to expand. I want to set up shop. And I was going through the obvious bead puns, that most bead shops– Like beadwildered. Like... Yeah... some enchanted earring [laughter]. So, I went through all of that and I couldn't think of anything that really worked. Then suddenly woke up like two-o-clock in the morning like: [gasp!] if I have a shop, I have to call it "MMC"! So... And I think it's really funny because people think it's my name. " (Suzi)

"MMC does sound a bit Scottish, which kind of works. So, I've kind of stuck with it, and the reason it's called "Mrs." ... It's harking back to perhaps an older time. Uhm...Because I'm not a "Mrs." MMC is this kind of character. I nearly. I just didn't get the funding. She nearly came alive on-stage last year and so she's quite a cantankerous. She's a crafty old bird. Is her tagline. She's quite cantankerous, knows every craft there is, you know used to be president of the guild. Of whatever guild it is. But deep down is actually just quite in some ways vulnerable and gentle." (Suzi)

7.3 Negotiating Hybrid Creative Enterprise Intentions

The findings chapter also explores elements of negotiating hybrid intentions, which contributes evidence to further studies investigating the experiences of hybrid organising in a particular institutional context. Negotiating hybrid creative enterprise intentions highlights the lived of experiences of CSE directors in creating **adaptive strategic resource practices**; how they **navigate issues around hybrid leadership**; and how they experience **practicing arts administration**.

7.3.1 Adaptive Strategic Resource Practices

Adaptive strategic resource practices relate to the ways that CSEs create adaptable financial strategies. In order to sustain a hybridise equilibrium, they consider the prospect of failure as a strategy for success. Utilising failure in this way, helps them to understanding their sustainability and consider an equilibrium across dispersive organisational elements. Furthermore, their strategies for success and equilibrium create a foundation for consider ways to maintain adaptability in both the short and long term.

7.3.1.1 Financial Strategising for Adaptability

The CSEs have to create financial strategies that are adaptable and do so by visualising funding strategies as well as acknowledging the issues of projecting financial visions. They consider how they can creatively envision their organisations to encompass their social intentions with the financial strategies. However, they struggle to visualize their financial goals, which may be due the precarity of project-based organisational models. How might they merge their mission and visions with financial needs and desires? This is a key element lacking in their 'startup phase' as hybrid organisations, and doesn't have any prescribed concepts at institutional levels, either.

First Order Concept	Visualizing funding strategies and the issues of projecting financial vision

"There's a point where it's like literal... I like to do the accounts where it's literal, it's very face value, I can see those numbers, I can put those numbers beside it, there's a simple equation where I can say you're right you're wrong. But there is a projection, there's a non-creative projection I really struggle with, so I can't really... I can account for day to day cash flow, but I can't really project it. I can't understand where it is and how it needs to look when it's projected." (Nora)

"I guess you can say some of it was internal. But I don't think so. I think the festival could easily continue. I don't think it it's necessarily internal and I'm not saying that you know trying to cover things up for you. Yeah. With rose-tinted glasses we have a deficit we recovered from the deficit. It's been paid off. The organisation was bailed out by the University of Edinburgh and we just paid off the deficit last Thursday. So that's been resolved. So in terms of starting from scratch anyone can take on this project and keep it going." (Brielle)

"Um. And this one was more about the actual organization and structure and how that it could emerge. Or, maybe it's…I find that difficult to envision how I see it emerging because it's quite unknown in terms of funding. But I guess this is the way that ideally, I would, in the next six months, try to fundraise to accommodate for. Which would be to continue with that directorship. I feel like maybe that's more…this is going to confuse things further…that's more Pilot Projects than me and Pilot Projects." (Nora)

"I think MMC is very much about an ecological journey from one piece of work to another, where each one grows for me and learning from the previous one. It's not about as many projects as possible, so I don't know where it's going next but I quite like that [rising inflection]…? Yeah…. A lot of that depends on [how we] fund that pop up and things as to what we might do, there's a possibility of doing something around embroidery and when the European games come…because there's a famous embroidery called "Berlin work"… here's a connection but it's actually quite interesting once you get into it, you're like 'oh, yeah!' So…" (Suzi)

"The funding model needs to be reassessed. This could thrive off of corporate funding. That's a step that I'm personally not willing to take and I don't agree with, and I really don't think it should go down that path, but if someone had the volition to start those conversations and continue them, it could easily be funded through public money. You look at major festivals magic festival, science festival that's how they're being funded." (Brielle)

As a result, they consider finding business models that are adaptable yet resilient to organisational changes. As explored above, they are building in contingencies that allow them to work flexibly and to remain open and adaptable. However, a question remains for how they develop a resilient hybrid business model and their adaptive capacity sits adjacent to established business models. It may be that they need pioneer a new business model by expounding on business models currently available to them in the hybrid context. If this is the case, then institutional support would also need to adapt in the long run.

First Order Concept	Finding business models that are adaptable yet resilient to organisational changes

"Yeah, I guess there was no way for us to strategize in terms of finance and funding, it was right at the beginning where it could've gone either way, nobody wanted to invest, but from the get go we were trying to create model without anybody, because we were aware that I'm here for a year, and I took it as my responsibility for that year to find lots of models to fit different scenarios and I presumed that I wouldn't stay, because I wasn't going to stay for nothing. Whereas that may have changed a little bit… that year is coming to an end. " (Nora)

"So that's the thing for me…what's unsustainable is for arts company to exist in the future purely on public subsidy, and that's what's ending, and there are less small companies applying for regular funding than there were the previous years. It was down like 25% on their applications, it's because a lot of those companies are gone or don't have the capacity to pull together a three-year business plan or a 40 page application. It feels like things are dying out. So yeah sustainable means finding different ways of using

> your creativity and your drive to bring income in so that you can do the work that doesn't pay and you can do the work that does pay, but that has integrity too." (Suzi)
>
> "But I think we all would like to kind of...I think that's what a lot the funding strategy is about, is finding money so that my role or involvement can still be relevant. Cuz we've put a lot of time and love into the project. I don't want to necessarily move away from ... but at this point I couldn't stay to do a job for free, for nothing." (Nora)
>
> "The Studio, the program, needs curation and needs funding and you need a person who's managing that. Or, we've been looking at models for open curated programs. So we've had more invited people coming in and using the space, but we would run the call for that. Which is potentially a bit risky and entirely funding dependent for that." (Bella)
>
> "We've got a lot of funding in this year, in terms of... that funding is icing on the cake that allow us to run the arts program... in terms of the building we are making the money we need to run that building for the tenancy... and we are not relying on big pots of funding year-round to manage that. The building, so long as we maintain tenancy, the building will exist... the arts program is always at risk because the arts program is funding reliant... But the day to day work space for people won't just disappear because we've run out of funding or we were successful getting 60k of funding this year... and that's a problem a lot of other studio providers have... is that they have a studio that is funding reliant. But because ours are funded completely separate of each other, that actually gives the space to be self-reliant. We've looked at other business models to see how other studio spaces worked, and the idea of relying on Creative Scotland funding or other grant funding to manage the tenancy and to manage the studio building just never made sense to me. It's important that that maintains its self-reliance and maintains its structure." (Bella)

7.3.1.2 Sustaining Hybridised Equilibrium

In essence, there is a sense that CSEs need to sustain a level of hybridised equilibrium, which highlights the duality of a budget that needs to meet financial restraints yet allow for ambitious creative and social activity. This requires broader knowledge for how they position their organisations, financially, and an understanding of their relationship to failure and resiliency. This is a notion that relates to broader entrepreneurship studies considering resource constraints and creative strategies (from effectuation or bricolage), sustaining a hybridised equilibrium within a hybrid entrepreneuring context (specifically between two institutional fields: creative industries and social enterprise), and shows how creative practitioners consider their contextual environment as a strategy for building their positions within and across the margins of their hybrid fields by overlapping or merging opportunities within their value orientations.

First Order Concept	Budgeting that meets financial restraints yet allows for ambitious activity
"The business is in a suitable financial position to work within its means and be ambitious. We're delivering exciting international projects for the budgets those projects need, not that we're just making do. Everything is solid." (Max)	

> "I think the proof in that it hasn't grown into a commercially sustainable big business is that I'm not really interested in that drive. But I am interested in making enough to then do something interesting." (Suzi)

It also requires a broader showcase of each side of the organisation without compromising any of them, by not letting either aspect of their organisations fall below the other. There is an effort of merging them together, so there is no separation between organisational elements. But, there still remains a need to make each side clear and distinct from each other, in some institutional circles of influence, disrupting the sustainability of the financial identity of the organisation.

First Order Concept	Showcasing each side of the organisation without compromising on any of them
"I think that's what's so refreshing about MMC, doesn't need to grow in that way, you can focus on work rather than chasing the dollar. I'm trying to turn around that thinking between social and commercial with MMC. [...] Essentially what's driving my business right now is completely commercial and that's nothing to be embarrassed about. It's actually a brilliant place to start from. If you want to make social impact" (Suzi) "Yeah they did say no, so maybe I should've introduced that idea in as a concept...but then to other funder I would be double the art down and bring up the impact or the heritage or the whatever...and again...oh god! I want to move away from that. Because I think all public subsidy comes with so many caveats...if you spend all your time working out how to spin something the right way, you're gonna end up feeling dishonest. Even if the integrity is really sound and the project's good, you just need to emphasise certain things...it's still...just by choosing what you emphasise and what bits you're quieter on... it still feels like you're not telling the whole story. It's the balance. I want to get to a place where I can talk about MMC as a whole company that sounds, that someone from any sector would read that go that's brilliant, that's great that you can do that and that...but I think I'm miles away from that." (Suzi)	

7.3.1.3   The Prospect of Failure as Strategy for Success

Acknowledging the prospect of failure as a strategy for success shows the CSEs as positioning creative risks as part of their organisational strategy. This returns to the previous discussions around resiliency, but utilising creative risks also connects to their utilisation of creative practice for building an organisational model. This potentially allows them to utilise risk in sustainable practices, which leads them to capitalising on institutional opportunities.

First Order Concept	Failure approached through creative risk as part of their organisational strategy
"Putting our content out there and no one wants to engage with it, is quite risky... Because part of our overall strategy is putting that content and that sexiness of that content and how appealing that is to people cuz that's going back to big word foot-fall and audience. Recognizing that people and feet on the road is quite important. What if no one wants to buy what we're selling? Eeep!" (Max)	

"Yeah, because me and Nora put in words like play and experimentation...or exploration... we put in words that gave us the space to try things that we weren't sure were going to work Because we said we can do anything, it's only year one, it doesn't matter. We can build on it for year two... then having a space where failure isn't scary, has allowed us to be successful." (Bella)

"The exhibition feels quite massive at the moment, but...it depends what the participants produce. There's a lot of risk involved, isn't there? But that's the way the project's set up. [rise inflection, laughter] Yeah. But also Katia's had quite a bit of time...and with y'know I always wind down at the summer holidays. So I've had to put a time sort of august beginning of September. But we have spent a lot of time planning this that I wouldn't necessarily put that much time into some other projects. Especially like with your collaborators in the room together, that's certainly not what's in the budget to be paid for that but we know actually putting that time in now means that we can then use it. Rather than just dumping this project and on to the next one." (Suzi)

7.3.2 Navigating Issues Around Hybrid Leadership

One of the key areas of this hybrid organisational space is how they navigate issues around hybrid leadership. Each CSE navigates leadership differently, which can be seen as either: collective leadership across the directorship; open, multi-modal leadership that adapts to different environments and organisational needs; or radical, situated leadership that pushes against current institutional boundaries. These different approaches to leadership help them to create bespoke tactics for navigating issues particular to their organisational hybridities as leaders.

7.3.2.1 Collective Leadership

Firstly, collective leadership relies on a founder-director duality, where the founder's transformational leadership is embedded within the organisational structure. This is different from transactional leadership styles that focus on the transference of knowledge down to subordinates. The transformational leader is interested in creating flat organisational structures that give directors equal weighting and voice, ideally. This is an embedded style of leadership, focused on empowering future leaders to emerge in carefully cultivated, and nurturing organisational spaces.

First Order Concept	Founder's transformational leadership embedded in the organisational structure
"I didn't like the idea of being my EYAC, when It was for other people and that means a lot of negative connotations around it being egocentric or it being driven by one person. So I associate a lot of negative things with my identity being associated with the festival I think. I know it wasn't necessarily meant to be that way. But I had to really think about my relationship with the festival, like shit this is my festival and what am I doing...like why am I doing this? I think I'm the ambassador and director. But I wasn't comfortable... No... I just think for me that seems like a negative way to lead. Like that shouldn't be my EYAC it should be everybody's. So that's what that was. That was a useful reflection. But yeah I wasn't happy, I thought well this is definitely not the way I intended to do it" (Brielle)	

> "I was thinking because I was studying leadership, which it is not for me as a topic to study... leadership and the way that EYAC is run is very transformational compared to transaction. That we're always thinking about how we should run something... rather than getting stuff so we're actually running " (Zina)

The hybrid leadership style means that the founder-director must consider the impact of precarity on the temporal elements of the organisation, and utilise time effectively to build a broad network of leaders within the organisation. There will be capacity fluctuations in hybrid organisations, such as creative social enterprises. Thus maintaining morale and comradery is critical to maintaining collective leadership growth.

First Order Concept	Managing precarious volunteer labourers against a growing organisational collective

"I think so. I think it's difficult because there's a new team every year, but as a new team every year it's. I guess that's the nature of it. Being a student and volunteer run organization. People don't necessarily stay with it and see it seeing ideas through to fruition and then new ideas come out before this can be useful or... " (Zina)

"I think there needs to be a management team to do things. Who can still consult that collective? But the question is when shit hits the fan where does the responsibility lie? And that's why we got into the deficit first place and I talked to the team about the budget. I thought they were clear on it. I wasn't micromanaging them to manage their budgets. I thought they could do that themselves but because I didn't ask for costings and because I didn't ask for detailed reports and things ahead of time we weren't able to do that. They didn't have the skills or didn't feel that that was ultimately their responsibility. So it fell between the cracks. And I think that was easily addressed this year. Yeah. I think there needs to be some kind of management team. If this has been set up by a collective of artists would be run differently but it wasn't " (Brielle)

7.3.2.2   Open, Multi-Modal Leadership

An open, multi-modal leadership style allows for flexibility among a small, tight-knit group of directors. This is also a critical style for encouraging organisational growth through individual creative practices. It is open source in order to allow directors to move fluidly between roles, as and when needed, but is not without its issues from a semi-open approach to collaborative working and leading.

First Order Concept	Issues with semi-open approach to collaborative working and leading

"But then, it's not open as an organization. We're not open-source. I'm not open to someone coming in and saying to me: 'let's put this on...' because I need to have control over that programme to make sure that it actually makes sense. So there is a big part in what we do that we want to be physically visible, but in reality we're not completely physically visible. There is a big steel door, which is our front door so it's not very welcoming [laughter] our shutters can only be open when I'm there and my time is limited, so

> we're not always going to be open. There's a burden of that creative vision as well but we're semi-open." (Nora)
>
> "I would describe it as a...predominantly a work place, so it makes it quite hard to... A workplace that has so many different characters in it as well. So MSC has always had to be this kind of umbrella rather than necessarily having its own really strong identity. Because we can't stamp on an identity that then might clash with anybody else who's developing a business. I don't think it's only artist studios, it's not only studios. Because of all of the other things that we try and do. " (Bella)
>
> "But with four people who are on the same level with the same amount of equity and the same amount of control means that we can very easily get to a point where we're not moving, being stuck... That's why this looking hierarchical it's really about making decisions... because this person's job is to go to that second layer of people and go "I need this skill and I need this skill to do this" and for them to have a handle on the business to such a point that they can delegate... but they can say I need you to dedicated your skill to this problem. That core team is... maybe we don't have all those skills currently, we're lacking a finance person we're lacking a real I.T. person. I do a lot of that and I have working knowledge... because I know how to turn off routers and don't mind learning that stuff, but I don't actually know how it works... I just know how to make it work better than it does. That inherent skill we don't necessarily have to right band." (Bella)

Having open leadership, however, can convolute organisation and project funding, because their openness creates ambiguity between formal and informal relationships between the directors, and between directors and institutional stakeholders. It becomes harder to separate a project associated with an individual versus a project associated with an individual as representative of an organisation. However, this is where developing a portfolio of projects to build organisational programmes take grounding, where a CSE might get funding for some of their programming and then utilise their project funding to generate further income.

First Order Concept	Having open leadership convolutes organisation and project funding

> "We have any ongoing problem that people don't understand Pilot Projects, MSC, Nora not being one thing. So a lot of those benefits come from people knowing who MSC is are conflated with the benefits of people knowing who Pilot Projects are and who Nora is as a curator. We're still struggling with, how we explain to people clearly why it's different. And it's very different. It's not difficult to sit a person down and explain it to them. But from the outside, there are lots of times where MSC and Pilot Projects are going for similar funds for very different projects. For instance, we both applied to a local community fund, and both of our applications returned to the question that says you can't have more than one application in at any one time. We were like: Yes, but we don't. Because we're different businesses and different organizations. So I think from an outside point of view, it does look quite confusing." (Bella)
>
> "Struggling... is that even though we are successful and functioning, there's still that uncertainty of how it will continue. If our tenancy falls below the required percentage what happens next? If we don't get the funding for the arts programmes, how do we make that work? Those things come with being a volunteer directorship, it comes with not having enough time although we have a much better structure... Uncertainty rather than struggling. And I feel that's a line that most arts organizations and studio providers sit on" (Bella)

7.3.2.3 Radical, Situated Leadership

Radical, situated leadership considers the activist side of building a hybrid organisation around the social activism intentions of the founder-director(s). As such, leadership is deeply situated in the organisation's social intentions. This means that the leadership of the organisation have particular social agendas that fuel their creative engagements and feed into their financial bottom-lines. It also means that public funding is harder to acquire, but regulation and measurement of social enterprise 'reinvestment' is easier to manage and maintain because CSE is focused on creating targeted projects and programmes.

First Order Concept	Leadership is situated in the organisation's intentions
"[...] the thought of having someone working just for me feels...[indulgent] yeah it feels like it's all about me. Whereas I want someone to engage with the company, and the idea of them are different things. I spend all my time what they are... [reliant on one person] and have to reset all the passwords when they leave [...] we don't really live a world that suits our brains in a collaborative way. But then you rely on that person. In some ways I want to always be that person, but also the creative, and the director" (Suzi) "The stuff I make has nothing to do with adorning myself or maybe it has but the jewelry and make is almost predominantly where women will go 'Oooo!' So MMC is very female and interested in the female audience the female gaze...Gaze. Trying to submit that whole thing you've seen through the male gaze" (Suzi)	

The approach to 'leading by example' is different and radical because it is deeply embedded in the communities in which the hybrid organisation serves. It may even be influenced by its communities, having created a symbiotic relationship between organisational intentions and community needs. Further discussion and positioning of leadership within a hybrid entrepreneuring realm is presented in chapter 8.

First Order Concept	Having a different, radical approach to leading by social example
"I want to build something that's a little more quirky. MMC will never be a go to bead shop online. That would be a fool's mission. And I'd have to work six days a week just selling." (Suzi) "That's really interesting though. Because then defining and trying to build quite a high-end business. And I think what I've projected so far is a cottage industry, humble bumble kind of business and what it needs to be is quite sleek... it's the wrong word isn't it...? Quirky... but confidently quirky... not apologetically quirky... I guess that's the bit I've always been a bit apologetic just because I've never dedicated as much time to it as I think it needs to be a proper growing concern" (Suzi)	

7.3.3 Practicing Arts Administration

The findings show there is strong activity between creative practice, social engagement and enterprising intentions because CSEs are creating their own hybrid context. Practicing arts administration is considered in this section, where administration transitions from management (as discussed above) towards a series of formal structures that serve to create organisational legitimacy (Wilson, 1887). Practicing arts administration may support the developing lifecycle of a creative organisation, internally and externally (Dewey, 2003; Dorn, 1992). For the CSEs, it is developed through their hybrid organisational systems, how they are managing resources and assets, and their emerging long-term strategies around financial decisions.

7.3.3.1 Developing Organisational Management Systems

In essence, CSEs are developing organisational management systems that allow for creative working to be inherent throughout their administrative practices and organisational measurements. This means that creative practices influence decision-making, which has been discussed previously in this chapter, and that administrative practices are created to further the development of future creative practices. Thus, creative practice encompasses the entirety of their organisational structures (see values Venn Diagram in Chapter 6) and is a single-unifying value that is both imported in and exported from the hybrid organisation.

First Order Concept	Creative working is inherent throughout administrative practices and organisational measurements
"There's a great deal of methodology in how we organize ourselves and run the organization that is non-creative, but then doesn't it become creative, if as a creative organization you use that ethos? I don't know, how you chase these things. I use excel sheets... so is that not non-creative. [laughter] I mean, I don't know, I would say that it's run creatively, but then aren't all businesses administrative and is administration non-creative? I don't know... you need to count and administrate the business. There's no two ways around that. For me it's acknowledging I had to create those structures and it's not going to be much fun for me. But once it was in place, it is not such a big part of what I do. There is some element of taken over...There are lots of elements of [inaudible: procrastinating?] to make better systems and to fill gaps which will come when I'm really bored and it's really rainy. I think it's just a part of what we have to do, you can't avoid it." (Nora)	
"The residency, again, it needs a person who cares about that sort of project. It also needs funding. And it needs some sort of standard reporting structure, which is something we've always struggled with. Getting like: you don't have any evidence for why we would fund it. None of the previous residencies have been reported on properly. Or documented as effectively. It's always been down to people who been manage that [inaudible @ 14:36] who've also been volunteers. So that's not necessarily an easy relationship. So you have to actually {inaudible @14:49]." (Bella)	

This means the directors operate with a learning curve due to the precariousness of creative labour and find it important to create organisational foundations. They learn and fail quickly (much like traditional entreprneeurial behaviours), in order to swiftly adapt and create flexible administrative structures. Longevity becomes important, and the creation of legacy is seen as part of building administrative functions that allow for precarious leadership and work to exist. Ultimately, the desire to exist beyond current organisational functions (and the desire to create long-term functions) means that CSEs engage in short term adaptability exercises—such as building a portfolio of programmes based on 'small' project-based funding bids—in order to embed long term legacy opportunities (i.e. internationally inclusive programmes) that support the progression of their organisational capacities.

First Order Concept	Directors operate at a learning curve due to the precariousness of labour

"I think we're on such a learning curve. It's very difficult to know what's happening... I wonder if there is a way that it was. It's been documented, like I met with the Skinny magazine the other day and there's something about advertising on the Skinny and EYAC talk about how they did it last year, but I have no knowledge of how did that advertisement on the impacted on footfall on or brand awareness or anything, and I can tell... I just got the numbers from The Skinny, so I know how many people just read the skinny. I know how many get the newsletter, I know the costs, the reach on Facebook but I have no idea for EYAC. So, it's very hard to know what's working and if anything is working. It's very. It's very difficult to have a knowledge. So, I don't really know. I mean I heard about EYAC from a friend, who knew Brielle and I wonder how many people are brought on... I mean not as a bad thing. I think the brand is great, but how many people associate EYAC with Brielle? ... but imagine that Brielle had to leave, would there still be an EYAC?" (Zina)

"So comparing those two... which I have recently just because that happened. I think transformation is a great approach, but it can't be too reliant ...Stuff needs to be done. Things I keep thinking... I think is a big thing to do with [communication] structure. I think our EXEC team is massive. Yeah. I was surprised when I went to the EYAC team and then the marketing manager. and the communications manager, were bother there at the exec meeting. Especially if you're only saying you have a segment of time that you can give to EYAC, I would much rather take them out of the Exec meeting and have them share marketing in their own time and have a communication structure where we can all hear what's going on and report back about 10 minutes in the exec meeting 'this is what's happening, happening, happening.' I think it's just kind airy fairy. " (Zina)

"I guess the structure is more linear, I mean our organizational structure. I think it's now easier to be circular. Because at this point we were transitioning from a directorship of four people and it's difficult to, because everyone is not involved in everything. Whereas for me it's easier to see the organization work as a [machine] cog. Because I can't do all of it." (Nora)

7.3.3.2 Managing Resources & Assets

Practicing arts administration also means the CSEs are finding ways to utilise resources in the present and the future of the organisation. CSEs consider maintaining their

resources and assets in ways that allow for value to be drawn from them at multiple points in the organisation's lifecycle. Fundamental resources for them are the 'use of time' and money. As well, knowledge is a key resource for CSEs, and the ability to generate and share intellectual property collectively. They consider how to build the use of these particular resources into the creative working ethics of their hybrid organisations.

First Order Concept	Finding ways to utilise resources in the present and the future of the organisation

"There's two very different things. There is what we know and then there's what we're working towards. In terms of actual resources and capacity of the organization, it's very different to what it looks like now and to what we think it needs to be. So there is that disconnect. So I can visualize an ideal situation, but I just don't know if that funding would be available. I think to our actual capacity; we can only really run as a voluntary directorship with a part-time admin role. So that's what we would consider the worst-case scenario." (Nora)

"Small items cost a bone to ship. That's why I was furious when those documents came back with the extra charge. It's those little things that can catch you out in those stock-based businesses, which is completely different in hand-me-down. There is a natural separation in those things, it's a different brain process you need different skills. So I could start to integrate that point of sale within them, but actually its more about the ethos of the company how they can coexist in the same sphere as the other company but not in the same space. And then you know. And then you're online on a Friday night after having a couple beers. And when you notice there are new colours of thread that everyone likes, and you spend £150 on thread...you have to go through a checklist and the risk here...[laughter]" (Suzi)

Because their most significant human resource is built around volunteer time, the CSEs consider volunteer time with respect to organisational intentions and resources. In essence, they are considering how they manage their own time, as well as the time of other stakeholders who become volunteers or volunteer directors. The precarious nature of funding and lack of startup support highlights the tension for CSEs to compensate time in other valuable way (space, materials, reputation, etc.). It also means that slow growth is paramount to maintaining organisational ambitions.

First Order Concept	Considering volunteer time with respect to organisational intentions and resources

"The Studio is programme, so that's the gallery space.   So they then have to manage that. Because we can't do that on a day to day basis. It's taking all of Nora's time to do it. As volunteers, we can't give enough time to manage all of this properly without burning out, I don't think." (Bella)

"I mean, regardless, we can manage the admin of the studios as a volunteer directorship. We can organize the curation of the space, as a volunteer directorship. We can run the residency. One thing we can't do, as a volunteer directorship, without all of us having to work every weekend is manage the market. We

need to...particularly that needs to have a dedicated person who's got those connections and is able to go into those spaces and do something interesting with what we've got, which is space. But maintain the existing guys, to keep that funding coming in. That's one our biggest growth points that we don't yet know how to manage. That's why it's been so problematic. In terms of the structure, I think that's kind of where it's headed." (Bella)

"Whatever it is you want to apply, you have to go no, now I've got to do all that legwork. But, if you kind of accept that, you're not going to find someone to just give me the job you don't want to do to someone else... you can still turn out and be the manager, and kind of go 'I'm going to keep that for now.' Then actually it becomes more manageable. You know what your resources are, you know what your capacity is... say that if you did want to expand for a project you can, and then shrink again without feeling like you've stepped back." (Suzi)

7.3.3.3 Strategies Around Financial Decisions

Lastly, CSEs are considering ways to articulate their hybrid organisational intentions around formal funding structures. They acknowledge that rhetoric is adapted to meet the needs of social impact and social enterprise funders, which is different rhetoric for creative and cultural industries funders. This highlights the marginality of being within a hybrid institutional field, as they have to consider how they position their hybrid intentions for connection within wider, formalised funding structures. Even as project-based organisations, they still need to create administrative functions that can show a cohesive and long-standing organisational structure.

First Order Concept	Considering the ways to articulate hybrid organisational intentions around formal funding structures

"Yeah, they did say no, so maybe I should've introduced that idea in as a concept...but then to other funder I would be double the art down and bring up the impact or the heritage or the whatever...and again...oh god! I want to move away from that. Because I think all public subsidy comes with so many caveats...if you spend all your time working out how to spin something the right way, you're gonna end up feeling dishonest. Even if the integrity is really sound and the project's good, you just need to emphasise certain things...it's still...just by choosing what you emphasise and what bits you're quieter on... it still feels like you're not telling the whole story. It's the balance. I want to get to a place where I can talk about MMC as a whole company that sounds, that someone from any sector would read that go that's brilliant, that's great that you can do that and that...but I think I'm miles away from that." (Suzi)

"That's the thing if you give people a soapbox, it's quite a male thing...everything in this room agrees so stop shouting... a lot of arts companies will do this: "what's the biggest barrier" like don't give people a flipchart with this and then they write funder... and then that's the feedback. It's a bit like get over that, that's just the way life is, you don't get money for free...maybe if we got a bit better at articulating what we do and exploring that and not leaving it to academia to evidence, but there's a way of us doing it as a collective sector and supporting each other and reducing our costs...maybe that's more exciting." (Suzi)

They are finding ways to merge creative and financial strategies as adaptive arts management. This is key to CSEs, as they articulate that there is a possibility to bring together creative intentions with longer term financial decision-making and means that they can adapt to change in their communities. They utilise a flexible space that

allows them to be fluid between for-profit and nonprofit structures by maintaining a liminality in the space. Plurality and adaptability allow them to go beyond traditional creative organisation structures.

First Order Concept	Finding ways to merge creative and financial strategies as adaptive arts management

"There's a point where it's like literal... I like to do the accounts where it's literal, it's very face value, I can see those numbers, I can put those numbers besides it, there's a simple equation where I can say you're right you're wrong. But there is a projection, there's a non-creative projection I really struggle with, so I can't really... I can account for day to day cash flow, but I can't really project it. I can't understand where it is and how it needs to look when it's projected. It's s a strategizing that I can't do. I can creatively strategize but I can't financially strategize. So it's interesting to see, that there are non-creative elements in our creative business. That the outcome that I felt was that we need to bring in a non-creative director who can actually be like "'Nora, can you give me that budget for that project, and we can just sort it out.' [Or someone who understands both] that's the dream... I suppose it's, our accountant had worked with Wasps studios for ten years... cuz if I recruit and accountant with no context it's like a minefield. Especially when it was my professional work, I came into my bank account and it was my work and my personal was so fluid...it was like... It's a horrible task for a non-creative financial advisor, he's just like I need that receipt, and it's like it doesn't work that way. Whereas he is like I see that that is just gonna have to be characterized under. So it's finding a balance." (Nora)

"And the one thing we haven't looked at properly as a business, well we've looked at it theoretically, is the growth of the market. And that element is quite big in our cash flows and we're not pulling any money in from it. But we should be, because there are people who use our plots on a weekly basis, but how we collect that money and how we do that is challenging... Because there is no formal structure for the Barras. So everything is...so the city council gave us our money to move into that building. And they were: Just get a license and you'll be the lease holder for those spaces and people will pay you. And...it can't be that simple. And it's not that simple. Because the city council doesn't actually have a license for the Barras market holders. Because they let the Barras license themselves. So it all gets very murky. And also it's all in cash. You have to go there on a Saturday or Sunday and pick up the cash. Which is not a thing yet that we've found a way to do regularly or effective." (Bella)

"The idea of barter is something we've been pushed towards because we don't have the money to pay people... so it's finding the right level of bartering. It's really useful and really good, but if it's not valuable to that person. How do you then give them something that's valuable to them? Pay is an easy way to give them something that valuable. I mean... money is valuable. It has to be to support our society. If you can only pay people the hours they work, or some of the hours they work. That's not as valuable as recognizing their full input. So I think there needs to be some level of cross over between the two... If we can give you something that's valuable to you,., that how we show you're valuable to us. How do you quantify it?" (Bella)

7.4 Chapter Summary & Concluding Insights

The chapter highlighted the findings that emerged around enacting hybrid creative social entrepreneuring. It contributed to the ongoing discussion about hybrid entrepreneuring and adds depth to this phenomenon by illustrating the meanings behind CSE individual and organisational behaviours. Additionally, this chapter highlighted juxtapositions of CSE behaviours within their hybrid institutional context. Fundamentally, this chapter showcased the emergence of different leadership

approaches to CSEs as hybrid organisations, and the effects of hybrid leadership styles on decision-making and organisational structuration. The chapter builds upon the previous findings chapters (Chapter 5 and 6) by expanding on the behavioural elements of experiencing the enactment of hybrid entrepreneuring. Additionally, this chapter returns to key research questions, contextual research gaps, and theoretical research gaps, by providing evidenced answers based on the discussions above, as is shown in the insights and tables below.

7.4.1 Insight 1: Action and Interaction within a Hybrid Context

The first insight to come from the findings in this chapter relates to research question 3:

> How do individuals act and interact within a hybrid context in order to grow and/or sustain their hybrid organisations; particularly, what behaviours of hybridity are developed to fit into certain roles between disparate institutional environments?

Creative practitioners develop hybrid behaviours from their grounded positions within the creative values they identify as part of their hybrid organisational missions. In chapter 6, findings illustrated that creative value is 'ever-present' in the making of values and value orientations. The findings presented in this chapter further support the notion that creative practitioners leverage their creative value(s) as opportunities to interact within the hybrid context and to sustain their creative practices. This allows them to grow as professionals in their field, while also allowing them opportunities to build hybrid organisations that grow beyond traditional expectations of creative organisations. These new hybrid organisations, creative social enterprises, sit firmly between their institutional landscapes, and the creative practitioners who build these organisations understand the dynamics of utilising their hybrid marginality.

Table 7.1 Enacting Hybridity Connection to Research Question 3

Research Question 3: How do individuals act and interact within a hybrid context in order to grow and/or sustain their hybrid organisations; particularly, what behaviours of hybridity are developed to fit into certain roles between disparate institutional environments?

6. Hybrid behaviours are developed from a grounded position within the creative values of the organisation;
7. Individuals interact with the hybrid context as a way to sustain their creative practice, while growing as professionals, and;
8. They enact hybridity in order to grow beyond traditional expectations of creative organisations in the current institutional landscape.

7.4.2 Insight 2: Hybrid Identity Emergence

Furthermore, findings highlight there is the emergence of a hybrid identity, which addresses contextual research gaps 2 and 4, as shown below respectively. Contextual research gap 2 inquires:

> How does an identity paradox emerge within creative practitioners developing creative social enterprises? How do they articulate and, potentially, balance the tensions between being business-like and having creative intentions within a wider hybrid organisational structure?

Findings show that a new, distinct identity doesn't emerge as much, rather identity becomes a hybrid, amalgamate identity that encompasses elements of all three main CSE values. Again, creative practice is a key element that grounds this hybrid organisational identity. As such, CSEs acknowledge their tensions with needing to be 'business-like' (an influence brought about from their institutional settings) and intending to remain creative. The gap still begs the question of whether business identity and a creative identity can equally merge, and the findings address this by showing that CSEs utilise this tension as a 'jumping off point' for decision-making and strategic-doing.

Table 7.2 Enacting Hybridity Connection to Contextual Research Gaps 2 & 4

Contextual Research Gap 2: How does an identity paradox emerge within creative practitioners developing creative social enterprises? How do they articulate and, potentially, balance the tensions between being business-like and having creative intentions within a wider hybrid organisational structure?

> 6. An identity doesn't emerge, rather creative social and enterprise becomes its own hybrid identity encompassing elements of all three, and with creative practices as a foundational element;
> 7. CSEs, thus, articulate tensions between 'being business-like' and creative intentions by grounding their activities within their realms of creative praxis, which serves as an organisational 'jumping off point' for decisions around engaging their communities, acquiring financial resources, and building wider strategic networks.

Additionally, creative practitioners in this hybrid space understand that they need to be 'both, and', business-like and creative and other things, in order to truly develop a hybrid organisation that fits their individual desires, organisational intentions, and societal needs. This leads to second element of this insight, which is contextual gap 4:

> What are the behavioural tenets of a "creative social entrepreneur", and in what ways do they mimic social enterprise behaviours in an effort to increase access to public funding? How do CSEs identify their moral orientations in relation to social entrepreneurial opportunities recognition?

In order for CSEs to utilise their hybrid identities they employ three main behavioural tenets within their organisations: utilising 'professionalism' as a way to progress not only their own creative practice, but the creative practice of their peers and communities; they utilise risk as a way to understand and create different organisational strategies that allow for sustainable longevity; and they utilise adaptability in building organisational structures and ground these in a flexible working ethos. In essence, CSEs do not necessarily mimic social enterprise behaviours, but adapt and leverage them within given situations. Though, ultimately, their hybrid entrepreneuring behaviours are grounded in their moral orientations, which are grounded in their approaches and utilisations of their main values: creative value, creative-social value, creative-enterprising value, and creative-social-enterprising value.

Contextual Research Gap 4: What are the behavioural tenants of a "creative social entrepreneur", and in what ways do they mimic social enterprise behaviours in an effort to increase access to public funding? How do CSEs identify their moral orientations in relation to social entrepreneurial opportunities recognition?

1. Three main behavioral tenants include:

7.4.3 Insight 3: Hybrid Context and Institutional Structures

Finally, findings highlight how CSEs are influenced by a hybrid context that creates institutional structures affecting their individual identities and behaviours, which addresses theoretical research gap 2:

> How does a hybrid context create institutional structures that shape the identities and behaviours of creative social entrepreneurs? Furthermore, how does the duality of these theoretical contexts combined or hybridised affect the creation of hybrid entrepreneurial identities, bridging social values/missions, entrepreneurial behaviour, and creative praxis/intentions?

Ultimately, the hybrid context encourages hybrid enactment, because of a lack of institutional support at critical points of CSEs start-up and development. A hybridised context, emerging from within the two institutional landscapes, encourages a diverse emergence of hybrid entrepreneuring identities.   This means that creative practitioners can create adaptable, bespoke hybrid organisations based on their own intentions and desires, merging creative practice with perceived social values and enacted entrepreneurial behaviour.

Table 7.3 Enacting Hybridity Connection to Theoretical Research Gap 2

Theoretical Research Gap 2: How does a hybrid context create institutional structures that shape the identities and behaviours of creative social entrepreneurs? Furthermore, how

> does the duality of these theoretical contexts combined or hybridised affect the creation of hybrid entrepreneurial identities, bridging social values/missions, entrepreneurial behaviour, and creative praxis/intentions?
>
> 6. The hybrid context, largely, encourages the emergence of hybrid enactment, because of the lack of institutional support at critical CSE startup and organisational development phases;
> 7. The plurality of the hybridised contexts affects hybrid entrepreneurial identities by allowing for a diverse emergence of such an identity, CSEs are able to create bespoke hybrid organisations based on how they intend to merge their creative practices with perceived social values and enacted entrepreneurial behaviour.

This final findings chapter highlights the enactment of creative practitioners who embrace and embed a hybrid approach to building their creative organisations. This is from the unique perspective of arts-based practioners, but also mentions a shift towards design-thinking in their working approaches. This is an expansion on the arts-based perspective, as it highlights the usefulness of different ways of thinking across the creative industries spectrum to capitalise on organisational opportunities. This chapter also provides a new perspective on how practioners in the fine arts understand themselves within the wider context of their creative career trajectories as they enact hybrid entrepreneuring.

8 Discussion, Summary of Insights, & Future Research

8.1 Chapter Introduction

This chapter discusses the concluding insights derived from the whole of the thesis and serves as a closing discussion for the overarching purpose of the research study: to explore the contextual experiences of creative practitioners as they navigate hybrid entrepreneuring by combining social enterprise within the creative industries. The chapter starts with a recap of the thesis, summarising the main elements of each chapter and reiterating the research questions, research gaps, and findings.

A discussion is presented around four key insights derived from the research project, bridging findings with literature and context. These four key insights address two of the final, broader research gaps presented in Chapter 2, as well as positions a hybrid value framework and a hybrid organisational framework to provide structure to an emerging field of study: hybrid entrepreneuring. It was important for this embedded study to provide useful insights to industry practitioners and policymakers; thus, a section on implications for industry and policy is centered around sustainable scalability in the creative industries and practical limitations, as well as adapting embedded policy priorities and its institutional limitations. Lastly, a brief research agenda is proposed highlighting the use of phenomenology in identifying hybrid entrepreneuring, the importance of interdisciplinary studies in the field of social entrepreneurship, a shift towards organisational-level studies in exploring creative industries entrepreneurship, and the possibilities of embedded methodologies in social entrepreneurship and organisational studies.

8.2 Recap of Thesis

The thesis began with a deep investigation into the literature around entrepreneurship in Chapter 2. Concepts of this chapter, initially, emerged from preliminary analysis and understanding of the context in which the research study was embedded. The perspective for this investigation was grounded in the sociological concepts of entrepreneurship, highlighting the key debates within this field of study and positioning entrepreneurship as context. Successively, a systematic literature review was presented and designed around the two main theoretical domains for the hybrid

study: creative industries entrepreneurship and social entrepreneurship, as well as fields of knowledge around hybrid organisations. The literature review highlighted: the ecosystem of the creative industries and its connection to creative working praxes; the environs of social enterprise, identification of social entrepreneur, and social entrepreneurship methods; and identified four key domains within hybrid organisational research—environment, behaviour, resources, and organisational life and values. From these three fields of study emerged four theoretical and five contextual research gaps, ultimately, used to conceptually ground and explore the data collected. In addition to these research gaps, a conceptual framework was designed and presented to show the gaps within hybrid contextual research, which led to three main guiding conceptual domains for the research study: institutional orientations, entrepreneurial axiology, and hybridity enactment. Ultimately, these three domains served as foundational elements for the three overarching research questions, as presented in updated Table 8.1.

Table 8.1 Research Questions with Findings

Research Question 1	Research Question 2	Research Question 3
In a hybrid context that involves multiple institutional (in particular formal and informal) environments, how is the merging and bisecting of institutional logics identified and utilised by individuals within a hybrid organisation?	Through hybrid processes, how do individuals understand and utilise multiple value orientations to develop structures of blended values within a hybrid organisation?	How do individuals act and interact within a hybrid context in order to grow and/or sustain their hybrid organisations; particularly, what behaviors of hybridity are developed to fit into certain roles between disparate institutional environments?
Theoretical Underpinnings		
Institutional Orientations and the Coupling/Decoupling of Logics	(Entrepreneurial) Axiology and Blending Values	Behaviours of Enacting Hybridity
Research Findings		
Hybrid 'logics' are better understood as 'orientations' within, between, and around the merging institutional environments;	Individual creative practitioners understand and embrace multiple value orientations as beneficial to building their social networks and communities, which are	Hybrid behaviours are developed from a grounded position in within the creative values of the organisation; Individuals interact with the hybrid context as a way to

Orientations are utilised at the individual level by: (1) Allowing for 'portfolios of project-based funding' to maintain creative connection to policy-bodies; (2) Acknowledging the juxtaposition between policy priorities and organisational intentions, and how these odds make for a fertile ground of opportunities; (3) Moving beyond fitting into either formal institutional setting, but firmly settled at the margins, though risky; (4) Making the mission a foundation for strategic organisational develop between communities of social and creative activity. (Chapter 5)	critical to their organisational missions and visions; They utilise value orientations to define and develop their hybrid organisational structures by engaging in a plurality of activities across a value spectrum of creative, social, and enterprising values; Overall, though, creative value is a constant, where social and enterprising value blend and overlap within creative value depending on a given situational context. (Chapter 6)	sustain their creative practice, while growing as professionals, and; They enact hybridity in order to grow beyond traditional expectations of creative organisations in the current institutional landscape. (Chapter 7)

Chapter 3 presented a mixed institutional context for situating hybrid entrepreneuring and highlighted the connections between institutional theory and entrepreneurship. It also highlighted the institutional field and geographic context of this study as the creative industries and social enterprise sectors in Scotland. The dual contextual knowledge focused on Scotland's institutional cultural history and hybrid social enterprise sector, highlighting their socio-political past and present-day developments. Next, their key institutional priorities were presented as factors affecting the emergence of the hybrid entrepreneurial phenomenon: creative social enterprise, with discussions around instrumentality of creative organisations, social enterprise growth, and prospective institutional synergy. These also led to further contextual queries that deepened the understanding of the research gaps presented in Chapter 2, and, ultimately, further discussed in this chapter.

Chapter 4 presented the methodology and research design for the study, and, as previously stated, served to guide the literature and context research review and discussions. The chapter began with a discussion of the philosophical underpinnings

of the research study; chiefly, built upon a reflexive paradigm. The paradigm played a significant role in creating and maintaining an embedded research experience, which was a key methodological element of the study. The embedded approach allowed for deeply rich data to emerge over a 17-month period of data collection with three Scottish creative social enterprises. The chapter highlights the parameters, background, rationale, aims, and objectives of the research design; and presented the three CSE participant organisation, showcasing their research timelines and organisational makeup. Next, the chapter presented the data collection and analysis processes of the study. These illustrated the pre-data collection phase, and introduced an emerging methodological concept for engaging in pre-data collection: 'social pre-awareness'; the three data collection phases; the three data analysis phases; and an overarching 'phase' that challenged the researcher's position as a reflexive participant.

Chapters 5, 6, and 7 presented the three main findings to come out of the data collection and analysis. Chapter 5 presented findings around the institutional influence on hybridity in the creative industries. This chapter focused on formal institutional influences and informal institutional orientations. Chapter 6 presented findings within axiological hybridity in creative social enterprises, highlighting the ways in which CSEs understand and engage with their values. The chapter focused on motivations for practice-led values, value-led opportunities, and value recognition of resource opportunities. Chapter 7 presented findings on enacting hybrid creative social entrepreneuring, considering the behaviours of founder-directors of CSEs. This chapter focused on their experiences of becoming creative social enterprises and how they negotiated hybrid creative enterprise intentions. Ultimately, each chapter ended with a summary and table that highlighted how the findings addressed a research question, theoretical research gap, and contextual research gap. These research findings summaries are presented in Table 8.1 above, as well as evidenced in two conceptual realms: (1) theoretical research gaps, table 8.2; (2) contextual research gaps, table 8.3, both shown below.

8.2.1 Summary of Research Gaps, Findings, and Contributions to Literature

Overall, findings related to theoretical research gaps have shown resonance with the literature review provided in Chapter 2. These considered the environments,

behaviours, and resources within the phenomenon, and how CSEs interacted with them. Key to these findings is the notion that institutional environments play a significant role in the development of new types of hybrid organisations. Previous literature provided some insights into institutional culture (Rushton, 2014; Toubiana and Zietsma, 2017), the findings show that institutional complexity may be the cause of new hybrid organisational structures emerging because individuals are embracing the plurality of hybrid entrepreneuring to benefit their social enterprise creation processes. Through embedding within a particular contextual landscape, the study has shown that the context of hybridity creates an opportunity for the emergence of multiple 'hybrid-type entrepreneurs' to emerge (Jay, 2013; Wry and York, 2017), in this case as creative social entrepreneurs, who utilise institutional orientations to benefit their hybrid organisations. Key to a hybrid entrepreneurial identity is the ability to stay nimble, adaptable and resilient in varying situations. Though this identity does not 'mimic' social enterprise (Dey and Teasdale, 2016), but does absorb and adapt social enterprise aspects, the broader hybrid organisational perspective involves utilising an organisational mission as foundation for developing strategic approaches to funding and income generation. In this way, their financial remunerations are reinvested back into the organisation because it is built to do so from the outset. However, in order to stay nimble, hybrid organisations have to remain ambidextrous in the merging and overlapping institutional margins, as they change over time.

Table 8.2 Amalgamated Theoretical Research Gaps & Research Findings

Theoretical Research Gaps	Research Findings
1: What sorts of environments, and particularly institutional environments, encourage the emergence of hybridity in a dual context? Additionally, how does this context of creative social entrepreneurship encourage the emergence of entrepreneurial hybridity?	The institutional environments that encourage the emergence of hybridity are mainly policy-based (formal) and cultural (informal); The context of creative social entrepreneurship mainly serves as a context for not only entrepreneurial hybridity but also social hybridity between communities, which creates creative-social opportunities that transcend beyond priorities and intentions. (Chapter 5)
2: How does a hybrid context create institutional structures that shape the identities and behaviours of creative social entrepreneurs? Furthermore, how does the	The hybrid context, largely, encourages the emergence of hybrid enactment, because of the lack of institutional support at critical CSE

duality of these theoretical contexts combined or hybridised effect the creation of hybrid entrepreneurial identities, bridging social values/missions, entrepreneurial behaviour, and creative praxis/intentions?	startup and organisational development phases; The duality of the hybridised contexts affects hybrid entrepreneurial identities by allowing for a diverse emergence of such an identity, CSEs are able to create bespoke hybrid organisations based on how they intend to merge their creative practices with perceived social values and enacted entrepreneurial behaviour. (Chapter 7)
3: In what ways are resources utilised for organisational sustainability? In particular, as creative and social missions merge over time, how are resources recycled and/or created to sustain entrepreneurial orientations towards both creative and social value?	Funding resources are utilised strategically, such as to build projects as a portfolio for a spectrum of programmes; Non-funding resources, such as space (and place) are utilised to build and encompass the hybrid organisations communities in order to encourage cross-industry knowledge sharing and creative professional practices; Particularly, these resources occur iteratively, as embedded methods for engaging in sustainable creative social enterprise opportunities. (Chapter 6)
4: How do nascent social entrepreneurs, who are part of the creative industries, interact in their day to day lives with stakeholders, and how do they set up their governing structures around hybrid missions and intentions?	How do creative practitioners utilise hybrid entrepreneuring to navigate resources within a hybrid institutional field? (Chapter 2)

In terms of contextual research gaps, the findings provide further insight into how hybridity effects creative practitioners and CSEs in the social enterprise context. In essence, findings show that creative practitioners adapt to their environments by staying grounded in their missions; that, regardless of changes across technical, societal, or geographic areas, CSEs maintain their organisational missions by embedding their social-creative networks within it. This highlights sentiments within the literature that network relationships have effects on opportunities for creative practitioners (Boari and Riboldazzi, 2014; Kirkels and Duysters, 2010; Konrad, 2013), often by way of network brokering, and contributes that these network relationships are also part of their organisational strategies. Additionally, and as stated above, the hybrid entrepreneurial identity plays a key role in brokering relationships across

sectors and industries. Even though there are tensions between being business-like and purely creative (Lange et al., 2008; Manzoni and Volker, 2017), creative practitioners in hybrid organisational contexts utilise these duality in their decision-making because they walk between varying margins. They utilise social enterprise capitals to engage direct communities (Estrin et al., 2016), while maintaining wider social agendas, and utilise social value as a tool for bridging creative-enterprise activities and configuring organisational structures (Doherty et al., 2014). Still, behavioural tenants emerged through the findings, highlighting the formation of identity within the hybrid context (Brown et al., 2013; Tracey and Phillips, 2016) as one that merges creative and social enterprise elements into an adaptable conglomerate that bridges between the creative industries and social enterprise sectors.

Table 8.3 Amalgamated Contextual Research Gaps & Research Findings

Contextual Research Gap	Research Findings
1: How do creative practitioners discover ways to adapt to their changing environments? How does a changing society disrupt the current institutional (informal and formal) contexts of the creative industries, and in what ways does it create immediate changes in decision-making for creative practitioners via access to different types of capitals and evolved/merged networks?	They adapt to their changing environments by being rooted in their missions and finding ways to connect beyond the margins of institutional environments; The changing society offers (1) an opportunity to innovate beyond traditional ideals, but (2) creates a sense of risk in relying on institutional bodies to provide resources; In the immediate context, CSEs utilise their missions as a foundation for making strategic decisions, as well as utilise their social connections as capital for create creative and entrepreneurial opportunities in a holistic ecosystem 'way of being'. (Chapter 5)
2: How does an identity paradox emerge within creative practitioners developing creative social enterprises? How do they articulate and, potentially, balance the tensions between being business-like and having creative intentions within a wider hybrid organisational structure?	An identity doesn't emerge, rather creative social and enterprise becomes its own hybrid identity encompassing elements of all three, and with creative practices as a foundational element; CSEs, thus, articulate tensions between 'being business-like' and creative intentions by grounding their activities within their realms of creative praxis, which serves as an organisational 'jumping off point' for decisions

	around engaging their communities, acquiring financial resources, and building wider strategic networks. (Chapter 7)
3: How do creative social entrepreneurs utilise social enterprise capitals to create hybrid organisational structures? What sorts of capitals overlap between the creative industries and social enterprise contexts?	They utilise social enterprise capitals (namely social value capital) to engage in their particular communities, while also encouraging activity within wider society; In essence, social value tends to overlap with creative and enterprise values, often used as a strategic tool for gain further organisational legitimacy and establishing authenticity. (Chapter 6)
4: What are the behavioural tenants of a "creative social entrepreneur", and in what ways do they mimic social enterprise behaviours in an effort to increase access to public funding? How do CSEs identify their moral orientations in relation to social entrepreneurial opportunities recognition?	Three main behavioural tenants include: (1) Professionalism as progressing creative practice, but grounded in active creative social networks; (2) Risk as organisational strategy formation, and to build robust financial strategies for organisational longevity; (3) Adaptability around building hybrid organisational structures, grounded in a flexible creative working ethos CSEs do not mimic social enterprise behaviours, so much as they adapt them to meet their need at a given moment in time; Ultimately, their social entrepreneurial opportunities are grounded in their moral orientations towards the utilisation of creative enterprising activities to continue to build their creative social networks. (Chapter 7)
5: How does hybridity interplay within the organisational methods and values of a creative social enterprise? In what complex ways do creative social entrepreneurs also embrace and utilise a hybrid context to their advantage in developing a sustainable creative social venture?	How do they operate within a space of ambiguity, and how is their organizational ambidexterity understood through creative social enterprise legitimacy? (Chapter 2)

From the tables above, there are two research gaps that need to be addressed, which will occur below, as these two sections relate to key insights that emerged from the overall outcomes of the study. There are four key insights that complete the understanding of this research study, the first two key insights address and discuss the

final theoretical and contextual research gaps: (1) institutional context and hybrid entrepreneurial practice; and (2) utilising hybridity in nascent social entrepreneurship. The final two address and discuss key elements that emerged from utilising the originally developed conceptual framework in Chapter 2: (3) creative social enterprise hybrid value framework; and (4) hybrid organisational forms framework.

8.3 Key Insight 1: Institutional Contexts and Hybrid Entrepreneurial Practice

The first key insight for this thesis is the exploration of institutional context as they relate to hybrid entrepreneurial practices. Contextual research gap 5 (from Chapter 2) highlights a query that is further discussed, below.

5: How does hybridity interplay within the organisational methods and values of a creative social enterprise? In what complex ways do creative social entrepreneurs also embrace and utilise a hybrid context to their advantage in developing a sustainable creative social venture?	How do they operate within a space of ambiguity, and how is their organizational ambidexterity understood through creative social enterprise legitimacy? (Chapter 2)

An outcome of this research project is the understanding that hybrid entrepreneuring can be molded to the context of which it exists. The hybrid context of creative social enterprise provided an attractive environment to explore this concept. Findings show that the creative industries are influenced by both formal and informal institutional context. The notion is shown in how creative practitioners interact and engage with their current and prospective stakeholders, and how hybridity plays a role in facilitating social transactions (Santos et al., 2015). However, this is does not mean that they follow the regulations of their institutional fields, rather that they utilise hybrid methods by absorbing or adapting their capacity (Chalmers and Balan-Vnuk, 2013); blending, merging, or overlapping their values (Zahra and Wright, 2016); and building strategies to capitalise on recognised social opportunities (Perrini et al., 2010). Additionally, policy priorities play a fundamental role in the institutional fields, and the trickling down of formal institutional priorities—from government, to non-governmental organisations, to support organisations, and further—has effects on access to critical resources for hybrid organisations.

Because of the merging of institutional fields, creative practitioners capitalise on both perceived and experienced institutional ambiguity in order to create their hybrid organisations (Costanzo et al., 2014; Holt and Littlewood, 2015; Moizer and Tracey, 2010). This allows them to create organisational methods that place creative and social values as key foundational components. It also gives them space to be both for-profit and nonprofit simultaneously, or as and when needed, settled between both the creative industries institutional orientations and social enterprise institutional orientations. Ultimately, CSEs recognise a benefit in having intersectoral hybrid intentions that can swing back, forth, and between the defined sectors. Because of this fluidity between two sectors, it is a challenge to define the normative structures (logics) of a hybrid institutional field. Do these hybrid logics embody institutional norms from the creative industries, while enacting institutional norms of social enterprise? Are hybrid logics situated exactly between the two institutional fields? It is important for there to be a flexibility in defining these institutional affiliations, which is what their institutional orientations allow, considering normative definitions within the institutional fields are also relatively undefined (see chapter 3). It also aids the emergence of institutional marginality as a key element of becoming an ambidextrous organisation—that the open flexibility to exist between institutional structures generates the possibility of creating a hybrid organisation.

8.3.1 InterSectorality of Hybrid Intentions

Essentially, hybridity interplays in the domain of intersectorality, which is a concept that likens the crossing or mixing of two or more sectors to being interlocked in the phenomenon. One institutional field does not take precedence over the other, rather they interact as collaborators in the phenomenon. This allows for hybrid entrepreneurs to exist in the margins, and for creative social entrepreneurs to intermix the socially-enterprising valuable tenets of social enterprise with their intentions to establish their organisations firmly in desired creative values. They orient themselves within the hybrid institutional field to create and engage with opportunities that will help them creative sustainable creative social enterprises. Their orientations create a strategic liminality, where their ambiguity between fields allows them to build hybrid intentions

by embedding across institutional perspectives (Garcia-Lorenzo et al., 2018; Gross and Geiger, 2017; Hjorth et al., 2015).

8.3.2   Institutional Orientation of Hybrid Logics

How they orient themselves, however, depends on the availability to access particular institutional norms to their benefit. As creative practitioners, having access to other creative practitioners is a benefit and norm of the collective-collaborative nature of the creative industries. It is clear in the findings that utilising these [social] networks benefit their ability to legitimate their CSEs as creative organisations. Because they also build their networks into their organisational strategies, they are orienting towards a creative-social hybridity to building enterprising activity. This can be seen in their business models, which follow the normative social enterprise structure of 'reinvesting back into the business'—such as tenancy rents that cover the costs of an arts building—while utilising their networks and selves to attract creative activity into their space—thus attracting prospective tenants and collaborators. Prior to the development of hybrid logics is the understanding of hybrid institutional orientations. As hybrid entrepreneurs navigate and negotiate their hybrid contexts, they are orienting contextual elements to create hybrid benefits between them. This is a ground up approach to understanding institutional theory in the hybrid landscape and puts focus on the interactions occurring in, between, and around the hybrid organisation.

8.3.3   Institutional Marginality as Organisational Ambidexterity

In essence, the intersectorality of the hybrid institutional field creates a merged marginality in which the hybrid organisation sits; ultimately setting a tone for unconventional enterprise activity that doesn't fit in within the confines of either institutional fields (Frith and McElwee, 2009).   For creative social enterprise, this merged margin exploits opportunities that are situated between prospective dual values: creative-social, creative-enterprising, social-enterprising, social-creative, enterprising-creative, enterprising-social. However, this marginality is not well-expressed as linear designations, as the overall hybrid activity intersperses them. Though, it is a critical part of understanding how hybrid organisations navigate their lived experiences a hybrid context. The marginal space also serves as a reference for

organisational ambidexterity. CSEs, in particular, tend to employ a plurality of values to build their hybrid organisations, and are comfortable with the implications of hybridity on their abilities to create and make accessible these values in their communities.

8.4 Key Insight 2: Hybridity in Nascent Entrepreneuring

The first key insight for this thesis is the exploration of institutional context as it relates to hybrid entrepreneurial practices. Theoretical research gap 4 (from Chapter 2) highlights a query that is further discussed, below.

4: How do nascent social entrepreneurs, who are part of the creative industries, interact in their day to day lives with stakeholders, and how do they set up their governing structures around hybrid missions and intentions?	How do creative practitioners utilise hybrid entrepreneuring to navigate resources within a hybrid institutional field? (Chapter 2)

There is a growing emergence of entrepreneurship studies that explore the entrepreneurship as a process of becoming and behaving, using terms like 'enacting' and 'entrepreuring', where the emphasis is on the action of entrepreneurship in a given context or environment (Anderson et al., 2013; Dey and Steyaert, 2012; Korsgaard and Anderson, 2011). An outcome of this research project is the understanding of contextualised hybridity as an aspect of nascent entrepreneuring. The thesis proposes that nascent entrepreneuring further activates interdependence between sectoral margins, embodies hybridity as a sustainable resource; and positions nascent social entrepreneurship as an advantage for hybrid organisations.

8.4.1 Activating Interdependence Between Sectoral Margins

Alongside organisational ambidexterity, is a notion that nascent social entrepreneuring activates a resourceful interdependency between sectoral margins. The resources available within both sectors, allowing the process of new venture creation to exploit benefits from the hybrid context. Furthermore, CSEs may utilise this interdependence to offset shortcomings between institutional stakeholders. Where seed funding is lacking in the creative industries, it may be more readily available in the social enterprise sector; similarly, where bespoke business advice is lacking in the social

enterprise sector, creative practitioners may activate their networks to engage in social learning opportunities. It also means that they develop structures that are embedded within their organisations to exacerbate this interdependence. It also contributes to the notion around plural bottom-lines, as embedded operational structures built from their organisational missions means they must maintain organisational impact measurements that address all of their intentional outputs. The need to management impact measurements has been articulated by CSEs as a burden to their overall development, which, ironically, is compounded by the interdependent activity. Thus, they must find ways to also embed the institutional governances into their uses of sectoral resources, such as through their administrative practices.

8.4.2   Utilising Hybridity as Sustainable Resource Praxis

In utilising hybridity as a sustainable resource, they are setting the tone for how they choose to interact with given resource opportunities, which relates to how entrepreneurs make do with readily available resources across their hybrid context (Bacq et al., 2015; Desa and Basu, 2013; Di Domenico et al., 2010; Fisher, 2012; Phillips and Tracey, 2007; Stinchfield et al., 2013). It's important to remember that two grounding elements of their hybrid entrepreneuring are to sustain their own practices and to promote the practices of other creatives. Their utilisation of resources is grounded in the intentions to support future creative practices. As well, this may provide an answer for why 'making money' does not take a key position in their resource acquisition, but that financial strategies are created to support their overall organisational intentions. In essence, CSEs create organisation that represent their own creative career trajectories and build these organisations around their needs and the needs of their particular communities and networks. They approach resources pragmatically, rather than idealistically, considering how a resource can be instilled into the overall organisational direction. This pragmatism lends itself successfully to the grassroots nature of building creative social enterprises in Scotland and may be key to sustainability, because they will be able to adapt to changing institutional and organisational environments, meaning they can scale up or down at a pace that suits their needs in a given time.

8.4.3 Nascent Social Entrepreneurship Advantage

The above discussion contributes to a broader understanding of nascent social entrepreneuring as advantageous. A key advantage of nascent social entrepreneurship is its allowance for experimental entrepreneurial activity. Experimentation is at the heart of sitting between two sectors and figuring out ways to utilise the offerings of both. As shown in the Chapter 7's findings, the CSEs utilised social entrepreneuring as a way to try out ideas, enter different [creative] markets, and test their organisational success. This means, more broadly, that new hybrid ventures may be able to create infrastructures that support hybrid entrepreneurial models, by embracing an experimental approach to navigating their hybrid contexts. As was presented in Chapter 7, experimentation and the risk of failure can be utilised as ways to gauge potential success in the hybrid environment. The concept is ingrained in their activities as creative practitioners, that being accustomed to working outside of conventions creates opportunities to innovate in new arenas yet is in contrast to more scientific measures of risk that utilise hypotheses to calculate return on initial investment or viability (Sull, 2004). The critical difference being that, while scientists develop experiments to prove or disprove an well-developed and informed theory, creative practitioners engage in a process of experimenting or 'experimentation' to explore that which may be completely unknown and new, without any notion of a fully understood opportunity or informed possibility.

8.5 Key Insight 3: Creative Social Enterprise Hybrid Value Framework

A third key insight for this study is the creation of a hybrid value framework based around creative, social, and enterprise values; these have been framed within an organisational concept of 'axiological hybridity', a framework that observes the orientation and directions for the three main value-actors. The term 'axiology' "stems from two Greek words - axios or worth, and logos or reason, theory" (Hart, 1971: 29). Additionally, axiology has been explored from many points of view, but remains connected to the cognitive behaviours of decision makers. The connection to decision-making is critical in understanding the phenomenological elements of how CSEs experience hybrid values, how they interact within a hybrid institutional field,

and how they orient their activities within their hybrid organisations. Figure 8.1, adapted from a conference paper based on preliminary analysis of the study (Wells, 2016a), illustrates an initial framework for understanding the features of each value-actor, and how they may overlap as hybrid values. Originally, this framework identified preliminary concurrences within the CSE phenomenon, was used to develop an initial approach to the data collection, and highlighted "the challenges with maintaining hybrid transferability of the three main values" (Wells, 2016a: 4).

Figure 8.1 Original Value Framework
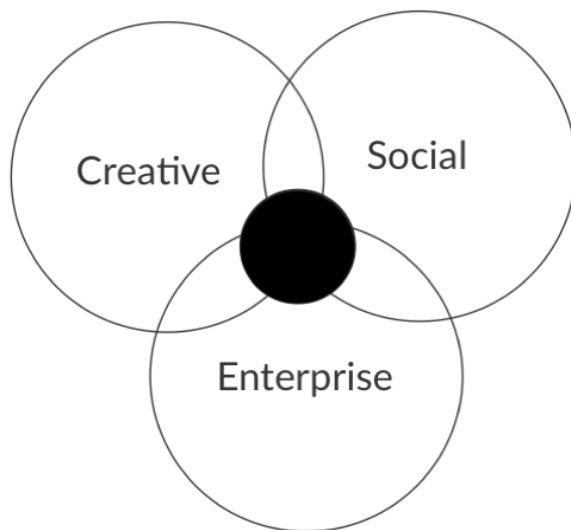
The above framework proved to be too simplistic to provide a deep understanding of the elements within each value. As research progressed, a second, more detailed framework was created to depict the conceptual elements of each value and the intersection of the concepts, shown in Figure 8.2. These concepts stemmed from further data analysis and the understanding of the literature within the hybrid context. Intrinsically, creative value involved expression, cognition, and decision-making; social value involved networks, communities, and social capital; enterprise value involved opportunities and sustainable growth; and the overlaps transpired as identity (creative-social, social-creative), risk (creative-enterprise, enterprise-creative), and structure (enterprise-social, social-enterprise)

Figure 8.2 Detailed, Second Value Framework
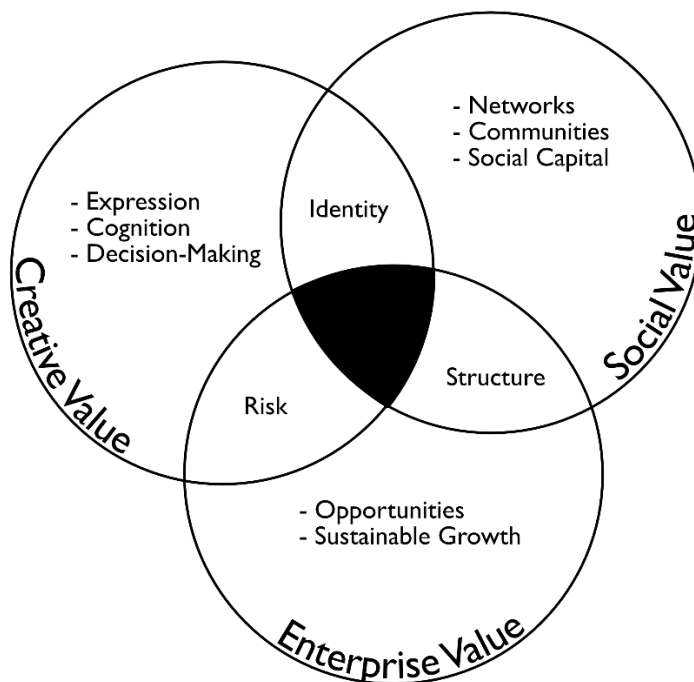
The level of detail helped to further exemplify the hybrid frame but did not move beyond a linear structure for understanding hybridity in a given context. As research analysis progressed, particularly through listening to, transcribing, and coding interviews, it became clear that the neatness of the illustrated frame created a block in understanding the nuances of hybrid entrepreneuring. This is a third, and final, diagram was created—stemming from the findings (such as those in Chapter 6)—that provided a holistic understanding of how the values were experienced by creative practitioners. Naturally, it was found that creative value did not merge into a new element of creative social enterprise, but that it was the foundation of the hybrid values framework. Enterprise and social values overlapped onto the creative value domain, while simultaneously blending with each other, as shown in Figure 8.3 (also presented in Chapter 6). The framework highlights the constant nature of creative value, articulated, also, by the CSEs in the study to be a founding purpose for the existence of their hybrid organisations. Social and enterprise values are utilised within the creative value environment to support wider organisational aims of sustaining individual and community activities.

Figure 8.3 Third, Final Value Framework
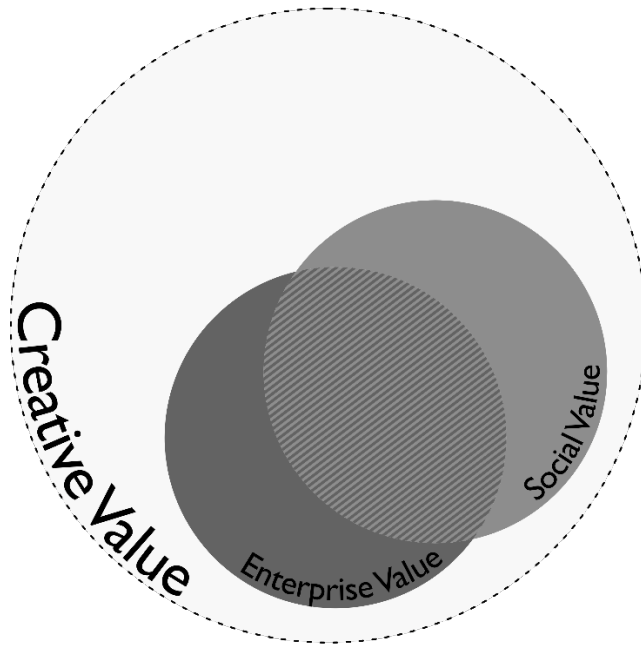
8.5.1 Catalysing Axiology in Hybrid Entrepreneurial Practice

From these frameworks, it has been explored "what is valuable about creative social enterprise, both phenomenologically and contextually" within hybrid entrepreneuring (Wells, 2016a: 2). Ultimately, the findings conclude that value is generated *from* practice, as well as *for* practice. Social value and enterprise value add to the ethos of the creative social enterprise by serving as opportunities to experiment with, and structure, the hybrid organisational form in a given (institutional) context. Furthermore, it has been suggested "that creative social enterprises are challenged with sustaining activities that promote creative [practice], social engagement, and economic [development]" (Wells, 2016a: 4), a notion that has also been emphasized at the institutional level in Chapter 5. This implies that axiology plays a significant role in how creative social entrepreneurs think about themselves as both practitioners who run hybrid organisations, and the ways in which they interact within their communities, as well as enact hybrid entrepreneurial practices. More broadly, this framework contributes to future hybrid entrepreneuring studies by providing a breakdown for structuring hybrid values in context; inevitably the value-actors presented in the CSE framework will adapt and change for different context. Conclusively, it is proposed

that there may be an overarching value-actor that supports the blending and merging of other value-actors within it.

8.6 Key Insight 4: A Hybrid Organisational Form Framework

The theoretical frame presented in Chapter 2, outlines elements that feed into a hybrid organisational form, such as: environment, behaviour, and resources, and organisational life and values. Further to this chapter, are broader elements of hybrid organisational forms, such as: an interplay of hybrid contexts, a conceptualisation of hybridity as institutionally disruptive, and the emergence of hybrid organisational leadership types. These discussed elements of institutional entrepreneurship as part of understanding entrepreneurship in from an institutional theory perspective (Jones and Thornton, 2005; Pache and Santos, 2013; Thornton and Ocasio, 2005, see as well Chapter 3). However, the research did not find institutional entrepreneurship occurring, rather it found the significant emergence of hybrid entrepreneuring (see above) and hybrid entrepreneurial activity for creating a hybrid organisational based on the surrounding context. Figure 8.4, below, illustrates a revised framework for showcasing the hybrid organisational form.

Figure 8.4 Hybrid Organisational Form Framework
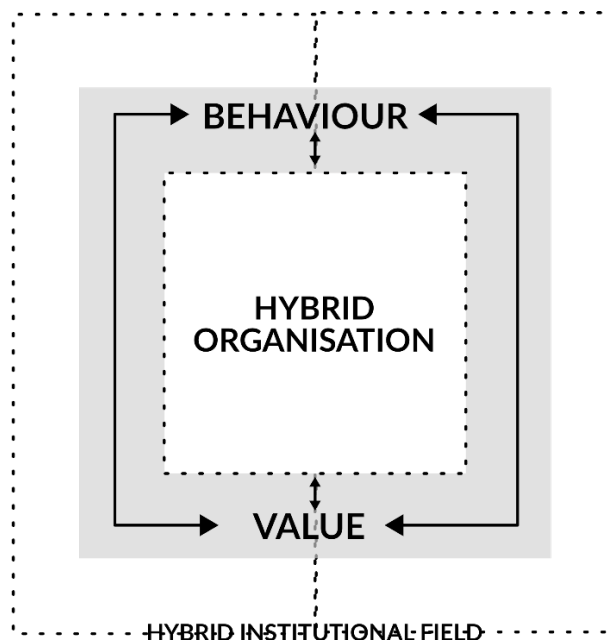
The hybrid organisational form highlights the theoretical possibilities of future studies in hybrid entrepreneuring to frame research. Critical to the hybrid organisational form is an element of flexibility and openness, as shown with the open lines around the 'hybrid organisation'. As well, the arrows show an organisation that has movement in, out, and around it, with an interplay between behaviour and value. Lastly, the grey area represents the institutional orientation, in this figure, as sitting between the margins of a hybrid institutional field. The institutional fields in this case stem from chapter 2: creative industries and social enterprise institutional fields in Scotland.

8.6.1 Interplay of Hybrid Contexts

An aspect for the hybrid organisational form is the interplay of hybrid contexts. Interplay, in this sense, considers how CSEs utilise their institutional marginality to leverage their organisational legitimacy. The embeddedness of their communities, and their subscription to the informal institutional aspects, gives them leverage to hybridise an organisational form to bespoke specifications. However, an issue with this interplay is that the form is not a standard form that is easily prescribed; it needs to have tailored support, which may or may not exist at the time support is needed. In essence, institutional fields may be mixed at the margins, but that also means that activity at the margins isn't as important as more conventional activities within a particular institutional field. Favorably, hybrid organisations are able to adapt to their environments by making sure to root their activities in adding value to their missions, as their missions are rooted in their communities. This adds a layer of legitimacy for creative social enterprises, who aim to innovate beyond traditional ideals of creative organisations.

8.6.2 Conceptualising Hybridity as Cultural Institution Disruptor

A second aspect of the hybrid organisational form is its potential to serve as a disruptor for cultural institutions. Does the cookie-cutter approach to creating creative organisations and institutions truly serve today's more amorphous and blurred societal structures? The hybrid form, fundamentally, emerges from the ground up, dependent upon its creator. As creative practitioners engage in social activities, these forms begin to take shape. It may be a matter of time before they become part of the institutions that they disrupt. In this way, the hybrid organisational form serves an output of the

hybrid entrepreneuring activities and becomes similar to institutional entrepreneurship. Albeit, hybrid entrepreneuring in creative industries occurs less intentionally, rather than as a natural emergence because of a set of given circumstances. Regardless, as institutions look to develop sustainable economies and political structures, cultural institutional stakeholders will look to the structures that exist within its institutional field. As highlighted in Chapter 7, the hybrid organisation offers an alternative that allows for the transparency of non-profits, yet the opaque protection of for-profits to exist simultaneously[16]. A key query in this concept is whether or not the hybrid form becomes like one or the other traditional forms, or if it is able to further establish itself as a third form and breed new organisational models.

8.6.3   Emerging Hybrid Organisational Leadership Types

A final aspect of the hybrid organisational form focuses on how allows for different leadership styles to flourish. This means that there is no one type of leader, no one type of 'hybrid entrepreneur', but that leadership styles can adapt to and be made from the needs and intentions of the hybrid form. Decision-making cannot be seen as set of monolithic leadership characteristics. As clichéd as it may be, hybrid organisations allow for 'anyone to be a leader', if not outright demands for the flexibility of leadership styles. This may also be a key part of anticipating organisational fluctuations, over time. It does not, however, come without its caveats. Founderism—when a founder overstays their tenure—may hinder organisational progression in the short term. Eventually, a founding director may need to move beyond the organisation to allow it to adapt to new ideas and emerging contexts. Interestingly, the hybrid form encourages the exchange of leadership ideas in order to sustain a level of institutional innovation and to create new value-led opportunities, which is key to its institutional survival at the margins.

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[16] Where nonprofits are transparent in their financial actions, because they are regulated by the public (government), for-profit companies can operate financially behind a private opaque veil because they are not *required* to show their finances in the public sphere.

8.7 Implications for Industry & Policy

8.7.1 Structuring Organisational Permanence

A key insight to emerge from the thesis is the lack of opportunity for social enterprises in the creative industries to develop their own definitions and structures around sustainability, scalability, and organisational growth. The lack of opportunity is caused by their reliance on public institutional structures that create definitions (and regulations) for and around social enterprise activities (see chapter 2). As hybrid organisations emerge there are implications for a shift in the conventional understanding of scale and growth to make it tailored to the needs of different organisations. Additionally, hybrid entrepreneurs may need to find ways to articulate their organisational growth by employing their varied interconnections between their added values. This would most effectively be accomplished by the activation of their embedded communities and networks. In essence, scalability signals success at higher institutional levels, but scalability does not have to centre around financial growth. If a key element to the hybrid organisation is its ability to add creative and social value to its constituents, then these should take a fundamental position in their articulations of organisational growth.

A limitation to these articulations of creative and social scalability is the lack of capturing and, subsequently, cataloguing experiential evidence from their portfolio of programmes; then the hard work of promoting these catalogues as legitimising robust organisational change. For CSEs it is recommended that they adapt systematised arts administrative practices to capture creative-social, creative-enterprising, and creative-social-enterprising activity, and cataloguing these activities in an effort to create an organisational archive. The overall benefit of archival activity, in essence, would be to prove organisational establishment, existence, and evolution; and to create formal infrastructures for establishing hybrid organisational activity in the institutional landscape. Furthermore, it proves longevity and develops organisational legacy, which was a key interest for CSEs in this study. Due to the flexible nature of hybrid organisations, such an organisational archive helps to support the fluctuations in leadership overtime, as well. Conclusively, these types of structures can exist well beyond the lifetime of a hybrid organisation, as well as provide precedence for the emergence and establishment of alternative organisational forms in the future.

8.7.2 Adapting Political & Economic Priorities

A key insight to emerge from this thesis is the influence of institutional contexts on the emergence of hybrid entrepreneuring. However, policy and economic priorities tend to be focused on the outputs of the sectors, rather than on inputting investment into them. This may be due to a focus on the production and performance of industries at the macro-level, which indicates broader economic growth in established institutional fields. Nevertheless, priorities may be adaptable to accommodate for institutional change and fluctuations at the organisational-level (also known as the meso-level). Underscored in Chapter 3, a critical gap in support exists around bespoke services for social enterprise start-ups. This affects, more broadly, the emergence and establishment of hybrid organisations, as well. Start-up support needs may include access to financial resources (such as seed funding), as well as access to knowledge resources through business development support and opportunities to engage in intersectoral networks.

A limitation to providing these services is the lack of understanding around the quantitative and qualitative measurement of business structures in the hybrid field. It is recommended that comparative investigation of the business models and innovations between policy defined industries and sectors may provide insight into the different types of entrepreneurial and organisational activity occurring on the ground. Rather than directing broad policies for 'sustainable business growth', policymakers should aim to understand the current organisations that exist and how hybrid entrepreneurs design structures to sustain organisational elasticity. For priorities addressing social enterprises in the creative industries, policymakers may need to explore and quantify the multitude stakeholders involved in creating a hybrid venture, and how they interrelate within a wider 'creative ethos'. This may involve developing creative and social value impact measurements in conjunction with creative social enterprises, where policymakers may find that they already measure their organisational impact. These findings would allow for a grounded understanding of the lifecycle of a hybrid organisation, and any issues surrounding access to resources, funding challenges, and establishing organisational legitimacy.

There are three main and specific implications and contributions for policy that have emerged from the research project and culminating thesis, such as: (1) **hybrid organisational model identification across the creative industries**; (2) **adaptive arts administration and creative professional skills investment**; and (3) **investment in the multi-faceted manifestations of "place" as hybrid value**. The contributions are outlined below:

8.7.2.1   Hybrid Organisational Model Identification Across the Creative Industries

Key to this project is a focus on the emergence of hybrid organisations within the creative industries. Much of policy activity focuses priorities on the outputs or production occurring within the creative industries. Thus, building in a focus on the organisational developments occurring within the creative industries would provide policy organisations with deeper insights into how organisations within the creative industries consider ways to sustain themselves. Potential priorities could be built around a comparative investigation of organisational models and social innovations within subfields of the creative industries[17], the engagement of stakeholders through workshop series to understand the wider networks that drive the development of creative social enterprises, and an investigation of cultural, social, and economic impact of hybrid activity on the evolving value-orientations of creative organisations on the cultural economy.

8.7.2.2   Adaptive Arts Administration and Creative Professional Skills Investment

There is potential for policy organisations and adjoining NGOs to directly impact skills development by investing in programmes that encourage development in adaptive arts administrative practices and creative professional skills. Potential programmes and initiatives may focus on distinguishing between creative practitioner and creative professional, further understanding the role of arts administration practice within a hybrid organisation in the creative industries, and the development of labour measures designed to embrace the bespoke needs of creative social enterprises. Investing in the creative professional trajectory and the landscape of a creative worker (including creative practitioners and arts administrators) would offer policy organisations and NGOs stronger insights into the creative industries as a whole.

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[17] Such as this thesis and research project focused on the fine arts, there may be hybrid organisational activity occurring within other subfields of the creative industries.

8.7.2.3 Investment in the Multi-faceted Manifestations of "Place" as Hybrid Value

Place plays a big role in the development of the creative industries, particularly within Scotland, but also across the world. Thus, policy organisations may consider investment in place beyond geographic definitions to be beneficial in understanding how creative organisations sustain themselves. As presented in Chapter 3 and subsequent found to be a pain point for creative social enterprises, is the lack of resources and funding support for 'umbrella-organisations' that have a high density of creativity activity within a particular geographic area. Research and, ultimately, investment into the manifestations of 'place' as a hybrid value would help policy organisations access key organisational strategies occurring in place and identify the challenges and benefits of attracting creative labour that furthers a broader creative economy.

8.8 Future Research Directions

As this thesis represents an investigation into an emerging field of entrepreneurial and organisational studies, the following research agenda items are intended to be theoretical and methodological directions for future studies related to areas of this research project around hybrid entrepreneuring and hybrid organisations.

8.8.1 Interdisciplinary Studies of Hybrid Entrepreneuring

Including hybridity in studies of entrepreneurship helps to develop the field for exploring less traditional forms of entrepreneurial activity. It also expands opportunities to explore different areas of enterprise activity that may not identify with or want to consider entrepreneurship as part of its overall composition. This sentiment has been identified by institutional organisation in the creative industries (Chapter 3), in particular, but may also affect other sectors and industries where entrepreneurship (and its commercial connotations) are excluded as part of wider informal institutional mindsets. Key to this direction would be understanding the theoretical and contextual chemistry between interrelated disciplines. Creative industries and social enterprise complement each other's shortcomings, as well as have similar foundations in the 'third sector'. They both also have the potential to sit at the margins between nonprofit and for-profit organisational intentions. Finding a

chemistry between disciplines would allow for the emergence of hybridity to take shape, while also diversifying further knowledge of how hybrid entrepreneuring comes into action. Interdisciplinarity has further implications, such as through the interrelationship between academia and cultural institutions. Cultural institutions may also benefit from research that expands the notions of 'institutional entrepreneurship' towards the hybrid entrepreneur, giving way for opportunities to innovate from within cultural institutional landscapes. This creates an inquiry as to the possibilities of hybrid entrepreneuring to create new structures that allow for institutional innovation to emerge.

8.8.2 Organisational-level Studies of Creative Industries Entrepreneurship

At present, much of the creative industries entrepreneurship literature focuses on the individual practitioners rather than the socially constructed organisational contexts in which they exist. These studies, in general, focus on the outputs of a creative practioner, such as through work praxes and mindsets, with a small amount of studies shifting towards the tensions between business expectations and creative aspirations (Lange, 2011; Lange et al., 2008; Manzoni and Volker, 2017, see further details in Chapter 2). The thesis aimed to provide further understanding of creative organisations, albeit from the perspectives of creative practitioners who created social enterprises. The future research direction does not suggest that the perspective of individuals is inconsequential to the rise of hybrid organisations; but, in effect, that individual perceptions of organisational context may provide insights into the processes of developing hybrid organisations, particularly in the creative industries. By understanding this process, scholars are able to build theories embedded in the experiences and creations of individual entrepreneurs. As this research study found that hybrid organisations are created for the creative practitioner and their communities, this concept is also transferable to future studies of creative industries entrepreneurship and provide deep insights into the motivations, activities, and decisions that affect the scale, growth, and evolution of the sector.

8.8.3 Embedded Methodologies in Social Entrepreneurship

Social entrepreneurship and its connected variants—social enterprise, social business, social ventures—is a growing field. There is a high-level of interest in studies that

explore social entrepreneurial activity, across the globe, and this engagement is not likely to slow. However, one of the limitations to this field is the breadth of its available knowledge, meaning that definitional knowledge can be difficult to acquire. One of the interesting aspects of social enterprise activity, is its ability to adapt to the geographic and institutional landscapes that surround it. This has been seen with Scotland's approach to institutionally regulating social enterprise activity based on the needs and interests of the country. Alternatively, social enterprise in countries like the United States of America is less concerned with formal institutional financial regulations (i.e. reinvestment of funds), than it is with the moral and ethical aspects of social entrepreneurship on broad communities. Furthermore, other countries approach social enterprise activity as existing in particular sectors, such as 'fair-trade' or 'cooperatives'. The many different types and forms of social entrepreneurship create a unique space for rich engagement of embedded methodologies. Embeddedness has some precedence in entrepreneurship studies considering context and process. However, embedded methodologies have the potential to create a paradigm shift in the ways in which entrepreneurial knowledge is constructed and understood. The research project embraced an embedded methodology that involved reflexivity and positioned social pre-awareness as a starting point for reflexive researcher embeddedness. This created a rich amount of data and led to a deep understanding of the organisational aspects of hybrid entrepreneuring, as well as providing a grounded view of the interdisciplinary theoretical field. Accordingly, this approach to methodology supports the shift towards context-focused social entrepreneurship studies in the future.

8.9 Concluding Insights

The thesis examined the hybrid context in which creative industries and social enterprise meet at the institutional margins of creative social enterprise. It also explored this phenomenon through the lived experiences of creative practitioners who were in the nascent stages of developing their hybrid organisations. Engaging literature from creative industries, social enterprise, and hybrid organisational studies, the research project took a grounded approach to research design and methodological underpinnings. It is worth noting that the methods used demanded much greater commitment on the participants part, of which I am grateful. Through their

commitment to the reflexive design and process, the aims of the research—to explore the hybrid context through the lived experiences of creative practitioners as they develop creative social enterprises—were met with the overall contribution to knowledge: that the impact of hybrid context allows the emergence of hybrid entrepreneuring activity through the understandings of institutional influences on sectors, industries, and nascent entrepreneurship; axiological orientations of hybrid organisations in relation to organisational strategies; and the enactment of entrepreneurial behaviours by creative practitioners within the margins as a form of hybrid entrepreneuring.

Ultimately, the thesis provides an in-depth understanding of the lives of nascent entrepreneurial activity and contributes to a burgeoning field of scholarship exploring the hybrid organisational elements of entrepreneurship. In declaration, the ultimate focus of the research project and culminating thesis is on artists and/or arts-based creative practitioners and their hybrid entrepreneuring experiences. This focus has proved to be central to the discussion around the emergence of a creative social enterprise phenomenon. Finally, it provided key insights into the experiences of artists and creative practitioners building hybrid organisations within a hybridised context.

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Appendices

Appendix 1 Sample Research Project Proposal

Research Proposal to [CSE3]

A dialogic narrative of emergence– The [CSE3] story

By Jaleesa Renee Wells, Doctoral Researcher

Research Aim

The central aim of this research is to engage with the living creation of [CSE3] through cooperative interaction and within constructive forms of dialogue. This dialogue is directed towards the development of an organisational narrative about the emergence of [CSE3] as a creative social enterprise.

Background

[CSE3] is a creative social enterprise run by an executive team of volunteers—a creative collective. Established less than a year ago by creative social entrepreneur, [Suzi], [CSE3] has an increased interest in developing a full organisational narrative that tells the story of [CSE3] as it emerges from a for-profit craft company into a creative social enterprise. Like other creative social enterprises, [CSE3] find themselves juggling narratives at the intersection of creative, social, and enterprise value. The hybridity of these values create a fertile opportunity for a dynamic narrative around emergence, and further pushes the boundaries of developing a narrative that satisfies [CSE3]'s potential stakeholders.
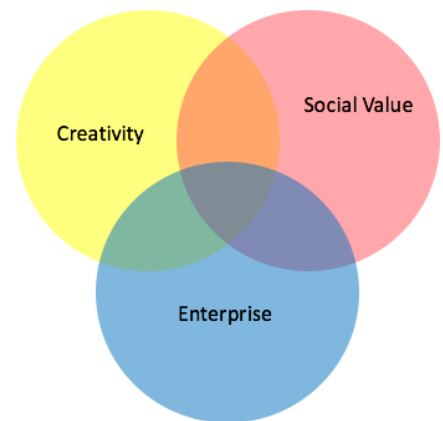
Together, by engaging [CSE3] in this cooperative research design, we will make meaning through our interactive, iterative, and participatory conversations. It has been suggested that for these conversations to be meaningful they need to center around the enterprises business narrative of imminent emergence. Additionally, we will explore potential organisational models and structures as they relate to our prospective narrative. As an example of this emergent form of collaboration, [Suzi] is exploring ways to communicate a disparate collection of ideas as a cohesive whole, and understand the connections between her ideas, stakeholders, and the pragmatics of becoming a creative social enterprise.

Methodology

It is my hope that this research will provide practical forms of knowledge and not just academic output, therefore it is believed that we will both be actively involved in our collaborative flow of data collection and analysis. This implies that once engaged in the field the precise design of the study will emerge with further clarity.

As suggested, [CSE3] is keen to develop a narrative based on its imminent emergence as an enterprise, and its opportunities for alternative models of business. I am proposing to use a narrative-based methodological approach for this case study that will enable [CSE3] to construct and reflect in-depth on its key information.

The approach involves a multi-stage process. An initial planning stage should determine the focus and range of our narrative through a series of reflective discussions. This stage will ensure the co-operative element of the research, as well as outline how this research may coincide with [CSE3]'s enterprising efforts. Subsequently, data will be analysed and written up. These stages differ from other forms of research as we are striving to maintain participant voices, and the individual and collective stories from within [CSE3]. These voices and stories will provide us with a foundation for the data to emergence.

As our narrative emerges, I plan to engage in one-on-one interviews with [Suzi], and there is a possibility to engage in external interviews with identified key stakeholders. These reflexive interviews allow for a personal dialogic exchange between myself, as researcher, and the creative social entrepreneur as representative voice of [CSE3]. Through these interviews we will explore the main themes, issues, and directions that come through the initial reflective group discussion. The interviews will engage in a reflexive approach beginning with an initial interview, transcription of the interview, and a summary of the interview in a second reflexive interview. Both these interviews and the group discussions will be recorded through audio/visual mediums and serve as raw data in recorded and transcribed forms. At this stage, we will come together to discuss the narratives emerging within the interviews, and other reflective means. Finally, and significantly, together we will build this narrative into a living document– the emergent story of [CSE3].

The time required to engage in the development and social construction of [CSE3]'s narrative, ultimately depends on the depth of analysis and extent of reflexive exchange. There are three main stages that I see emerging over a period of six months to a year, giving us enough space for reflective and reflexive conversations, and research-based iterations of both. In order to complete the full analysis of the process successfully and to enable the greatest amount of learning, there will be time allotted for final planning, group analysis, research reflexion, and data dissemination amongst participants.

Research Outcomes

Since the research is co-operative, the outcome is expected to develop an understanding of the living narrative that encapsulates [CSE3]'s organisational identity in a situated context. This should allow for value-added, qualitative reflection and action, and further study. Additionally, significant in-depth description in a following report will allow others in similar contexts to transfer findings to their situations.

This research is expected to form a part of my research into how creative people build socially-valuable creative enterprises, or "creative social enterprises" (CSE). It is expected to contribute towards a key research question I have identified as: "How do the intrinsic values of creativity, social-value, and enterprise interplay within the narratives, counter-narratives, and identity of a CSE?" And furthermore, how does the

emergence of "creative social enterprise" as a phenomenon give creative enterprises more opportunities to build socially-valuable & creatively-based enterprises? It is also recommended that this research will provide [CSE3] with a document, or set of documents, that may be used to inform and reflect on the changing environment of the enterprise. And, ultimately, it is expected that, since I am conducting as doctoral researcher in the subject areas of creative entrepreneurship and social enterprise, the data gathered and analysis undertaken will be available for use in my study.

Appendix 2 Database of Audio Recordings

Date	Group Code	Code Name	Type	Location	Duration (mins)
20 Jun 16	CSE1	Max	Narrative Interview	Glasgow - St. Luke's Cafe	45.17
21 Jun 16	CSE1	Nora	Narrative Interview	Glasgow - Piece Cafe	33.19
24 Jun 16	CSE1	***	Narrative Interview	Glasgow - St. Luke's Cafe	50.36
01 Jul 16	CSE1	Bella	Narrative Interview	Glasgow - Spitfire Espresso (Cafe)	42.48
06 Jul 16	CSE1	MSC	Focus Group	Glasgow - MSC Offices	78.04
15 Sep 16	CSE1	MSC	Focus Group	Glasgow - MSC Offices	69.33
13 Oct 16	CSE1	MSC	Focus Group	Glasgow - MSC Offices	84.45
24 Oct 16	CSE2	EYFC	Participatory Observation	Edinburgh - EYFC Office	105.07
31 Oct 16	CSE2	EYFC	Participatory Observation	Edinburgh - EYFC Office	117.38
08 Nov 16	CSE1	***	Narrative Interview	Glasgow - Project Cafe	65.08
09 Nov 16	CSE1	Nora	Narrative Interview	Glasgow - McCune Smith Cafe	61.26
10 Nov 16	CSE1	Max	Narrative Interview	Glasgow - Tramway (Cafe)	65.12
11 Nov 16	CSE2	Vanna	Narrative Interview	Skype - EDB/GLA	38.13
14 Nov 16	CSE2	Alex	Narrative Interview	Edinburgh - The Fruitmarket Cafe	42.19
14 Nov 16	CSE2	Zina	Narrative Interview	Edinburgh - The Fruitmarket Cafe	62.34
14 Nov 16	CSE2	EYFC	Participatory Observation	Edinburgh - EYFC Office	57.20
15 Nov 16	CSE1	Bella	Narrative Interview	Glasgow - McCune Smith Cafe	46.48

15 Nov 16	CSE2	Ellie	Narrative Interview	Skype - LON/GLA	46.58
05 Dec 16	CSE2	Sandy	Narrative Interview	Skype - EDB/GLA	28.37
07 Dec 16	CSE2	Delia	Narrative Interview	Skype - EDB/GLA	61.00
08 Dec 16	CSE2	Brielle	Narrative Interview	Glasgow - Pret (Cafe)	38.36
15 Dec 16	CSE1	MSC	Focus Group	Glasgow - MSC Offices	99.23
23 Jan 17	CSE2	Carissa	Narrative Interview	Skype - EDB/GLA	32.57
23 Jan 17	CSE2	EYFC	Participatory Observation	Skype - EDB/GLA	86.06
24 Jan 17	CSE1	MSC	Focus Group	Glasgow - MSC Offices	61.44
28 Jan 17	CSE2	Collin	Narrative Interview	Skype - EDB/GLA	22.49
02 Feb 17	CSE3	Suzi	Narrative Interview	Glasgow - MCCune Smith Cafe	19.33
07 Feb 17	CSE2	Brielle	Narrative Interview	Edinburgh - The Fruitmarket Cafe	49.53
20 Feb 17	CSE3	Suzi	Narrative Interview	Glasgow - South Block (Cafe / Art Space)	43.15
28 Mar 17	CSE3	Suzi	Narrative Interview	Glasgow - Piece Cafe	50.51
13 Apr 17	CSE1	Nora	Narrative Interview	Glasgow - Papercup (Cafe)	43.03
25 Apr 17	CSE3	Suzi	Narrative Interview	Glasgow - Naked Soup (Cafe)	44.52
28 Apr 17	CSE2	Brielle	Narrative Interview	Glasgow - Cafe Wander	51.37
07 Jun 17	CSE3	Suzi	Narrative Interview	Glasgow - Maltida's (Cafe)	36.33
27 Jun 17	CSE3	Suzi	Narrative Interview	Glasgow - Maltida's (Cafe)	41.17

07 Aug 17	CSE3	MMC	Focus Group	Glasgow - University of Strathclyde	93.54
07 Aug 17	CSE3	MMC	Participatory Observation	Glasgow - University of Strathclyde	82.30
03 Oct 17	CSE3	Suzi	Narrative Interview	Collabor8te	42.33
16 Nov 17	CSE3	Suzi	Narrative Interview	Tinderbox Cafe	41.36
***indicates participant who later requested to be removed from project					36.3 hours

Appendix 3 Example of Gioia Diagrams

Thematic Sphere: Environment

1st Order Concepts	2nd Order Themes	Aggregate Dimensions
• The recurring cycle of people coming and going from the local community; • The organisations becoming tightly woven within and contributing to the changing fabric of their communities; • The organisation as embedded in, but also distinguished beyond an immediate community.	Community Lifecycles	
• Using the creative organisation as a conduit of social activity; • Recognition that the lack of opportunities as catalyst for social engagement.	Creating Social Organisations	Communities of Social Practice
• Organisation's role as a space of collective / cooperative creative activity; • Portfolio of project-based programmes that contribute to wider communities' engagement.	Hub of Engagement	

Thematic Sphere: Environment

1st Order Concepts	2nd Order Themes	Aggregate Dimensions
• Defining slow growth as benefit to social enterprise development and support; • Institutional support as self-fulfilling focus on economic development; • Utilising advances in technology to circumvent institutional barriers.	Divergence from Institutional Intentions	
• Using creative different-ness as strategy for economic sustenance; • Social exchange through creative business as driver for liberation and empowerment.	Creative Liberation	Industrial Progress
• Working against lack of institutional support through social collectiveness; • Actively creating more fluid, inclusive ways of creative working.	Challenging & Changing Norms	

Thematic Sphere: Environment

1st Order Concepts	2nd Order Themes	Aggregate Dimensions
• Creating a generation of active creative social practitioners; • Providing space for different types of creative practitioners to be seen.	Liberating Creative Voices	
• The portfolio of projects as programs builds platform for a diversity of creative practices; • Resisting organisational cohesion for better engagement in different communities of practice.	Multi-Purpose Organisational Opportunities	Organisation as Social Driver for Mobility
• Organisation as a credible platform for creative potentials • Organisation as reciprocal platform for their own creative practice; • Organisation as creative support and career kick-starter.	Organisation as Platform for Creatives	
• Navigating interactions and expectations around financial investment; • Developing an organisational integrity that is true to its ethos.	Towards Sustainable Entrepreneurship	

Thematic Sphere: Environment

1st Order Concepts	2nd Order Themes	Aggregate Dimensions
• Compartmentalisation of funding disrupts the hybridisation of collective arts organisations; • A juxtaposition between Art in the market and art in communities; • Disconnect between sector-wide business advice and organisational business model innovation.	Effects of Institutional Cultures	
• Vacancies in support scheme structures to fund arts activities; • Financial disadvantages due to institutional focus on geographically widespread support.	Issues in Public Funding Support	Sectoral Culture
• Protection of the creative industries creates juxtaposition between industrial protection and sectoral progress; • Issues of communities at the margins of established creative industries boundaries.	The Creative Industries Bubble	