Phenomenological Methodology: Crafting the story of Scotland's creative social enterprises

8th International Social Innovation Research Conference

5th - 7th September 2016; Glasgow, UK

Jaleesa Renee Wells

Doctoral Researcher

Hunter Centre for Entrepreneurship

University of Strathclyde

199 Cathedral Street

Glasgow, G4 0RQ

jaleesa.wells@strath.ac.uk

Phenomenological Methodology: Crafting the story of Scotland's creative social enterprises

Abstract

Drawing on research that considers the contributions of qualitative methods in developing entrepreneurship theories, this paper discusses narrative inquiry, and inclusive dramaturgical devices such as storytelling, improvisation, and intention, for advancing knowledge about creative social enterprises. The paper explores the methodological pertinence of developing a creative praxis to explore the hybrid space of creative social enterprise. To date, little attention has been paid to the critically reflexive importance of engaging in a creative praxis for entrepreneurship theory building. To address this, the paper explores a nascent entrepreneurial phenomenon, creative social enterprise, by engaging in the living experiences and social interactions of a group of creative social entrepreneurs. As such, the paper embraces an embedded, creative praxis for understanding entrepreneurial phenomenon.

Key words: phenomenology, creative methods, interpretivism, creative social enterprise, storytelling

INTRODUCTION

Creative social enterprise is an emerging phenomenon positioned between the creative industries and social enterprise sectors. Seemingly separate business contexts, there is an overlap between the two as being important in the development of both sectors throughout Scotland. I begin this research by asking what narratives we use to explore and understand creative social enterprise, and position this research through the narrative accounts of the entrepreneurs leading this phenomenon. Furthermore, this paper discusses the phenomenological placement of narrative inquiry through storytelling, dramaturgy, and creative methods. Through the findings, we are able to begin crafting the story of one creative social enterprise and its network of directors, by exploring their individual approaches to creating a future organizational structure. Lastly, through phenomenological methodology and creative methods, we are able to engage in a discussion about individual representation within the cooperative network of a collective directorship.

PHENOMENOLOGICAL METHODOLOGY

In a phenomenological study, we can ask what is there to be known about a particular phenomenon within a lived context. Thus, this study focuses on the intrinsic values of creativity, social-value, and enterprise interplay within the narratives, counter-narratives and identity of a creative social enterprise. This is a question about how we may gather data, methodologically, within the emergent industrial field of creative social enterprise. Because creative social enterprises are charged with appeasing hybrid pressures, we go on to further inquire about the narratives and counter-narratives within the context environment. We are attempting to understand not only the context within the phenomenon, but the people who are crucial in developing the identity of the creative social enterprise. What is further interesting in the phenomenological space is the deeper knowledge within the passionate narrative that creative people can access through non-textual approaches. If we approach narratives as conversation, textual, and creative practice, are we able to access all of these forms of knowledge to build a theory around a particular phenomenon?

As the field of entrepreneurship continues to grow, there has been a call for expanding methodological approaches to understanding phenomenon and building theory (Anderson 2005; Hatch & Yanow 2008; Rosile et al. 2013). Further still, Berglund (2007, p.75) suggests that entrepreneurship is like "a form of art, a practice-oriented endeavor that requires a

sensitive and committed engagement with a range of phenomena in the surrounding world." Unsurprisingly, though, dominant paradigms within the field of entrepreneurship sit within functionalist and positivists philosophies. 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 focused on regulatory studies located in objectivist paradigms. Urban (2010, p.37) suggests that "entrepreneurship has no great theories", and positions the problem within several areas: (1) that entrepreneurship has been, and still is, based on the notion of a 'gifted' individual; thus entrepreneurship is inherent, biologically, not crafted, socially; (2) that applied research studies of entrepreneurship is generally studied within other disciplines (as cited from Filion 1997; Urban 2010, p.38); and (3) that entrepreneurship has unique functionalities for business in general, but there is a lack of theoretical engagement as an academic discipline. Moreover, Urban (2010, p.39) describes 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)."

Similarly, Anderson & Starnawska (2008) who discuss the dominant positivist paradigm as creating a research paradox in which the researcher is testing and analysing a phenomenon with no true definition. They posit that outcome based research misses the important contextual process of being entrepreneurial. Additionally, in looking objectively at the process of entrepreneuring, current research is missing the transformative aspect of 'creating'. Anderson & Starnawska (2008) posit that a narrative methodology, considering the metaphorical symbols of the 'entrepreneur' and the sociocultural context of the entrepreneurial process, will bring forth an emerging paradigmatic shift of processual inquiry. They argue that a positivist epistemology doesn't allow the field of entrepreneurship to move beyond rational lines, nor towards a narrative of entrepreneurial context and entrepreneurial process.

Drawing upon Berglund (2007), we can understand phenomenology as both ontological and epistemological. As ontology refers to the what we perceive as the world, Berglund (2007, p.79) suggests that this approach stems from a Heideggerian 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", which is juxtaposed with his definition of Husserlian phenomenology understanding that "knowledge had to be grounded in individuals' experiences and his alternative was therefore to return to 'the things themselves'" (Berglund 2007, p.78). Thus, this Husserlian approach to phenomenology through an epistemological lens, questions how we come to know what we perceive as being in the world. We see a metaphysical divide between phenomenological approaches that still emphasizes a central theme: that phenomenology should be rooted in the lives of those who experience it. This, in turn, allows us to expose our understandings the world. Furthermore, as we explore the phenomenon of creative social enterprise, it is important to recognize the holistic and interconnected nature of creative people's lives, beyond merely being subjects in an "objective" world, and that interactions within their own subjectivities are what construct their worlds. We can, thus, speculate that creative people understand their worlds as in relation to each other and the environments they surround themselves in, and that any philosophical meanings are constructed through dialogic social interaction.

Exploring storytelling and creative methods
Working within the narrative lives of people in a creative and entrepreneurial process, can lead us to uncovering linguistic, textual, and visual information that is often reserved to evoke emotions and feelings. Narrative, in this light, gives us a more well-rounded understanding of the individual in her contextual environment, as it gives character to the story. However,

Steyaert (2007) warns of the potential dangers in crafting entrepreneurial stories without paying attention to the characters within the story itself.

Narrative, however, is one aspect of storytelling, which also involves theatrical aspects of enactment, performance, and improvisation. In this sense we can develop an understanding of storytelling as involving not only the story itself, but the relationships between the characters, the narrator, and the omniscient audience. 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." Furthermore, narrative accounts in the interview process may expose emotional attachments and detachments between participants and their changing environment. The enactment of such attachments allows us to see the connection between the inner and outer narratives in the process of emerging as a creative social enterprise. As Steyaert (1997, p.15) suggests, storytelling "attempts to approach the complexity of a particular entrepreneurial setting as an ongoing process, as a process of becoming."

Steyart (1997, p.15) also suggest that the process of engaging in entrepreneurship is a creative one, built on "a journey more with surprises that predictable patterns." In furthering this point, as researchers engage in narrative accounts, there may be further ways to explore this journey, such as through creative methods. Creative methods in a narrative inquiry context may include, as mentioned earlier, nods to performative devices such as enactment, improvisation, and dramaturgy, as such that theatre offers us a means to understanding how people relate to each other (Anderson 2005, p.2). Creative narrative methods also may include visual forms of creative practices such as drawing. If we believe that "seeing is believing", then we can infer that drawing is a natural form of communication. Drawing can exist in tangible forms such as diagrams and pictures; and it can exist in metaphorical forms such as through language ("drawing conclusions"). Drawing helps us to make symbolic connections between ourselves, others, and our worlds. As Weber outlines (2008), the use of images in research can help us gain access to the inaccessible; help us to evoke, remember, and communicate new ideas and thoughts; and they involve the use of metaphor through a lived experience. Thus, in an entrepreneurial context, drawing may help us evoke ideas from participants that are unexpressed in through textual and/or linguistics means. The enactment of drawing helps us to both connect to the subconscious intentions within ourselves, yet also gives us space to reflect on our own social interactions through visual representation. Thus, drawings allow us (researchers interacting with participants in a certain context) the ability to "[reveal] as much about the person who took or chose or produced it as it does about the people or objects who are figured in it (Weber 2008, p.46)."

Crafting a creative social enterprise narrative framework
In developing narratives for building theory of a creative social enterprise phenomenon, we are able to place our narratives within the proposed value framework as shown in Figure 1. This framework is built on the notion that social enterprises must meet a hybrid challenge of emergence within the creative field, the social field, and enterprise field. Currently, creative social enterprises are supported by governmental communications such the report conducted by the Social Value Lab on behalf of the Glasgow Social Enterprise Network (Social Value Lab & Glasgow Social Enterprise Network 2015) and the report by the Scottish Government (2015) both suggesting that there is significant growth within the creative industries and the social enterprise sectors in Scotland. Furthermore, Scotland's social enterprise landscape has put a stronger focus on mission based activities through trading and revenue generation, rather than for-profit based trading to solve a social issue through an asset-lock system that maintains the enterprising value of a creative social enterprise, without compromising its social value, or mission based purpose (Social Enterprise Code of Practice 2012). Thus, we are able to build an initial definition of creative social enterprise as organizations that are

concerned with the effects of creative and social values that sustain and/or grow a successful enterprise. In figure 1, we develop a general framework highlighting the hybrid values of creative social enterprises, which helps to identify juxtapositions within the phenomenon. Teasdale has made claims that the field of social enterprise is a fluid construct based on individuals acting from within different contexts (Teasdale 2012, p.1). It "has been associated with a neo-liberal discourse promoting the power of business to achieve fundamental social change (Dey & Steyaert 2010, as cited by Teasdale 2012, p.3).

Figure 1. Creative Social Enterprise Value Framework
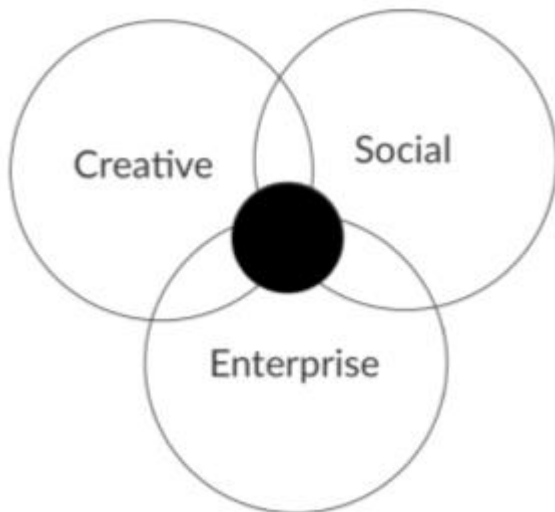
THE RESEARCH CONTEXT

Cunliffe (2011) argues that "crafting research means being careful about what we notice, bring to attention, and shape knowledge about organizational life (p.651)". As an example of dialogic and visual narrative methods, we crafted this study to expand upon a single case study, by investigating how embeddedness in the entrepreneurial process exposes the networks, environments and community interactions of entrepreneurs (McKeever et al. 2014). Contextually, we identified a single case as appropriate for developing a deep understanding of emergent hybridity within creative social enterprise. The particular case enterprise was chosen because of its richness of data within the creative entrepreneurial mind set. Inclusive of the process environment of the creative social enterprise, and the groundedness within the creative industries, this case was chosen because the of the cooperative nature of the directors, who are also individual creative practitioners. This duality of enterprising intention is often found in the creative fields, and makes for an interesting space to engage in creative social enterprise inquiry, which is also set in a hybrid space between sectors. Additionally, we looked for the case to be in a state of change and/or growth, as this environment allowed for first accounts of an ephemeral organizational movement of an enterprise. We find ephemeral spaces to be rich with opportunities to look for, investigate, and, ultimately, capture narrative accounts, as we expand beyond traditional narrative approaches through text and add alternative methods such as the dialogic interview and creative methods such as drawing. Furthermore, we wanted to move away from the "grand narrative" prevalent in entrepreneurial research, and looked for spaces of "knotted experiences" within and between participants. The use of a single case allowed us to engage in a well-rounded view of the interactions within the organization, and to expose and emphasise individual participant narratives as a set whole of the larger, collective organizational narrative.

Geographically, we placed this study in Glasgow, Scotland. Though entrepreneurial research tends to focus on other geographical regions within the UK (i.e. London), Glasgow has seen

an upsurge in the amount of creative social enterprises being run by creative entrepreneurs. Thus, the selection of a single creative social enterprise provided an excellent context for understanding the axiology of a group of creative social entrepreneurs both individually and collectively. Focusing on a single case, allowed us to engaging in drawing the approach to explore the contextual dialogue within a creative social enterprise, and to understand the narrative of a contextualised hybrid space, which allowed us to research "a less well-known phenomenon" (Korsgaard & Anderson 2011, p.138). Lastly, it became clear the need to differentiate between the confidentiality of the participants versus the anonymization of their narrative accounts. While names have been changed to ensure confidentiality between myself as researcher and my research participants, the data still maintains the authenticity of their individual voices and our group interactions through direct quotes and digital representation of their diagram drawings.

The Creative Social Enterprise
Originally established by an American artist who studied in Glasgow and as a way to bring together other emerging creative practitioners, MSC came into being after the original owner shifted back to America in 2011, and gifted it to four current tenants: Max, Nora, Bella, and Devon. Each coming from different artistic background, they had known each other through interactions within the space. 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 coming up against challenges by the eminent reduction of public funding, and an overwhelming need to sustain its creative communities and practices.

They continue this challenging work by not only serving as a studio provider to emergent and established creative practitioners in Glasgow, but also by providing an artist residency for new art school graduates, and, most recently, an exhibition and event space to showcase international artists through collaborative exchanges. 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. MSC continues to be run by the original four tenants, who are now directors of the enterprise, and, recently, have one member of staff, a managing director, who is also part of the directorship:

> **Max** – architect, MSC 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.
>
> **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.
>
> **Bella** – architect, MSC director
> Bella joined MSC as part of the founding group of Pilot Projects*. Bella also drafted the plans for MSC new space within the Barras Market, as part of the client project through Pilot Projects.
>
> **Devon** – architect, MSC director

Devon joined MSC, like the others, as a tenant within the enterprise, Pilot Projects*. Along with the other directors, became a director of MSC in 2011, when the organization was handed over from its first founder.

*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 it's 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.

DATA COLLECTION & ANALYSIS

Having met the directors previously, we worked together to develop a research project in which we would utilise dialogic narratives through interviews and focus groups to build an "institutional" narrative of MSC. Thus, I collected the data as a unit comprised of several phases, as it became important to not only explore a collective organizational narrative, but also the narratives from each individual director-practitioner: (1) an initial group interview, (2-5) four individual narrative interviews, (6) a reflective focus group. In phase one, we gathered as a group and went through the issues that had been raised in pre-data collection gatherings. In order to engage within the living context of the participants, we conducted the initial discussion in the organization as a way of symbolising everyone "coming to the table" to begin. In phases 2-5, it was suggested by the participants to have individual interviews outside of the organization, which helped to create a more informal space for discussion. These narrative interviews were led by, but not reliant upon, an initial set of open-ended questions: 'How did you come to be part of MSC?' and 'How would you describe MSC in your own words?'. An important question asked was 'Would you mind drawing the structure of MSC as you see it emerging?', which involved drawing with an ink pen into the fieldnotes notebook. Using visualising methods within the interview allowed for an understanding the emergent, hybrid nature of the enterprise which allowed us to become reflexive in understanding our own subjectivity within the context (Weber 2008). In the final, sixth stage, the drawings were revealed to the entire group, which opened up discussion about the physical, organizational, and symbolic structure of the organization. Furthermore, in interrogating how hybrid ideals come to create several juxtapositions, we explore the importance of failure and growth for a creative social entrepreneur; the parallels between internal purpose vs external focus; and the value of alternative space as collaboration between creativity entrepreneurship and social entrepreneurship.

The participants were open, responsive, and thankful for the opportunity to share their experiences, and were keen to include me in their candid discussions about MSC' development, as well as their own personal developments as directors and practitioners. Conducting qualitative research based on participant narratives also presented some interesting insights into the ways in which knowledge can be gathered, such as the expansion of different types of knowledge to understand a single issue (Eisner 2008). Using a creative method, such as drawing, allowed for improvisation dialogue not only about the structure of organization, but also about the "making-of" the structure itself, which was found to be particularly suited to the creative skills of the participants. Letting go of control and allowing for the creative dialogue to emerge, presented an initial challenge to data collection as the process of creation forces us to give ideas room to breathe, and begs for active listening and active movement within the space (Helin 2013). By engaging in this interpretivist, cooperative

design, we were able to utilise meaning-making conversations in an interactive and participatory environment, and leading towards knowledge that speaks to academic inquiry and industry action (Park 1999, p.146), as the conversations centred around intentionality and sustainability leading towards the physical drawings of organizational structures as presented in figures 2-5.

Data analysis began during the last focus group within the phase, in which the participants' drawings were shared and a conversation about each drawing ensued. This allowed me to capture how they make meaning from their own visual narrative accounts of "emergence" of the organizational structure. This conversation led to a collective conversation between the participants as they explored each other's ideas for an organizational structure. Ultimately, interviews and group conversations we transcribed verbatim to allow for full embedded analysis of the data and using qualitative data analysis methods in line with accepted approaches for analysing phenomenon within an entrepreneurial context (Hsieh & Shannon 2005; Ayers et al. 2003). The drawings were part of the interview and group discussions, and thus the participant analysis was transcribed verbatim, as well as the drawings were traced digitally for clarity. Thus, the transcripts and drawings were analysed in conjunction with our initial framework to understand the themes within each participant's narrative.

The transcripts were read, and re-read, as well as the video of the group conversation watched for consistency, accuracy, and non-verbal cues. Some of the data seemingly overlapped between participants, as expected, yet was themed as having an individual meaning within the collective set of voices. Thus, it became increasingly important to focus on the dialogic conversation between the participants on their drawings of the organizational structure, and to develop connections between the participants, their drawings, and the transcripts of the drawings themselves, which provided deeper insight into each individual narrative within the contextual framework of creative social enterprise, such as adaptability, structure, communities, and funding. In analysis of the transcripts, in vivo coding was used to allow for first order codes to emerge, and to capture the essence of each narrative. It was important to keep their actual words as part of the coding process, as this allowed for the true understanding of their individually lived experiences. Second order axial coding grouped the first codes into categories, which were then checked back to the drawing transcripts to developed one overarching narrative theme from each participant's description. Lastly, textual diagrams were developed of each theme to create a visual through line between the themes, categories, and selected quotes.

FINDINGS & DISCUSSION
As described above, we focused our findings from the analysis of the drawings themselves, in an attempt to understand how creative methods might fit into a narrative phenomenological study of creative social enterprise. Figures 2 through 5 show the digitalized versions of their drawings that were created as abstracted "models" of a potential organizational network, designed by each participant.

As this paper may well serve as a nascent form of narrative performance, we are challenged with how to present our findings: (1) as a grand narrative, (2) as a set of individual, stand-alone narratives, or (3) as a fluid dialogic exposition that encompasses the two. I have chosen to present the findings in a more fluid space that involves the verbatim transcribed text, the visual images, and the analysis, as shown below. Furthermore, I have presented most of the conversation in its dialogic form to maintain not only participant voice, but to also show their conversational interactions through the chronology of the text.

[Entering the space in which the dialogue took place, and we bring our previous interview dialogues and memories to the conversational space: the meeting room

inside of MSC. There was an air of jovial uncertainty, as I laid out each drawing in front of the group.]

Nora: I feel like I didn't fully understand what you wanted us to draw…so I feel like mine doesn't really make sense.

Bella: I was drawing while eating breakfast, so…

Max: [spoken simultaneously] That seems like a copout.

Devon: It wasn't a test.

[Relieving laughter.]

We can take a pause in the dialogue to reflect on this need to "disclaim" the work as it was being presented. The responses of each other to the disclaimer show us the level of familiarity between each other, but also this desire to "get the narrative right" in a revealing, comparative situation within a collective space. As we continued, they realized that:

Bella: I know they look quite different in the way they're done, but there are actually quite a lot of similarities in what the content is and what we are all aiming for.

[Max begins to discuss his drawing, shown in figure 2]

Figure 2 – Max's Drawing
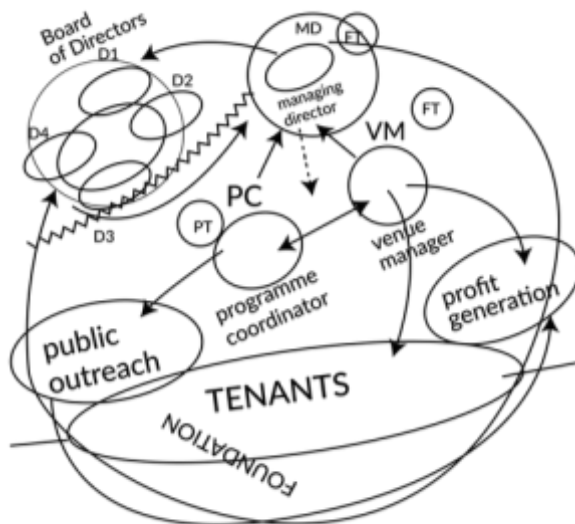
Max: It was trying to show that it all has to work together for it to… work. From the discussion we've been having, as soon as you pull one piece out, the whole thing collapses. It can't all operate the way we intend it to, to maximise profit generation, and to maximise that public outreach ability, without really having these…

[taps finger on his drawing to emphasize "public outreach" and "profit generation"]

…two roles facilitating, in some way. I always talked about the board of directors, but there always being a managing director. And, that the tenants were at the foundation

of the business, obviously. But, I guess that was the two core things: the profit generation, and the public outreach.

Max's recount of his drawing, tells a narrative of **the foundations of business**. The two main operations of the business–public outreach and profit generation–are physically propped up by the foundation of the tenants. There is a display the interconnectedness, and almost machination of how the foundational aspect of the business can run, with there "always being and managing director" and a board of directors overseeing everything at a distance. The inner workings of the enterprise are what make it run to the point that if one piece is removed "the whole thing collapses". It also gives us an insight into his focused idea of money entering in to the organizational space through outputs or outreach from the public or community, and that this operational flow is reliant upon each other.

[Bella then begins discussing her drawing, shown in figure 3]

Figure 3 – Bella's Drawing
Bella: I think I went more for core people. It's not necessarily, particularly clear, but

that's the core people who's making it work. That's what they do, and those are their particular tasks. They're not necessarily four people, but they're people who have those roles. And then we're part of it, but kind of off to one side, in an advisory role.

Nora: [interjecting] What's interesting is that everybody has created this day-to-day or executive team, which is interesting because it's only been a few months that we've had that. I'm surprised that we don't still identify with us four, and then there's studio tenants and then there are other things that happen…

Bella: [interjecting, and spoken simultaneously] …I think that's actually because we did struggle, and I think that until we stopped doing it that way we didn't realise how much of a struggle it was to do it the way we were doing it.

Similarly, Max and Bella have both created pragmatic drawings of the organization. Though they are visually different, they share many of the same attributes of a narrative of **business**

functionality. There are core roles that need to exist to run the business in a functional manner. But, again, the board of directors are set outside of the main aspects of the business functioning, this time described as having an "advisory" status, but still there only connection to the enterprise is through potential management personnel. It's also important to notice the clarity of the image juxtaposed against an expression of "struggle". As they currently exist in a sort of working board capacity, the addition of a managerial role helps Bella to see how expanding their core functionalities could lead them to less strife on a daily basis.

[Devon then begins discussing his drawing, shown in figure 4]

Figure 4 – Devon's Drawing

Devon: Essentially, I had two spheres. One is…as a studio provider, and the other is more to do with the space as a resource.

...There's how it's run in the past, which we just let out the spaces…And, now, the building, being this building here in the community embedded in this area, being a potential resource in so many other ways.

Various spaces can be taken over by all sorts of different organizations…So maybe a broader committee or a broader board that fits the needs of different projects or programs that happen within the space when we look at as a resource…by using this meeting room as a community space…that could be as a community resource…

**Nora**: [interjecting] …then it starts to feel something like… where there's a community board…

Devon: [reiterating] …the point about it is, it's tailored to whatever's happening.

At this juncture, we find that there is a different type of narrative occurring. Similarly, still focused on the functionality of the business, but in an abstracted way, there is a narrative

about **plurality**: the hybrid uses of the physical building as plural resource, and the flexibility of a potential organizational structure that include other people to be decision makers. He reflects (both through text and in his drawing) on the notion that the enterprise can be seen as "two spheres", and that they are only brought together through the interaction of the people "taking over" those spheres through social interactions with the different communities. It opens up an interesting inquiry into how an organization embeds itself in several communities simultaneous, yet still emphasizes the need to have a core advisory or leadership group of people holding up the strings of communication between communities.

[Nora then begins discussing his drawing, shown in figure 4]

Figure 4 – Nora's Drawing
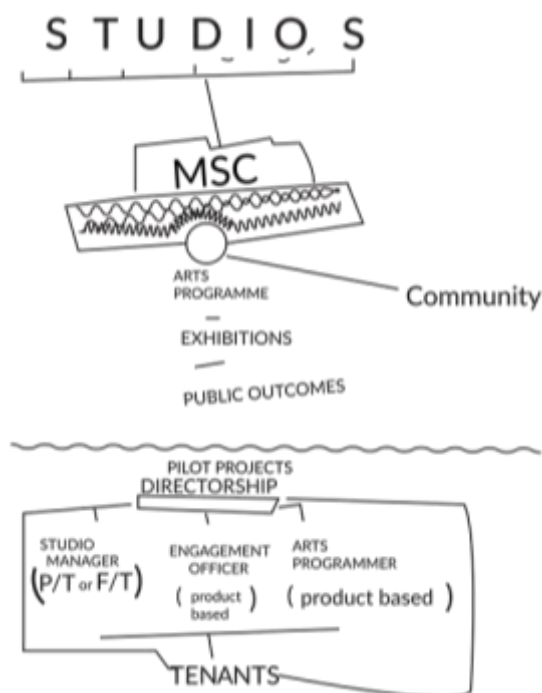
Nora: What's interesting, that I was the only one who's been specific about any person who's been involved?

Bella: [interjecting] I've kind of got people, but…

Nora: …yeah, this came up in our meeting…Not like a revelation, but I think it helped me understand the constant… I don't think I'm the constant, even though I'm in a position that is running the business. But, to me, Pilot Projects is actually the constant for MSC, because you guys will always need a studio in a sense. And I mean this in a good way, that that is the stability of MSC. For example, if I can no long work for free, and there's no position for me here. I won't always need to the studios for that remuneration. Once that came to me, it changed how I saw MSC in the future and trying to imagine it without us four, in what do right now.

Interestingly, Nora, though still focusing on the foundation of the business, speaks to the individual as she relates to the others. We can postulate that this individual revelation has to do with the fact that she is currently serving as the organizations only member of staff–the managing director. She begins to expose a narrative of **existence**. Finding that her drawing shows Pilot Projects (Max, Bella, and Devon) as being in directorship roles, while she has excluded herself because she "can no longer work for free, and there's not position" for her.

It reveals the necessity of physical presence as stabilising, and of the freedom of a freelance career being in conflict with the stability. This leads to a notion of turn over–an inevitable function of any business–and of how the enterprise can exist without the four of them in the future.

Drawing as individual representation
As we've been exploring the "meaning-making" processes of creative practitioners in the social enterprise environment, unsurprisingly the drawings take on their own individual understandings of one contextual space. Yet, each individual understand is important to the overall collective understanding of the creative social enterprise. As they each speak to the same aspect, we are able to see how they might fit together: business foundations provide space for functionality then relieves tensions and opens up opportunities for plural spaces to exist, which allows for the movement beyond the organization as individual creative practitioners. Yet, as creative practitioners, their joining together over five years ago has led to this approach of having business foundations that allow for flexibility of functions.

The drawings, themselves, also show how individual identities within a creative social enterprise interact. How they each were asked to draw the structure as they saw it emerging and each other them drew a structure, yet they told different stories that each revealed a valuable insight into the current structure of the organization. Relating back to the initial value framework, we start to see what meaning each value has for the enterprise: creative–as individual practice and moving beyond the norm; social–as addressing the plurality of needs for different communities; and enterprise–as providing foundational and functional organizational structure, yet a struggle existing in attaining the structure.

Constraints
One of the biggest constraints to this type of study is the length of time that goes between focus groups and interviews. As creative practitioners, the participants lead successful creative lives that take them away from not only the organizational space, but often away from Glasgow and even the United Kingdom. It became important to conduct focus groups together, as this is where intense conversations occurred and important decisions were discussed. It was, though, much easier to meet individually. What was found, though, is the importance of the individuals having their individual experiences and being able to engage with each other's individual experiences as a collaborative, or even more as a cooperative group of interconnected people. This coincides with Berglund's (2007) Heideggerian notion that our lives exist within and out with the lives of others, and still together these interactions help us understand the meanings we construct in our social worlds.

Another constraint concerns the juxtaposition between narrative and dialogue. As dialogue allows for improvisation conversation, traditional approaches to narrative can remove the "voices" of the participants in an effort to present a cohesive story. As Steyaert (2007, p.734) suggests, "that a narrative study of entrepreneurship focuses on storytelling as an embodied and embedded performance where we try not only to understand the embeddedness of our stories within a range of narratives but also to follow their openness and playfulness." Attempting to stay close to this suggestion though does exacerbate questions about ownership of a narration, the logistics and meanings of narration, and the relationships between the narrator (or the researcher, in this case), the characters (the participants, and possibly the researcher), and their contextual knowledge (both the informed knowledge we all bring and the knowledge we inevitably create together).

CONCLUDING REMARKS
While the approaches discussed in this paper provide an alternative insight into creative social enterprise as an emerging phenomenon, this type of qualitative research is at its

pinnacle within the field of entrepreneurship. Creative methods, dramaturgical devices, and narrative inquiry provide shape for drawing a space that is inclusive of practical and emotional knowledge, both of which are important parts of the development of an enterprise. By engaging in the current research discussion, I am proposing that we, as researchers, can expand beyond conventional approaches to phenomenology, in an effort to dig further into the meanings and values within the process of becoming a creative social enterprise. Furthermore, this paper positions storytelling as inclusive of textual narratives, as well as visual narratives through drawing and discussion. This novel approach allows us to begin to see how a phenomenon is perceived from different perspectives and through different insights. This has created our holistic process that is embedded within and enacted throughout the whole of the study.

Implications

This study lays some important ground work for further discussions into the lived experiences of creative social entrepreneurs, and into how they make meaning within their own experiences. By setting out to understand the narrative accounts of creative social entrepreneurs within a certain context (the context of emergence), this paper illustrates the connection between the four main themes: foundations of business, business functionality, plurality, and existence. As research continues in this space, we can inquiry further into these themes through creative engagements with other creative social enterprises.

A challenge in this type of methodological engagement is distilling the academic themes into practical (and actionable) items for creative social enterprises to use as they develop. However, I propose that the distillation is part of the research process, that the themes help to focus further discussions between the researcher and the participants, and that the us drawing helps to facilitate actionable images of an organization in the process of changing. This expands upon the notion of narrative inquiry serving only a storytelling function, and includes the participants to engage not only as characters, but also as audience and narrators. By approaching the study in this way, a reflexive connection between narrative and dramaturgical inquiry is made stronger, and gives us a well-rounded view of the phenomenon from both within it and outside of it.

Furthermore, as Scotland continues to build its international economic profile to include social enterprise and the creative industries sectors, policymakers may find that the stories that come through narrative research accounts helps them to shape policies the support new organizational structures inclusive of both the enterprise, itself, and the individual decision-makers within the enterprise. Ultimately, this paper offers an insight into the plural nature running a creative social enterprise: as needing to both serve a community or set of communities, as providing an opportunity of a creative platform, and as setting boundaries of business establishment within a creative and social environment.

References

Anderson, A.R., 2005. Enacted Metaphor: The Theatricality of The Entrepreneurial Process. *International Small Business Journal*, 23(6), pp.587–603.

Anderson, A.R. & Starnawska, M., 2008. Research practices in entrepreneurship
 Problems of definition, description and meaning. *The International Journal of Entrepreneurship and Innovation*, 9(4), pp.221–230.

Ayers, L., Kavanaugh, K. & Knafl, K., 2003. Within-Case and Across-Case Approaches to Qualitative Data Analysis. *Qualitative Health Research*, 13(6), pp.871–883.

Berglund, H., 2007. Researching entrepreneurship as lived experience. In *Handbook of qualitative research methods in entrepreneurship*. pp. 75–94.

Cunliffe, A.L., 2011. Crafting Qualitative Research: Morgan and Smircich 30 Years On. *Organizational Research Methods*, 14(4), pp.647–673.

Czarniawska, B., 2007. Narrative Inquiry in and about Organizations. In *Handbook of Narrative Inquiry: Mapping a Methodology*. 2455 Teller Road, Thousand Oaks California 91320 United States: SAGE Publications, Inc., pp. 383–404.

Dey, P. & Steyaert, C., 2010. The politics of narrating social entrepreneurship The politics of narrating social entrepreneurship. *Journal of Enterprising Communities: People and Places in the Global Economy*, 4(MARCH), pp.85–108.

Eisner, E., 2008. Art and Knowledge. In *Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues*. 2455 Teller Road, Thousand Oaks California 91320 United States: SAGE Publications, Inc., pp. 3–13.

Filion, L.J., 1997. Entrepreneurship: entrepreneurs and small business owner-managers. In *The State of the Art in Small Business and Entrepreneurship*. pp. 1–35.

Grant, P. & Perren, L., 2002. Small Business and Entrepreneurial Research: Meta-theories, Paradigms and Prejudices. *International Small Business Journal*, 20(2), pp.185–211.

Hatch, M.J. & Yanow, D., 2008. Methodology by Metaphor: Ways of Seeing in Painting and Research. *Organization Studies*, 29(1), pp.23–44.

Helin, J., 2013. Dialogic listening: toward an embodied understanding of how to "go on" during fieldwork A. L. Cunliffe and Karen Locke, ed. *Qualitative Research in Organizations and Management: An International Journal*, 8(3), pp.224–241.

Hsieh, H.F. & Shannon, S.E., 2005. Three Approaches to Qualitative Content Analysis. *Qualitative Health Research*, 15(9), pp.1277–1288.

Korsgaard, S. & Anderson, A.R., 2011. Enacting entrepreneurship as social value creation. *International Small Business Journal*, 29(2), pp.135–151.

McKeever, E., Jack, S. & Anderson, A., 2014. Embedded entrepreneurship in the creative re-construction of place. *Journal of Business Venturing*, 30(1), pp.50–65.

Park, P., 1999. People, Knowledge, and Change in Participatory Research. *Management Learning*, 30(2), pp.141–157.

Rosile, G.A. et al., 2013. Storytelling Diamond: An antenarrative integration of the six facets of storytelling in organization research design. *Organizational Research Methods*, 16; Jg. 20(4), pp.557–580.

Shaw, E., 1999. A guide to the qualitative research process: evidence from a small firm study. *Qualitative Market Research: An International Journal*, 2(2), pp.59–70.

Social Enterprise Code of Practice, 2012. *The Code: Voluntary Code of Practice for Social Enterprise in Scotland*,

Social Value Lab & Glasgow Social Enterprise Network, 2015. *Social enterprise in glasgow 2015*, Glasgow, UK.

Steyaert, C., 1997. A Qualitative Methodology for Process Studies of Entrepreneurship. *International Studies of Management & Organization*, 27(3), pp.13–33.

Steyaert, C., 2007. Of course that is not the whole (toy) story: Entrepreneurship and the cat's cradle. *Journal of Business Venturing*, 22(5), pp.733–751.

Teasdale, S., 2012. What's in a Name? Making Sense of Social Enterprise Discourses. *Public Policy and Administration*, 27(2), pp.1–22.

The Scottish Government, 2015. *Scotland's economic strategy*, Edinburgh, UK.

Urban, B., 2010. Entrepreneurship as a discipline and field of study. In *Frontiers in Entrepreneurship*. Berlin, Heidelberg: Springer Berlin Heidelberg, pp. 33–62.

Weber, S., 2008. Visual Images in Research. In *Handbook of the Arts in Qualitative Research: Perspectives, Methodologies, Examples, and Issues*. 2455 Teller Road, Thousand Oaks California 91320 United States: SAGE Publications, Inc., pp. 42–54.