

**Entrepreneurial Axiology: Hybrid values in creative social enterprise**

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# Entrepreneurial Axiology: Hybrid values in creative social enterprise

**Key Words:** creative industries, social enterprise, entrepreneurship, hybrid, axiology

## ABSTRACT

### Objectives

Engaging in the lived experiences of creative social entrepreneurs, we ask what is valuable about the creative process, and how does this process advance research about hybrid values in entrepreneurship? We explore the axiology of creativity, social-value, and enterprise in the emergent area of creative social enterprise in Scotland.

### Prior Work

Both the creative industries and social enterprise are important growth sectors in Scotland (Social Value Lab & Glasgow Social Enterprise Network 2015; The Scottish Government 2015). While traditionally separate sectors, together they create an entrepreneurial phenomenon: creative social enterprise. This paper draws from research conducted on values of creativity in business studies (Shane & Nicolaou 2015; Ward 2004; Zampetakis & Moustakis 2006). We also examine research that addresses the use of “hybridity” as a dominant theme in social enterprise research (Battilana & Lee 2014; Doherty et al. 2014).

Creative social enterprise exposes a redundant supporting rhetoric spanning the logic of the socio-economic development properties of both the creative industries and social enterprise sectors. Additionally, in praxis, there is both an upsurge of social entrepreneurs using the value of creative arts engagement to achieve their missions, and an increase in creative entrepreneurs developing social agendas to achieve their respective missions. This paper focuses on exploring the hybrid values surrounding creative entrepreneurs who have developed creative social enterprises. We are concerned a possible paradoxical juxtaposition, which imposes a dominant assumption of monetary value on creative social enterprises, and reduces the understanding of creative and social values.

### Approach

Using an interpretivist approach with roots in phenomenological inquiry and heuristic analysis, we bring a group of creative social entrepreneurs together in an exploratory setting. This space creates conversations focused on how the creative process constructs adaptive business. 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.

### Findings

While full data-analysis is still ongoing, early results show that creative social entrepreneurs are juggling a plurality of traditional business expectations, in conflict with a desire to provide sustainable solutions to their communities and embrace an adaptive nature of creativity. Initially, this conflict is a result of the dominant “ideal hybrid organization”. This dominance exposes a space where entrepreneurial theories of creative social enterprise can expand to include issues of creative and social value. Further, it is difficult to build a creative social enterprise theory without understanding the value of creative entrepreneurship and social entrepreneurship, contemporaneously.

### Implications

The conclusion of this paper marks a beginning; the paper offers data to support agencies able to use information from participants in developing more robust programs of support. It provides broader entrepreneurial insights into the value of merging the creative industries and social enterprise sectors, and develops a discussion illustrating entrepreneurial lessons within creative social enterprise. We have found that these hybrid organizations exist in some abundance throughout Scotland, which allows us access to a place of special relevance for socio-economic development policy. Ultimately, this paper offers insights into the plurality of ownership and sustainability of hybridity spaces within creative social enterprises as it emerges, which in turn leads to more opportunities for innovation and growth.

### Value

The immediate value is offering the participants access to the research through internal and external engagements. This allows them to engage within a reflexive space, where further feedback can be generated. We propose that these types of “living spaces” will prove to be rich opportunities for policymakers and support agencies to engage with on the entrepreneurial process.

## **INTRODUCTION**

The concept of creative social enterprise is an emerging phenomenon within two seemingly disparate sectors: social enterprise and the creative industries. Yet there is clear overlap between the values within both that can be expanded upon through the notion of a hybrid theory of values. We build our research by engaging in the lived experiences of a group of creative social entrepreneurs, and embed the research problem by asking what is valuable about creative social enterprise for the creative process, in the social context, and within the enterprise landscape in Scotland. This paper explores the beginning stages of understanding this phenomenon by discussing the connection within an axiological frame of creative social enterprise. We continue with a phenomenological inquiry into the lives of creative social entrepreneurs, who make up a single, yet complex case study environment for the proposed study. Ultimately, we re-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.

## **ENTREPRENEURIAL AXIOLOGY**

Adapting an understanding of the theory of values, or axiology, from philosophical studies, we refer to entrepreneurial axiology within the phenomenon of creative social enterprise. This reference is based on a value framework that breaks down three main values within creative social enterprise: creative value, social value, and entrepreneurial value. According to Hart (1971, p.29), axiology as from two Greek words: axios (worth) and logos (reason). However, he states that “the concept of value permeates our life at every step.” Furthering this understanding, Kvanvig (1998, p.427) the understanding of axiology can be traced back to the Socratic dialogue Meno, which addresses questions of what is valuable about knowledge and means are valued in order to gain such value. This understanding focuses on Plato's, as the documenter of Socrates, supposition that knowledge is tethered and true belief is untethered. But tethered to what? And that is basis of understanding the philosophy: axiology (Kvanvig 1998).

In studying the values of knowledge and what means are valued to gain these values, we are able to ask what is valuable about creative social enterprise, both phenomenologically and contextually within the enterprise, for the enterprise directorship. We are further able to ask what is valuable in the means of which we construct and, ultimately, sustain creative social enterprises. In an effort to develop a deeper narrative of the phenomenon from lived entrepreneurial experiences. A value framework has been broken down as looking at the creative value, the social value, and the enterprising value within the phenomenon and from the individual and collective experiences of one group of collaborative directors at a creative organization.

### **Identifying a creative social enterprise value framework**

Social enterprises have a unique challenge to sustain their businesses in an effort to continuously build their infrastructures, grow their services and products through their mission, and provide long-term impact to their communities (Wells 2015). According to a report conducted by the Social Value Lab on behalf of the Glasgow Social Enterprise Network (Social Value Lab & Glasgow Social Enterprise Network 2015), the highest number of social enterprises in Scotland are also conducting activities within the arts and creative industries sector. The Scottish Government (2015), in a further report, highlights the creative industries and social enterprise sectors are major areas of economic and cultural advantage for Scotland.

While government and supporting institutions are important to shaping the identity of the field of social enterprise, they also point to a glaring gap in academic research to find an agreed definition of the structure of social enterprise. Within the United Kingdom there is a current designation that social enterprises are able to utilize: the community interest company (CIC). In a nutshell, a CIC is able to pay dividends to stakeholders and investors. While in the Scottish context, there has been a strong push towards the Voluntary Code of Practice (VCP). The VCP outlines five essential elements for social enterprises in Scotland, one of which states that “regardless of its legal form, the constitution of a SE will include the requirement that profits are reinvested in the business or in the beneficiary community - and not distributed to owners/shareholders/investors (Social Enterprise Code of Practice 2012, p.2).” This uniquely Scottish approach adds to a more socially focused enterprise culture, rather than a capitalist culture that runs the risk of exploiting social value for individual gains.

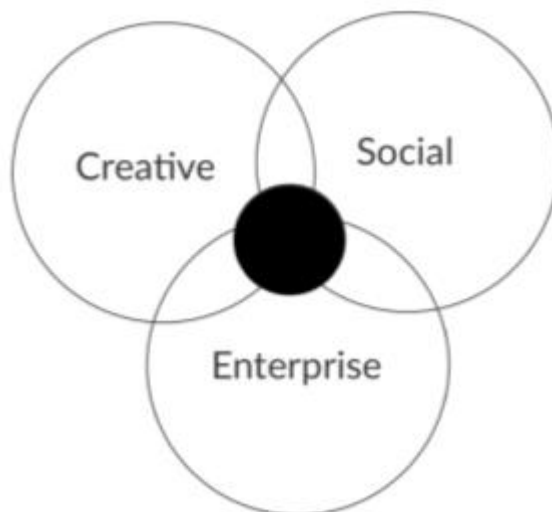
Furthermore, Scotland's social enterprise landscape puts a stronger focus on mission based activities through trading and revenue generation. Rather than basing for-profit trading towards solving social issues, Scottish social enterprises have developed an asset-lock schema. This scheme allows for the maintenance of a growing enterprise culture within the creative industries, and promotes social value as it relates to enterprise value within the social enterprise sector. Ideally, an asset-lock will allow for overhead functions of an enterprise to be supported by the trading arm of the activities. Creative social enterprises, which are currently receiving the bulk of their programmatic funding from government project funding, should, in theory, have the power to support

administratively themselves, leading to building a stronger ability to engage in active community-based activities.

Thus, an initial definition of creative social enterprise emerges defining them as organizations concerned with the valuable effects of enterprise intentions on creative and social activities. Figure 1, shows a minimalistic, and blended view of our framework highlighting the hybrid values of creative social enterprises. It is suggested that the use of a Venn diagram helps to identify moments of juxtaposition within the phenomenon. Thus, these enterprises expose the challenges with maintaining hybrid transferability of the three main values. This ability to be transferable doesn't support a concrete approach to social enterprise. Teasdale suggests 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)."

While the concept of business practices being used to address social problems is a dominant theme within the research literature of social enterprise (Defourny 2001; Thompson & Doherty 2006; Shaw & Carter 2007) and the dominant position of research in the area of social enterprise is around the opportunity of social enterprises to serve a hybrid ideal (Battilana & Lee 2014; Doherty et al. 2014), it's important to note that a "hybrid organization" mixes the attributes of for-profit and non-profit business models to create a hybrid enterprise. Furthermore, it is important to understand that creative social enterprises are challenged with sustaining activities that promote creative pursuit, social engagement, and economic growth.

**Figure 1.** Creative Social Enterprise Value Framework



### **Creative Value**

The creative process tends towards instinctual, intuitive, and iterative practice. Thus, it's value is hard to grasp due to its emergent, unpredictable, and ephemeral nature. Several research inquiries have been conducted on creativity from the field of psychology in terms of creativity and cognition, and most of them discuss the three shifts in paradigmatic position of creativity (Glăveanu 2010; Towse 2010; Gurteen 1998). The three shifts are: (1) the He-paradigm, (2) the I-paradigm, and (3) the We-paradigm.

The He-paradigm, or genius stage, a potentially hubristic view of creativity, describes a view where the creative (or 'Artist') is god-sent, intellectually, essentially disconnected from the rest of the social world (Glăveanu 2010, p.80). The I-paradigm shift, or the creative person stage, focuses creativity at the level of the individual. From Artist to artist, psychology began to focus on the capabilities of everyone to be creative. This shift leaves behind, for the most part, the objectification of the creative person, and moves towards a more objective approach to creativity in terms of intellectual skills. There is a possibility of being gifted, and creative as value-designators of the individual (2010, pp.81–82) comprising of a pluralistic ability to utilise multiple intellectual capabilities. process of creative cognition.

Lastly, and most recently, the We-paradigm shift, or the "social" stage, which departs from the artist to a broader view of creative opportunity. This paradigm shift has been led by Teresa Amabile, who presupposes that creativity is an influencer on human interaction and results in social collaboration from the point of view of intrinsic and extrinsic motivation (Amabile 2013; Amabile et al. 2005; Amabile 1996; Amabile 1988).

## **Social Value**

Social value is perhaps the more fluid of the three values, and, because, humans are social subjects, we tend to view ourselves within our socially conceived realities. Much of the organizational research, especially in terms of entrepreneurship, tend to focus on the connections that we make through social networks and social capital, as well as through the social benefits or disadvantages of communities.

Entrepreneurial research focused on the creative industries, has added to this discussion by exploring how practitioners within the creative industries are very good at these sorts of complex relationships (Wu & Wu 2016). And that these relationships are the foundation of a successful “tenure” within the creative industries. They also add to the juxtaposition between hybrid challenges. Wu & Wu (2016) argue that there is a significant difference between internal orientation and external engagement. Further still, that context based approaches versus project based approaches to building a business present differing goals and intentions for CSEs.

Further still, a discussion of social value brings up issues of other hybrid paradoxes, including the double-bottom line, which is often seen as the defining characteristic of social enterprise research. With the introduction of social value into an otherwise profit making process, Doherty et al. (2014, p.408) argues that the use of a “hybrid organization” leads to the opening of “organizational forms as structures and practices that allow the coexistence of values and artefacts from two or more categories.”

## **Enterprising Value**

Entrepreneurial research suggests that there is a debate between a tendency for “high and uncertain risk opportunities” and “low and accountable risk opportunities” (Macko & Tyszka 2009; Naldi et al. 2007; Kan & Tsai 2006; Cramer et al. 2002). Macko (2009, p.471) further suggests that any “risk associated with running a business venture is related to the skills of the decision-maker.” None the less, risk develops an environment of “the unknown” that shapes how an enterprise structures its formal, and informal, functions. It is possible that the unknown environment created by taking on a business venture risk may provide greater opportunities to connect between social and enterprise in the hybrid organization. This exposes the double-bottom line metaphor as assuming that the hybridity of an organization is solely dependent on financial terms. While there is little research to suggest any one approach to enterprise value is more relevant than another, looking within the context of “the unknown” might help us to shape meaning around that which creates enterprising value.

Furthermore, one of the ways we might understand enterprise value is by looking at organizational autonomy, which is similar to running an individual creative project. For example, a project will begin with an idea that lives with an individual and is developed through a systematic approach to gathering and/or utilising resources; it, ultimately leads to the realization of a final outcome. However, a juxtaposition occurs with the notion that an enterprise’s outcomes must continue to grow and reach a point of stabilization. Inherent within this may be a dependency on risk-taking in terms of acquiring a steady amount of resources to maintain growth or stability, which is seen as “success”. The separation is seen as a project comes to a defined end, and the stakes are less focused on success as they might be focused on completion.

## **METHODOLOGY**

### **Research Design**

Cunliffe (2011) argues that “crafting research means being careful about we notice, bring to attention, and shape knowledge about organizational life (p. 651)”. By embedding this study in the living experiences of a group creative social entrepreneurs, we build upon literature exploring alternative methods of understanding a phenomenon (Anderson 2005; Hatch & Yanow 2008; Rosile et al. 2013). We craft this study to expand upon a single case study style research approach, 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 potential data within the creative entrepreneurial mind set, the process environment of social enterprise, and the groundedness within the creative industries. Additionally, we looked for the case enterprise 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. The use of a single case allowed us to engage in a well-rounded view of the interactions within the organization, and to expose individual participant narratives as part of the larger, collective organizational narrative.

Furthermore, the geographical context of this study was set 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 that are run by creative entrepreneurs, specifically. Thus, the selection of a single creative social enterprise provided an excellent context for understanding the axiological values of a group of creative social entrepreneurs both individually and collectively. Focusing on a single case, allowed us to engage 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.

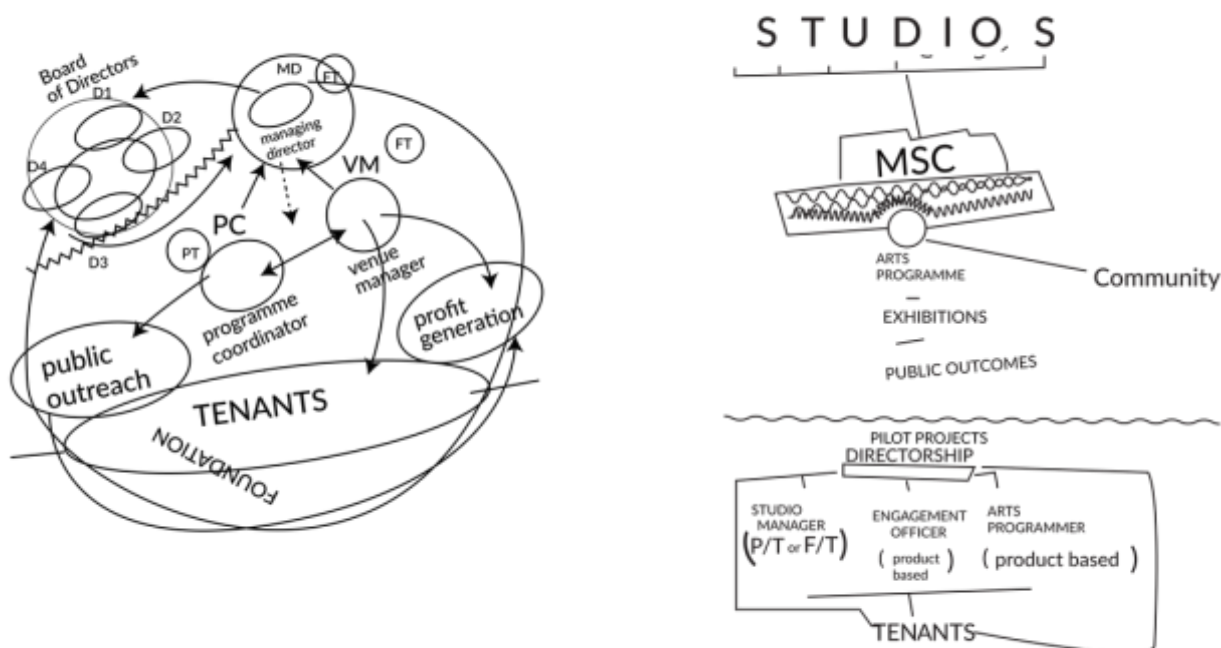
\*Pilot Projects is a multi-disciplinary creative studio that specialises in community engagements through creative opportunity. Though its offices are located within MSC, it is not part of its operating functions. MSC was a client of Pilot Projects during its transition from Merchant City to the Barras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

## Data collection

I collected the data as a unit comprised of many phases: (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 field notes 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 more than keen to include me in the discussions about their organizational and personal developments. 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 a discussion not only about the structure of organization, but a discussion arose 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 figure 2.

**Figure 2:** Participant Organizational Structure Drawings





## Data Analysis

Interviews and group discussions were 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; Shaw 1999). As the drawings were part of the interview and group discussions, they were thus transcribed as such, the data was analysed within each of the three creative social enterprise value segments of creative value, social value, and enterprise value, as outlined below:

- The transcripts were read, and re-read, with memos on the connections within theory values of creative, social, and enterprise value. Some of the data overlapped between values, as expected, and was initially themed as having a hybrid meaning;
- Memos were reviewed to clarify the data and as a way to see similar emergent areas that were coming through the data, such as identity, structure, community, and funding;
- In Vivo coding was used to allow for first order codes to emerge within each of the values, and to begin weaving the emergent themes back through the “voices” of the participants. It was important to keep their actual words as part of the coding process, as this allows for the true understanding of their lived experiences to formulate within the constructed theory;
- Second order axial coding grouped the first codes into themes, which were then checked back to the memo developed themes for similarities and further context between the analytical framework and the data, which led to 4-5 major themes within each theoretical value base;
- Illustrated diagrams were developed of each theme, within each value, to engage in a visual narrative between the codes, the themes, the context, and the proposed theoretical frame;
- Lastly, I carried out a thematic and theory comparison exercise to see how the themes resonated within the theory of value and the proposed entrepreneurial axiology framework.

The analytic process was conducted in a cyclic fashion, which allowed for a consistent, circular approach to the qualitative data analysis process. By conducting the analysis three times (based on the three value segments), we are able to not only see where thematic values emerge between the three values, but also how they might reflect back into a theory of hybrid value towards entrepreneurial axiology.

## FINDINGS

### Thematic Values in Creativity

As presented above, creative value, within the entrepreneurial context, can be understood in terms of the individual and individuals within a social context. Our findings suggest that creative value comprises of issues with potential, initiative, the ethos, strategy, and restriction, as shown in figure 3.



**Figure 3:** Thematic Values in Creativity



“We’re in a really particular community.”

The **ethos** involves valuing the current Glaswegian community, of which MSC is a part of, but also reaching outside of the local and into the international realm. Through their current creative community, MSC is able to connect with other creatives and build multiple communities within the space. This affords them opportunities such as building a platform for emergent artists and developing collaborations that feedback into support their local creative community.

“...a platform for connecting the creative sector into the city in a meaningful way.”

This speaks to their **potential** for utilising the space as a resource for emerging, creative practitioners, and to help build the platform that they might use to connect to others professionally and socially. The place lends itself to two main internal communities, (1) emerging young artists, who enter through programmatic activity, and (2) the tenants, who enter the place as paying consumers. However, there may be a disconnect between engaging with tenants in their workplace and allowing for networking exchanges with emergent creatives in their practice space.

“...to be a space that’s trying to do something against the Glasgow visual arts norm.”

We see that there is an **initiative** to take the physical and open up social possibilities for expanding it into a resource space for the community. As well, they have a desire to creative work outside of the norm while building in their practice through the space. The physical use of the exhibition space through their own project-based funding, on one end, opens up social possibilities and funding opportunities for them.

“...potentially and bit risky and entirely funding dependent.”

On the other end, their approach to using space **restricts** access to new forms of funding beyond their own creative practice. There is a need to continue an influx of money to maintain the studio itself, which primarily comes from their tenancy income. This income does not support their programmatic activities, which, thus far, has relied on their individual practices. It is almost as if they are executing two separate organizations: one that is a studio provider—a workplace—and one that is a project-based exhibition space.

“...we’ve been looking at models for open curated programs.”

And, lastly, they recognize that the above disparities, as well as the potential opportunities within the Barras Market allow them, or rather beg them, to develop a **strategy** for both the external opportunities and the internal opportunities within. The studio space allows them to build a new program that has the potential to feedback into the studio space while also building their own profile as a creative social enterprise. This profile is, thus, based on their social business model, to provide affordable space for emergent artists. This not only reflects

back into the current ethos and industrial markets—creative industries and social enterprise—but also affords them more opportunities to inch further beyond the studio as just a place to work.

### Thematic Values in Social Value

We’ve understood social value to encompass our networks and our resources and capital within a hybrid paradox developed within an entrepreneurial context: the double bottom line. Expanding on these understandings, our findings suggest that social value, within the creative social enterprise phenomenon, is comprised of notions of investment and regeneration, and approaching to building blocks and social meshworks, as shown in figure 4.

**Figure 4.** Thematic Values in Social Value



“The space is a catalyst for things to happen within it and around it”

The **building blocks** within a creative social enterprise appear based on types structures and resources. MSC approaches their building blocks by orienting the “space” and “platform” (structures) towards building reliability for their income. However, their income is based on a location that is often organised in an informal manner. Their two potential spaces for steady income come from the Barras market, which licenses itself, from tenants, who see the space as a work place. These shape how the location fits into the structure of enterprise. It also lays shape to how new models may emerge to better orient the enterprise towards its mission-based programs, as well as towards a robust approach for self-sustained income.

“The opportunity for it is about creative, about genuinely expanding what the space could be as a resource...”

We see opportunity and initiative emerge within an approach to **investment** through social impact and the space as a resource for their communities: local, creative, and international. Their initiatives allow for changes to external impact, and leads to a multitude of opportunities: for funding; for community; and for practice. This, in turn, builds further social impact, which provides potential to build their “enterprising” desires from into their mission-based activities.

“...the thing quite innovative is having more of a presence for other voices that are connected within the community.”

And while building their activities, they recognize their own placement within the larger narrative of **regeneration**, or of creative and social renewal within the creative social enterprise context. Their identity is made up of the organization’s profile and core, which is, currently, split between their own practices and that of their tenants. This still, though, is a crucial part of their story, as the dialogue between the voices present build further opportunities to build that platform for exchanges between their communities.

“We’re trying to get whoever is in it to form their own communities and form their own support systems.”

They also recognize that, though they may not engage their tenants, there is a natural emergence of sub-networks within the large MSC network. It’s how these networks interact that helps us to begin to understand and develop a concept of **social meshworks** that drives these relationships. The relationships within the space

have been built on informal friendships which leads to sub-networks that allow for expansive and connected collaboration. However, MSC does not facilitate these exchanges, which could speak to the creative ethos of moving beyond the place in which it currently is located, or it could speak to the disconnect between the tenants as a community of consumers and the creative community of emergent, young talent.

### Thematic Values in Enterprise

As presupposed above we understand enterprise value in terms of whatever, however findings suggest that creative social entrepreneurs understand creative value as such:

Figure 5: Thematic Values in Enterprise



“...we’ve not suffered, yet, from lack of funding because, before we came to the building, the projects that’ve existed have been my own projects that had funding from me as a practitioner before.”

**Money** plays a big role in all discussions of enterprise, especially those in the process of change. Findings suggest that MSC is dealing with two disparate approaches to money. On one side their individual practices feed into funding opportunities to complete project within the MSC studio and exhibition space. On the other side they have yet to receive any remunerations for the work they’ve put into the enterprise; their projects feed into the mission of the enterprise but do not provide any “financial feedback” to their individual lives.

“I want to support the things I want to support, but not support them because it’s trying to keep above the water.”

So as money provides a somewhat stable environment for projects, the source doesn’t provide them with any prolonged sense of **assurance**. There is a community that supports their efforts through social and creative means, but a question arises as to when these communities will converge with a financially sustaining community, such as stakeholders out with the organization or capital building opportunities from other industry sectors.

“...the big difference of this year, is that, up until this point, we’ve run a business based on the individual time that we have.”

Until now, MSC’s directorship has relied upon their own individual schedules and skills to run a studio company. But with the addition of an exhibition space and the opportunities within new communities, such as the Barras market, they have recognised a need to create some sort of **formalising** structure. Through the findings it is noted that they see the Barras as an untapped, undefined part of their overall income structure, partly because they have yet to identify their point of entry, and partly because it lives outside of their individual practice approach to the space. Additionally, they maintain the affordability structure of the tenant studios as a stable part of their income structure. However, their understanding of “best practices” within the tenant studios and the constant need to manage the space, doesn’t connect with their current informal, individual business approach. Thus, they are looking to formalise through the addition of dedicated staffing members, which will lead to more opportunities to focus on overall organizational sustainability.

“we’re attached to this really high risk business for no gain, financially.”

Entering into a more formalised structure and the opportunities for new forms of income actually sets in motion a sense of **uncertainty**. Uncertainty with how taking a risk will benefit or hinder the enterprise. Uncertainty with how the space will open up unaccounted for risks, such that the need to manage the space constantly

leads to diminished creative and social potentials, making the “risk” of the “space” less worthy than the sum of its part. But within uncertainty is still “opportunity”. Opportunity to turn the space into a resource, and though it may need a dedicated, formal approach to management, still leads to further opportunities.

## **DISCUSSION & CONCLUSION**

This research has exhibited the complexities within the “hybrid organization” in terms of the value segments: creative value, social value, and enterprise value; and has demonstrated the values that make up the sum of each value within a creative social enterprise phenomenon. In the following paragraphs we discuss our findings and connect them to the theoretical framework built upon existing literature. We discuss the findings within the research question of: what is valuable about creative social enterprise phenomenon and what is value within the context of an enterprise, and we explore what is valuable in the ways in which we construct creative social enterprises. Lastly, we consider the implications of this research for practitioners and for policy-makers.

### **The hybrid value of risk and opportunity**

Our findings suggest that creative social entrepreneurs approach risk and opportunity in contrasted ways. While prevalent between both creative value and enterprise value, is understood differently. A creative risk involves an individual decision that has potential for further creative opportunities unforeseen.

Expressing both sentiments for risk-taking, but expecting different outcomes should the risk fail. Furthermore, creative social entrepreneurs consider risk as being an important part of continued opportunity, by “putting themselves out there” and “connecting with their communities”, be it funders, other creatives, tenants, etc. It should also be noted that MSC, approach to opportunity is often based on the funding opportunities available to them. While creative opportunities are broader and more varied, there is still a struggle to find programmatic funding that includes funding for other organizational costs, such as overhead. There is a sense of uneasy, exacerbation being in a space of developing a strong identity around a creative practice (i.e. their exhibition spaces), but not being able to sustain the practice beyond a project-basis.

Additionally, there is a significant value added to the business in terms of available space to exhibit. There is also space to house events, which places MSC within a market that is often saturated in Glasgow. This enterprising opportunity provides an opportunity for MSC to “fail” at a time when failing may be necessary, but extremely risky. Stemming from the field of entrepreneurship, entrepreneurs fail often and early in order to create valuable growth for their enterprises (Mitchell et al. 2008). As the landscape of creative social enterprise changes, the risk-taking opportunities become greater and more beneficial. Funding support from the government and supporting institutions is becoming increasingly scarce, and creative social enterprises begin to enter into an ambiguous arena of funding options. It is becoming expected of these enterprises to sustain themselves in innovative, adaptive ways

### **The hybrid value of identity within communities**

Secondly, we learn that a “hybrid organization” as a creative social enterprise may value its communities beyond only one audience, which shows that they must juggle between their social network, creative network, and enterprise network as a conglomerate of a social meshwork. They interact within each other, and one may support another or both, while simultaneously offering a tension between the three. Ingold suggests that the concept of a social meshwork goes beyond the network as a series of objects and subjects connected linearly, but, rather, as a performance of and between interactions of subjects, objects, and the intangible (Ingold 2010).

This also suggests that creative social entrepreneurs consider all their communities as important aspects of their identity. In the case of MSC, their organizational identity includes themselves as individual practitioners, their merged creative communities, and their external communities. They orient themselves, internally, towards serving a creative clientele, and as that clientele changes they struggle to maintain the grassroots, community-led organization while also becoming a more enterprise-led, externally engaged organization.

This approach to community has created a significant challenge in understanding the mission and structure of the CSE. The mission being a crucial part of an organizational identity. This finding suggests that while CSEs may have external facing missions/communications, they are constantly in a state of juggling their mission against their communities against their activities. It also suggests that a standard mission approach, may not be knowledgeable enough for the complexity of opportunities within the enterprise. MSC is a studio provider and its tenants are a crucial part of its sustainability, but they are equally an exhibition space for creative opportunities within the city, and they have social opportunities to build further communities that might lead to other enterprising opportunities.

Enterprise doesn't seem to offer any sort of community support, except in terms of potential funding. It's not part of an overall identity of an enterprise, yet is a crucial part to the structure and, eventual, formalized notion of an enterprise. It is hard to tie enterprise into creative value or social value, unless it is through conceptual, and metaphorical, understanding of money being a type of stopgap of resource attainment. It further seems that the temporal nature of enterprise value, within the creative social enterprise context, is a means to an end, as opposed to a definite end.

### **The hybrid value of emergence and structure**

Third, we understand enterprise value as being a crucial part of monetary intentions in terms risk and opportunity, but it may also be valuable in terms of understanding structure, stability, and growth. Being in a state of processual growth, the physical act of moving into a large space (as is the case in MSC's growth) may lead to the potential to grow organizationally. This sense of emergence in a new, uncertain space might expose issues in addressing new organizational needs.

We explore emergence in terms of structure (and eventual growth) in a hybrid environment, and begin to piece together how creative social enterprises understand the role of formal structure while building communities within informal environments. As the enterprise becomes more than just a "studio space", this sense of emerging reinterprets their approach to community-led organizing through potential opportunities for internal and external growth. These needs contribute to the understanding of a hybrid blend of values that stem around the juxtaposition of being in a state of emerging and "finding your space" in a new landscape. The basic structure of social enterprise affords creative social entrepreneurs many enterprise opportunities that also benefit society, and the basic structure of a creative industry organization also affords them creative opportunities to benefit society.

### **Implications**

Our study marks an opportunity for laying the ground work for further discussions into the lives of creative social entrepreneurs. We set out to understand the entrepreneurial axiology that permeates within the creative social enterprise phenomenon, which included an expanded look at the value segments of creative value, social value, and enterprise value. As a result, our study shows that risk and opportunity are important aspects of navigating uncertainty within the entrepreneurial context, and that they may cause issues of restriction in pursuing funding opportunities within the creative industries and social enterprise sectors. While there may be a plethora of available options to creative social entrepreneurs, they may not see these options as "worthy" of taking a risk in losing access to potential creative projects and social initiatives.

Our study also makes socio-economic inferences into the culture that creative social enterprise is currently placed. This culture consists of a plurality of communities, whose "needs" create an environment of blended connections within individual creativity and social networks. This expands upon the notion of the hybrid organizations as being reliant upon a dominant bottom-line metaphor, which has its roots in a solely financial context. These types of hybrid organizations exist in some abundance throughout Scotland, and especially within Glasgow, as creative social entrepreneurs continue to juggle addressing community needs such as: developing a platform for young, emergent creatives, and creating spaces of social and cultural exchanges.

As Scotland deals with the current changes within its political landscape, policymakers may find that the complexity contribution of creative social enterprises to society helps to foster a stronger cultural and economic identity, which has implications for the development of international interests exchanging with local needs, and innovative approaches to building enterprises that have the ability to orient within a multitude of organizational directions. Ultimately, this paper offers insights into the plurality of ownership and sustainability of hybridity spaces within creative social enterprises as it emerges, which in turn leads to more opportunities for innovation and growth.

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