DISCE

DEVELOPING
INCLUSIVE
AND SUSTAINABLE
CREATIVE ECONOMIES

DISCE CASE STUDY FRAMEWORK

A Horizon 2020 project by:

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GSSI GRAN SASSO SCIENCE INSTITUTE

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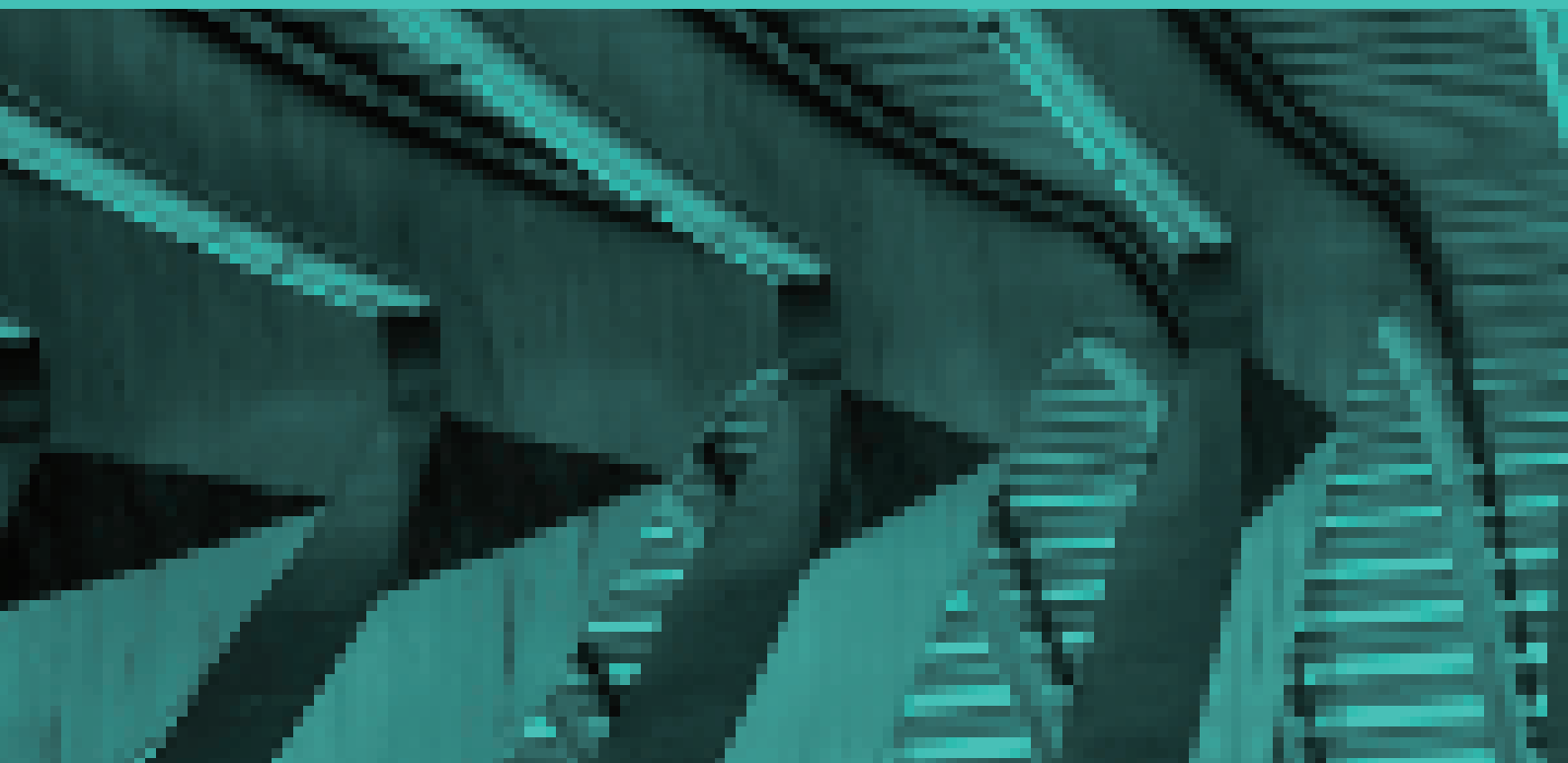
Executive summary

At the centre of the research design for Developing Inclusive and Sustainable Creative Economies (DISCE) are regional case studies in ten European regions. We argue for the importance of adopting an 'ecological' approach to understanding (and managing) creative economies. Such an approach necessarily influences the conceptual and methodological framing of each work package, and of the DISCE project overall. Therefore, this report discusses the activities of Work Package 3, 4 and 5 (WP3-5) together, and their impact upon the case study framework for DISCE as a whole.

Drawing on the methodological literature (Stake 2005; Easton 2010; Gillham 2010; Swanborn 2010; Remenyi 2012; Yin 2014; Thomas 2016), this report begins with a discussion of the distinctive features of case study research, and why case studies are particularly appropriate and useful for DISCE. It then gives more detail of the specific approach to case study research the DISCE team has developed, and explains how we will generate and gather our data. It also highlights participants sampling and recruitment process. The paper concludes with a presentation of the provisional case study sequencing and timetable, as well as further details of our procedures for analysing the case study data, and our plans for reporting.

Please note: This regional case study framework is a living document that will be updated during the course of the project, including, in particular, in the light of our pilot case study (discussed below).

In addition to case study methodology the report enlightens the core theoretical underpinnings of the WP3, WP4 and WP5. In the respective sections the references to the dedicated DISCE reports are made.



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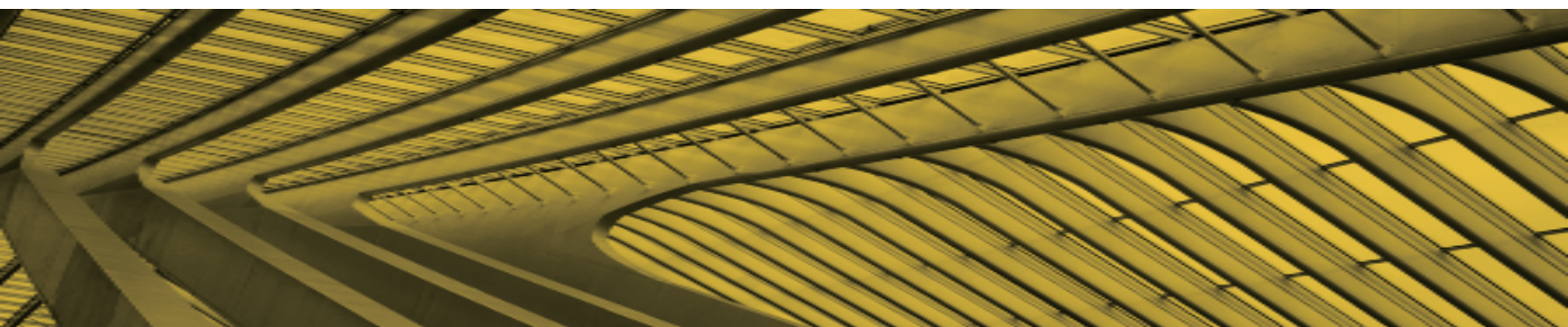
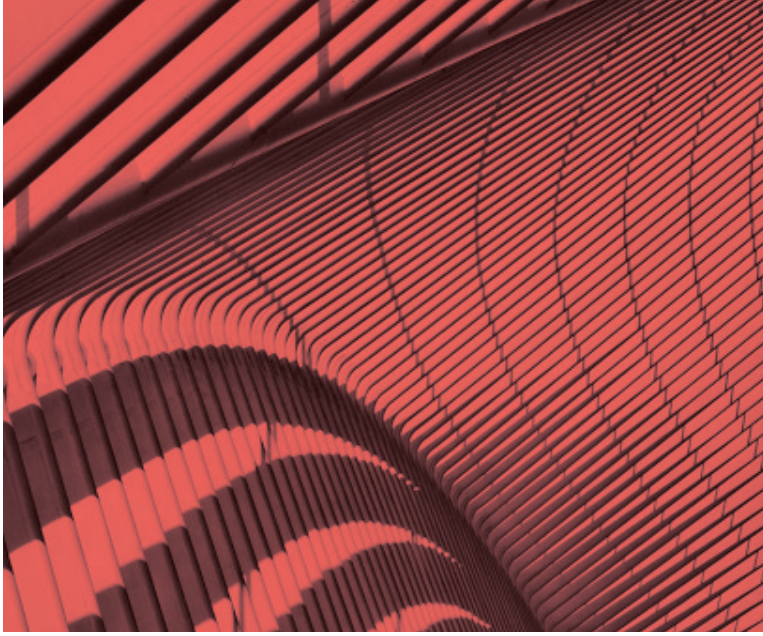




1. Case Study Research: An Overview and the DISCE Approach

What exactly are case studies? What distinguishes case studies from other approaches to research? What are their specific capacities for generating new knowledge? And how exactly will we be making use of a case study approach as a central part of *Developing Inclusive and Sustainable Creative Economies?*

1.1. What is Case Study Research?

Despite their widespread use, the methodological literature on case studies is "comparatively speaking, not vast, and is actually very heterogenous" (Swanborn 2010: 12). A widely referenced text on the subject is Robert Yin's Case Study Research: Design and Methods, now in its sixth edition. Yin offers a two-fold definition of a case study. The first part addresses the 'scope' of a case study. He explains that it:

- investigates a contemporary phenomenon (the "case") in depth and within its real-world context, especially when
- the boundaries between phenomenon and context may not be clearly evident. (Yin 2014: 17)

The second part of the definition highlights specific methodological features. This type of inquiry:

- [...] relies on multiple sources of evidence, with data needing to converge in a triangulating fashion, and as [...] result
- benefits from the prior development of theoretical propositions to guide data collection and analysis. (Yin 2014: 17)

There are several important points to note here, but one that is especially significant for DISCE is that case studies are particularly appropriate to the study of phenomena whose boundaries are not clearly distinguishable from their context. In the light of the work that members of the DISCE research team have undertaken previously on notions of creative economies, ecologies, networks and clusters (e.g., Comunian et al. 2010; Comunian 2011; Wilson et al. 2017; Wilson & Gross 2017; Gross & Wilson 2018; Gross & Wilson 2019) – in which systems of creative practice have been found to be deeply and complexly embedded within their 'contexts' - this makes a case study approach particularly appropriate to the investigation of creative economies.

Gary Thomas suggests that case studies are "analyses of persons, events, decisions, periods, projects, institutions or other systems which are studied holistically by one or more methods." (Thomas 2016: 23 [emphasis added]) One methodological starting point for DISCE is the need to examine creative economies as systems – or ecosystems – characterized by interconnections and interdependencies. Here we should note a second feature of Yin's definition of case studies: that they typically "benefi[t] from the prior development of theoretical propositions to guide data collection and analysis." A second methodological starting point for DISCE is that the component parts and boundaries of creative economies are a matter requiring both empirical and conceptual investigation.

Thomas goes on to explain that, "The case that is the subject of the inquiry will illuminate and explicate some analytical theme, or object." (Thomas 2016: 23) As discussed further below, within the methodological literature there are a range of views regarding the role of theory within case study research. The important point to note here is that a case study will be a case of something. Whilst there are a variety of potential approaches to case study research, including some which are more 'exploratory' than others, unlike the classic ethnographic work of early twentieth-century anthropologists - in which the researcher undertakes participant observation with a general interest in understanding the way of life within a place - in case study research there is a (at least a minimal) theoretical framing of what the site of research constitutes an example of. For DISCE, these are examples of (existing / emerging / potential / absent) inclusive and sustainable creative economies.

It is also helpful to consider what a case study is not. Case studies typically employ multiple methods, and this can often involve the use of both qualitative and quantitative instruments. A case study does not necessarily only use qualitative methods. Yin discusses six types of data that may be employed within a case study: documents, archives (public records), interviews, direct observation, participant observation, and physical artefacts. This list can be extended much further, including the use of focus groups and surveys. Moreover, it is important to recognise that a case study is "not a method, nor is it a set of procedures. Rather, it is a focus." (Thomas 2016: 37 [Italics in original].)

A case study is not a method as such. Nor is it, in itself, a full methodology: there can be many varieties of case study research committed to quite contrasting epistemological positions and methodological choices. Rather, it is helpful to think of a case study as a research strategy (Swanborn 2010: 22), which can be employed via a wide variety of specific methodological commitments and specific combinations of methods.

1.2 Why Make Use of Case Studies?

Yin suggests that "the distinctive need for case study research arises out of the desire to understand complex social phenomena." (Yin 2014: 4) Gary Thomas also emphasizes that:

The case study provides a form of inquiry that elevates a view of life in its complexity. [...] It's the realisation that complexity in social affairs is frequently indivisible which has led to the case study having the status of one of the most popular and most fertile design frames for researchers' work. (Thomas 2016: x)

As the definitions from Yin, Thomas and Swanborn indicate, one of the specific strengths of case study research is the possibilities it offers for studying the interconnections and interdependencies of social phenomena. It is precisely because of the complexity inherent to our object of study - creative economies - that a case study approach is required. The following comments from Swanborn speak directly to one of DISCE's key methodological commitments: purposeful openness with regards to the boundaries of creative economies. Within a case study approach:

The phenomenon is studied in its natural surroundings because, at the start of the research, it is not yet quite clear what the spatial and temporal boundaries of the phenomenon are. In other words, it is not yet clear which properties of the context are relevant and should be included in modelling the phenomenon, and which properties should be left out. (Swanborn 2010: 15 [Italics in original])

It is instructive to consider the criticisms that have been made of case study research as being insufficiently 'scientific', by virtue of operating with too many components – too many 'variables'.

Thomas suggests that, whilst we cannot identify a distinct school of case study thinking, as such, what unites the heterogenous field of case study research is "its emphasis on the whole – the holistic". (Thomas 2016: 47) In contrast to some of the dominant accounts of modern scientific method, the starting point taken within case study research is that "certain phenomena are more than the sum of their parts and have to be understood as a whole, rather than as a set of interrelating variables." (Thomas 2016: 47 [Italics in original]).

For Thomas, such an approach is justified by the very nature of social phenomenon, as constituted by complex processes of meaning making. Social phenomena, by their very nature, require different methods to those studied within the natural sciences. In defending case study research from its (potential) critics, then, Thomas says that "A case study is about seeing something in its completeness, looking at it from many angles. This is good science. In fact it is the essence of good science." (Thomas 2016: 23 [Italics in original])1

Even achieving this completeness can be challenging for certain social phenomena or entities (like cities) where the boundaries are not always defined or are defined in artificial terms, for example geographical mapping of a city can be defined by the Nomenclature of territorial units for statistics (NUTS)2 measurement at the city-region level (NUTS-3) compared to a locally defined city boundary.

These accounts of the distinctive strength and potentials of case study research closely connect with DISCE's ambition to paint a 'comprehensive picture' of creative economies. Moreover, the inherent orientation of case study research towards the use of a variety of methods speaks very directly to the interdisciplinarity of the DISCE project. Yin suggests that:

Mixed methods research forces the methods to share the same research questions, to collect complementary data, and to conduct counterpart analyses (e.g., Yin, 2006b) [...]. As such, mixed methods research can permit researchers to address more complicated research questions and collect a richer and stronger array of evidence than can be accomplished by any single method alone. (Yin 2014: 66-67)

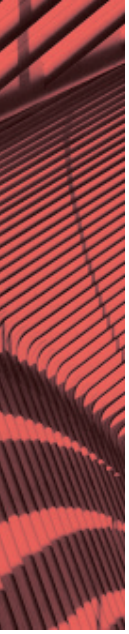
Given the complexity of our object of study, inclusive and sustainable creative economies, a research strategy that is specifically suited to drawing together a range of methods and perspectives is essential.

1.3. Research Questions

The ambition of the DISCE project - working with a wide range of meta-theoretical presuppositions and methods, drawing on a variety of disciplinary traditions, and across ten case study locations - poses challenges with regards to how best to ensure clarity and unity of purpose in the research design, whilst doing justice to the complexity of the object of study. The literature on case studies suggests that, when undertaking research of this kind, establishing clarity of purpose is key. For Thomas, "Designing research is like designing anything else – you start with a purpose and then plan how to achieve it." (Thomas 2016: 26)

1 Moreover, DISCE's focus on cultural phenomena directs the research team to ensure that people's experiences, and specifically their experiences of (dis)connection – with others, with self, with the world – are included as a part of that 'completeness'.

2 https://ec.europa.eu/eurostat/web/nuts/background



He describes the temptation of selecting aspects of research design before having identified the overall purpose. Swanborn offers a similar caution, reminding the reader that, "As in all research, in doing a case study we focus on the problem we want to solve." (Swanborn 2010: 16)

The overall research question that DISCE is seeking to answer is: What are inclusive and sustainable creative economies, and how can they be developed? The answer we provide to this question will, of course, involve many aspects and layers. The strands that relate to this question are organised across four different research-focused Work Packages (WP2-5). This is necessary, given the complexity of the object of study – inclusive and sustainable creative economies – with many (visible and emergent) component parts and interrelations.

1.4. What is the Role of Theory Within Case Study Research

As indicated above, Thomas explains that to be a 'case', the phenomenon studied needs to be a case of something (Thomas 2016: 14). He suggests that case study research comprises two parts, firstly "a subject" (i.e. an example / site of research), and secondly, "an analytical frame or object." (Thomas 2016: 15) This, of course, requires a formulation by the researcher(s) of what this is a case of. Here Yin takes a strong line on the need to articulate propositions as part of case study research.

> [The] role of theory development, prior to the conduct of any data collection, is one point of difference between case study research and related qualitative methods such as ethnography […] and grounded theory […]. Typically, these related methods may deliberately avoid specifying any theoretical propositions at the outset of an inquiry (nor do these methods have to cope with the challenge of defining [the boundaries of] a "case"). […] The theoretical propositions can represent key issues from the research literature or practical matters such as differing types of instructional leadership styles or partnering arranging in a study of organizations. Such propositions will enable the complete research design to provide surprisingly strong guidance in determining the data to collect and the strategies for analyzing the data. For this reason, some theory development prior to the collection of any case study data is desirable. (Yin 2014: 37-8 [Italics in original])

DISCE is studying its ten cases as examples of (existing / emerging / potential / absent) inclusive and sustainable creative economies. We have done foundational analytical work on the notions of 'inclusive', 'sustainable' and 'creative economies', and the literature review conducted for WP5 has explored in further detail how these notions are included and understood in the literature relevant for WP5. The fieldwork will be conducted in relation to these theoretical propositions, whilst intended to speak back to – and develop further – those propositions.

1.5. Analytical Generalization in Case Study Research

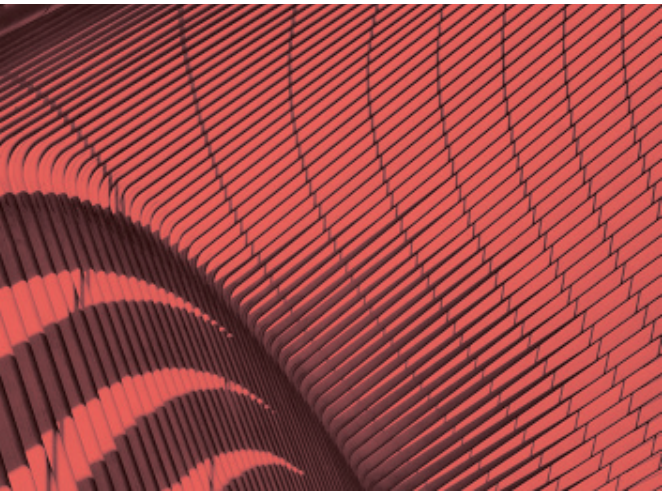
The question of the role of theory within case study research relates closely to the logic of analytical generalization in case study research. Yin distinguishes between two types of generalization: statistical generalization and analytic generalization. (Elsewhere, the first of these is referred to as 'sample-to-population' generalization). He suggests that:

> case studies, like experiments, are generalizable to theoretical propositions and not to populations or universes. In this sense, the case study, like the experiment, does not represent a "sample," and in doing case study research, your goal will be to expand and generalize theories (analytic generalizations) and not to extrapolate probabilities (statistical generalizations). (Yin 2014: 21)

This distinction is a useful heuristic with which to clarify the specific methodological approach we are taking in the DISCE project. It underpins our research design – and the decision making that underlies it - at several stages in the project. This ranges from the rationale for the selection of our case study locations (discussed below), to how we ultimately articulate the implications of our case study findings. Yin argues that:

> A fatal flaw in doing case studies is to consider statistical generalization to be the way of generalizing the findings from your case study. This is because your case or cases are not "sampling units" and also will be too small in number to serve as an adequately sized sample to represent any larger population. [...] Rather than thinking about your case as a sample, you should think of it as the opportunity to shed empirical light about some theoretical concepts or principles [...]. (Yin 2014: 40-41)

Building on Yin's account of analytic generalizability, Swanborn explains that "in case study research, it is assumed that we do not deal with a sample-to-population logic, but with generalizing from case results to a theory or model." (Swanborn 2010: 66). Swanborn draws on the distinction between extensive and intensive approaches to research. An extensive approach collects information "about the relevant properties of a large number of instances of a phenomenon" drawing conclusions by "calculating and interpreting correlations between the properties of these examples." Contrastingly, an intensive approach focuses on only one specific instance of the phenomenon being studied, or only a handful of instances in order to study a phenomenon in depth." (Swanborn 2010: 1-2 [Italics in original]).



In explaining the capacity of case study research to generate insights of significance beyond the specific case(s), Yin affirms that "the aim of analytic generalization is still to generalize to other concrete situations and not just to contribute to abstract theory building." (Yin 2014: 41) He further clarifies that an analytic generalization "can take the form of a lesson learned, working hypothesis, or other principle that is believed to be applicable to other situations (not just other "like cases")." (Yin 2014: 68). Furthermore, Thomas (2016) employs the notion of 'abduction' to refer to a particular kind of generalization that he argues is typical of the social sciences: "making a judgement concerning the best explanation for the facts you are collecting" (Thomas 2016: 70 [emphasis added]). This is not the same as the inductive reasoning employed within the natural sciences. Thomas, then, takes a slightly different position to Yin with regards to how he articulates the mode of generalization that case study research enables. None the less, in language that is close to Yin's, he suggests that "Developing or testing theory can be thought of as being at the centre of case study." (Thomas 2016: 70)

1.6. Rationale for DISCE's Location Selections

As indicated above, the issue of the generalizability of case study findings is closely connected to the question of what rationale to employ in choosing case study locations. Yin suggests that it is a misunderstanding to attempt to select cases that are 'representative' of a sample population. This concurs with the approach we have adopted.

During the project inception phase, the following criteria were developed as the primary basis for the case study selection:

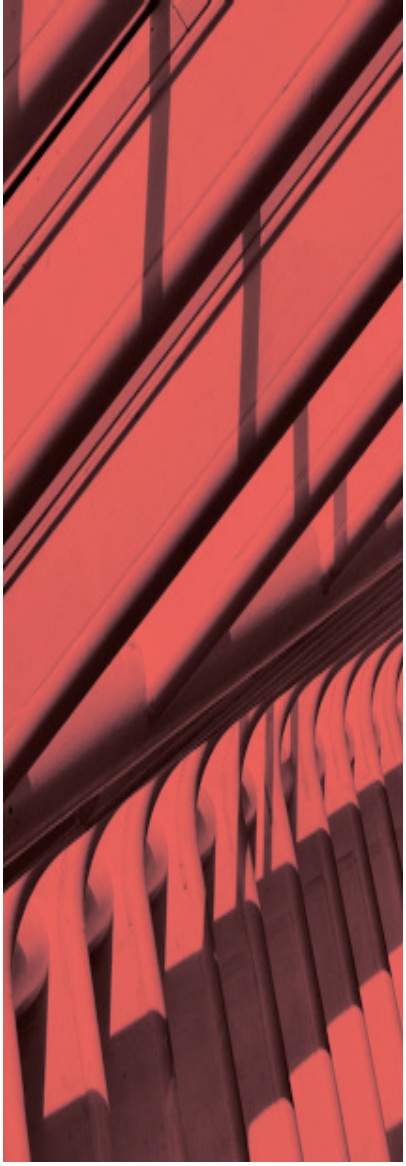
1. The location has not already been extensively studied [a qualifying criterion]

2. Size (population of approximately 150,000) [a qualifying criterion]

3. Future planning (levels of self-recognition of the cultural eco-system within the location: for example, cultural strategy documents, bids to be a Capital of Culture) [seeking a diverse spread of case study locations against this criterion]

4. Current profile (density of cultural and creative infrastructure) [seeking a diverse spread of case study locations against this criterion]

Next, the DISCE project used the preliminary information from the quantitative mapping (see below), secondary data sources, and the research team's existing knowledge of the potential locations in their regions, to investigate potential case study locations against these four criteria. This process involved identifying potential case study locations across five geographic regions of the EU: British Islands (2), Northern Europe (2), Central Europe (2), Southern Europe (2) and Eastern Europe (2). For this purpose, a template was developed to draw information on the potential locations (Appendix 1). This process resulted in over twenty potential case study locations being investigated.



Thereafter a qualitative mapping of the potential case study locations was undertaken across the qualitative criteria resulting in a preliminary selection of ten case studies. These case studies were widely spread across an informal graph, which served as a heuristic device with which to compare the approximate profile of each of our potential case study locations, against criteria 3 (Future planning) and 4 (Current profile).

In making this overall selection of ten locations, we have tried to ensure that we included locations where there were formal recognition or titles associated with the creative economy (i.e. Dundee UNESCO City of Design or Pécs European Capital of Culture 2010) and cities which have not received any recognition and would not necessarily be associated with titles like 'creative city'. In combination, the case studies offer a good spread of creative economy activity: from traditional arts, culture and heritage, through to design, animation, computer games, etc. (e.g. some locations have obvious strengths in traditional performing arts; others have strengths in technologically-advanced creative industries). The UNCTAD classification of the creative economy[3] which served as an initial starting point in our project proposal has been reconsidered in our case study approach. As important as our understanding of CCI sectoral and cross-sectoral performance remains, taking due account of the ecological nature of creative economies demands that the research design 'moves beyond' a sectoral approach per se.

With the aim of involving a diverse range of cities meeting the criteria outlined above, we have made a selection of ten case studies that, in combination, make a good set. The final selection was dependent upon the desk research and on the accessibility / feasibility of the case study location (e.g. by finding a local partner to assist in accessing the relevant local actors as well as in gathering information about the local institutions and interviewees), which were found highly important based on the insights generated through the pilot case study, conducted in Central Europe.

The final selection within the five geographical case study areas is the following:

Central Europe: Enschede, the Netherlands and Leuven, Belgium

Northern Europe: Lund, Sweden and Pori, Finland

Eastern Europe: Liepaja, Latvia and Pecs, Hungary

British Isles: Chatham, UK and Dundee, UK

Southern Europe: L'Aquila, Italy and Treviso, Italy

3 https://unctad.org/en/docs/ditc20082cer_en.pdf

1.7. Initial Quantitative Mapping of DISCE Case Study Locations

DISCE combines qualitative and quantitative methods within the ten case studies. As part of the inception phase, Eurostat data has been used by WP2 to identify key statistical features of potential case study locations. In particular, maps of the possible case studies have been created, showing how the selected locations fit into the wider European NUTS-3 and NUTS-2 pictures. In this way, WP2 has contributed to the identification of case studies jointly with the other WPs. Over the course of the DISCE project, WP2 will develop a statistical profiling of the case study locations (at NUTS-3 level) concerning the creative economies in those locations. Furthermore, a range of available indicators will be incorporated in the case study analysis.

1.8. Why Study Ten Locations?

"The research question dictates many of the operational aspects of an academic research programme." (Remenyi 2012: 37) For DISCE, given the central concern to understand ***What are inclusive and sustainable creative economies, and how can they be developed?***, it is necessary to undertake a comparatively large number of case studies. This relates to one of the project's premises, that creative economies are by their nature complex interdependent systems, involving (tangible and intangible) resources, relationships, and experiences of many kinds. On this basis, and accommodating the possibility of high levels of specificity / idiosyncrasy within particular cities, studying ten locations across five geographical areas in Europe allows for a greater opportunity to observe commonality as well as specificities, providing stronger grounds for theoretical generalizability than a smaller number of cases would enable. Moreover, given that one of the contexts of the study is 'Europe', and to take Europe as a geographical frame for our central research question, involving case studies across a comparatively wide range of European locations is necessary. On the other hand, ten case studies constitutes the upper limit of what is practical within the resources of this research project, in undertaking case study research of this kind.

1.9. Establishing the 'Logic' of DISCE's Research

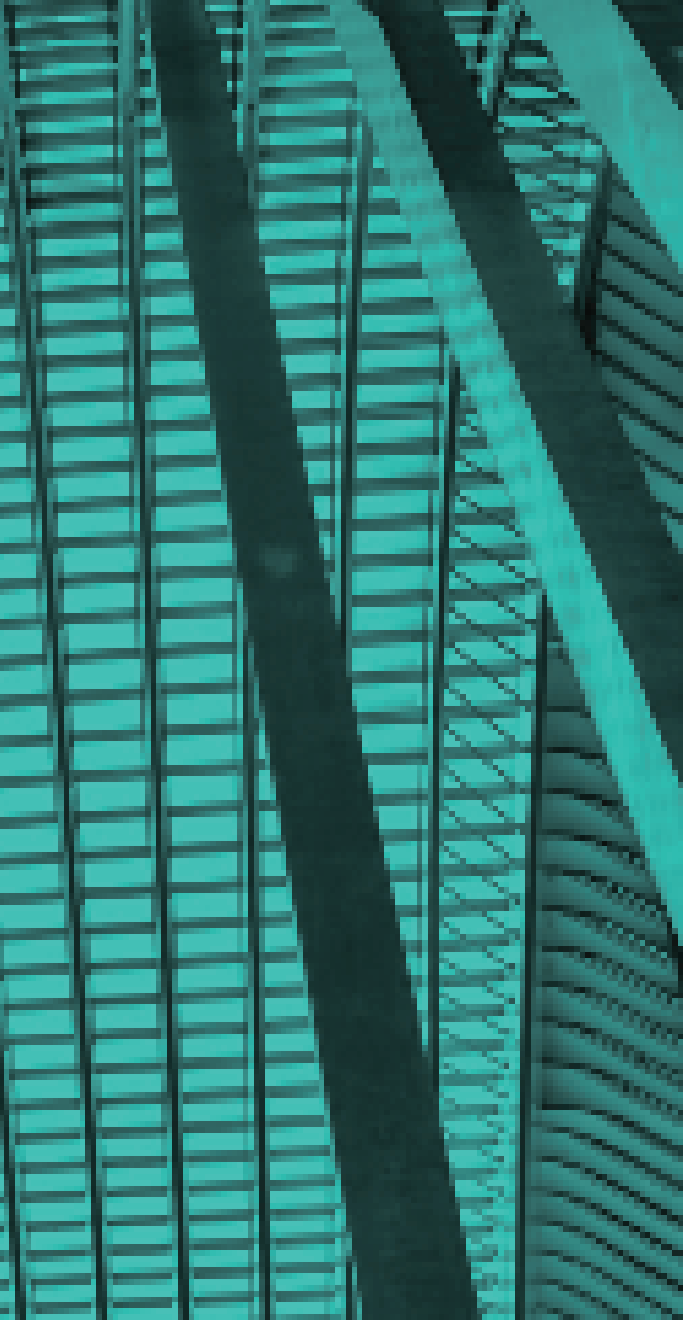
As Yin explains, all types of empirical research have a research design, whether these are implicit or explicit. "In the most elementary sense, the design is the logical sequence that connects the empirical data to a study's initial research questions and, ultimately, to its conclusions." In other words, "a research design is much more than a work plan". It deals with "a logical problem and not a logistical problem. (Yin 2014: 28-29 [italics in original]). In the preceding sections we have established the logic of the research, in linking the research question to the research methods, location selections, and indicating the kinds of generalizable claims we will be ultimately making. We have done so, primarily, by reflecting on what it means for DISCE to be taking a 'case study' approach.

1.10. Doing 'Inclusive' Research

Our research ethics procedures have been fully approved, in compliance with the standard practices of DISCE's partner universities. For further details of our research ethics procedures, please see DISCE WP7 deliverables: Ethics Requirements.

On a practical level, this requires that barriers to participation relating to language, physical access, and caring responsibilities are recognised within the research approach. For example, in Enschede, all written and communication materials relating to the project were available in Dutch. The interviews and workshops were conducted in English with the support from a Dutch translator. All research ethics documents (information sheet and consent forms) are available in the languages of each case study location.

An inclusive research approach also informs the framing of our case study. It ensures that the understanding of who is included within the 'case' remain open. This requires a reflexive approach to participant recruitment, particularly the use of gatekeepers (McAreavey & Das 2013), paying particular attention to the voices that are not commonly heard in research processes (Kristensen and Ravn, 2015); and considering barriers to participation including the ease of access to public and digital spaces, time and caring responsibilities. Inclusive research methods are related to participatory action research methods which require the inclusion of research participants in the development of understanding (Newman et al., 2011; Nind, 2017). This framework requires a reflection on the key terms that inform the DISCE project that of 'creative economy', 'sustainability' and 'inclusivity' and ensures that our researchers do not assume these meanings are fixed and shared by all.



2. Case Study Research Framework and Materials

2.1. Research Framework

Each case study adopts a coordinated multi-method approach on three levels (see Comunian 2019).

(1) Micro-level: the analysis will focus on individuals: creative workers but also aspiring creatives (such as graduates aiming to enter the creative labour market) as well as individuals that contribute to the local creative economies in informal ways (volunteer, participants, etc.). This level of analysis is also important in terms of gathering data about people's experiences, which are central to our understanding of creative economies.4 For WP3 there is a specific focus on who gets to be a creative and/or cultural worker and the sustainability of the support systems that enable creative practice. This relates to the skills and experiences that develop creative practice, through either formal education, work-based learning or wider community engagement, employment contracts and labour market trends for creative workers with a particular interest on the sustainability of short-term, self-employed contracts and the unaccounted-for systems of care, financial support and social capital that enables creative participation and practice. For WP4 there is a specific interest in entrepreneurs and freelancers but also individuals involved in hybrid roles and activities (including paid or unpaid employment besides entrepreneurial or intrapreneurial activities). WP5's focus is on 're-thinking inclusive and sustainable growth', together with the development of the Cultural Development Index (comprising three dimensions or capabilities sets) builds, in particular, on the capability approach (Sen, 1999).

4 See the WP5 literature review for further discussion of the specific account being provided here of the centrality of 'experience' to understanding creative economies.

This asks the question 'what can each person do or be that they have reason to value?' The focus is on agential freedom. In addition, our proposed Cultural Development Index's (CDI) first capabilities set comprises capabilities to experience and reflect.

(2) Meso-level: here we examine the organizations, interconnections and infrastructures that bring people together. This may include (in)formal companies or volunteer groups, and the networks that bring together these organisations and their cross-collaboration (such as creative clusters, community hubs). They can be more formal organizations, such as public sector arts institutions or large companies. WP3 is interested in understanding which organisations are recognised as being part of the creative/cultural ecosystem and which are not. At this level, we are also interested in organisations that support creative and cultural workers or act as intermediaries to promote or protect specific categories of creative and cultural workers. We are also interested in understanding how universities (formally or informally) enable networks and collaborative opportunities for creative organisations and students/graduates. At WP4, we will focus on private and public organisations active within the creative economy but also networks or organisations supporting creative economies (such as incubators, co-working spaces and hubs). Here WP5's interest is largely (though by no means exclusively) at the collective, organizational level, where experiences are shared.

(3) Macro-level: explores macro-level interactions and outputs – specifically, creative economy manifestations in terms of geographical ecosystems and the interactions between creative production and consumption, and the role of policy within these. At this level, we examine the overall profile of the city-region, in quantitative but also policy terms. In doing so, we address systems of producing and exchanging resources and value (including systems of value recognition). WP3 have a specific interest in how creative and cultural workers contribute into shaping higher level platforms and networks which enable the recognition of the city as a creative city. Furthermore, WP3 critically reflects on the role that Higher Education plays or can play in relation to the development of the local creative economy, promoting knowledge exchange and collaborations with the sector and policy (Comunian and Gilmore, 2015). At WP4, we examine the role of entrepreneurship, industrial or innovation policy in and for creative economy. For WP5, this level most closely relates to the third dimension of the CDI, which focuses on freedoms to recognize, legitimize and govern.

This overall approach to the case studies, addressing micro, meso and macro scales, will facilitate an 'ecological' approach to the analysis (see, for example, Gross & Wilson 2018; Gross & Wilson 2019). Through this research design, and in close collaboration with all other WPs, we thereby overcome limitations of current research that tends to be limited within specific scale boundaries and only rarely aim to capture multi-level perspectives (across the micro-, meso- and macro-levels). As highlighted by Comunian (2019), we will not only look at the various levels but also at the interconnections and interaction across levels.

For example, what might enable individuals working in a creative sector to come together with shared views and start a new organisation or campaign? An overview of the data collection templates and instruments that will be applied to each case study, is presented in Appendixes 3 and 4.

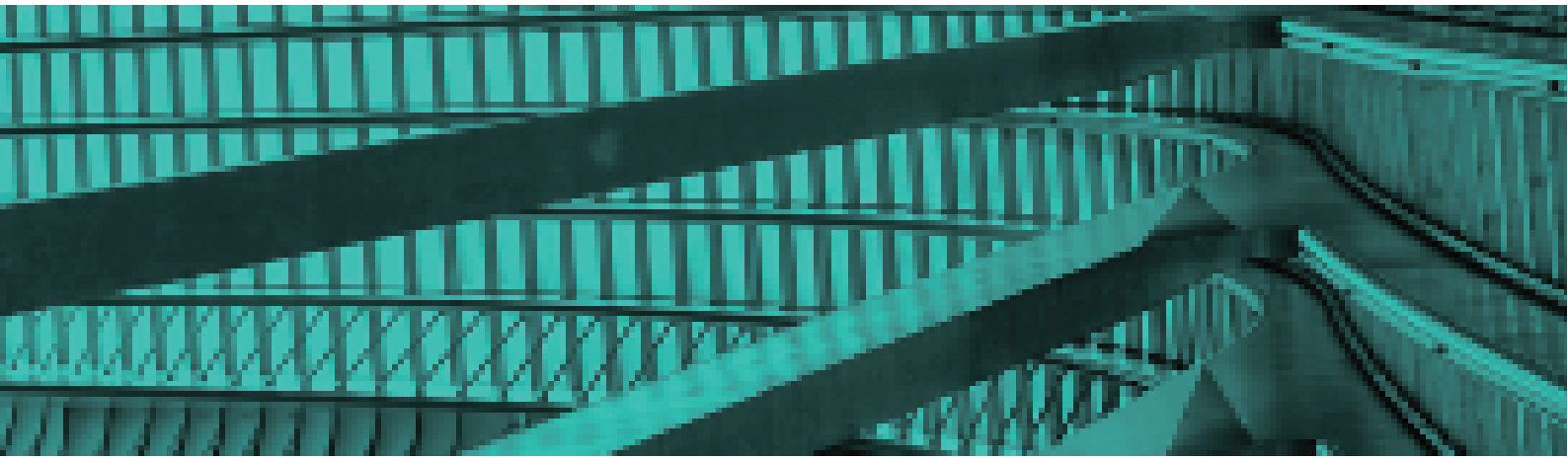
2.2. Research Tools and Research Participants

Building on an 'inclusive' research approach (see 1.10) we adopted a very comprehensive definition of the creative economy (see also deliverable 5.2) and devised research tools that would generate insights across a range of communities and issues.

The overall research question that DISCE is seeking to answer is: What are inclusive and sustainable creative economies, and how can they be developed? Hence, the DISCE project has an explicit focus and interest in inclusivity and sustainability. For WP5 this is also deepened in respect of the particular weight given to an ethics of care (where matters of inclusivity and sustainability are necessarily central).

In order to answer this question, the following data collection procedures will be undertaken and research materials will be gathered. The data collection is centered around two main research methods: Asset-Based Community Development (ABCD)/ Participatory Visioning workshops and semi-structured interviews. The DISCE consortium has used the pilot case study (2.3 to follow) to draft, test and finalise the research instruments: workshop guidelines, interview template and questionnaires in close collaboration between all research partners and in particular across WPs.

During the first (pilot) case studies of Enschede these research methods (and associated questionnaires/structures) were finalised and tested. However, from March 2020 due to Covid-19 the research project had to move to online data collection only (See Appendix 2 for a full discussion of the impact of Covid-19 on the research project). This has meant that while we could continue with interviews online, the participatory workshops activities had to be cancelled/postponed.



2.2.1. ABCD Workshop and Visioning Workshop: Structure and Participants

Asset-Based Community Development (ABCD) Workshop

An Asset-Based Community Development (ABCD) workshop (see Hargreaves and Hartley 2016) is a way of bringing people together to address a question, problem, challenge or opportunity. The idea is that the event includes as a wide range of people within a 'community' (however defined) and facilitates the articulation of the range of 'assets' the community has – understood very broadly, including many and varied types of material and immaterial assets, from finance and buildings, to relationships, skills and knowledge – that may speak to answering / solving / meeting / realizing that question / problem / challenge or opportunity.

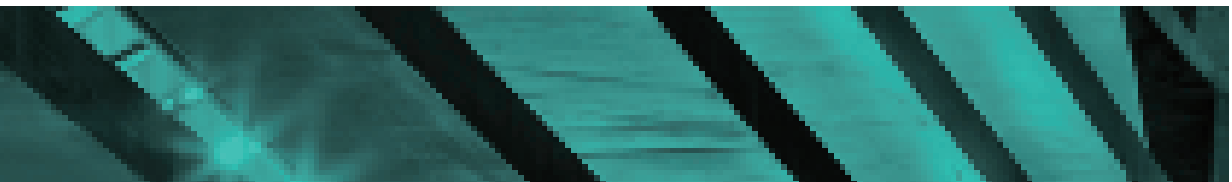
The workshop seeks to map these assets collectively and the process is linked directly to the central issue being addressed. In the case of DISCE, the ABCD workshops are built around the central question: What is an inclusive and sustainable creative economy and how can it be developed? Physical maps of the city are used for participants to collectively 'map' creative and cultural assets within the geographical space.

The workshop can be used, precisely, to explore what the questions, problems, challenges, and opportunities are that this group of people are bringing into the room from their own work / lives and the physical maps can be used as a comparison tool between different participatory groups – as a means to develop different accounts of the creative and cultural assets within a city.

Visioning Workshop:

The literature on creative economies informs of the inherent tensions in creative economies related to the divergent values and value propositions as well as the challenges related to generating (sufficient) income and earnings from the activities. Additionally, attention is placed on the networks as opposed to the single actors. The purpose of the Visioning workshop is to shift the attention from understanding the present situation(s) of actors in creative economies to get actor-driven ideas on how to deliver a preferred future(s). This is done by utilizing a visioning approach (see e.g. Futures Toolkit, 2017).

The Visioning workshop directs the attention towards the preferred future(s) by the questions: "What is your vision for a sustainable and inclusive (i.e. welcoming/ comprehensive/engaging) creative economy in five years? What would you like to see in the future?" More specifically, the participants are asked to think the future in terms of earnings, networks, and values. Finally, in order to understand how these visions and preferred futures can be attained, the workshops focus on the changes needed and resources required.The workshop can be applied first to co-create the preferred futures and secondly to develop understanding of the steps needed to achieve them to inform for example policy action.



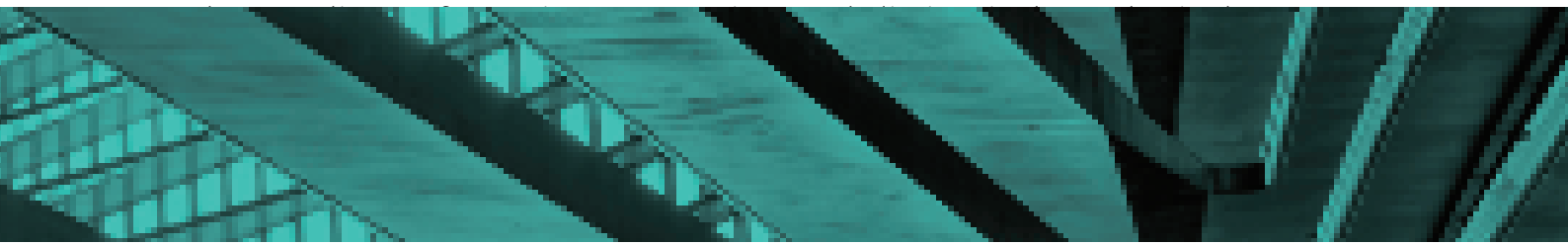
Selection of research participants for the workshops:

We started with inviting local residents to take part in ABCD Workshops (Appendix 3 poster invitation) and used snowballing techniques from the workshop invitations and other local contacts to gain access to a range of participants.

The aim is to allow the possibility for anyone interested in developing and discussing the creative economy in each region or wanting to develop their networks in creative economy to join the workshops. The invitations for the workshops are distributed widely through various channels like social media but also via direct e-mails or through local contact persons. If certain groups are missing additional workshops e.g. in a different location to attract new groups of people will be considered. Due to Covid19 pandemic, the workshops are currently put on hold with the possibility to resume in the Autumn 2020.

2.2.2. Research Interviews

The interview schedule was developed following a collective process, to reflect the research questions across the four Work Package strands (WPs 2-5). The interview protocol was agreed as a structured approach to a semi-structured interview, encouraging interviewers not to stray too far from the written questions. Researchers from the different DISCE institutions worked with each other, taking it in turns to lead on the interview questions and met regularly to reflect and feedback on the interview schedule to ensure continuity across the interview process. An integral part of the interview process was the use of maps as a tool to understand each participant's understanding of the locality of creative and cultural opportunity within their city and their ability to access and engage within it. The use of maps within the interview process is an important part of the ecological approach within each DISCE case study. Following Wilson and Gross's approach of understanding the interconnections within cultural ecosystems (Wilson & Gross 2017; Gross & Wilson 2018, 2019) coupled with the understanding that maps are subjective and should be read as temporal representations of the culture and power relations inscribed within that culture (MacEachren, 1995; Chant & McIlwaine 1998), mapping is an important tool that enables a range of analytical possibilities, including the analysis of 'geo-narrative' (Kwan & Ding 2008), applying GIS capabilities to the analysis and interpretation of narrative materials. Thus, the use of maps within the interview design enables an integration of geodata to our participatory-led qualitative methodological approach (see Kwan 2002, 2008; Kwan and Ding 2008; Hawthorne, Krygier, and Kwan 2008). Adopting this approach to the interviews across the 10 case studies enables comparative analysis both within and across the data, aids our development of innovatively ecological



Selection of research participants for the interviews:

DISCE builds on the idea of inclusivity to map the creative ecology from the bottom-up not to recruit only 'usual suspects' within the research but allow people to volunteer themselves as creative actors in the region for example by enrolling to the workshops. We invite the workshop participants and interviewees to recommend other people or organizations for the study. Hence, snowballing is an important technique for identifying the research participants (Neergaard, 2007) and it will be prioritized over the sectoral coverage, for example. However, given the goal is to develop a holistic understanding of each ecology, the DISCE Consortium applies a heuristic checklist for including the multiple voices from within each ecology.

In the table below, the different categories of research participants for the DISCE are outlined together with indicative (minimum) numbers of individual interviews in each case location and ecology.

- DISCE will collect data from interviews with the different organisations (for-profit companies, not-for profit companies, third sector organisations, public organisations, informal organisations to match the DISCE project aim of inclusiveness), 20-32 interviews per geographical area, and 10-16 in each case ecology.
- DISCE will collect data from interviews with creative workers (in the broad sense, including volunteers and other unpaid individuals contributing to creative economies). The interviews will cover 40-60 creative workers & 32-40 volunteers (per geographical area), respectively 20-30 and 16-20 in each case ecology
- DISCE will collect data from interviews with hub and network managers (promoters) reaching out to at least 3-5 hubs/networks per geographical area, and 1-3 in each case ecology.
- DISCE will collect data from interviews with policy makers reaching out 4-6 makers per per geographical area, and 2-3 in each case ecology.

Table 1 Provisional divide of interviewees in the different categories

	Policy maker	Network / community manager	Company	HE provider	Creative worker or recent creative graduate	Volunteer and community groups
Participants (in each of the 5 geographical areas in Europe - North, West, East, South and Central Europe)	3-6	3-6	20-32	3-6	40-60	32-40
Participants (in each of the 10 case ecology)	1-3	1-3	10-16	1-3	20-30	16-20

In addition to checking that the various categories will be covered in each case study, interviewees in each category are selected to represent maximum diversity (Neergaard, 2007). This means that for example business representatives will be selected not to represent only one industry but the variety within the ecology. On the other hand, given our approach of bottom-up mapping of the ecologies, it does not make sense to specify a-priori the industries that the business representatives need to represent.

2.3. Pilot Study

The research has been specifically designed to promote sharing, connection and overlap between WPs, enabling deep collaboration and interdisciplinary dialogue. This included training DISCE's post-doc researchers, supporting them to play vital roles in the interdisciplinary research - working across different methods, and between academia and policy. Furthermore, in order to provide a strong foundation and harmonisation of the practices in reference to data collection and empirical work, the case study from the Central Europe area was organized collaboratively across all partners, treating this location as a pilot study to test our methods and empirical approach.

The DISCE team visited Enschede three times (between October 2019 and February 2020) to test, reflect and elaborate on the methodological approaches, research instruments and key terms that inform the research. Each field trip built on the previous, including an iterative process of reflection on the research design and participant recruitment method which will briefly summarized in the report.

Fieldtrip one: October 2019

- Attended by all DISCE partners and post-doc researchers and served as an important meeting point for discussing the research design.
- Two asset-based community development (ABCD) workshops (see 2.2.1) were planned, facilitated and supported through an academic contact based in one the city's prominent Universities, Saxion University.
- Both workshops took place within Saxion University, located in the city centre. The first workshop took place in the early evening and the second in the morning as an attempt to provide alternative time options for increased participations (for example, accommodating those with child care responsibilities, and accommodating a range of different work schedules).
- Participant recruitment was developed via desk research into creative and cultural institutions within Enschede and invites sent out to those organizations via email and twitter.
- In addition, a review of social media sites including Twitter and LinkedIn was utilized as a method of communicating information about the re-

search project and workshops across the city.
- In total there were 14 participants across the two workshops, 5 attended the evening workshop and 9 the morning. All 5 participants at the evening workshop were male. 2 participants were female and 7 male at the morning session. All participants at each workshop where white.

Reflection on first pilot fieldtrip

The initial ABCD workshops held in October enabled us to visually map the attending participants' understanding and knowledge of the creative economy in Enschede. Through a collaborative approach, we were able to visualize the assets that were considered important to the creative economy in Enschede from the perspective of that group of people. Working with an explicit commitment to undertaking 'inclusive' research, we were aware that this group of individuals could not be understood as fully representative of the wider community that constitutes the creative economy within Enschede, and the need to develop our recruitment approach to ensure wider participation from citizens across the city. One useful finding from the workshop was the existence of a large Syrian and Turkish community who were largely situated in the south-west region of the city. Further developing the inclusive approach being taken to this research, and reflecting critically on the range of 'gatekeepers' in the city, post-doc researchers reached out to a local cultural community centre in this area. We also employed a Dutch translator to assist with participant recruitment and communication. All communication materials were translated into Dutch including promotion flyers, information sheets, consent forms.

Fieldtrip two: December 2019

- Attended by six of the post-doctoral researchers from the DISCE partners, including two from King's College London, one from GSSI, two from University of Turku and one from the Stockholm School of Economics, Riga.
- One ABCD workshop was planned and hosted at a cultural centre within the Syrian/Turkish community, located to the south-east of the city.
- 16 face to face interviews were conducted with Enschede citizens playing a variety of roles within the city's cultural eco-system.

Reflections on second pilot fieldtrip

The third ABCD workshop was held in the Assyrische Mesopotamische Vereniging (Assyrian Mesopotamian Association) cultural centre located in the south-east area of the city. The workshop was attended by a women's group that regularly meets at the centre and who agreed to take part in the DISCE ABCD workshop. There were a total of 26 participants, 22 female and 4 male from a mixture of Syrian, Turkish and Iraqi heritage.

The workshop was delivered in English by one of the DISCE team, translated into Dutch by the DISCE translator, and then translated into Aramaic - a language that was used across the centre's community – by a local translator. The 'mapping' of assets relating to the creative economy within Enschede provided a very different visual narrative to the one represented by the two previous workshops, offering material that gives qualitative data that questions the definitions and locations of 'creative economy'.

The 16 face to face interviews were conducted with participants via the ABCD workshops held in the October 2019 fieldtrip, or via desk research into the creative economy in Enschede.

Fieldtrip three: February 2020

- One ABCD workshop held in the Stichting Vierkwart, an artist-led co-working studio, gallery and workshop space housed in a former textiles building located near the city centre. This workshop had 13 participants comprising of 7 men and 6 women.
- Two Visioning workshops were held. The first visioning workshop was held at the Stichting Vierkwart after the ABDC workshop. The workshop had 13 participants, 7 male and 6 female. The second visioning workshop was held at the Spinnerij Oosterveld that is a shared office space aimed at attracting Entrepreneurs and Start-Ups in the region. This workshop was attended by 5 participants, 4 male and 1 female.
- 15 face to face interviews were conducted with Enschede citizens playing a range of roles within Enschede's cultural eco-system.

Reflections on third pilot fieldtrip

- The third fieldtrip provided an opportunity to engage creative workers based in the city in an ABCD workshop. The inclusion of the Stiching Vierkwart in this element of the pilot research provided further insight into how creative workers (this workshop was attended by writers, artists, poets and students) who are not part of larger institutions are located across the city, giving a fuller picture of the geographic features of Enschede's creative economy.
- The third fieldtrip provided also an opportunity to test a Visioning workshop. The workshop was run twice in different locations (Stiching Vierkwart and Spinnerij Oosterveld). This testing contributed to the inclusivity of the DISCE by providing insights into how different stakeholders (creative workers, students, entrepreneurs and public actors), located in different parts of the city, see the future of their local creative economy and what are the key actions in turning them into reality.

- In total, the Enschede fieldwork attracted 58 participants to the ABCD + visioning workshop and 33 interviews (which includes two online interviews). All workshop guidelines and interview questions are included in Appendixes 3 and 4. In the next sections we outline our approach to data collection and research materials for Work packages 3-5.

2.4. Data Collection and Research Materials for WP3

- The overall research question that DISCE is seeking to answer is: What are inclusive and sustainable creative economies, and how can they be developed . Within that overarching framework, WP3 has a specific focus on the creative workforce, skills and education.
- The series of sub-questions that have informed the research design related to WP3 are:

1. Who has access to specialized HE institutions'(HEI) courses and training?

2. What is the relationship between creative education and creative labour?

3. Who gets to 'be creative' i.e. who is enabled to participate and contribute to the creative economy through their labour?

4. How is their labour and the work produced valued?

5. What are the realities of 'work' for creative workers? What systems of support and protection do they have access to?

6. To what extent does HE mitigate or replicate barriers to inclusion and equality in the creative/cultural labour force?

7. To what extent did a creative education support an individual's entry and development within the creative sector

8. What examples of best practice in Creative Education can be gathered?

The WP3 research questions evolved from the original objectives:

- To understand career perspectives, challenges and training needs across a selection of European countries and CCIs sectors;
- To map creative HE across a selection of European countries and the training provided to future creative workers across a range of skills (including entrepreneurship, innovation and equal rights at work);
- To explore issues of inequality and exclusion in the CCIs and how they could be addressed through training.

WP3 research methods

The pilot research phase enabled an iterative and reflexive development of the overall case study and inclusive framework to the WP3 objectives, allowing the emergence of key research questions. In addition, the WP3 deliverable 3.2, Creative Workforce and HE in Europe Statistics Report created a review of the wider literature and mapping of creative work and Higher Education provision across Europe as a means to further develop the gaps in knowledge in relation to the WP3 objectives which will be summarized in this inception report.

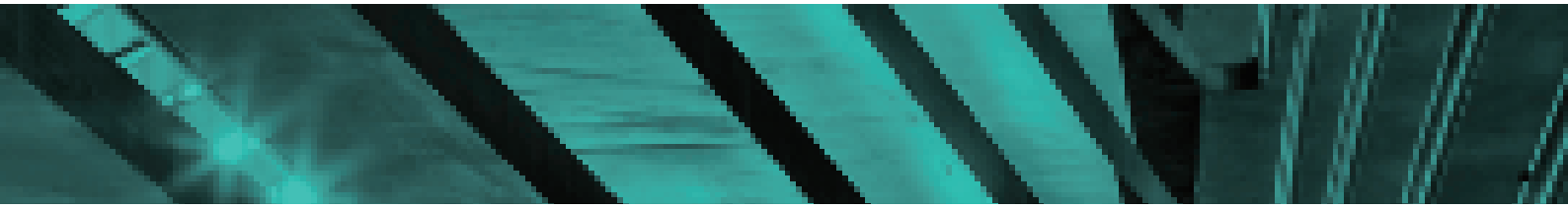
ABCD Workshops

Asset mapping is a methodology used within community groups and organisations to help unearth, capture and visualize existing resource and capacities, which may otherwise lie undiscovered and underused (Alexiou et al 2016: 182).

The application of the ABCD workshop in a research project that is interested in concepts of inclusivity and sustainability in the context of creative economies enables an exploration into the tangible and intangible assets identified by citizens within each case study location. It allows for visual comparisons across different groups of citizens brought together in the context of the research. In each workshop, a large map of Enschede was used for participants to visibly locate and identify the assets that enabled creative / cultural participation but also reflect on what was missing, in relation to their situated identity. This opportunity, to visibly relate assets to the spatiality of the creative location provides a method to develop WP3's research question on who gets to 'be creative' and what assets enable this participation. The inclusion of Higher Education facilities linked to creative activity provide a further reflection on the relationship between HE and the creative economy within the spatial location of each case study. Thus, the ABCD workshops are an integral part of the WP's research objectives in relation to understanding both participation and exclusion to creative activity within a location.

Interviews and focus groups

Further qualitative methods including interviews and focus groups allow for further reflection on individual experiences of creative and cultural opportunity. The development of the interview research design for the DISCE project has emerged following a process of conception, testing and reflection following the pilot research phase. The initial interview schedule (see appendix 4) invited a biographical approach to understanding individuals' relationship with the creative economy in their geographical location. Participants were recruited through the DISCE ABCD workshops, through a snowballing technique with previous participants and from the continuous desk research into creative and cultural activity within the region.



One observation from the pilot phase was the imbalance between those who were 'visible' members of the creative economy as identified through digital research, and those who were discovered through the process of researchers being present within the case study location and having a visible presence in the city centre. Alongside emails and a social media campaign, flyers were printed and dropped by researchers across the city, within cultural venues, co-working spaces, cafes, music shops, the library and community centres including the Stitching Vierkwart. The combination of having a physical 'presence' in the city alongside a snowball technique enabled a more positive response from creative and cultural workers who were not attached to a specific organisation or company.

WP3 is producing the following deliverables:

- Creative Workforce and HE in Europe Statistics Report (KCL)
- Creative Workforce: understanding skills & training needs in the CCIs; Inequalities and Exclusion Reports (KCL)
- Policy Recommendations for promoting creative Workforce and Creative HE in Europe (KCL)

Additionally, the findings will be reported in academic papers in conferences and academic journals as well as developed into policy briefs and other papers targeted at practitioners and policy makers.

WP3 plans to present research at academic conferences including, for example: the International Conference on Cultural Policy Research (ICCPR), and the conference of the Royal Geographic Society. WP3 will seek to published articles in journals such as the International Journal of Cultural Policy; Cultural Trends; Work, Employment and Society; and European Urban and Regional Development. We also plan to publish the research in books / book chapters with academic presses such as Edward Elgar Publishing.

2.5. Data Collection and Research Materials for WP4

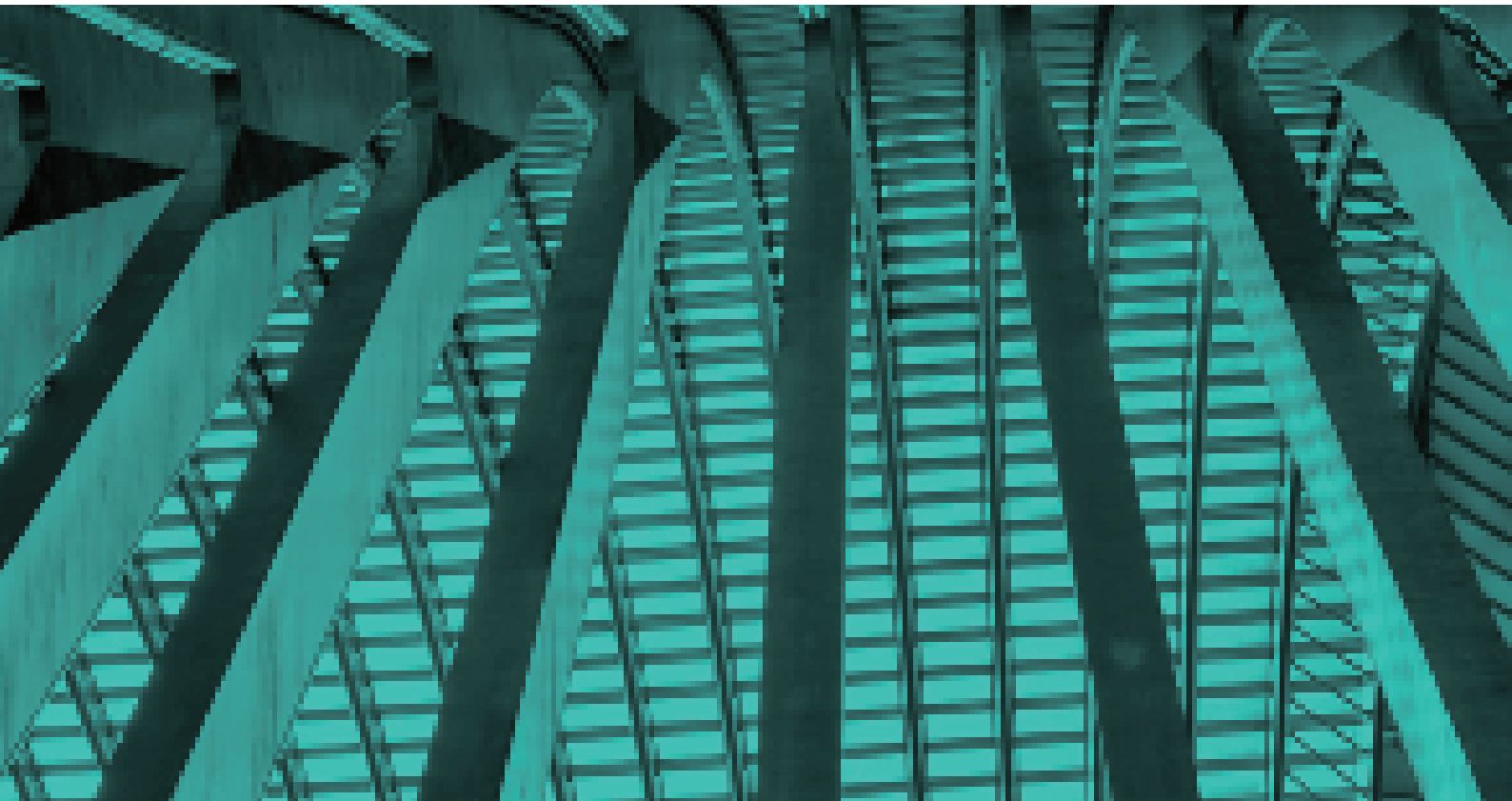
WP4 sets as its objectives:

- To gain deeper insights regarding barriers to and enablers of new business models, innovations, employment, and growth at the firm/individual level in the CCI sectors across the EU.
- To gain in-depth understanding of earning logics between labour markets and entrepreneurship and the role of independent agents as a new disruptive force in renewing the CCIs in the EU.
- To develop and contribute to more effective policy responses for promoting new business models and revenue streams for CCIs.

In the inception phase these objectives were further developed iteratively. More specifically it was considered necessary to apply a broader understanding of value (beyond commercial or social value, Lackéus 2018). Hence, we extended the concept of business models to include also social business models or value creation models in a broader sense (Yunus et al., 2010) in order not to limit the scope of the WP4 into examining financial value in the for-profit business organisations. Consequently, WP4 will take great care in locating and including also informal and not-for-profit business organisations within the research. Please refer to our literature review on business models and its implications for the creative economies and DISCE project in Chapter 5.

Further, there may be interesting informal organisations (or networks) that are active and in this sense important to locate and study - for the purposes of understanding, for example, how innovation takes place in the creative economy. Following the Covid19 we decided to specifically focus on digitalisation as a form of innovation or enabler of innovation in the literature review. However, based on our research findings, e.g. in case social innovations or retrovations become important phenomena in our data, we will follow an abductive logic to move from the findings into the literature and extend our literature review (Mantere & Ketokivi, 2013). Please refer to our literature review on digitalisation and networks in Chapter 5.

Second, there is the need to understand the patterns of employment and activity within creative economies, wherein there is a great heterogeneity amongst the creative workers who often engage in different forms of paid but also unpaid portfolio working (Bridgstock et al., 2015). Hence, WP4 will also ensure that the participants for the study will represent the great diversity in the creative workforce - not limited to the salaried employees or self-employed in the sector. Please refer to our literature review on creative workers in the perspective of WP4 and its implications for DISCE project in Chapter 5.

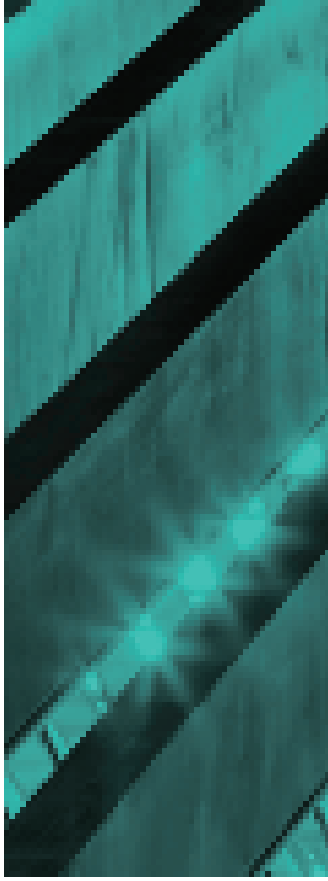


The overall research question that DISCE is seeking to answer is: What are inclusive and sustainable creative economies, and how can they be developed? Hence, the DISCE project has an explicit focus and interest in inclusivity and sustainability. To these ends, WP4 research questions purposefully seek to avoid a-priori assumptions and taken for granted ideas, such as the type of 'value' that organisations pursue, for example. Following the work in the inception phase, the research questions for WP4 were further specified as follows:

- Individuals: What are the forms of activity (i.e. paid and unpaid work and self-employment) in the creative economies with a particular focus on inclusive and sustainable forms of activity, and how can they be supported?
- Businesses/organisations: What are the value creation models in the creative economies? How can inclusive and sustainable value creation (i.e. artistic, societal and monetary value) modelling in the creative economies be supported?
- Innovations: What is the role of innovations in creative economies? Specifically, what is the role of digitalisation as a form of or enabler of innovation? How can inclusive and sustainable innovation activity be supported?
- Networks: What is the role of networks and networking in the creative economies? How can inclusive and sustainable networking be supported?
- Policy: What are the roles and means for the policy stakeholders in fostering inclusive value creation, networks, innovations and forms of activity in the creative economies?

WP4 will result in the following reports (deliverables):

- Between labour markets and entrepreneurship - Independent agents in CCIs: a new disruptive force: Descriptive results/typologies of individual earning logics in the Case regions and - where relevant -in each sector. An analysis of the role of independents agents in renewing the sector. An overview of the boundaryless/portfolio careers & revenue streams of creative individuals in Europe. (UTU)
- Emergent business models for CCIs: digitisation, innovation and networks: Descriptive results/typologies of business models in the Case regions and - where relevant - in each sector. A summary of emergent business models reporting the results of the comparative case analysis. (UTU)
- Policy recommendations for promoting innovative business models and unleashing the potential of CCIs in Europe: Businesses and Individuals: This report will provide an understanding of best practices and policy recommendations for contributing to innovative business models and new revenue streams for CCIs in Europe. (UTU)



2.6 Data Collection and Research Materials for WP5

WP5 sets as its objectives:

- To identify the challenges and opportunities for CCIs to contribute to 'inclusive and sustainable growth' understood in terms of cultural development i.e., encompassing cultural opportunity, care and connectivity, and to provide an encompassing framework for addressing 'growth' not only as GDP, but as cultural development.
- To produce a Cultural Development Index (CDI) to consider the relationship between individual cultural freedom (opportunity), collective cultural solidarity (care), and the broader systemic conditions of the cultural eco-systems in which they are situated (connectivity).
- To develop and contribute to more effective policy responses for promoting CCIs to contribute to cultural development.

In the inception phase these objectives were further developed – with the ongoing task of producing a literature review informing the overall research design at several levels, including helping to articulate: DISCE's specific approach to case study research, the design of the community forums, the precise formulation of interview questions, and methodological options with regards to data analysis. In particular, WP5's focus on an 'ecological' approach, and on the central importance of human experience, raises important questions regarding the scale and scope of creative economies, which have a direct bearing on the range of participants included in the project.

The WP5 literature review provides a critical analysis of how 'inclusive and sustainable creative economies' have been (explicitly and implicitly) understood by researchers and policy makers. In particular, this widens analysis of 'growth' beyond GDP, exploring dimensions of human and cultural development in terms of cultural opportunity, care, and connectivity. In 'rethinking inclusive and sustainable growth' WP5 takes a step back to ask what 'growth' means, and to explore what culture-related growth, beyond GDP, might entail (see, for example, Stiglitz et al., 2018). Our recent research (Wilson et al., 2017; Wilson and Gross, 2017; Gross and Wilson, 2018; Gross and Wilson 2019) identified three key aspects of the development of the CCIs requiring further analysis. First, cultural opportunity: the freedom each person has to co-create versions of culture (giving form and value to their experiences of connection, by doing and making). Second, care as a form of solidarity: the concern and support needed from others to maintain, continue and/or repair the world. Third, the importance of ecological perspectives: recognising the complex interplay and interdependence (i.e. connectivity) between the publicly subsidised arts, the commercial creative industries and everyday creativi-

ty.

In the inception phase, WP5 has begun to further unpack the work that needs to be done to understand notions of 'inclusivity', 'sustainability' and 'growth' with regards to the CCIs, investigating the nature and conditions of cultural opportunity, care and connectivity (Wilson et al. 2017; Wilson & Gross 2017; Gross and Wilson 2018; Holden 2015; Holden 2016). Beyond this, the work package team are addressing a wide range of interrelated questions and themes which will be discussed in the literature review. Indicatively, these include the relationship between culture and GDP from orthodox and heterodox economics perspectives; the contribution of the Human Development and Capability Approach (see Sen 1999; Nussbaum 2011) as an alternative narrative of economic development (set within a broad contextualisation of 'human development'); the critique of the 'development' agenda; the challenge of moving beyond two dominant approaches to 'culture', i.e., anthropological vs. arts-based; critical debates in the literature about the relationship between culture and development; the intersection of inclusivity and sustainability agendas and ecological perspectives; (ethics of) care, wellbeing and mutuality. WP5's review of existing indexes and indicators relating to cultural development will explore the possibility and promise of shifting the narrative of culture beyond 'cultural value' (see Crossick & Kaszynska 2016) and towards the process of valuing itself.

Given the explicit focus of WP5 (and DISCE as a whole) on 'inclusivity', there are particular methodological challenges involved in reaching participants that might not otherwise be included in projects focusing on the 'cultural and creative industries'. Here we might usefully think in terms of both breadth and depth of inclusion. We want to reach participants whose stories do not usually get told (breadth of inclusion); but we also want to provide opportunities for more inclusive (deeper) narratives to be shared, covering aspects of experience which may not typically be treated as relevant to understanding creative economies. In this respect, over and above the use of the research approaches outlined already in relation to WP3 and WP4 (including both quantitative and qualitative methods), WP5 are particularly interested in developing life-history accounts, and these are embedded within the interview protocols being applied across all work packages.

Additionally, given the attention within WP5 to issues of care and solidarity, there will be a concerted effort to ensure that the case study research adopts an explicitly caring approach in its design, (as indicated above, and discussed further within the WP5 literature review). Within the pilot phase this includes taking an active interest in the caring responsibilities of potential participants, and (where necessary) seeking to make appropriate provision (for example, providing creche facilities / children's entertainment) whilst carers are interviewed.

WP5 is producing the following deliverables:

- The intersections of human development, cultural development and practices of care (KCL)
- The Cultural Development Index (CDI) (KCL)
- Policy recommendations for sustainable and inclusive cultural growth (KCL)
- Theorising and implications of the Cultural Development Index (KCL)

Additionally, the findings will be reported in academic papers in conferences and academic journals as well as developed into policy briefs and other papers targeted at practitioners and policy makers.

WP5 plans to present research at academic conferences including, for example: Human Development and Capability Association (HDCA), the International Conference on Cultural Policy Research (ICCPR), and the conference of the Royal Geographic Society. WP5 will seek to published articles in journals such as the International Journal of Cultural Policy; Cultural Trends; Arts Management, Law & Society; European Journal of Cultural Studies; and European Urban and Regional Development. We also plan to publish the research in books / book chapters with academic presses such as Edward Elgar Publishing.

3. Case Study Sequencing and Timetables

A tentative schedule for data collection in the case studies is presented below (as to summer 2020) and it is subject to some changes due to pandemic.

Table 2 Tentative schedule for data collection in 2020

YEAR 2020	April	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec
Mapping / monitoring responses to Covid-19									
Case study data collection online (1 case ecology per partner) (Pori for UTU)									
Case study data collection online (1 case ecology per partner) (Lund for UTU)									
Case study data collection online (Leuven)									
DISCE (stakeholder) Survey(s)									
[TBC] ABCD/Vision Workshops – unclear whether organised in regions									
END OF DISCE PRIMARY DATA COLLECTION									

1. Preparation for the Case Study

Desk research, identifying:

- Potential research participants (individuals, groups, organisations, networks).
- Potential key contacts / gatekeepers.
- Publicly available documents related to the creative economy (e.g. any strategy documents for the creative economy published by the local authority).
- Publicly available data related to the city / city-region (e.g. demographic data).

To establish contacts with key contacts / gatekeepers, and in the original planning the idea was to make arrangements for the first fieldwork visit, namely:

(i) An ABCD workshop and a Visioning workshop (see 2.2.1).

(ii) Initial one-to-one interviews.

After the Covid19 outbreak and in an anticipation of serious challenges in completing the field work on-site, the DISCE team has developed an alternative plan for conducting the fieldwork by relying on online sources and digital interviews and surveys. The DISCE team will evaluate the situation in the Autumn 2020. (see Appendix 2)

2. First fieldwork visit

- Initial one-to-one interviews.
- Informal conversations to identify sources of documentation / data.
- Informal conversations to identify other potential research participants.
- ABCD workshop to generate an initial sense, on our first visit, of some key component parts, features and relations within the creative economy in that location.
- Visioning Workshop to get actor-driven ideas on the future and how to deliver it. This is done by utilizing a visioning approach (see e.g. Futures Toolkit, 2017).

3. DISCE team discussion of initial findings

- Organised via Zoom, involving all members of the DISCE team.

4. Second fieldwork visit

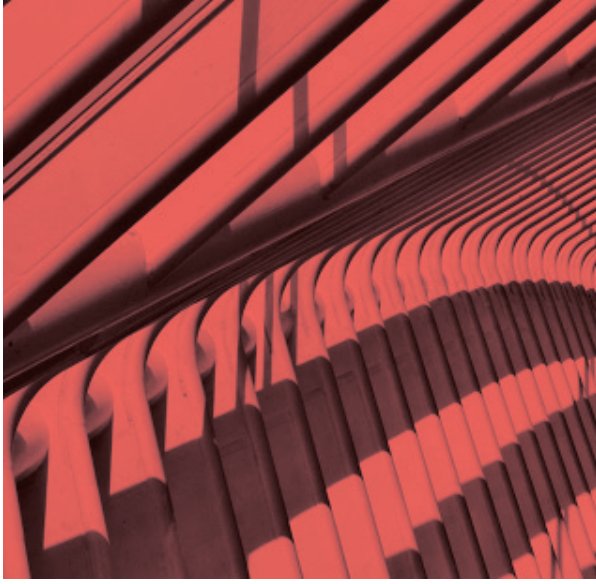
- One-to-one interviews (moved to online interviews following the Covid19)

5. DISCE team discuss & formulate provisional findings

- In advance of this discussion, we will establish shared analytical processes / frameworks (see Case Study Analytical Processes)

6. Third (and final) fieldwork visit

- Focus groups / workshops: sharing and testing provisional findings. If not possible on-site, online focus groups will be organized.



4. Case Study Analytical Procedure and the Reports

The analytical strategy follows a cross-case comparative approach across three stages of research. The analytical strategy will be developed along the data collection and piloting in the analysis. Thus, this section will be elaborated and updated more fully during Autumn 2020 and early 2021 (see beginning of this report; this is a living document).

Data transcripts: The data will be collected partly in English (materials within the UK and in research contexts where the interviewers do not have sufficient language skills to use local language). However, the data will also be at least in Finnish, Latvian and Italian. The materials – in particular the interviews – will be transcribed into text which can be used by all the teams. It is yet to be decided if all the data will be transcribed in verbatim in the language of origin. Transcribing and translating all the data would represent a huge effort in terms of resources thus it is yet to be decided how to deal with the different language versions and coding of them. Potential options include for example that the WPs develop a coding scheme necessary for their WP and the national team will then code the data in their language. Then only those sections that are of essence for the respective WP will be translated. Alternatively, the researchers code and analyse the data using the data that they can understand; and the national teams familiar with their materials will check the analysis if it resonates also with their data and in case necessary offer alternative views and nuance from their materials by translating some of their data. These decisions will be done based on piloting with the analysis in the Autumn 2020.

Coding: The multi-site research across ten case ecologies will contribute to an impressive amount of data. Therefore, DISCE team decided to lease ATLAS.TI licences (10 altogether) for the DISCE as a computer aided qualitative data analysis software (CAQDAS) for use in DISCE. The decision in favour of ATLAS.TI was made after comparing different options and their functionality. To facilitate the joint use of ATLAS.TI an introductory webinar was organised in April 2020.

Data management for coding in ATLAS.TI: There are decisions to be made how the data will be managed; whether it will be all together on DISCE project or if there will be a separate project by case ecology. Additionally, the coding and how the generated codes will be shared remains to be decided in the Autumn 2020 with the piloting of the analysis.

Each WP will analyse the joint data reflecting the overall DISCE research question but specifically addressing their particular research questions for each WP. Thus, due to the different research questions, multidisciplinary background of the research teams and multiple theoretical lenses, the data will allow multiple interpretations. This will contribute to the multi-voiced understanding of the creative economies in the studied case ecologies.

Stage 1: Mapping: Cultural/Creative Regional Ecosystems

First, a descriptive case study for each of the creative economies to be studied (ten case studies) will be developed by the team responsible for data collection. The case study reports will be informative of the different kind of (material and immaterial) resources within each ecosystem based on as accessed via multiple sources of data. These will include the results from the mapping exercise undertaken during the interviews (see Appendix 4).

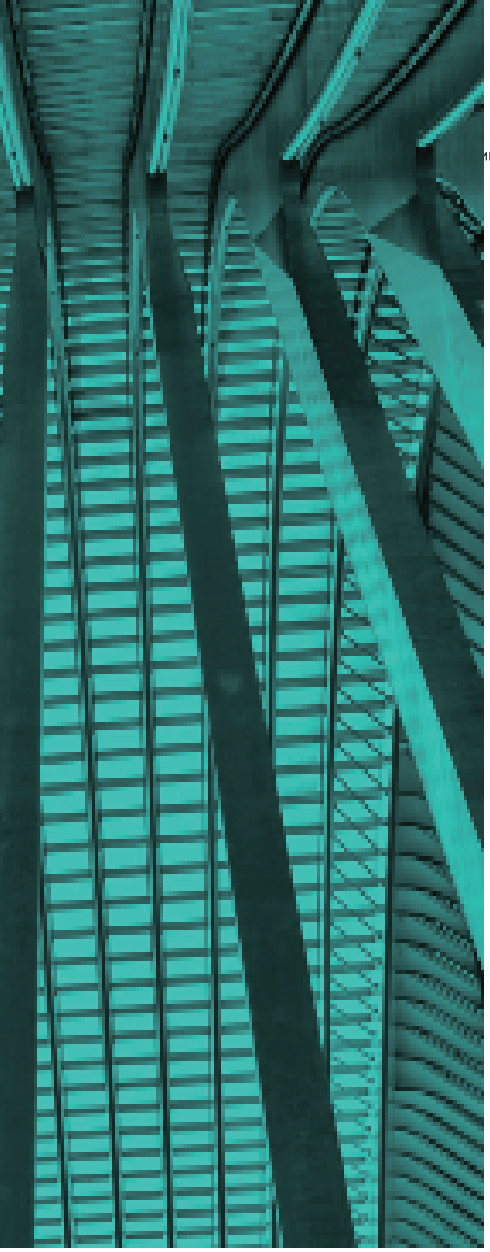
Stage 2: Thematic analysis

Second, the different materials will feed into each of the WPs and enable the analysis of core themes comparatively between the cases, in order to generate new understanding at a European level.

Stage 3: Holistic and ecological analysis

At Stage 3 we will consider the findings from Stage 2 comparatively, in relation to the sub-sectors as well as the sub-ecologies of the local creative economies we mapped in different locations. At this stage we will also be able to develop deeper insights within work package 5, especially as this relates to the development of the CDI, and across the work packages of DISCE as a whole. The holistic understanding of the ecology will make use of a range of analytical tools, (including statistical mapping and quantitative indicators) from WP3-5.

This will also highlight specific best practices or challenges identified for specific sectors when relevant based on the data. Here, elements of collaboration and co-creation might emerge in the project as opportunities for best practices might be shared and implemented across diverse sites of cultural and creative production.



5. Theoretical Underpinnings for WP3

The literature that informs the theoretical underpinnings of Work Package 3 can be read in DISCE deliverable 3.2 Creative Workforce and HE in Europe Statistics Report submitted in April 2020 and available to download (in two parts) from the DISCE website[5]. In addition, we have created profiles of each European Union member state, as well as the United Kingdom on the statistical mapping of the cultural workforce within that nation as monitored by the EU Labour Force Survey, alongside the definitional framework of monitoring cultural/creative employment within each member state, with relevant links to national statistical data sources[6].

The report provides a critical overview of the current data of two aspects of the creative economies of Europe - the provision of creative subjects at Higher Education (HE) level and details of the creative and cultural workforce (CCW). The purpose of the report was to summarise the research and literature, at various geographical and institutional levels, of the HE provision/experience for creative and cultural learning and the experience of the CCW across Europe, providing key learning and knowledge gaps emerging from the review. Deliverable 3.2 is structured in two parts, the first focusing on creative HE in Europe and the second on the European CCW. Each part includes key academic literature from the relevant field and critically examines the available data at various political and geographical levels of analysis.

This knowledge facilitated the development of WP3's research questions (see section 2.4) which evolved from our analysis of the available data relating to HE provision in creative subjects and knowledge of the CCW across Europe and our reflection on the critical gaps in both our understanding of these areas as well as the absence of relevant monitoring provision at the national state and European-wide level.

5 https://disce.eu/publications/
6 https://disce.eu/eu-profiles/

5.1. Creative Higher Education in Europe

DISCE deliverable 3.2 reflects on the important connections between Higher Education (HE) and creative economies across Europe. The importance of this relation has been acknowledged both in academic research (Comunian and Gilmore, 2016) and in National and European policy papers (European Commission, 2010). The focus in DISCE 3.2 is on how 'creative HE' is provided and valued, what skills are reported as being promoted and developed, along with a consideration of the student experience and how students contribute to their local society and wider economies both through and as a result of their education. The report acknowledges the complexity of defining 'creative HE' subjects at either the state or EU-wide level. In response to this, we have applied a working definition of creative HE as courses comprised of specialised degrees, departments and sometimes specialised institutions that focus their teaching on creative subjects – narrowly defined as the ones that represent the most direct pipelines of talent and workers to the CCIs (following Comunian et al. 2011). Broadly speaking these include courses in: Creative Architecture, Advertising and Publicity, Crafts, Design, Film, media and TV studies, Cinematics and Photography, Curatorial studies, Museum and Archive studies, Fine Art, Music, Technology, Multi-media Computing Science; Software Design; Publishing, Performing Arts, Dance, Writing and Publishing, Journalism, Mass Communications and Documentation, Publishing and Writing. However, here broadly we define creative HE as the collection of specialised degrees, departments and sometimes specialised institutions that focus their teaching on creative subjects – narrowly defined as the ones that represent the most direct pipelines of talent and workers to the CCIs (see Comunian et al. 2011).

5.2. European-wide Monitoring of Creative HE

The increased interest of the creative and cultural industries (CCIs) as an important economic sector and also a leading employer (Eurostat, 2019a), at the policy level has gone hand-in-hand with broader structural changes and arguments for a re-direction of work and employment from industrial to post-industrial frameworks, so with broader national transitions in Europe towards services-based, knowledge-intensive, and technologically networked societies (Villalba, 2007). This structural shift has impacted our understanding of the role of HE as a sector and the role that HEIs have to play not only in relation to training and research but also in reference to broader contributions to national and regional economies (Arbo and Benneworth, 2007; Lundvall, 2006). Knowledge on student populations and graduate outcomes on creative HE subjects across Europe is crucial in understanding the relationship between HE and the growing creative economy.

Statistics on tertiary level education, classified under the International standard classification of education (UNESCO, 2011) as between levels 5-8 is managed and published via Eurostat, the central statistical office of the European Union (EU) which, at the time of writing this report included the United Kingdom. Eurostat compiles data across the four levels of tertiary participation, which it defines as short-cycle (vocationally oriented) (ISCED5), then bachelors (ISCED6), masters (ISCED7) and doctoral level (ISCED8). Statistics on education across the EU is compiled via a joint collection of data from the United Nations Educational, Scientific and Cultural Organisation (UNESCO) Institute for Statistics (UIS), the Organisation for Economic Cooperation and Development (OECD) and Eurostat. This specific dataset is referred to as UOE data. UOE data is provided by reporting countries via standardised tables to include comparable data on students, new entrants, graduates, educational personnel, finance, class size and the ISCED mappings. The UOE mapping system allows for comparisons between EU countries (the most recent data available are for 2017) arranged across the following themes (Eurostat, 2019b):

- Participation in education and training
- Learning mobility
- Education personnel
- Education finance (includes national expenditure on education and financial aid to students by education level)
- Education outcomes including data on graduates per level at different programme orientation and field of education
- Educational attainment including population and labour status by education level.
- Languages, including language learning and self-reported language skills.

It is possible to compare the distribution of tertiary education students by broad field and sex, however there is limited ability to compare granular socio-economic data on the student population across factors of race, nationality, social class, age at both the access, retention and graduate level. There is also a problematic classification of the subject areas within the UOE system. DISCE identified three subject classifications that relation to the creative economy; Information and communication technologies; Social sciences, journalism and information; Arts and Humanities however the breadth of subject areas renders a detailed understanding of the value of creative HE, given the wider definition adopted in our research project. Another criticism of the Eurostat monitoring system is the absence of data on the relationship between creative HE education and employment, a topic that we raise in various DISCE outputs and an area that we aim to address through our research approach. Their remains no available detailed understanding of the relationship between a creative arts education and opportunities post-graduation at either the European-wide or national level despite the commitment to addressing the question of mobility, access and cross-border academic cooperation within Europe articulated through The Bologna Process (European Commission/EACEA/Eurydice, 2018).

An additional secondary data source that provides information on Higher Education Institutions (HEIs) in Europe is European Tertiary Education Register (ETER). This database is a register of HEIs in Europe, providing data on the number of students, graduates, international doctorates, staff, fields of education, income and expenditure as well as descriptive information on their characteristics. ETER builds on the European Microdata project (EUMIDA), a large-scale study supported by the European Commission from 2009 to 2011, which demonstrated the feasibility of a European-level data collection on individual HEIs. Following the definition of creative human capital, we looked at the ETER database to identify data on creative disciplines academic staff and creative disciplines students. However, as identified in the Eurostat classification, the only categories we could extract from ETER (similar to other Eurostat databases) is categories at the two-digit level of ISCED-F subject codes. At this level, the categories we can discuss in relation to creative education (with the caveats previously discussed) are: Arts & Humanities (A&H) and Information & Communication Technologies (ICT).

As such, within the broader cohesion agenda for HE there is currently very little recognition of or the possibility for EU-level data to highlight and track the skills and knowledge pipeline specific to creative economies. The international classification and the 2-digit data format does not allow us to isolate the performance of arts disciplines at EU level with enough accuracy. It is therefore important to look at national data but to also think more broadly about how Eurostat or other data consortia like ETER could take this agenda more closely to heart.

5.3. National Profiles and Mapping of Creative HE

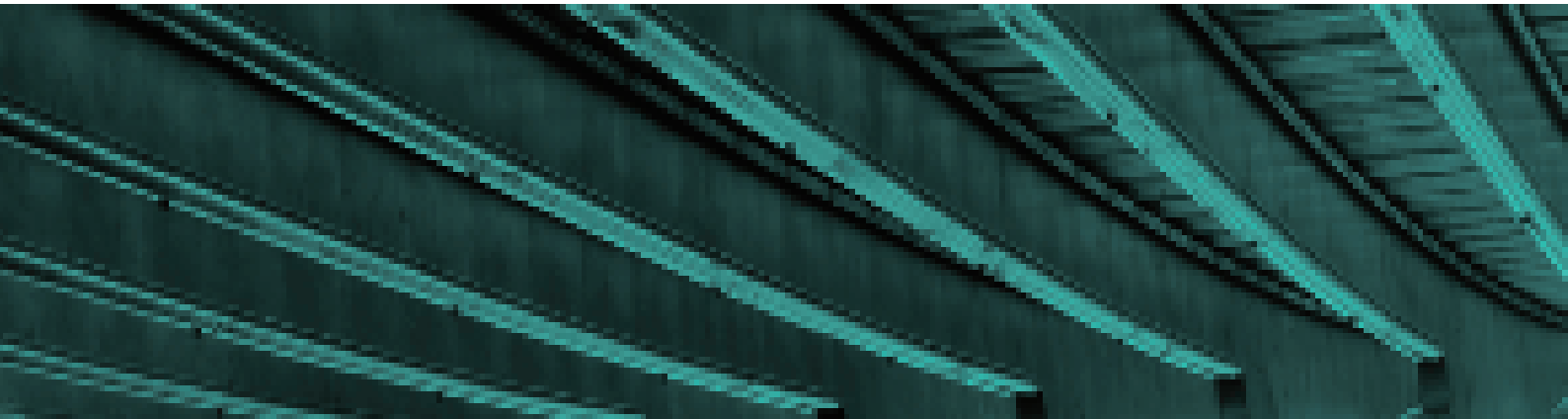
Comparing creative HE systems between European countries is problematic due to the fragmented education pathways adopted by different nation stated. Kyvik (2004) highlights in his reflections on the HE changes across Europe in response to an exponential growth in student numbers and changed needs of local and national labour markets that expansion has taken different pathways, with some countries increasing the offer of non-university HEIs (especially for more professional training) and others integrating this in the framework of existing HEIs (Kyvik, 2004). Similarly, Rossi (2010) looking specifically at the case of Italy, finds that the “expansion in the number of students has mainly been addressed through an increase in the number of higher education institutions” (Rossi, 2010: 295) . However, Rossi (2009) highlights also how the expansion of offer should not be left entirely to the market and demand as universities might prioritise areas that are not the most needed in specific social and economic systems (and labour markets). This has specific relevance to the discussion of over-supply in relation to research on creative graduates (Comunian et al. 2011).

Kyvik (2004) classifies the way different Western European countries managed their HE system into 4 broad categories:

- University-dominated systems (Italy);
- Dual systems (Austria);
- Binary systems (most EU countries including Netherlands, Belgium, Sweden, and Finland);
- Unified systems (Spain and UK).

In deliverable 3.2, we comment on how these models position creative subjects by applying them to specific national contexts. In University-dominated systems (for example Italy) professional courses (even after the Bologna process) have remained outside the HE system. However, creative/specific arts focused institutions (for example Academia delle Belle Arti) as a structure have slowly become equivalent in teaching practice and value of degree levels with the HE system, with the overall system remaining unitary. Within Binary systems (such as the Netherlands or Finland) and Dual systems (Austria) there is a clear policy argument for creating an alternative pathway to the one of HE, via Higher Education Colleges or similar Technical Institutes, designed to be more applied and to feed into local labour markets. Vocational education and training organised in vocational institutions provides a secondary level qualification (in addition to general upper secondary schools). In these systems there is usually a presence of creative subjects across the system, with some more practical ones being taught at vocation level (filming, design) and other more theoretical ones (fine art, architecture) being taught by HEIs. For example, the Finnish HE system consists of universities and universities of applied sciences.

Most of the subjects are offered at vocational education but also in HE (university), e.g. filming, design are offered also at the Aalto University School of Arts, Design and Architecture (of Aalto University); and other arts education in the University of the Arts Helsinki (Uniarts Helsinki). Finally, the unified system (like the UK that has moved from a dual to a unified system a following policy reform in 1992 that turned polytechnics into universities) has advantage in creating a more uniform standardised management system but might create difficulties in distinguishing in the labour market the kind of opportunities open to students coming from different HEIs. This has strong implications for creative subjects as Comunian et al. (2011) report, whereby HEIs offering creative subjects with a stronger historical profile might provide better 'signaling' (Spence, 1973) in the labour market for graduates, compared with graduates coming from new universities that were former polytechnics (referred to in the UK as 'post-92 institutions').

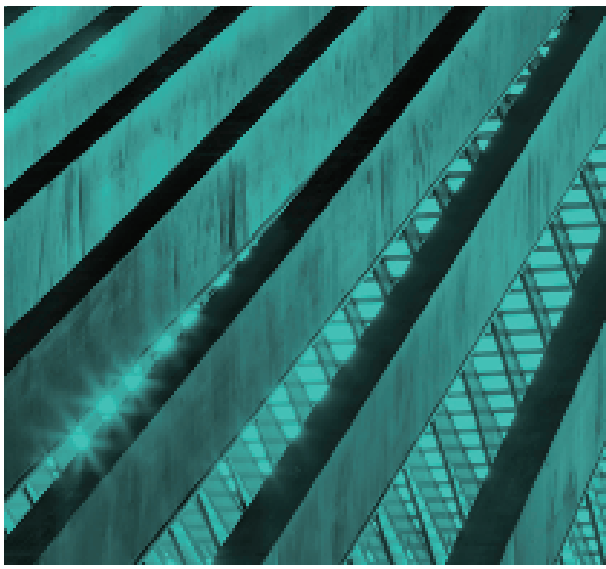


Monitoring at the national HE level varies across each Nation state both in relation to the HE framework but also the classification of creative HE subjects. In the report, we divide available national level monitoring and literature on creative HE and creative graduates specifically across:

- Data on student population: what mechanisms/systems are deployed to statistically monitor student population;
- Access and participation: how many students attend creative HE courses? Do we know their socio-economic background? How inclusive (or exclusive) are those courses? Do funding barriers (like fees) influence participation and inclusivity, or are there other barriers linked to socio-demographic/regional factors?
- Specialisation and Geography of Creative HEIs: do creative HEIs show specific concentration or are they geographically spread? Do student migrate to access creative HEIs?
- Employability and career sustainability: where do creative graduates work after graduation? Is their salary comparable to other graduates (or not)? Does their mode of working (part-time, self-employment) differ from others?

A barrier to cross European comparison is the absence of available data across each of these areas and limited measurements from those that are available. The UK has the most developed systematic monitoring of HE through the Higher Education Statistics Agency (HESA) system, however more granular knowledge relating to access, student experience and attainment gaps are limited. In the deliverable, we summarise qualitative research studies that have addressed the question of access in creative arts subjects including the ELIA report the routes followed by aspiring young artists and designers wanting to join a specialised arts school in France (2019) and Burke and McManus's (2011) study of the admissions process into 9 British HEIs, 5 of which were art and design institutions.

Both of these reports produced information on geographical, class and race-based barriers to participation within creative arts subject degrees, factors that are not included within larger monitoring. Thus, socio-economic background becomes an important dimension in relation to how students are able to access and attend creative HE degrees across Europe. This relates to another key dimension of access, the economic which connects to a broader discussion on how HEIs are funded and the introduction by some European countries of fees for users (Weiler, 2000; Brooks and Waters, 2011).



In relation to specialisation and the geography of Creative HEIs, Comunian and Faggian (2014) consider the geographical dimension of creative degree provision in the UK and highlight how more than one third of students in this discipline concentrate in Greater London and the surrounding South East regions, creating a high degree of specialisation in these areas – which also show a high degree of concentration of creative industries. The report also includes information from Italy which shows the dispersion of creative HEIs across Italy and their attractiveness to international students, however there is little available information on graduate outcomes linked to migration patterns. The UK has the most systematised data collection in relation to graduates outcomes. HESA collected data on student alumni has been gathered via the Destination of Leavers from Higher Education Survey (DLHE) which is sent out to graduates 6 months after the date of graduation. The DLHE survey provides information on graduate employability (including sector of employment) and earnings. In addition to the DLHE survey, the UK Longitudinal Education Outcomes provides information on graduates from Bachelors' degrees only at one, three, five, or ten years after graduating. The data goes back to graduates from the year 2003-4 and can be broken down by graduate characteristics including gender, ethnicity, region (at application date), age (when commencing study) and (crucially) prior school attainment.

Faggian et al. (2013) use HESA data to discuss career outcomes and highlights specific trends across subject groups with graduates in 'creative arts and design' being the most vulnerable in the labour market (in contractual terms and also in reference to earnings) while 'creative media' and 'other creative graduates' seem to experience a better job prospective. However, the research overall finds that creative graduates experience more precarious working conditions and lower level of salary, both when they work within creative and cultural occupations than outside in the broader economy.

Beyond the UK, there are only a few examples of broader assessment of creative graduates' career dynamics. Alternative methods, adopted by a few researchers focuses on the study of alumni (qualitative and quantitative data) including: music-degrees alumni in Canada (Brook and Fostaty Young, 2019) or Germany (Burland and Pitts, 2007) craft degrees alumni in UK (England, 2020). In the US, the Strategic National Arts Alumni Project (SNAAP) surveys the HE and career experiences of arts alumni which includes a broad range of creative subjects (including Architecture/design; Art education/history; Fine/studio arts; Media arts; Performing arts and within those categories; creative writing, music composition, choreography, film, illustration). The survey enables a reflection on the relationship between socio-economic, racial, ethnic and geographical status, arts education and career outcomes. The most recent SNAAP 2017 report boasts a wide coverage of creative HE institutions across the USA and Canada, in total, in the 2015 and 2016 rounds, over 65,000 arts alumni responded to the survey across 84 HEIs.

The size of the survey – with the buy-in of major arts and creative HEIs across the USA – represents a unique database, that would be very interesting to replicate across the European Union.

5.4. Alternative Sources of Data on Creative HE Provision in Europe

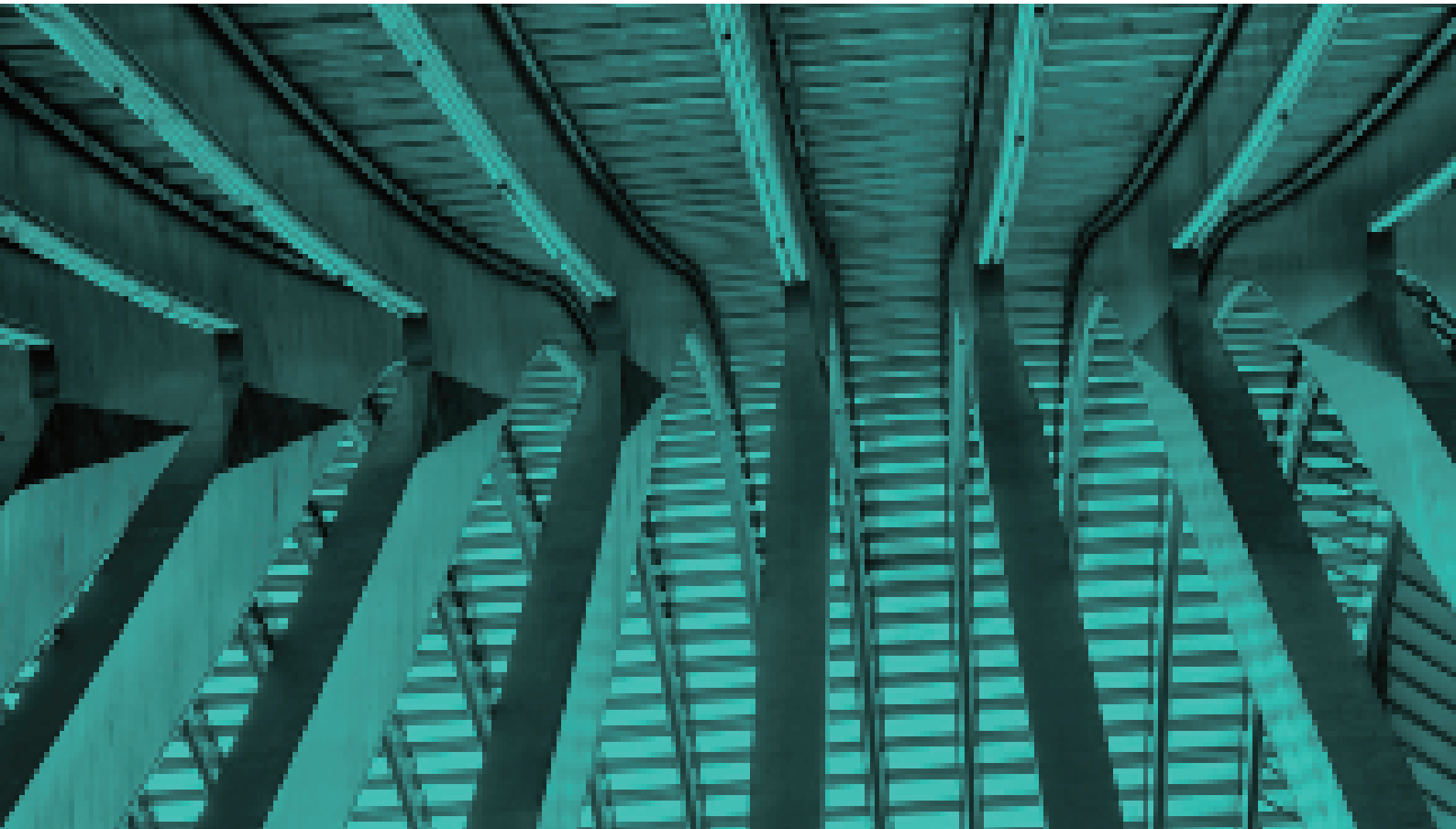
In addition to our analysis of official EU-level data on creative HE and HEIs in Europe the 3.2 deliverable summarizes alternative sources of information gathered by different networks and associations. This literature includes reports from research projects including the European League of Institutions in the Arts (ELIA) Nxt Project (2015-2018), incorporating a series of quantitative and qualitative research into the question of earnings and sustainability for artists across Europe (ELIA 2018) and the Association Européenne des Conservatoires Académies de Musique et Musikhochschulen (AEC), an association for Higher Music Education (HME) across Europe research into teaching practice in Higher Music Education for Jazz Musicians (AEC 2017). A review of more nuanced focused studies on sub-sectors of creative HE increases our understanding of the limitation of access, experience and outcomes for graduates in creative HE (see DISCE deliverable 3.2 section 1.4).

Understanding the literature relating to creative HE provision and monitoring is fundamental WP3's RQs (2.4) on access, experience and pathways into the CCW. The case study approach enables a consideration of the relationship between creative HE and the localized creative economy within each geographic location. We can also develop an understanding of different institutional responses to the larger structural shifts that have taken place in the creative and cultural workforce and its relation with creative HE.

5.5. The Creative and Cultural Workforce (CCW) in Europe

Part II of deliverable 3.2 addresses the position of the workforce within the broader concept of a 'creative economy'. There is a summary of the various iterations of 'work' that have been incorporated within a creative/cultural context and a criticism of the policy-driven economic celebration of creative and cultural value especially as it intersects with industrial competitive growth as well as with forms of spatial regeneration. The report considers the dualistic celebration and criticism of CCI labour markets from both top-down and bottom-up perspectives that presents a crucial tension for DISCE – there is a general lack of understanding of both the stability and the sustainability of creative work within the creative economy. Understanding creative labour markets as precarious and also as representative of the wider economy illuminates a problematic instability which sits at the heart of our modern economic model.

This section starts with a review of the academic literature on precarious labour in the context of the creative and cultural workforce. This body of literature, which has emerged alongside the political evolution of creative and cultural policy as a means of economic growth, highlights unequal and unfair employment within creative labour markets. Much of this research is based on a qualitative approach to counter the assumptions of economic value and growth as taken-for-granted 'goods' which are often made from within a quantitative framework. The review is divided across three distinct yet interconnected fields of critical research on the consequences of the economic growth agenda for the creative and cultural workforce. The first, labelled as 'the diversity agenda' cites literature that looks at the unequal representation of the workforce across factors of gender, ethnicity, race, sexuality and disability. A range of studies have emerged that consider how the benefits and opportunities of the 'creative class' are not shared equally across all members of society. The second is labelled 'the precarity agenda' summarises the literature on the various institutional and subjective systems and structures of creative work. This literature considers the absence of an accountability framework for workforce rights in creative and cultural labour markets. It also looks at how this emerged through a series of de-regulatory moves but was linked to a historical (pre-)creative industries notion of a subjective relationship with work which has been exploited in the neoliberal governance framework of the creative workforce that has evolved since the late 90s. The third area, 'the spatial agenda', summarises the literature on the unequal geographical dispersal of creative labour markets, the growth of concepts relating to creative clusters and firm concentrations within specific localities. Following the literature review is an overview of the EU level data on the creative and cultural workforce across Europe. This includes a summary of the EU classification of cultural and creative activity following the 2012 European Statistical System



Network on Culture working groups (ESSnet-Culture)[7] definition as 'all individuals working in a culture-related economic activity regardless their occupation, as well as all individuals with a culture-related occupation whatever the economic activity they are employed in' and the application of this framework into occupational and industrial monitoring of cultural activity across the EU. The data gathered on cultural and creative activity through the European Union Labour Force Survey (EU-LFS) is then compared to different state-level approaches of both defining and monitoring cultural and creative labour and industrial activity. It is this reflection on language, exemplified and embodied through national statistical monitoring that displaces the intrinsic value of creativity and culture which the reflection on the shift towards an language of ecology or ecosystems as discussed in DISCE deliverable 5.2 seeks to address.

As discussed in Deliverable 3.2, the detailed explanation of the EU framework for measuring cultural employment enables a reflection on the dominant model of monitoring the economic activity of creative cultural workers from a pan-European policy level. In the report, we examine three example national frameworks, the United Kingdom (UK), the Netherlands and Italy, in more detail. These three cases are included, not as being exemplary of systems across Europe, but to provide some indicative comparison of the variable knowledge derived from official national-level data collected and analysed by institutions and organisations linked to the creative and or cultural workforce, and operating with quite distinct definitions and classifications. This enabled a contribution to the complexity of understanding and comparing the value of different national creative economies.

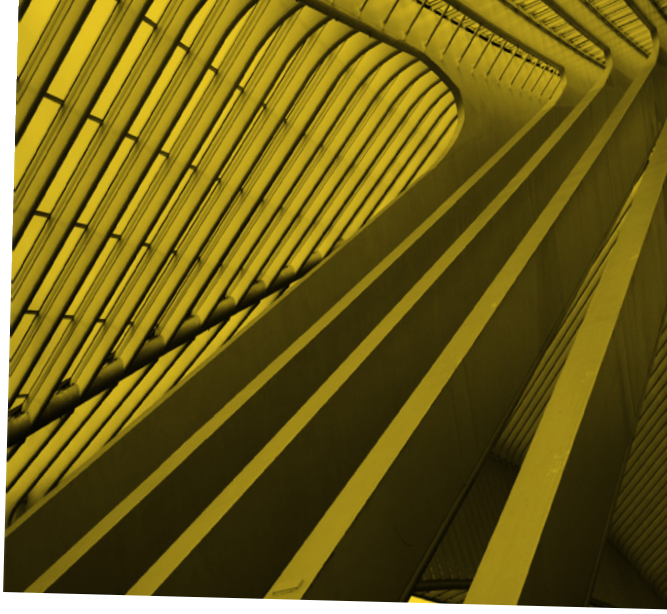
In addition the academic and policy literature on the workforce, the report includes a review of a growing body of data and literature from a bottom up, grassroots, activist, community-based or independent organisation level. This material documents detailed experiences of the lived realities of creative and cultural workers at a more social demographic, sector, organization or geographic specific level. This section includes commissioned reports by non-government institutions for example the UK's Writers Guild of Great Britain[8] (WGGB) published data on screenwriters in the UK based on film and television writer credits, using a variety of sources including IMDb and/or BFI records, for all films shot, at least in part, in the UK (2005-2016) and all television writer credits registered with the Authors' Licensing and Collecting Society (ALCS) from 2001-2016 (Kreager and Follows, 2018) which illustrates employment inequalities across gender and race as well as research initiatives developed by grassroots campaigning organisations such as the UK and Irish collective Raising Films[9] which has commissioned research into the experiences of parents and carers in the screen sector.

8 https://www.writersguild.org.uk/
9 https://www.raisingfilms.com/

Access to technology and new forms of connectivity including crowdfunding resources has increased the ability for un-funded grassroots organization to develop their own research which often challenge the celebratory, economically driven concepts of industrial growth and exposes the inequalities and exploitation that this development relies upon. Much of this research is issue-led, linked to a specific campaigning or changemaking agenda and using current forms of technology and communication as a means to gather information and disseminate findings.

5.6. Conclusion from the Literature Review

Deliverable 3.2 presents a series of 'implications for DISCE' through the documents' findings, applying the relevance of the literature critically summarized to the research focus of WP3. The case study approach adopted in the research project enables a granular consideration of the interconnected experience of creative HE and the CCW within a special geographic location and a reflection on the impact of this relationship for the broader ecological community. Our research questions (2.4) consider the question of access to creative/cultural employment, either through a tertiary education pathway or more indirectly and a focused interest in who gets to 'be creative' within a specific geographic locale. The wider literature illustrates tensions at a macro level monitoring and evaluation system that is fragmented across the EU. By providing an inductive investigation that addresses questions of access, experience, employability, and the wider value generated from creative and cultural participation within a specific location/community, we are developing our knowledge on the ecological nature of creativity.



6. Theoretical underpinnings for WP4

Following the research questions specified for WP4, the WP4 team has undergone literature searches and reviews in four domains: 1) value creation and business models in creative economies, 2) digitalisation in creative economies and 3) networks in creative economies, and 4) understanding the individuals and their forms of activity within the creative economies.

The literature reviews involved an identification of relevant research in the domains of interest (literature review). Within the business models literature we applied the most systematic and robust approach due to its centrality for the WP4. The main findings of the literature reviews together with the implications for WP4 data collection and analyses will be discussed next. The responsibility for the literature reviews was shared in the UTU team as follows: value creation and business models in creative economies; Dr Tommi Pukkinen and Dr Pekka Stenholm; Digitalisation in the creative economies; PhD Researcher Lilli Sihvonen; Networks in the creative economics; Dr Arja Lemmetyinen and PhD Researcher Lenita Nieminen and Individuals and their forms of activity within the creative economies; Dr Kaisa Hytönen.

6.1. Business and Value Creation Models in Creative Economies

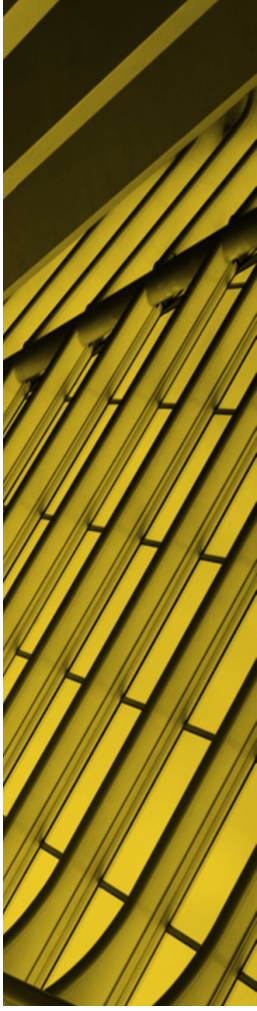
Business models and business modeling in creative economies have been of increasing interest in the last view years fueled at least partly by the developments with EU cultural policy. There have been policy-oriented research initiatives funded by the European Union, such as Creative Lenses project (*https://creativelenses.eu/*) and academic studies published in scientific journals (e.g. Carter & Carter 2020). A central finding of scholars has been that business models in arts and cultural organisations are not merely about how to generate income but how to create and capture various types of social, artistic, environmental and financial value. Moreover, it has been suggested that organisations should not try to adapt a generic business model but focus on identifying their own models reflecting their values, goals and role within the local creative ecosystem. (Rex et al. 2019) To this end a new business model tool has been developed for artists and art-based organisations (Carter & Carter 2020).

This literature review aims to contribute to this discussion of business models by examining the role of the operating environment (context) as a driver of business modelling, the interplay between various kinds of underlying values organisations' support, with a specific attention to sustainability and inclusivity, and how this is embodied in their activities, as well as the significance of business model innovation in continuously creating and capturing value.

Drivers of business model change

Despite being the prime engine of innovation and experimentation, also for managerial and business practices (Lampel & Germain, 2016), cultural and creative industries (CCIs) have faced enormous changes over time. Still an on-going challenge for many CCI organisations is to solve the tension between getting financial sustainability without compromising artistic integrity, mission, and values (Peltoniemi, 2015; TEH, 2015). Under the realities of the changes in the environment in which the organisation operates (Amit & Zott, 2012), the changes in business models can be guided by external factors, such as technological development, economic instability, demographic changes or changes in consuming behaviour (Carlucci, 2018; Coblence & Sabatier, 2014; Weijters et al., 2014). Creative and cultural offerings compete with each other, but also with other offerings competing for available leisure time (Rosu & Zaman, 2017). Current COVID-19 pandemic hit CCIs extremely hard and fast leaving creative professionals, organisations, and communities without income and direct access to their audiences. As a quick response to prevent the spread of the virus, several countries announced the closure of museums, theatres, and cinemas (Mandersson & Levine, 2020; Sahu, 2020). Already before the pandemic arts and cultural organisation have been concerned about their economic sustainability and their ability to creating and deliver value (Carlucci, 2018; TEH, 2015).

However, despite their agility, CCI organisations tend to remain small and do not reach sustainability due to industry-specific constraints and tensions, such as the lack of managerial capabilities, thinking outside of the box, and challenges in organising resources (Carlucci, 2018; Coblence & Sabatier, 2014; Landoni et al., 2019; Moyon & Lecocq, 2014; Peltoniemi, 2015). In addition, the consumption of their offerings has changed and ways of funding the production and distribution of cultural and creative value has changed, even disrupted (Peltoniemi, 2015). Creative outputs are no longer local, city-based, but instead global and accessible by anyone. Carlucci (2018) found in her focus group analysis that arts and cultural organisations highlight the need for getting more involved with the audience and user base and focusing on co-creating value with the audience. An organisation's capability to design, implement, and distribute new offerings that support renewed aesthetic and symbolic propositions drives business model revision for creative organisations (Coblence & Sabatier, 2014).



The adaptation to progressive external changes can mean that established organisations (incumbents) pursue improving their efficiency through cutting their costs and outsourcing some operations to keep the core of their business model unaltered. Carlucci (2018) noted that these issues were also highlighted in the studied arts and cultural organisations. Previous research suggests that a more radical change in organisation's innovation is needed in ensuring organisation's survival (Christensen & Raynor, 2003; Foster & Kaplan, 2001). The rapid development of technology and its commercial adaptations, for instance, have extended the scope of disruption from technology to addressing how firms can employ disruption in their value creation and value capture processes (Gans, 2016). At first radical developments might not provide the performance or features required by the mainstream customers, but usually disrupter can bring new criteria to the market, such as lower price, ease of use, or convenience (Ahlstrom, 2010; Christensen et al., 2002). Accordingly, disruptions concern both the demand-side, specifically what new or yet non-existing jobs do customers want products and services to perform, and supply-side, especially, how firms' architecture is equipped to fundamentally change the way to manufacture and deliver new products or services (Gans, 2016; Wessel & Christensen, 2012).

Among CCI organisations, a related discussion on the so called organisational architecture revolves around funding and financial aspects. The government supported public funding and substitutes have been reduced and the CCI organisations' financial resilience and the s viability of entire organisations are at stake (Carlucci, 2018). Hence, they seek to diversify their income streams, reduce their dependency on public funding, or to consolidate and effectively manage resources, to build stakeholders' relationships, and to increase public awareness with all stakeholders to find legitimacy and success (Carlucci, 2018). Li (2018) as well as Holm and the others (2013) recognized that business model development or innovation in creative industries comprises often adoption of multiple business models and initiation to serve different market segments, selling different offerings or varying between different business models. These adaptations require supply-side changes in the logic of how arts and cultural organisation can renew their operations to gain financial sustainability. But this is not all. For the audience, the demand-side, the concepts, such attendance and experience might be re-evaluated (Mueser & Vlachos, 2018). This was found when analysing the live streaming of theater production. Moreover, in their analysis, Lehtisaari and the others (2018) found that in media industry and journalism new business models are mostly novel combinations of existing income streams and adaptation of new technologies was slow. Hence, income stream stemming from digital services has not compensated for reduced income from printing business. The realities may also explain why creative and cultural organisations tend to use up all their creative potential to maintain the problematic strategies rather than explore new ones (Rothmann & Koch, 2014).

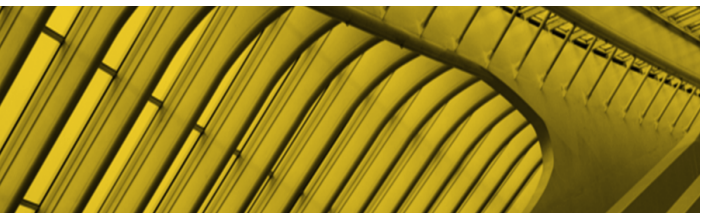
Thus, to ensure the survival and growth of an organisation, it is required to invent or adapt themselves to new business models, which again requires new organisational structures, skills, and decision-making (Gans, 2016; Welter et al., 2016). This might mean that an incumbent's survival requires abandoning or radically changing something within an organisation or in the ways it reaches out to its customers and stakeholders. Hence, making sense of the business models and their change, the challenges are numerous.

Business model elements

Foss and Saebi (2018) highlight that business models and business model innovations are not directly observable. For an objective observer it is possible to recognize specific constellations of activities dedicated to value creation, delivery, and appropriation. These are, however, conceptual abstractions, patterns that are called business models and their change is defined as business model innovation (Foss & Saebi, 2018). Hence, it makes sense that the majority of the research on business models is conceptual or case studies (Wirtz et al., 2016). There is no common definition of a business model (Zott et al., 2011), and empirical operationalisations remain few which hinders the generation of a comprehensive construct of a business model. A notable practice-based approach was introduced by Osterwalder and Pigneur in 2010 when they provided a tool, Business Model Canvas. Despite its practical merits and extensions (Lean Canvas by Maurya, 2012, Value Proposition Canvas by Osterwalder et al., 2014), these tools focus mainly on financial outputs and CCI issues, such as social and cultural impact, are less addressed (Schiuma & Lerro, 2017). In all, the empirical assessments of business models remain in silence. However, conceptual and case-based research has recognized core features of a business model (Foss & Saebi, 2018; Ostervalder, 2004; Stähler 2002; Wirtz et al., 2016):

- Value created: What does the organisation offer/sell (products/services)? What value (benefits) does the organisation provide? To whom it creates value?
- Value captured: How does the organisation earn money? (revenue model)
- Architecture: How and through what configurations is the value created and captured? (design mechanism / value network)

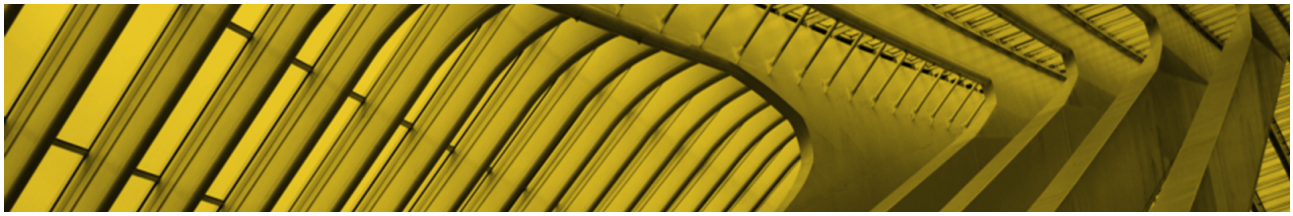
Let us consume these as the building blocks of a business model, the logic of the organisation, how it operates and creates value for its stakeholders (Casadesus-Masanell & Ricart, 2010), all of which enable making sense of how and why organisations exist and how they ensure their financial sustainability. Hence, the generic approach to a business model is that it is a replicable process that produces revenues and profits (Fuller et al., 2010). However, for CCI organisations this is challenging. The range of CCI organisations is enormous.



For organisations and businesses operating in architecture, advertising, or design the offering is an expertise and a value proposition focuses on providing solutions for customer's problems (Preifer et al., 2018) or an enjoyment as in games, movies, or music. For other CCI organisations the rationale of business models includes providing non-goal oriented creative activity while stabilizing the properties of this creative activity, and maintaining this stability by anticipating revenues (Fuller et al., 2010). Arts and cultural organisations are hesitant to consider themselves as organisations practicing business, but instead perceive themselves as producers of social matters (Carlucci, 2018). Even if economic achievements can validate individual's creative skills (Taylor, 2012), the conflicts between artistic ambitions and income generation can create further tensions between following organisational strategies and seeking for autonomy (DeFilippi et al., 2007) or between generating value through a creative process and mobilizing and managing resources (Landoni et al., 2019; Sundbo, 2011). Hence, arts and cultural organisations see that concepts, such as a business model, should not be applied to their work (Carlucci, 2018). Does this mean that the stability and financial sustainability of creative and cultural organisations is barely reachable?

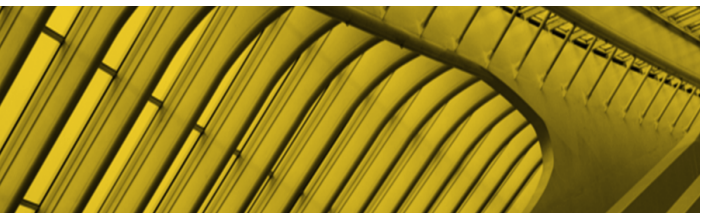
A key aspect in the existence of organisations and their business models concerns the value they create or intent to create. This can be divided in two: To whom value is created and by whom. The latter is easier to digest as it depends on the actor and the stakeholders (Laursen & Killen, 2019). In DISCE our focus is on creative workers, students, for-profit and not-for-profit organisations, and communities, and hence, their opinion on the value they create remains as a central aspect of the WP4.

But what is the value the CCI organisations create, is an intriguing question. One approach retrieved from recent entrepreneurship literature reflects similar point: What is the value that entrepreneurs create? Being entrepreneurial concerns about deciding to take action to create something new that is imagined of having significant value for others (Lackeus et al. 2019). The key is to make sense of what does "for others" mean—to whom value is created. Carlucci (2018) found that the studied arts and cultural organisations have limited knowledge of the needs of their audience, especially the new potential audience. If this information missing, how professionals and organisations guide their work and operations? All of a sudden creative sectors operate under uncertainty which is defined by unknown intended outcomes and the set of actions (Packard et al., 2017). Recently, scholars have argued that individuals' perceptions and beliefs direct their decisions and actions (Hmieleski & Baron, 2009), and hence, rational thinking can be outpaced by creativity, imagination, and desire to achieve something (Packard et al., 2017; Simon, 2000): These qualities are presumably high among individuals and organisations operating in cultural and creative industries.



Creating new value, whether it concerns economic, social, or influence value (Hindle, 2010), is an outcome of humans' behavior and actions (Bruyat & Julien, 2001). In cultural setting, the value creation can take place in project type, temporary organisations in which a value evaluated by its commercial success might not be suitable (Laursen & Killen, 2019). On the other hand, creative content remains in the center of the business model of creative organisations even if the business model would be challenged and changed (Moyon & Lecocq, 2014). Lackeus (2018) discussed the value through its five overlapping dimensions: Economic, social, enjoyment, influence, and harmony-based. Economic value is often transaction-based, measured by the money earned or saved when goods and services are exchanged between the producer and customer. For the CCI organisations this may be too narrow and less justified. Value of an artistic performance is not to be used or exchanged, but creating aesthetic value (de Monthoux, 2000). For instance, receiving public funding sets pressures for creating other than economic value (Carlucci, 2018; Moore, 2000). Hence, extending the perspective outside 'value for money', may provide an agenda for social inclusion in the CCIs (Booth, 2014), and extent the audience of the offering to as many people as possible.

Lackeus (2018) defines social value as activities that generate something that makes people happier or relieves their suffering. Results suggest that in CCI organisations, such as museums, pursue for social value may outrun economic value (Azmat et al., 2018; Carlucci, 2018). Social value creation can also take a form of camaraderie and generosity among CCI organisations, and tie together creative communities and set expectations for "fitting in" (Pret & Carter, 2017). Lackeus (2018) also defines the creation of enjoyment value as actions taken just for the fun of it. Banks and the others (2000) suggested that creative industries provide offerings that have esthetic value (prestige, social display, or amusement) with higher symbolic value in comparison to their practical purposes (Scott, 1999). In addition, two other dimensions of value may provide novel ways to conceptualize value creation (Lackeus, 2018): Influence value is created when the actions increase people's influence, power, and historical legacy or when colleagues helping each other out. Finally, harmony value creation addresses actions that seeks for cultural or collective values, such as fairness, ecology, equality, and the common good. As different constellations of the outcomes of human behavior these dimensions may also imply why individual engage in entrepreneurial, new value creation (Lackeus, 2018), but importantly, value created should not be mixed with values or norms that humans adore or which guide human behavior (see Scott, 1995). Similarly, creative behaviors can concern more than one dimension of value. For example, a television show, a soap opera, is primarily a cultural product aimed to amuse, even if it also has economic value (Sardana, 2018).



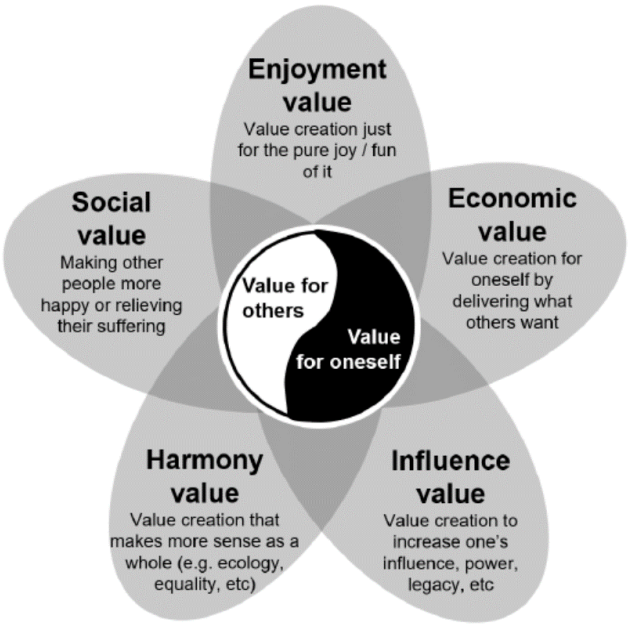
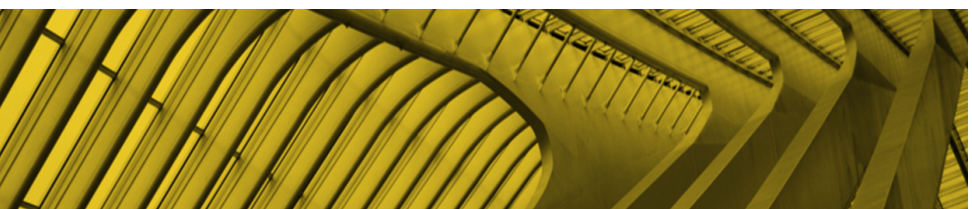


Figure 1 A framework of analysing entrepreneurial value creation (Lackeus, 2018)

In addition to the difficult sense-making of the value the CCIs create, understanding how that value is captured is as difficult to grasp. First, one needs to make sense of how the value is created. For instance, the value creation of a theatre can stem from its location, the physical space, additional customer services, convergence of the different creative offerings, and from using of cutting-edge technology (Filice & Young, 2013). Built on these kinds of strategic factors the demand of experiential need for cultural and creative offerings can still be unpredictable, and it can depend on the taste for and popularity of available and competing cultural offerings (Peltoniemi, 2015). For instance, after studying the outcomes of a temporary cultural organisation Laursen and Killen (2019) recognized that value is created through collaboration (establishing networks and building capabilities), co-ordination (setting direction, diversifying, and clustering the organisation), and perception (engaging and establishing narrative of the organisation). These shed light on how a cultural organisation's architecture is adapted to value creation. These changes can be driven outside of the control of an organisation. For instance, in book publishing the change from traditional printed books via e-books (to audio books) has disrupted their business and pricing models (Hughes, 2014). These have been directed by changes in consuming behavior and technological development, and thus, book publishers or newspapers have offered among others free access, subscription model, and content on demand model to their content (Magadán-Diaz & Rivas-Garcia, 2017). Digitalization has provided new ways of presenting and offering content for the audiences early on. For example, a case study from a gaming firm suggests that instead of pursuing for a game publisher's approval and funding, employing crowdfunding with early access was proved successful way to gain early-stage funding and legitimacy (Thurner et al., 2019).

Use of latest technology provides some aid, and digital technologies deliver numerous opportunities for innovation and new forms of commerce in cultural and creative industries (Benghozi & Paris, 2016; Iansiti & Lakhani, 2014), such as reaching out to (new) audiences and employing multiple business models for different audiences (Landoni et al., 2019). Moreover, technology provides room for new contents, players, collaborations, and forms of marketing, and latest technology also encourages rethinking, in a more effective and sustainable way, the usual forms of distribution of cultural goods and services (Benghozi & Paris, 2016; Lyubareva et al., 2014). New technological applications, such as social media for instance, has enabled a more direct communication between the artist and the audience, and the use of agents, press, or television and radio presence are no longer as necessary as traditionally (Benghozi & Paris, 2016; Eiritz & Leite, 2017). Moreover, it enables the majority of creative industries to process, extract, reproduce, and transfer creative offering at a very low cost (Pfeifer et al., 2018). Technological achievements allow also new ways to co-create value, such as via social media, live streaming or even by using data-driven approach (to collect additional customer data) in value creation, for instance (Holm et al., 2013; Mueser & Vlachos, 2018; Romanelli, 2018). These push an entire paradigm shift and a more democratized creativity by lowering the barriers of participating in new value creation. However, changes are not always easy to make. Businesses may well realize that digital technologies and applications could create value, but it is challenging to make sense of how to capture that value (Docters et al., 2011). The available potential of technological development does not, however, take place in a vacuum. The ability to develop and exploit technological advancements requires individual and collective learning abilities, training dynamics, and management of available technological and material means (Benghozi & Paris, 2016).

As mentioned earlier creativity is nowadays democratized and creative work does not necessarily require specific industry-related expertise, and anyone with enough motivation can harness their creativity (Hyppönen, 2020). Similarly, the requirements of social inclusivity has driven art galleries and museums to engage new audiences and be available to as many people as possible (Bailey et al., 2004). For instance, this is shown through the popularity of social media, which has blurred the threshold between formal and informal value creation. In business domain the related discussion has focused on the legality and legitimacy of value creation (Webb et al., 2009), but in the CCIs this has taken a form of mixing amateur and professional value creation (Cunningham, 2012). Cunningham calls this kind of simultaneous co-evolution of formal market and informal household participation as social network markets. He addresses that this is pushed forward by innovations proving new ways of monetizing the content (YouTube, for example) and the socialization of professional production strategies (transmedia, for example) (Cunningham, 2012). Close engagement with the audience and co-creation of value are embedded in the monetization of social media content (Hou, 2019), even if the content producers might not be proactive in this, but operate as a platform for their stakeholders (Gustafsson & Khan, 2017).

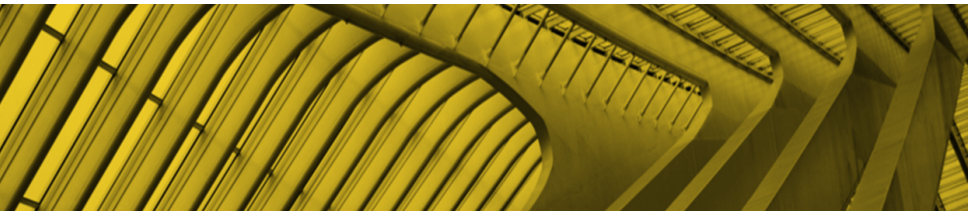


Cultural offerings are typically copyrighted, and they may be mass-produced (a music album) or can be one-off unique productions (a sculpture or a painting) (Sardana, 2018). Copyright can be a matter of earning one's living, but it may influence the creative practices, for instance working with others (Philips & Street, 2015). Despite that the majority of artists do not earn so much from copyright (Taylor & Towse, 1998), copyright issues, intellectual property protection, and control of the co-created content are relevant issues in value co-creation (Roig et al., 2014), and they have taken new forms, such as private-collective innovation model (Erickson, 2018). It means the value is co-created together with actors outside of the boundaries of the organisation (von Hippel & von Krogh, 2003).

Similar developments concern the concept of value co-creation among CCIs, and co-creative participatory value creation has been driven by more gradual changes. Lee and the others (2018) found that a combination of scientific and artistic understanding (by having an artistic residency at an academic institute) resulted in new ways of seeing things: in creating aesthetic, emotional, environmental, educational, and social value. Analogous results were presented by Simeone and the others (2018) in a case study on the metaLAB at Harvard University. Pret and Carter (2017), in turn, found that craft entrepreneurs share various types of resources, such as economic, cultural, social and symbolic capital, in order to support their communities. At its best, these collaborations generate more permanent than temporary co-creation of value and engage multiple stakeholders.

Inclusivity

The concept of co-creation leads to one of the main themes of the current DISCE-project, inclusivity. For instance, Germano (2011) addresses the challenges that public libraries have faced, but in all CCIs confront the need to find ways to survive the economic downturn and decreasing government budgets, and they need to rethink their role, purpose, and benefits as well as the unique value they provide. These considerations concern the nature of the value, which CCIs create. Concerning the business models and earning logics the inclusivity can be formulated as the co-creation of value. Instead of solely based on the insights and imagination of an individual, a team or an organisation, value is co-created in an on-going, iterative and continuous interactions between those who create value and those to whom the value is created (Niemi, 2020; Vargo & Lusch, 2004). In CCIs value co-creation has many forms ranging from collective and interactive production of creative and cultural value (art, performance and so on) (Cannas, 2018) to taking fans, stakeholders, and customers as an input in on-going development of value (Gateau, 2014; Williams et al., 2020). Organisation can benefit from value co-creation by cultivating emotional ties with fans and encouraging the spreading of value among them. By understanding consumers as active and important participants in value creation (Lusch & Nambisan, 2015), firm can benefit from value co-creation.



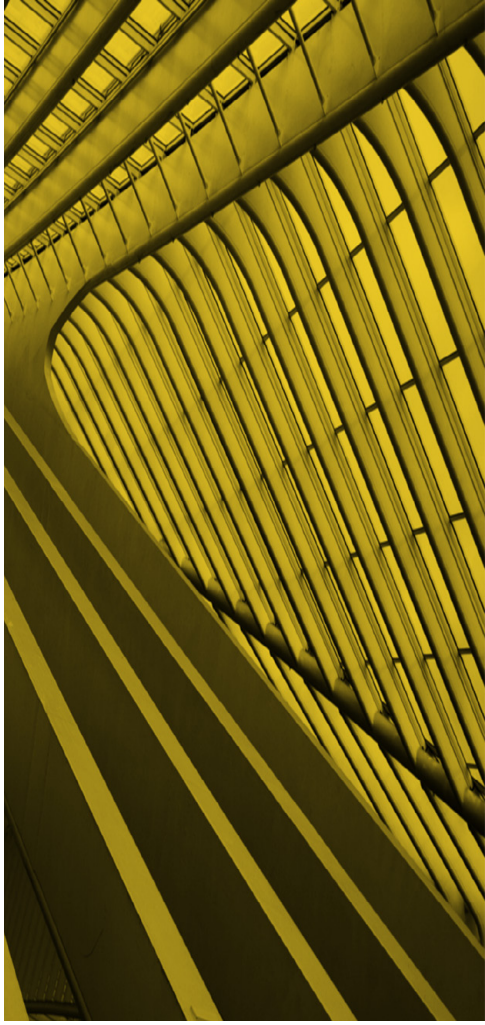
Recent research suggests that a key determinant for these developments is often finding new ways of getting funded if for instance public funding sources dry out (Carlucci, 2018; Germano, 2011), and thus, the development is not necessarily driven by generating new ways of creating cultural value.

Finally, this discussion leads us to seek how the value is captured among CCIs. This concerns the understanding what is the (dimension(s) of) value they create and how it is created. Hence, value capture concerns organisation's cost structure (fixed and variable costs) and what its audience or customers are willing to pay for the value it creates (Chesbrough, 2010). There is a plethora of possible income streams ranging from possession and consumption of creative offerings and granting an access to offering to providing expertise and pre- or after-sale services (Visnijc et al., 2016) that reflect the possible revenue models. In addition, the value capture concerns the cost structure and the profit allocation, such as profitability (is the generated income larger than the costs used to generate it) and how the potential profits are used, shared, and invested (Holm et al., 2013).

Sustainability

The value capture is decisive for the sustainability of cultural and creative professions, organisations, and communities. Hence, the DISCE-project focuses on the sustainability, which seems to take two main forms. Sustainability may concern cherishing the value already created, and focus on how to save the national, regional, or local heritage, the cultural value (Berg & Stenbro, 2015, Peacock et al., 2009; Rosu & Zaman, 2017). In corporate environment this approach fall under the concept of corporate social responsibility, but it can also concern the transformation of the entire industry (Tian & Martin, 2012). Thus, in CCIs sustainability can also comprise the methods, such as using art and performance, to create value for the society (Azmat et al., 2018).

Another type of sustainability concerns the continuity of the professions, organisation, and community (Azmat et al., 2018). In addition to economic value, artists and creative professionals pursue for capturing and maximizing professional value (Bos-de Vos et al., 2016), as in Lackeus's (2018) influence value. This may create tensions between the professionals creating value and the organisations trying to capture that value. Seeking for professional or personal achievements may alter the way the entire sector develops. For instance, independent music production, despite its niche-driven and genre-specific practice, generates a wealth of creative work and opportunities for entrepreneurship (Walzer, 2016). It has revised the ways of marketing and connecting artists' ideologies with large audience, and this do-it-yourself action has pushed forward new cooperative business models in the music industry. Internet-aided development has lowered the entry barriers and enabled a larger number of independent creators to reach their audience and customers (Zilber & De Abreu, 2016). Other CCI sectors have also renewed their value capturing.



Murphy (2018) illustrates how studied museums as physical spaces are transformed into startup-hubs for creative industries in the pursuit for finding ways to develop, fund, and manage entire museum and its cultural relevance. In expanding their income streams, museums, for instance, can focus on creating new content (Coblence et al., 2014), offering events and exhibitions, branding and offering by-products and services, or empowering local community by opening the physical space for meetings and debates (Greffe et al., 2017; Guercini, 2014). Hence, the motivation for transforming the business model can also stem from individuals' efforts to secure creative freedom, reputation and legitimacy for themselves and their creative work (Presenza & Petruzzelli, 2019) or to achieve artistic and managerial independence and reputation of entire organisation (Aguilar, 2018; Peltoniemi, 2015). Legitimacy is as important as other resources, such as funding, human capital, networks and technology, and in creative industries' legitimacy is difficult to reach (Laifi & Josserand, 2016).

In the digital age, the ability to reproduce, modify, and redistribute creative works through information technology has made it extremely difficult for authors to monitor the use of their works and, where problems arise, to assert their moral rights (Rajan, 2010). Hence, informality has also more devastating forms: The market for digital content (e.g. music or movies) has been affected by large numbers of Internet users downloading and exploiting creative content for free (Moyon & Lecocq, 2014; Papiers et al., 2011). Hence, the music industry has sought for functioning online business models, such as attempts to attract consumers by offering free downloads while relying on advertising as a revenue source, but with only limited success thus far (Lu & Chang, 2019). In online press, for instance, new strategies employing free access to the content are aimed less at profitability and more at capturing audiences and increasing growth and market share (Benghozi & Lyubareva, 2014). Monetization of these models is passive and needs quite long period (Lu & Chang, 2019), and organisations are dependent on traditional revenue models (Benghozi & Lyubareva, 2014).

On-demand music streaming, for instance, is struggling with attempting to transform free listeners into paying subscribers (Chen et al., 2018). Chen and the others (2018) claim that this struggle is partially because of not having a clear understanding of the purchase motivations of consumers. Almost at the same time game industry has been more successful in adapting their business models by employing peer-to-peer technology, mobile devices, online social networks (Banks & Cunningham, 2016; Waldner et al., 2013), and crowdfunding beyond fundraising to gain also market and technological knowledge (Nucciarelli et al., 2017).

Summary

Figure 1 summarizes the literature review on DISCE-project's approach on business models in CCI organisations. The literature justifies that, even without current Covid-19 pandemic, uncertainty is and has been present among CCI organisations. The changes in value creation and capture are often driven by external forces, and organisations have had to adapt themselves accordingly in order to secure their survival. Without knowing, which actions to take or which exact outcomes to expect (Packard et al., 2017), the organisations face uncertainty. In these situations sustainability, innovation and inclusivity function as protective shields against uncertainty. They do not silence the uncertainty, but the literature suggests they provide solutions for addressing it. Making sense of sustainability (how to secure the means through which professions, organisations and communities exist) and inclusivity (how to make sense of what kind of value needs to be created and to and with whom) sheds light on the vision of the future and goals the organisation thrive after.

The connection between sustainability and innovation opens up the discussion on how the value creation and capture should be renewed and upgraded in order to secure the continuity of the professions, organisations, and communities. For instance, in the Covid-19 pandemic in 2020, the sustainability was challenged instantly in the matter of days, when national curfews closed the physical spaces of creative and cultural offerings. Some of the creative and cultural offerings were moved to online form and live streaming without an idea or way how to capture this kind of value. Literature suggests also that innovation is necessary in finding new ways of conducting the value creation. Different forms of business model innovation range from adding new activities to the existing business model and linking activities in novel ways to changing some of the parties, which perform the key activities of the value creation (Amit & Zott, 2012). Technological advancements have forced and enabled CCI organisations to address inclusivity in novel ways. In addition to attracting new audience, CCI organisations have shown how value co-creation can ease the burden of uncertainty with the current audience and offerings. Similarly, inclusivity concern engaging in value co-creation together with various stakeholders and partners, even outside the organisations' and sector's traditional boundaries (Moyon & Lecocq, 2014).

Sustainability, inclusivity, and innovation alone are not enough, but they should interact. Whereas innovation and creativity are in the DNA of creative workers, the sustainability and inclusivity are challenging dimensions. They are not only issues of skill development, but they also generate tensions concerning creative individuals' and organisations' identity, and the meaning and direction of their existence. The idea of inclusivity, getting closer to your audience and making sense of their needs, might be more suitable for a creative organisation, which among others look for economic value than for an artist, who might mainly create enjoyment or influence value.

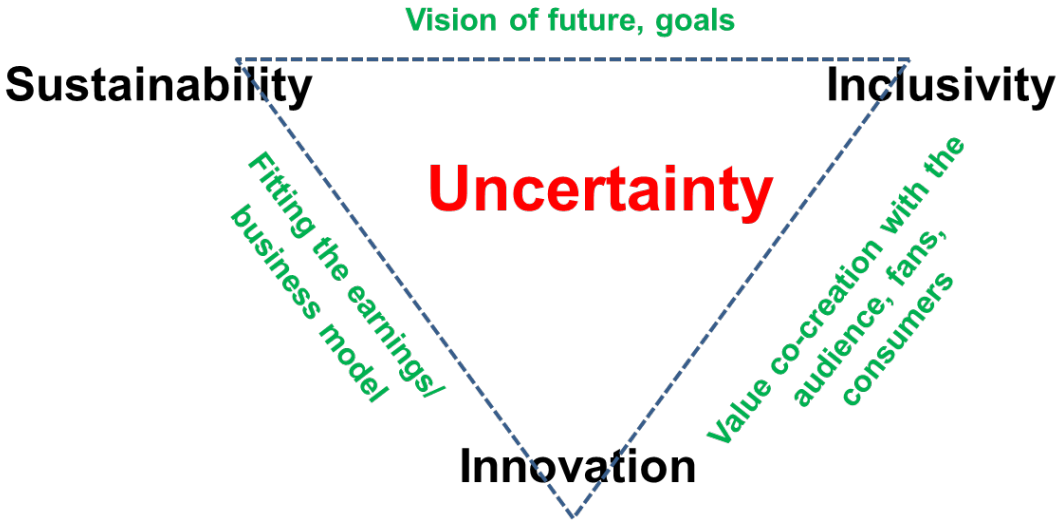


Figure 2 Sustainability-inclusivity-innovation framework

As a conclusion for the DISCE-project, the literature review suggests that

Literature on BMs and BM innovation in CCIs is mainly explorative or descriptive, having no clear theoretical approach. Oftentimes BM concept or some of its elements are used as a loose framework of the study. This hinders to get a comprehensive view of BMs in CCIs.

The BM literature analyses CCI organisations often at the level of a specific sector utilizing a few case examples. Moreover, the focus is on a rather narrow range of CCI sectors, such as music, movies, publishing, newspapers, video games, software, museums and libraries. At the core of the analysis are the actions organisations take and less attention is paid to underlying skills and attitudes.

It is common that the BM literature focuses on the existing CCI organisations (privately owned, large or well-known) rather than new entrants.

Creativity is inherent in CCIs but it is not translated to innovation or geared towards BM innovation. Strategic thinking in CCI organisation is reactive giving a less entrepreneurial view of CCIs. BM innovation is often triggered by changes in external environment that cause financial concerns and only seldom innovation is a proactive stance of CCIs. Proactive BM development/innovation is more typical to new entrants than to incumbents. Still, as mentioned above, the research gives less focus on new entrants than the existing organisations.

BM literature often pays attention to business model change with an underlying assumption that a survival of organisations requires that all actors develop their business models to the same ‘necessary’ or ‘ideal’ direction (driven by external changes). There have been less interest in identifying the plurality of existing (viable) business models.

BMs have three main components: value created (to whom, what services/products, what benefits), value captured (what revenue model) and mechanisms for creating and capturing value (how to develop the value chain / value network). Of these components, the BM literature of CCIs often focuses on the mechanisms (e.g. the role of digitalization, copyright and co-creation) and value captured (e.g. the role of public funding and crowdfunding). Value created is often implicitly present or discussed only briefly regarding types of customers or types of services/products.

Moreover, the unique value proposition (i.e. benefits or added value), and the underlying needs someone is having, are rarely covered in detail in the literature. A specific feature of CCI organisations' value proposition seems to be that professional and commercial value are difficult to reconcile. A possible reason for this could be that they are actually addressing two different audiences with differing needs. Commercial value (economic value) is offered for the 'paying customers' as a private good to meet their individual needs (in the form of use value). Professional value is provided partly for the general public as a public good to meet their collective needs (in the form of e.g. harmony value, social value, esthetic value or symbolic value), and partly for the CCI organisations themselves as a private good to meet their individual needs (in the form of e.g. enjoyment value and influential value).

Most common external drivers of BM change in CCI organisations are technological advancements and (related) changes in customers' behavior. The literature focuses especially on the role of digitalization, and not necessarily on the actual changes in the customer behavior.

BM literature recognizes that changes in external environment can be an opportunity for BM innovation, but a common approach is that external changes are a threat to CCI actors as they increase the level of uncertainty about the future, over which – it is typically assumed – the actors cannot have almost any control.

CCI organisations are recognized in the literature to often have multiple, possibly conflicting, goals of which financial goals are rarely on the top of the list; for this reason it is challenging to use a business model as a an analytical concept for examining CCIs as it assumes the profit making to be actors' priority.

BM literature focuses (either implicitly or explicitly) on financial sustainability of CCI organisations; the starting point of the studies often is that CCI organisations are straggling to exist.

Inclusiveness is a common theme in BM literature of CCIs from one of the two perspectives: value co-creation (either with customers or with peer organisations) or accessibility (either potential customers' access to the offerings or new entrants' access to the sector). BM literature of CCIs rarely provides any policy recommendations or implicatiThe key topics/issues of the literature review are summarized in the table below with potential action points for DISCE.

Table 3 Key topics of the literature review on business models and potential actions points for DISCE

Topic/issue for DISCE	Focus in the CCI literature	Action points for DISCE
Theoretical approach	BM as a framework stems from strategic management, conceptualizations of value	Adding approaches from entrepreneurship literature?
Research data & metThe provisional framework is as follows: hods	Qualitative, case examples	Other qualitative methods? Also quantitative and mixed?
Level of analysis	Often entire industry (through case examples), focus on actions	Study of skills and attitudes (besides actions)?
Sectors of CCI organisations	Media (print, audiovisual, gaming) and museums	Attention (also) to less studied CCI sectors?
Types of CCI organisations	Private, large, existing/ known organisations	More focus on new, small and/or public actors?
BM dynamics	BM change, search of an 'ideal'/'necessary' model	BM innovation? The plurality of (viable) business models?
BM components	Value captured, mechanisms of value creation and capture	More attention to value created, to value network and/or to the overall BM?
Types of drivers of BM development	External technological changes, especially digitalization	What other relevant external drivers? Attention to internal drivers?
Orientation toward external drivers	Threats, reactive behavior, low control of control	Attention to proactive opportunity formation?
Goals of CCI organisations	Multiple goals, BM as an analytical tool is profit-centric	Development of BM concept to recognize various goal types?
Sustainability	Financial sustainability(survival)	Also other types of sustainability?
Inclusivity	Co-creation, accessibility	A broader network/ ecology approach?More focus on new entrants?
Policy recommendations	Rarely available	Clearly visible

6.2. Digitalisation in Creative Economies

The first effects of digitalisation on business began in the 1960s, and news agencies are said to be the firsts of the cultural industries to experience them in forms of electronic financial data and news services. By the 1980s, the effects spread more widely on cultural industries, the main impact on technologies of cultural production. Digital tools such as personal computer and methods of recording and copying spread to many different industries from music, film, photographing, radio, television, to publishing etc. as well as to the daily life of people. This digitalized the already existing industries and organisations, and gave birth to new digital born industries and digital goods such as videogames and the game industry. The Internet and World Wide Web gave speed to distributing information and creating social networks beyond geographical limits. As Hesmondhalgh emphasizes, these are "the most important 'new media'". Even though social media is not mentioned exactly, Hesmondhalgh refers to social networking sites that Internet has provided. The impact lies both on the new ways of cultural production and consumption. After digitalisation, new business models have occurred, the ownership of cultural goods has become blurred, and access, inequality and sustainability have become central topics of discussion. (Hesmondhalgh 2007, 242-269.) The rise of the term creative industries is also described in the context of new media technologies, the recent changes in technology and the world economy in the 1990s and in the interactivity of media (Hartley 2005). After 2007 the publishing of Hesmondhalgh's book The Cultural Industries[10], social media channels have developed rapidly: Youtube, the emergence of blogs, Facebook, Instagram, Twitter, WhatsApp, Snapchat, Jodel, podcasting etc., have changed the ways people perceive the world. Social media channels are global, and have provided both advertising and new employment for people. This literature review presents some studies made on the digitalisation's impact on the CCIs.

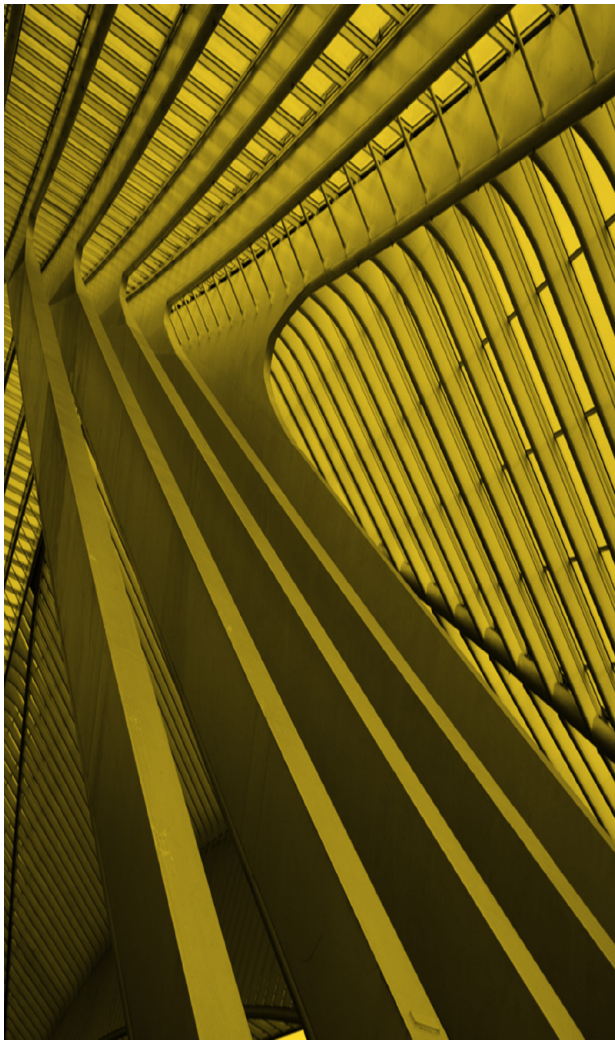
Digitalisation brings change

Change is the simplest way to describe digitalisation: the change in work and working environments, creating new job profiles, new skills, new sources of income and business models, products and new forms of ownership (see e.g. Hesmondhalgh 2007; Miège 2019). For instance, Manuel Castells has studied how Internet is transforming businesses in general. He uses the term ebusiness to refer any activity that takes place by or on the Internet. Castells has analysed the transformation of the practice of the firms, the role of work and flexible employment practices. This is referred to as a new economy. (Castells 2001, 64–66.) Change can also be divided into pros and cons such as making things faster and easier, but at the same time the hardware can be expensive, difficult to maintain or repair and energy consuming. Even though digitalisation opens up new market opportunities, can be innovative and progressive, itcan also be seen as a threat to some industries (Hesmondhalgh 2007, 248).

10 2nd edition.

In 2005, the journal of American Academy of Political and Social Science dedicated a whole volume for cultural production in a digital age. Editors Klinenberg and Benzecry define the volume's aim as to "explore whether and how digital technologies and actors who use and design them have altered cultural production more broadly". The concept of cultural production was used as expansive, fields ranging from journalism, gambling, social movements and marketing in the volume. Disagreement was found on whether it was appropriate to call the period as a "digital age" because of the unequal access to technologies within and among nations. However, the focus of the volume was on cultural products and how they are crafted and distributed through digital channels. The reduction of price entry and the change in the meanings of cultural products, for instance when news companies repurpose the content to suit a newspaper article, are just one side of digitalisation. Both threats and opportunities are to be found for organisations and users. Three different organising schools were identified in the current literature of that time on cultural production in a digital age: digital revolutionaries, cyber-skeptics and cultural evolutionists. The firsts argue that new technologies generate deep structural changes on the field of cultural production while cyber-skeptics do not deny the aid digital technologies have provided to cultural production but they see digitalization as a threat to the integrity of creative fields. Cultural evolutionists emphasize the slow pace of organisational and institutional change between periods of technological development. What is more, Klinenberg and Benzecry noted that cultural fields determine themselves what technologies to embrace just as the new technologies shape the cultural objects. They do not change simply because the engineers introduce a new technology. There are always reasons and motives, new affordances and meaning making behind the selection of technologies. They argue that "questions of how people use new technologies for cultural work and what role these practices play in daily life are important to the study of creativity in action". (Klinenberg & Benzecry 2005.)

Another change that has been acknowledged is the rise of new job profiles in the creative and cultural industries lead by new technologies and digitalisation. The entrepreneurial individual or cultural worker was recognised as a new type of employer or employee. Andrea Ellmeier argued that technology played a major role in the changing image of the artist. A list from Hummel and Waldkircher drawn in 1992 of the cultural professions illustrated how broadly digitalisation had transformed professions. These included, e.g., journalist, translator, librarian, musician, performing artist, fine artist, graphic artist, etc., and did not represent the classical cultural professions, nor were they covered by the cultural statistics back then. Also, in these jobs, artistic, cultural and technical expertise were difficult to separate. Above all, Ellmeier suggested that these new forms should be recognised in the labour market strategies and cultural policy concepts. (Ellmeier 2003.) The so-called new Independents are now self-employed, freelancers, and micro-businesses, often many things at the same time (producer, designer, promoter etc.) and do not fit into just one category.



They have several different projects on, revenues and commissions. Sometimes having more than one job at the same time. If digitalisation has affected some industrial employment negatively, as in "factory without workers", then in cultural and creative industries things are the opposite: workers are trying to manage without capital. (Leadbeater & Oakley 2005; McRobbie 2005 .)

In 2009, Lev Manovich pondered the questions of the trends in web use and their meanings for professional art and culture in general. Social media was then a new user-generated media universe, and related to another term, web 2.0, which (still) refers to different innovative solutions and digital and technological developments. According to Manovich, the terms content, cultural object, cultural production and cultural consumption were redefined by web 2.0 practices. As some users contribute to the content, web 2.0 practices are also used for social communication, accessing, discussing and sharing data and broadcasting one's life. Sub-cultures are turned into products. Professional artists may benefit from the online content and easily available publishing platforms. Artists have a new channel to distribute art, or social media can make professional art irrelevant because of the mass amount of content. Despite this, Manovich saw that modern art was more commercially successful than ever. The challenges, as he saw it in 2009, were the dynamics of web 2.0 culture: its' constant innovation, its energy, and its unpredictability. (Manovich 2009.) Interestingly, the digitalisation nor the web 2.0 were the ultimate threats to culture and art in 2020. It was the Covid-19 epidemic, coming from outside the digital reality.

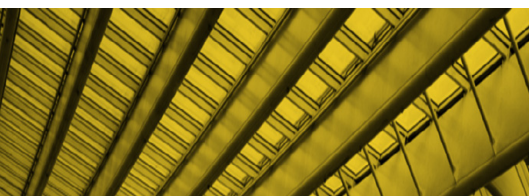
Digitalisation, globalisation and change go hand in hand. Development is fast and concerns greatly those cultural and creative industries that existed before digitalisation. Music industry, for instance, has shifted almost entirely to be listened, bought, downloaded and shared via Internet. Small independent music stores have disappeared. Artists have several channels to communicate with their audience, and there is a possibility to access music on global level. It also produces new hybrid music styles where local and global music meet and mix. Baltzis suggests several policy implications for better support on music culture: taking care of the enrichment of local musical cultures, keeping up the dialogue between different cultures, and supporting the educational system. (Baltzis 2005.)

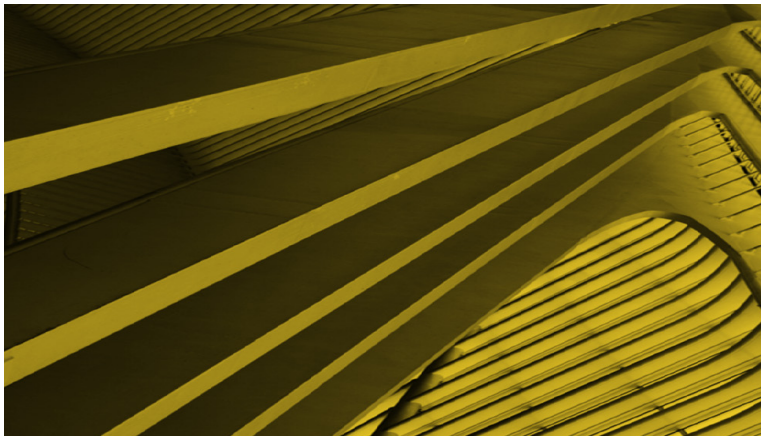
Digitalisation has also touched upon the questions on IPR (Intellectual Property Rights) and DRM (Digital Rights Management). Copyrights, digital downloading, copying, and piracy have concerned some artists and companies in the field. These issues have also brought tensions between producers and consumers in forms of lawsuit against illegal downloading of music, and intellectual property rights have become one of the most important assets in the media markets (Hesmondhalgh 2007, 253-254; Haynes 2005.) Digital goods are considered to be free for everyone, not to be purchased. Digitalisation has threatened the traditional revenue sources for some industries, especially music industry. Even though it reduces costs of bringing new products to the market, there has also been concern for poor-quality products. Joel Waldfogel argues, though, that this is also "the golden age" for media products, and concerns for quality have been unnecessary. Waldfogel has also studied how the revenue streams may be rebuilt for the media industries, and sees a potential for bundled sales strategies and live performance and streaming services. (Waldfogel 2017.)

According to Rachel O'Dwyer, the attempts to limit the free reproduction of digital goods can be normative, judicial, technical and economic. For instance, there can be additional costs, and barriers to circulation. O'Dwyer has studied the blockchain[2] as a technology designed to produce new kind of scarcity for freely reproducible digital goods. Blockchain uses Bitcoin transactions and record of ownership of these digital art pieces. It allows digital rights to be transferrable but not infinitely replicable. O'Dwyer's focus is on the use of the blockchain in digital art markets and digital images, with special attention to creating limited editions. Blockchain is one of the many methods to monetize digital cultural artefacts. Another solution is to "embrace the anti-commodity status as a societal critique". Digital reproduction is problematic in terms of originality as it always produces a perfect copy, indistinguishable from the original work. O'Dwyer sees limited editions as a way to create new kinds of tradable digital assets rather than as restricting the use. Limited editions via blockchain are a way for artists to protect their work from misuse and expropriation. It is creation of artificial scarcity. O'Dwyer argues that blockchain in general suggests a transformation to the economy of digital cultural goods. (O'Dwyer 2018.)

Digitalisation has offered an open platform for everyone to create and borrow ideas. Methods to either create or distribute art or digital goods are developed and then scrutinized. For instance, Katri Halonen has studied the open source method used in creating new (media) art and events. Open source refers to "openly-distributed source code and voluntary-based, joint development of software but is does not limit to only software development but can also be applied to artistic creation" [3].That is, open source can also be seen as an approach to organising collaboration over the Internet and can thus lead to all sorts of content, not just software development, Halonen states.

11 Blockchain = a shared record of past transactions in a cryptocurrency network.
12 On open source see also Castells 2001.





Halonen discusses how the open source ideology is used by the new media artists while presenting their work on a festival. As a result, Halonen introduces four different groups of artists with different motives and ways of financing their open source -based art. These joint developments occur after people meet and learn to know each other. The festival serves as a meeting place, after which the co-operation can continue via Internet. This differs from the open software development, but similarly the result was seen better as compared to artist doing things alone. In her studies, Halonen has been interested in the cultural change the open source method brings to the field of new media art. As Halonen states, the copyright is seen as the basis of income in the creative sector, however, it benefits only a few artists and major organisations / enterprises, and has very little to offer to other artists and small organisations. In open source ideology, property is not configured by the right to exclude as it is in copyright, but as who has the right to distribute. Halonen states that even though the ideology of the open source is shared in the creative sectors, it is not open to everyone. (Halonen 2007.) Despite the digital evolution in artistic creation, the field remains closed, not opened.

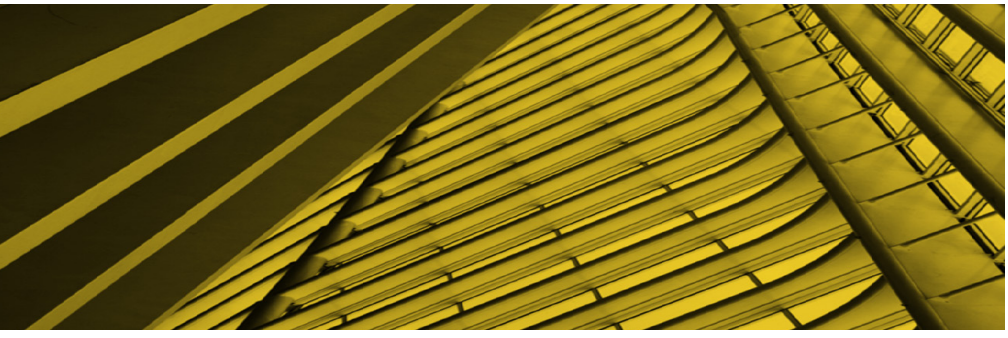
Some negative sides on digitalisation

Some of the effects of the digitalisation on the CCIs are negatively loaded. Digitalisation, nor technology for that matter, are never neutral. They might seem inclusive and sustainable, and at the same time, they are not. Digitalisation divides, not only between developed and developing countries but within the developed countries, “the digital divide” can be huge depending on social and ethnic background, age and skills. It is not democratic, and the roles and identities that people have continue in the digital reality. (See Hesmondhalgh 2007.)

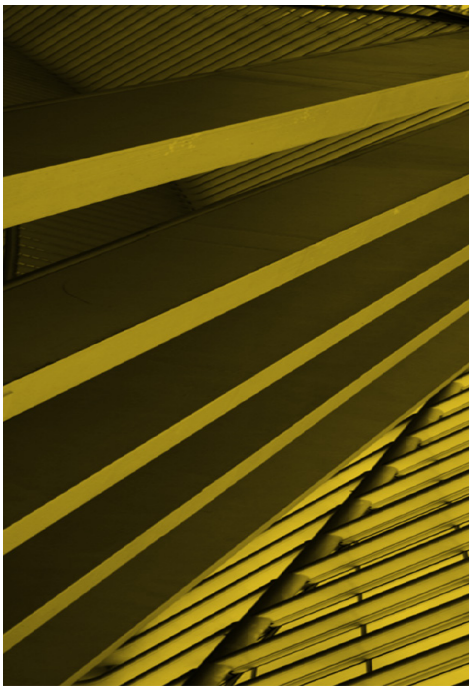
In addition, as Hesmondhalgh mentions, digitalisation is often seen as something that replaces or wipes out previous technologies or material products and goods. Internet, nor digitalisation, has not replaced other cultural forms but supplemented them. (Hesmondhalgh 2007, 248-249.) Physical books or music have not disappeared from the world, but simply found in new forms that coexist or in new platforms to be sold. Peteri et al. have pointed out that even though digitalisation has increased dematerialisation, material objects still have a meaning in people’s lives. Owning a material artefact remains important, and they have identified different material practices in the digital age. (Peteri et al. 2013.) It is a delusive thought that digitalisation somehow equals immaterial or is not physical at all. Even though digitalisation enables distance work, it still does not free people from their physical places or existence.

Gina Neff (2005) has noted a shift of place of the cultural production from offices to nightclubs etc. Digitalisation enables distance work; yet, employees remain bound to their physical places because of their social networks. Technology does not render work and organisations spaceless but it changes the place of production and highlights the importance of social network events. According to Neff, social networks can lead to tight geographic clustering. (Neff 2005.) Alison L. Bain on the other hand argues that networks that are formed through computer-facilitated communication are helpful in sustaining the dispersed geographies of the cultural consumption and production in suburbia, and the computer and Internet remain important tools for suburban cultural workers (Bain 2013, 187–211).

More importantly, digitalisation also concerns questions on sustainability, and the (environmental, societal, economical) problems caused by the rapid change of technology. Maxwell & Miller stress issues on sustainability and how it has been interfered by ideas both political and economic growth. Human needs are more central, sustainability signifying the uneasy and irresponsible balance between socioeconomic development and environmental protection. Even though culture can now be seen as a source of economic growth and less harmful than the heavy industry, the material ecological problems of making culture are not necessarily acknowledged at all in the field or in its policies. According to Maxwell and Miller, the digitalisation permeates all forms of culture. Digitalisation has been a survival method for many organisations and individuals, and it is linked to the idea of being immune to recession offering a lifeline to cultural institutions. Digital systems are drivers of growth, innovation and consumer outreach, linked to success. However, digital tools and systems are expensive, require maintenance and highly skilled workers to cope with them. Maxwell and Miller note that digitalisation is filled with ideological baggage and toxic harm both to the environment and workers. They argue that there are environmental concerns that existing cultural policies have ignored. Energy consumption, health risks, e-waste, problems or the lack of reuse and recycling are dark sides of digitalisation hardly mentioned. (Maxwell & Miller 2017.) Planned obsolescence and the rapid pace of technological obsolescence, the unsustainable consumption of new mobile devices are problems for many cultural institutions that should be acknowledged and solved. Maxwell and Miller state that even though individuals and organisations are challenged to be more sustainable and this seems to work in small-scale productions, cultural policy should become an environmental policy and take the leadership in the matter (Maxwell & Miller 2017).



Jennifer R. Whitson et al. have studied the ways indie game developers pursue sustainability and how these ways can undermine and support "good work". They have also suggested that game studies can in some way serve as an innovator for cultural studies. For instance, the main goal for the game developers was not success in its usual terms, but as to be able to continue to make more games. Both funding and growth created distress of becoming bigger and going into direction one did not want to go. According to them, in digital cultural context the relational labour is a key to financial stability: work premised on building and maintaining relationships, in which social media can be used, made visible through it and online connectivity. Thus, social media and digitalisation provide a platform for relational labour. (Whitson et al. 2018.) Their article partly demonstrates how a born-digital cultural industry can have innovative solutions and labour practices that can benefit the whole cultural sector towards sustainability.



As mentioned earlier, technology, digitalisation, and social media are never neutral. In addition, studies can take different angles on analysis from gender to ethnic background, employment status, and religion, be a mixture of these all, and thus show the tensions digitalisation brings upfront. Anette Naudin and Karen Patel, for instance, have taken the angle of women's use of social media in their entrepreneurial work in the cultural field, with special focus on their performance on expertise. Online platforms are important spaces for self-promoting and self-branding for cultural workers, especially self-employed. Naudin and Patel argue that as it is generally challenging to maintain the identity on social media due to its public nature, women's status is tangled: the boundaries between personal and professional are blurred when negotiating the expertise leading to constant availability in order to secure paid work. (Naudin & Patel 2019.)

Patel's work on the cultural workers' (artists) performance of expertise on social media is broad. Social media platforms are not only places to find work and advertise oneself but also to prove one's expertise on the field. Expertise is performed through the input and endorsement of other people, thus it is, such as doing art, a social process. Several elements such as retweets, mentions and imagery were ways to perform expertise on social media. Patel's analysis implies that the status and power of artists' online associations are important in performing expertise. Not only was their own expertise performed, but they also promoted their fellow artists, that is, their competitors and their work. Cultural work is often precarious and competitive, and social media platforms provide an easy-access, competitive platform, which blurs the line between amateurs and professionals.

However, according to Patel, this does not result in competition in the field but collaboration in performing expertise. Patel does remind that as the social media platforms are under constant change and have temporal and structural qualities, which are designed to benefit the corporations, artistic work and how users receive it are also shaped as algorithms, terms and conditions change. Patel suggests that the future research should be more critical of platforms and platform owners. (Patel 2017.) Even though it is only implied, these studies show examples of how the gender differences in the field occur, despite the democratic nature of social media and Internet.

In addition, privacy issues are not sufficiently discussed concerning both consumers and producers. Users often exchange voluntarily their personal data of their personal lives to get free services (Seubert & Becker 2019), while producers (or entrepreneurs) need to consider what to reveal and what to conceal about themselves when promoting their work, and what is correct behaviour on social media platforms (Marwick 2013, 245–272).

Future, possibilities, and the Covid-19

Digitalisation has transformed world widely both cultural production and consumption in many aspects and continues to do so. Instead of seeing it as a threat, it can also create new possibilities. In the beginning of the year 2020, the Covid-19 epidemic closed down the whole world causing significant (financial) losses and trouble for the cultural and creative industries. Some were forced to shut their businesses, while others took control of digital tools and possibilities in order to survive. Video performances, live streaming and other online solutions were seen. It also proved that consumers can and are willing to pay for digital cultural services. It does not replace the real-life cultural experiences but can be an alternative solution in and outside the crisis.

Some sort of hybrid forms, combining digital and other methods, can benefit the whole industry. For instance, Kai Hockerts has studied hybrid organisations in general. Hybrid organisations combine pursuit for a social mission but relying on commercial revenue to sustain operations. The traditional business models are no longer adequate. Hybrids aim at being copied by others and to spread the innovation to achieve their social mission. They produce products for a sustainable market segment for everyone to grow, not just for themselves. The mission is social, and will benefit the society, and these ideas could well be adapted in the CCIs to help surviving different crisis. (Hockerts 2015.) Suellen Cavalheiro asks whether the digitalization tools and environment can be seen as resources for creative work. Cavalheiro's master's theses focuses on questions such as how the use of digitalization affects "exploration of individual creativity for workers in the creative industries". Cavalheiro points out that for some it is possible to work without any digital tools but for some there remains high dependency on digitalization.

The division can be made between digital natives and digital immigrants: those whose perception of society is rooted in digitalization and those whose profession has gone through a transformation in the digital era. The digitalization improves the working processes, reduces time and costs, and can be seen as a necessity. However, the creativity is seen something that should stay untouched by digitalization. This, of course, does not necessarily apply to digital natives. (Cavalheiro 2019.) Digital natives, or the millennial generation, is already under scrutiny as a target group for new media organisations (Serazio 2013) and they are expected to change the CCI into a positive direction.

Table 4 Key topics of the literature review on digitalisation and potential actions points for DISCE

Topic/issue for DISCE	Focus in the literature	Action points for DISCE
Born-digital CCIs / digi-natives	Social media, game industries	Focus on them, their solutions for others to benefit from them
Digitalised CCIs / digital immigrants	Change, threats, difficulties, new solutions	Attention to coping mechanisms
Development	Change, innovation, pros and cons	Focus on innovation, creativity, hybrid forms
Sustainability	Environmental, recycling, e-waste, energy consumption	Attention to how sustainability issues are discussed and solved within the CCIs
Inclusivity	Not neutral, entirely democratic or inclusive	Focus on exclusiveness and creating solutions to more inclusive methods

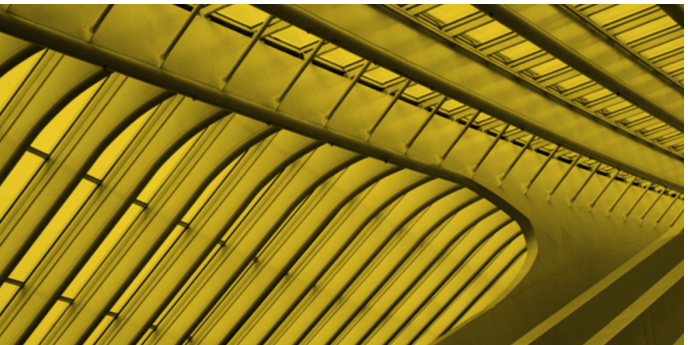
6.3. Communities, Networks and Ecosystems in Creative Economies

A Change from Traditional industries to CCIs

CCIs have been researched in connection to entrepreneurship (Artico & Tamma, 2018; Konrad, 2018; Borin, Donato & Sinapi, 2018; Schulte-Holthaus, 2018). In addition, the value of creative industries for change and development has been debated (Goldberg-Miller & Kooyman, 2018). Moreover, CCIs have been researched in the context of regional and destination development (Mikic, 2018; Eisenbeis, 2018). Characteristic for the CCIs is the evidenced impact on the change and development. For example, Eisenbeis (2018) discusses how to create suitable conditions and an ecosystem favorable to start-ups and entrepreneurs in Stuttgart. We can use this as an example how the CCIs are gradually replacing the more traditional industries by focusing on how to best prepare a region for the future and how, in this case, Stuttgart might become less dependent on the automotive sector and machinery industry. In the postindustrial world, there is a multitude of regions, cities and rural areas with similar problems and aims of adapting their business in the postindustrial era.

A chapter in a Book “Encounters and Engagements between Economic and Cultural Geography” examines Detroit techno music production by utilizing the lenses of Martin Luther King’s Beloved Community and community-based proposals for rebuilding Detroit, which recognize that large-scale industrial production will not be coming back to the city. Ferreira (2018), in turn maps the field of art- based management through a systematic review of 137 scientific articles published in refereed scientific journals from 1973 through 2015. Gonzalez, Llopis and Gasco (2015, 823) have discussed culture in relation to information and communication technologies stating, “the innovative nature of cultural initiatives makes them hard to define”. However, Gonzalez et al. (2015, 823) define “cultural industries as aggregate of economic sectors with a link to the production and distribution of symbolic works stemming from creative processes.”

One of the aims of the DISCE-project is to be able to redefine and update the CCIs based on the empirical research in the field. Such may represent for example Ström and Nelson’s (2010) debate on regional economic development based on the increasing importance of the knowledge-driven or creative economy. The empirical data stems from research conducted on the structure of the creative economy in Sweden, where the results point to a few areas of importance for the concentration of the creative class. The results are compared with Canadian studies that reflect similar economic development patterns. The article seeks to contribute to the understanding of these results in a peripheral economic geographical context. The article argues for caution in applying the same kind of policy recommendations for urban and peripheral regions based on the analysis of the creative class.

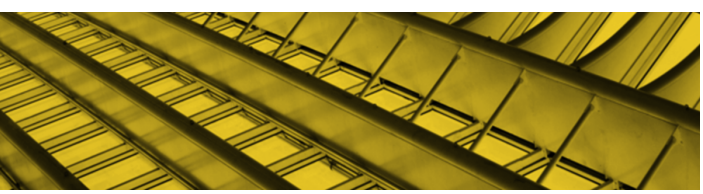


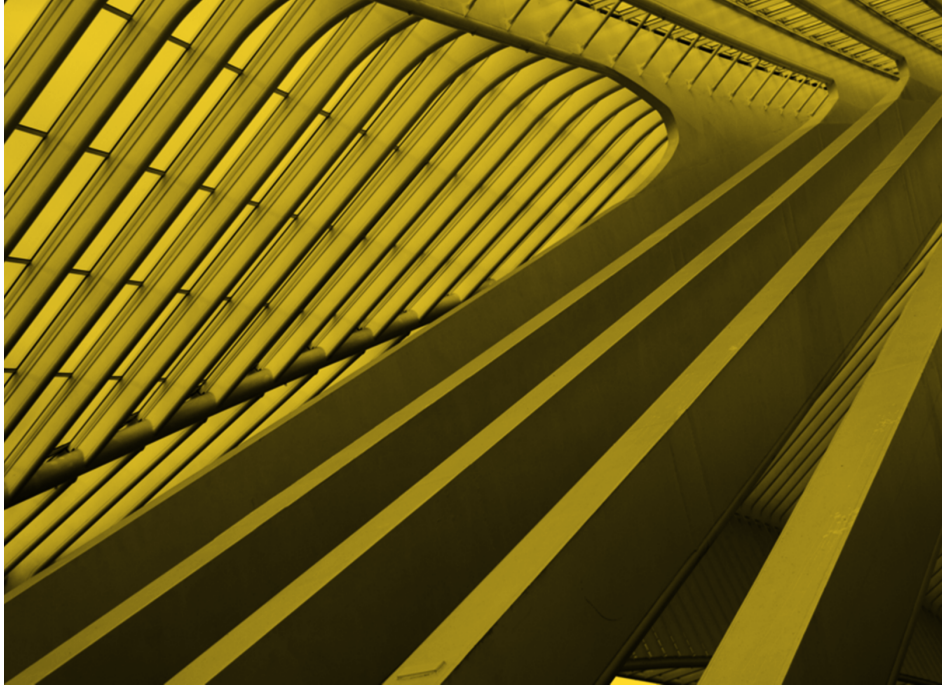
Networks, communities, ecosystems driving the change in CCIs

Gonzales, Llopis and Gasco (2015) discuss social networks in cultural industries in Spain, where the cultural industries account for 4% of GDP and about 750 000 jobs. The study endorses the usefulness of these networks and the transfer of influence or power from providers to the consumers of cultural goods and services. The authors also found that customers' influence increases when service or goods providers compete within social networks. Chung (2014) designates how a network approach was utilized in developing the creative Economy in Taiwan. In 2009, in order to boost CCI development, a four-year national branding campaign named 'Creative Taiwan' was formed to transform Taiwan into a regional cultural and creative hub. With this project, the government aimed to develop CCI through two major strategies: infrastructure building and flagship industries development.

Chapain and Comunian's (2010) paper about the role of the local and regional dimensions in England explores factors that enable or inhibit the development of creative and cultural industries in regions outside London. The findings question current creative and cultural industries policies and their understanding of the local and regional dimensions as being limited to the idea of geographical clusters. Instead, the paper calls for a wider approach that also takes into account the importance of the regional infrastructure and the 'knowledge pool' necessary to the development of creative and cultural industries, but also personal and operational connections of the creative and cultural industries within and outside their region.

The arts as an instrument for organisational development is analysed by Azmat, Ferdous, Rentchler and Winston (2018) from the wide perspective of a community's sustainable development. The authors explore how arts based interventions in museums facilitate the creation and retention of economic, social and environmental value over time that contributes to the sustainable development. They examine the use of arts based interventions by the Islamic Museum of Australia (IMA) as a source of value creation for sustainable development. The scholars highlight how arts based interventions as 'soft' and 'non-threatening' tools promote sustainable development, facilitate social inclusion and retain value over time with important policy implications. Chaney, Pulh and Mencarelli (2018) focus on brand museum and, adopting a heritage framework argue about two heritage roles: an intergenerational memory role based on the transmission of the brand's history and a community representation role through spaces and objects. Nisula and Kianto (2018) explore how theatrical improvisation, based on improvisational theatre training, could foster organisational creativity. Based on a qualitative action research, the authors argue that theatrical improvisation can be seen as a promising method to simultaneously stimulate both individual and collective creativity in organisations, and it can lead to sustainable changes of an organisation.





Systematic approach to producing impact in the creative economy

Dowey, Moreton, Sparke and Sharpe (2016) reflect on approaches to collaborative knowledge exchange projects between UK universities and the creative economy. It develops a preliminary account of cultural ecology as a systematic approach to producing impact in the creative economy. It argues that such an approach is a powerful way to aggregate micro-businesses and small and medium sized enterprises in a meaningful network of new relationships. Dowey et al. (2016) use social network analysis software to begin to visualize the pattern of relationships that constitute the ecosystem. The authors report on the work of the Research and Enterprise for Arts and Creative Technologies Hub, one of four Knowledge Exchange Hubs for the Creative Economy established by the Arts and Humanities Research Council. Comunian (2010) in turn emphasizes the importance of micro interactions and networks between creative practitioners, the publicly supported cultural sector and the cultural infrastructure of a city in rethinking the Creative City. Drawing on interviews with creative practitioners in the North East region of England, the paper argues that the cultural development of a city is a complex adaptive system. Comunian also (2012) explores the role of networks in the creative economy of North East England and identifies its economic and cultural dynamics.

Conclusions

As a conclusion for the DISCE-project, the literature review suggests following implications (see also Table 1):

- Exploring and investigating the change from traditional industries to CCIs, as this is a regional challenge in all Europe
- Exploring and utilizing the methods of analysing the complex interactions and relationships in the networks, communities and ecosystems of CCIs, for example the social network analysis
- Exploring and applying ways of organising the systemic change in CCIs

Table 5 Key themes of the literature review on networks and the implications (action points) for DISCE

Focus/themes in the literature	Implications for DISCE
Change from traditional industries to CCIs	Exploring and investigating the change from traditional industries to CCIs, as this is a regional challenge in all Europe
Networks, communities, ecosystems	Exploring and utilizing the methods of analysing the complex interactions and relationships in the networks, communities and ecosystems of CCIs, for example the social network analysis
Systemic approach	Exploring and applying ways of organising the systemic change in CCIs

6.4. Individuals, Labour Relations and Earnings Logics in Creative Economies

Flexibility, portfolio working and precariousness

The challenging nature of individual's employment, career pathways, labour conditions as well as work practices in creative economies is widely acknowledged in the literature. Contemporary research widely demonstrates that labour conditions in the creative economies are unstructured and characterised by atypical forms of employment, such as irregular or part-time work and hybrid models of professions (Campbell, 2018; Carey, 2015; Comunian, Faggian & Jewell, 2011; Dörflinger et al., 2016; Brown, Nadler & Meczynski, 2010; Ozimek, 2019; Tarassi, 2018; Throsby & Zednik, 2011; Grant & Buckwold, 2013). Individual creative workers often are involved in multiple job holding or several professional activities simultaneously, and work in the creative industries is often freelance or performed on short contracts and a short-term project basis (Eikhof, 2013; Eikhof and Warhurst, 2013; Snowball, Collins & Tarentaal, 2017). All this leads to insecure and temporal employment situation in which individual workers need to navigate.

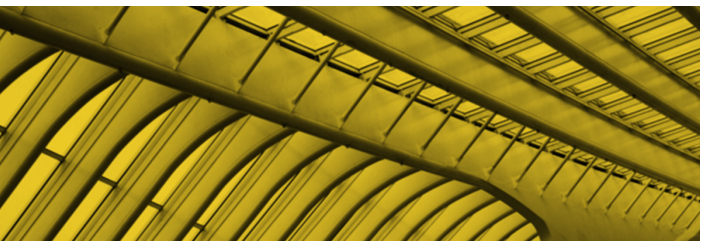
Recent research has shown that the earning logics of individuals in creative economies are increasingly based on portfolio working or portfolio careers. That is, individuals are involved in multiple work and activities at the same time (Ball, Pollard & Stanley, 2010; Eikhof, 2013; Hennekam & Bennett, 2016; Wyszomirski & Chan, 2017). E.g. in the Netherlands, it is estimated that even three quarters of all creative workers work hold multiple jobs (Hennekam & Bennett, 2016). Further, a longitudinal study of the early career patterns on creative graduates in UK revealed that portfolio careers are common among recently graduated creative workers. Approximately half of the recently graduated creative workers had full-time work and the other half was engaged in multiple working activities (Ball, Pollard & Stanley, 2010).

Literature suggests that creative workers' first jobs are in non-creative occupations and those temporary jobs and transitions between creative and non-creative employment are common in the beginning of the careers (Ashton, 2015).

Portfolio work may include simultaneously work as an employee and a self-employed as well as creative and non-creative work. Literature shows that in CCSs, paid employment is often combined with self-employment or working voluntarily. Working as a freelancer or being self-employed is very common (Ball, Pollard & Stanley, 2010) and the boundaries between paid work and self-employment are blurred. According to the recent study of Campbell (2018), the rate of self-employment among young people who make living in creative industries was 60%. Even bigger amount of these young people did not have regular income from creative work and about half of the respondents had another job outside of creative work.

High flexibility is characteristic to individual workers in the creative industries and it is even said to be the normal mode of work in CCIs (Bridges, 2018). Creative workers often see precarious working conditions as a compromise for flexible and a more meaningful work. For instance, having a freelancer contract seem to provide individuals a sense of control over the creative autonomy of their work (Changwook, 2014). Previous research on job satisfaction in creative sector suggest that the key factors increasing the attractiveness of creative employment and the job contentment of creative workers are that creative work enables personal autonomy, provides the sense of meaningfulness and is intellectually stimulating (Brown, Nadler and Meczynski, 2010).

Literature suggests that economic factors that is making revenue in precarious environment impel artists towards multiple job-holding, multi-tasking and non-artistic work (Tarassi, 2018; Throsby & Zednik, 2011). E.g. in Australia, individuals working in the arts occupations have smaller income than the total workforce does in average (Cunningham et al., 2010). Further, the strong value given to independency and autonomy of creative work seem to hinder the aspiration to change the working conditions even if it would diminish economic insecurity (Kovesi & Kern, 2018). Recent research reveals that undertaking portfolio work is creative workers' attempt to ensure financial and creative sustainability (Bartleet et al. 2019). E.g. Morgan and Wood's (2014) study revealed that in the music industry portfolio work and day-jobs in non-creative occupations can be seen as a compromise between creative autonomy and the pressure of poverty. In addition to multiple creative jobs and non-creative employment, there are other ways of coping widespread income insecurity, such as financial support from relatives or spouses (Dex et al., 2000). Recent research concerning editors in publishing has demonstrated that in comparison to full-time workers creative freelance workers tolerate precarity and unsecure working conditions better (Bridges, 2018). Unstable income seem to be a stable attribute throughout a creative career and regardless of workers' age (Hennekam & Bennett, 2016). Low wages or even unpaid period at entry-level is typical of creative work ((Bennett, 2018; Eikhof, 2013; Siebert & Wilson, 2013).



Unpaid work even can be an entry route to employment in creative industries (Siebert & Wilson, 2013). Multiple jobholding, portfolio work, occupational role versatility can be also seen as occupational risk management of cultural worker's financial survival (Menger, 2006).

Freedom brings about feelings of autonomy but different kinds of side effects also. Literature suggests that the experiences of freelancer workers in different cultural industries are highly ambivalent (Hesmondhalgha & Baker, 2010). For example, freedom brings on pleasure but also feelings of obligation to e.g. long working hours. Thus, feelings of enjoyment are often blurred with anxiety and even experiences of victimization (Hesmondhalgha & Baker, 2010). The increase in freelance work in CCIs has brought about circumstances in which finding profitable employment is difficult (Watson, 2013). Compromising between creative autonomy and sufficient earnings might lead to different forms of self-exploitation.

For instance, working for free, sharing knowledge and ideas without receiving financial payment as well as and working outside working hours are typical and commonplace in CCIs (see e.g. Wright, 2015). Work losses its measurability (Turrini & Chicchi, 2013). Chafe and Kaida (2019) found that two typical ways to cope insecure employment at music industry were either approving the precarious nature of work or moving out to non-creative career. In this regard, recent research has emphasized the need to better understand artistic work (e.g. in music scene) as more professionalised activity that should provide individuals a possibility for making living and revenue and not just a selection to carry out professional creative activities without proper financial returns (Tarassi, 2018).

In literature, workers usually are seen either as employees within company borders or as independent contractors outside company borders. However, recent studies has challenged this view by demonstrating that freelancers are positioned at the interface, working "in the shadows of a company" (Schwartz, 2018).

In emphasizing the precariousness of arts-based occupations, it needs to be noticed that workers have several strategies to cope with precarity. These strategies relate to workers' deep engagement to their passion, contrasting either their role or their performance with those of other workers and by transferring their practices and skills outside of their current role or workplace (Frenette & Ocejo, 2018). The risk that is related to precarious artistic and creative work may be managed also by working in more stable jobs (Menger, 2017).

Literature also addresses gender inequality in relation to work and employment conditions and career advancement in CCIs. For example, Eikhof and York (2016) found constraints on the advancement women professionals into managerial positions in broadcasting. Female creative workers seem to be pushed towards flexible work more commonly (Bridges, 2018).

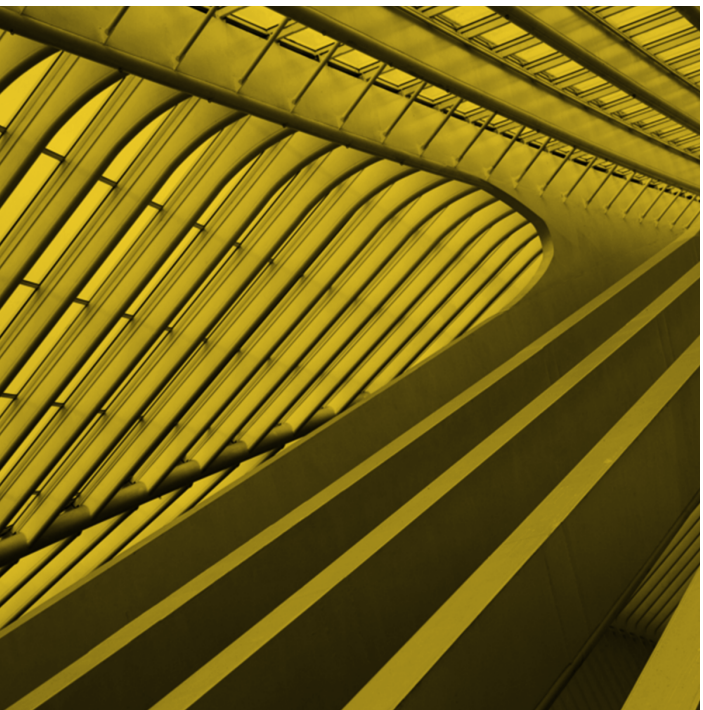
Further, Wojdyło-Preisner and Zawadzki (2015) revealed that women in creative industry in Poland are more likely to be at risk of long-term unemployment. This also concerns older unemployed workers in comparison to the younger unemployed workers.

Entrepreneurial skills and attitudes

Recent literature have revealed different orientations to self-employment as a career choice in the CCSs. The recent study of Woronkowicz and Noonan (2019) suggests that in comparison to other professional workers, artists seem to choose self-employment more often. Woronkowicz and Noonan (2019) also found that artists who are in the beginning of their careers are more likely to choose self-employment than those artists who leave artistic occupation. The results indicate that workers leave artistic occupations to obtain more stable employment conditions. Hennekam (2015), for one, suggests that many older creative workers start their own businesses. This is because older workers often face age discrimination and difficulties in finding a job after unemployment (Hennekam, 2015).

Further, the study of Jeong and Choi (2017) indicated that in the CCSs workers who experience high job satisfaction seem to choose employment over self-employment as a career choice: a high job satisfaction have a negative effect on entrepreneurial intention. Recent study of Kohn and Wewel (2018) revealed differences between start-up processes in creative industries and non-creative industries. They found that in comparison to businesses in non-creative economies, creative entrepreneurs often start businesses on a small scale, on a part-time basis as well as with less financial resources.

Literature highlights that strong entrepreneurial skills and competency are essential in order to build economically and creatively sustainable careers in different sectors of CCS (e.g. music) (Bartleet et al. 2019; Wyszomirski & Chang, 2017; Scott, 2012) as well as to manage cultural and creative autonomy and value creation (Wyszomirski & Chang, 2017). Bridgstock (2013) has delineated that creative entrepreneurship is relevant for creative workers in regards to three senses: new venture creation, being enterprising and sustainable career self-management.



A focal challenge that cultural entrepreneurs face relates to the tension between commercial and non-commercial goals of activity. Cultural entrepreneurs need to manage creativity and creative independency while managing innovation and business (Wilson & Stokes, 2005). This challenge is widely discussed in the literature. Being entrepreneurial often is associated with purely profit-seeking behaviour.

For instance, recent studies analysing what motivates individuals to work as entrepreneurs in the unstable environments of CCIs suggests that individual entrepreneurs are more intrinsically than extrinsically motivated (Cnossen, Loots & van Witteloostuijn, 2019; Sardana, 2018).

Haynes and Marshall (2018) found that musicians conventionally conduct activities that are entrepreneurial in nature, e.g. planning revenue generation, business activities, selling and innovating, but they were not willing to characterise themselves as entrepreneurs. Studies show that even though possessing entrepreneurial skills and enterprising behaviour is vital for being self-employed in CCIs, self-employed cultural workers do not necessarily define themselves through entrepreneurial identify and, especially, through individualistic competition (Coulson, 2012). In this regard, artist identities have been categorised to "a more 'bohemian' or a more 'entrepreneurial' identity" (Lindström, 2016). Practices and modes of working that often perceived as entrepreneurial are not necessarily seen as opposite to the cultural and artistic work (Lindström 2016).

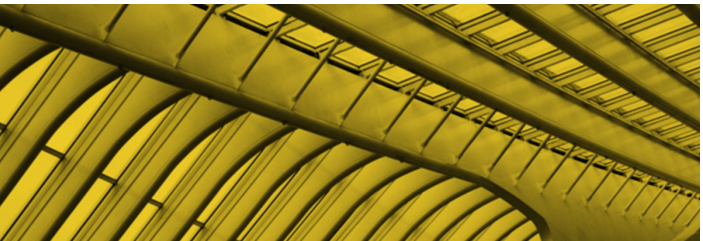
On the one hand, recent studies have revealed that those creative freelancers [working on digital platforms] who make acceptable revenue possess strong entrepreneurial orientation (Nemkova, Demirel & Baines, 2019). In addition to monetary meaning, these freelancers experienced latent meaningfulness of work, e.g. autonomy, creativity and appreciation (Nemkova, Demirel & Baines, 2019). On the other hand, entrepreneurs in CCSs with strong entrepreneurial skills are not found to be specifically oriented towards financial rewards (Cnossen, Loots, & van Witteloostuijn, 2019).

Cnossen, Loots and van Witteloostuijn (2019) suggest that individuals with a high creative self-confidence also seek for financial reward and appreciation for their creative work more eagerly.

Wright's (2015) study demonstrated that entrepreneurial practices are adopted to conduct work that is driven by passion but is unstable and insecure. Entrepreneurial way to work may lead to long working hours, unpaid work and a blurring of work–life boundaries (Wright, 2015).

Important networks at the individual level

Literature reveals the importance of networks for creative workers and entrepreneurs in CCSs in terms of finding work and employment network and being an important source of work possibilities but also in terms of career development, collaboration and cultivating innovation (Blair, Gray & Randle, 2001; Bridgstock, Dawson & Hearn, 2011; Coulson, 2012; Eikhof & York, 2016). Thus, social networks have an important role in individual worker's profit seeking and resource acquisition logics in CCSs (Alacovska, 2018).



Social networks can been seen as collective strategies for tackling precarious labour conditions and insecure employment in CCSs. Co-working has found to be one form of managing uncertainty in creative labour markets (Merkel, 2019). One example of networking practices in CCSs is cultural workers' collective creative spaces that have an essential role for sharing resources and managing precarious conditions (Bain & McLean, 2013).

Schwartz (2018) found that freelancers working for a same company formed occupational fellow community in which they could share ideas and ask for advice and feedback related to professional issues.

Recent research suggests that creative workers, who belong to professional groupings and communities of practice, receive important benefits as regards sustainable career management in creative work. These benefits relate to for example different types of social support, professional encouragement, collaborative idea testing, sharing understanding of the labour market conditions as well as developing important professional skills (Goodwin, 2019). However, literature reveals economic and financial perspective is not the only aspect of networks. Creative work is imbued with informal interpersonal social connections, such as friendship, which do not follow profit-seeking rationale (Alacovska, 2018). The more close relationships are the less they seem to provide and convey financial profit (Alacovska, 2018). For creative workers and entrepreneurs networking and being part of a professional network is an important source of work possibilities but also for friendship, cooperation and learning as well as being part of a professional and artistic community (Coulson, 2012).

Research has also revealed downsides of networking in CCSs. Baines and Robson (2001) found that even though there is a strong desire and professional need to create connections with other actors the connections between self-employed people in cultural sector are characterized by strong distrust and suspicion.

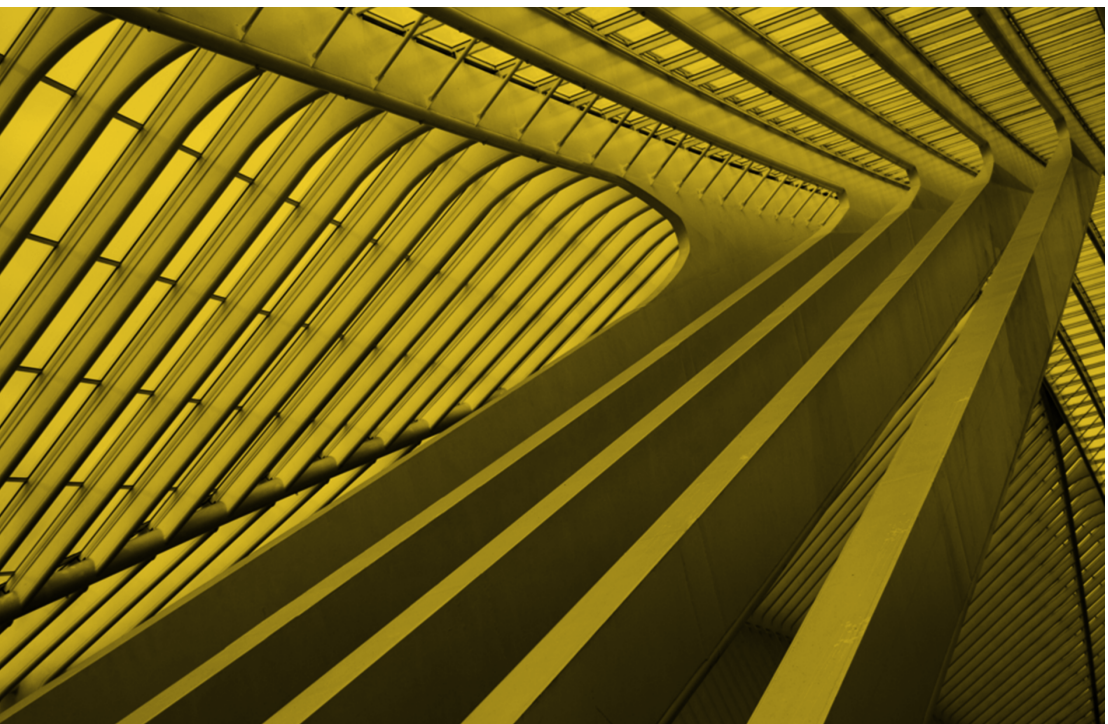


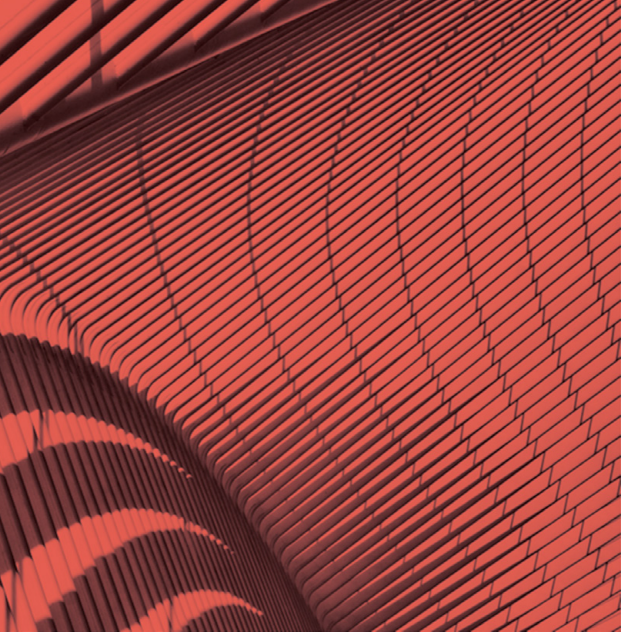
Table 6 Key topics of the literature review on individuals and their earnings logics and potential actions points for DISCE

Topic/issue for DISCE	Focus in the CCI literature	Action points for DISCE
Theoretical approach	Labour and employment conditions, precarity, entrepreneurship literature, social network literature	Adding approaches from entrepreneurship / intrapreneurship economic value creation literature
Orientation to economic value creation	Fundamental tension and confrontation between cultural and economic values	Towards a change at systemic level – attention to proactive opportunity formation
Research data & methods	Qualitative, interviews, case examples	Also quantitative and mixed methods
Level of analysis	Focus on individuals and their experiences	Focus on more systemic level / broader approach
Networks	Personal networks and connections > finding jobs and employment, sharing resources, collective ways of managing uncertainty, friendships and communality	A broader network approach? Networks as "platforms for value creation"? Social control of networks
Sustainability	Sustainable career, sustainable employment, creative and cultural sustainability, economic sustainability as survival	Attention to economic sustainability / sustainable income
Inclusivity	Social inclusivity: gender, age, career age, cultural group	A broader network / ecology approach
Policy recommendations	Rarely available	Clearly visible

6.5. Conclusions from the Literature Review

The literature reviews demonstrate that there is already a lot of knowledge and understanding from the creative economies in areas of interest for the WP4. However, there are also many knowledge gaps that can be addressed at DISCE.

First, by including more sectors and various actors we can broaden our knowledge base of creative economies and what they are. Second, by aiming at understanding the multiple values that are created and plurality of viable business / value creation models will generate new knowledge. More specifically by aiming to reach beyond the existing challenges and obstacles and giving attention to proactive opportunity formation in the creative economies will generate new knowledge that has both theoretical and practical value. Additionally, the focus on the ecology will enable understanding not only of single actors but of the operations in the broader network of diverse actors in a systemic way, thus generating understanding of value creation in a network setting and of the interactions and relationships in them. This broader understanding will generate opportunities for promoting systemic change in the creative economies.



7. Theoretical Underpinnings for WP5

The theoretical underpinnings of Work Package 5 are elaborated in detail in deliverable 5.2, Rethinking Inclusive and Sustainable Growth for the Creative Economy. In that document we critically assess key ideas underpinning the prevailing approaches to assessing progress or success in creative economies in terms of GVA growth and the number of identifiable jobs located within the 'creative economy'. The three broad areas that we address within the literature review are human development, cultural development, and care. These establish the range of existing research that we are drawing upon in making our intervention within prevailing accounts of success for the creative economy.

WP5's literature review takes as its focus the objective of 'rethinking inclusive and sustainable growth'. The report (deliverable 5.2) critically addresses key concepts underpinning prevailing accounts of what (economic) success – or 'growth' – consists of for the creative economy. Specifically, it analyses three broad discourses and their interconnections: human development, cultural development and care. In the first instance, these ensure that the DISCE project is firmly contextualized within the landscape of existing research. Thereafter, the review seeks to make a distinctive critical intervention with regards to the concepts that matter when it comes to understanding and developing 'inclusive and sustainable creative economies' and the development of a Cultural Development Index (CDI). This task is particular to work package 5. It remains to be seen how the distinctive approach and conceptual development undertaken in this work package will influence and/or be in opposition to ideas that are raised in other areas of the overall DISCE research. Methodologically, this introduces the interesting and important task of coordinating and developing understanding from a complex multi-partner research project that might both appear to be 'at odds' with itself, and yet provide an opportunity for new learning that couldn't be achieved otherwise. This will be reported on further in later deliverables.

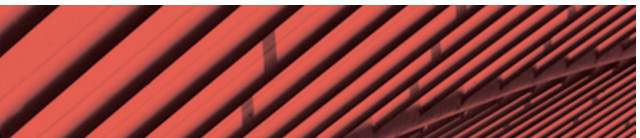
Through the literature on human development, we develop the case for thinking beyond GVA growth as a good measure of the creative economy with particular attention to the capability approach to human development (Sen 1999; Nussbaum 2011; Robeyns 2017). The capability approach shifts focus away from measures of GVA or income and towards the beings and doings that people have the

real freedom to achieve, if they wish to. This is a radical expansion of the evaluative space of government policies and programmes, and it is one we have drawn on in previous work to develop new accounts of what cultural policy could and should be seeking to achieve (Wilson, Gross & Bull 2017; Gross & Wilson 2018; Wilson & Gross 2019). In this section, we also review and critique some of the recent work in wellbeing economics which we argue is much less able to provide the basis for a persuasive analysis of how creative economies actually work, including questions of power, agency and structural inequalities than the capability approach, which provides a much more robust and politically sensitive set of analytical tools.

The second section of the literature review concerns discourses of cultural development. We make the argument that prevailing accounts of culture for development, culture in development, culture as development are inadequate to three challenges. We make the case for 'creative economies' (in the plural), rather than the 'creative economy' or, indeed, 'cultural and creative industries' (CCIs), and show that there are three underlying conceptual and methodological 'needs' in furthering understanding of creative economies, their potential to be 'inclusive and sustainable'.

Firstly, understandings of creative of economy need to engage more deeply with the fundamental challenges posed to prevailing economics by climate change. Secondly, understandings of creative economy need to grounded in analysis of how values are recognised at collective levels, and how this recognition influences – and is influenced by – peoples experiences of value. Creative economy scholarship and policy needs to ask: what gets valued, by whom, and what kinds of (overlapping) systems of value recognition are in place at different scales - at local, regional, national, and international levels? Finally, in intervening in debates regarding cultural development, we take an ecological / systemic and inclusive approach to what creative economies consist of. This broadens analytical perspectives and debates beyond a sectoral or industry lens – such as a focus specifically on the 'creative industries', the 'CCIs' or (the publicly funded) 'cultural sector'.

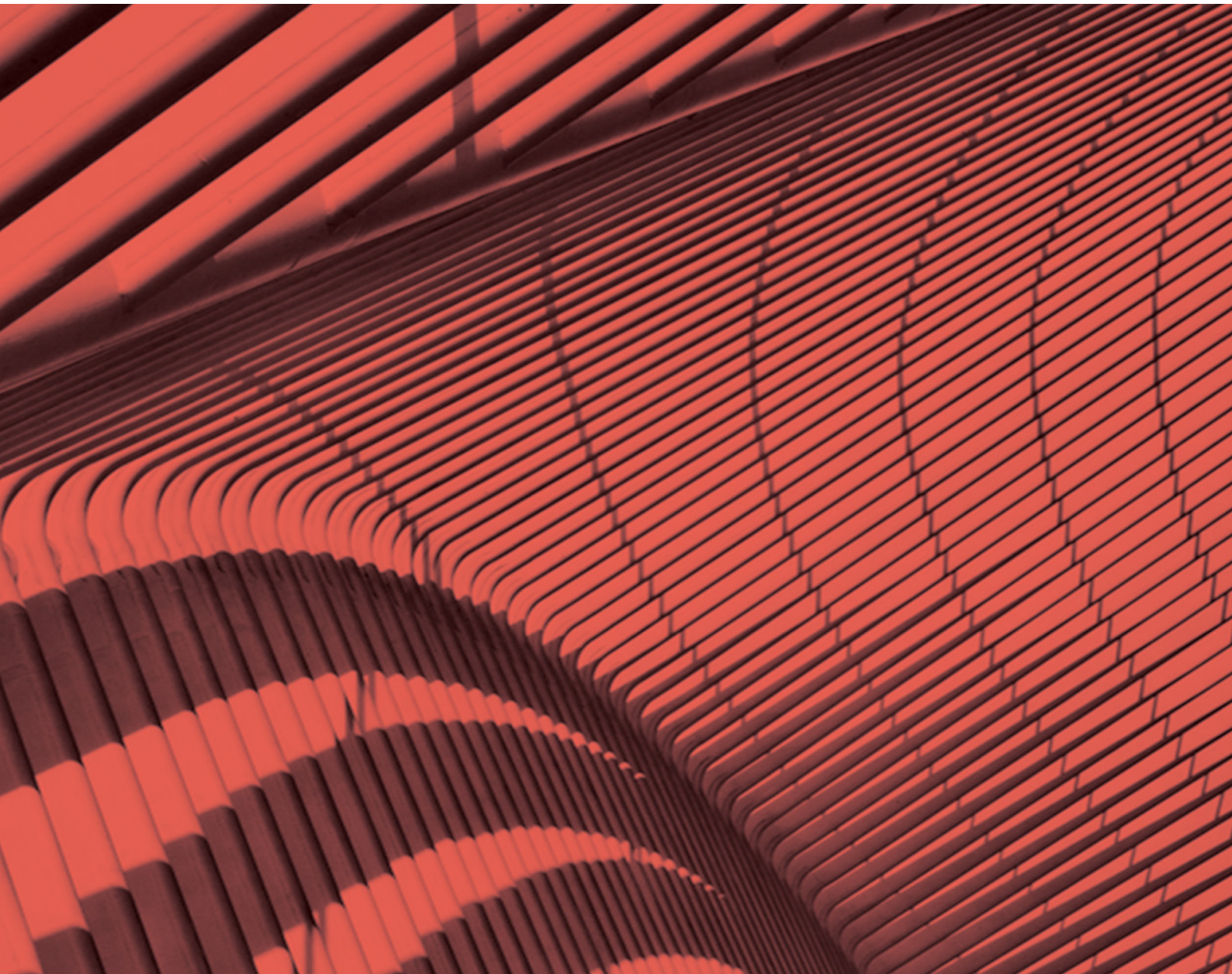
We then consider the role that 'care' plays within creative economies. There is a growing interest in the ethics and politics of care: not least, due to the light that the Covid-19 pandemic has shone on the role of care workers in many countries. But care has been a concern of researchers and activists – particularly feminists – for many years. There is now a growing interest in analysing creative work in respect of how care: the role that care plays within creatve practices, how caring responsibilities can be one vector of inequality within creative work, and the possibilities for developing more caring creative economies. Our own work has contributed to this growing body of research (Dent 2017; Wilson & Gross 2017; Gross & Wilson 2018; Wilson 2018; Dent 2019; Gross 2019).



In DISCE, we build on this existing research to interrogate how creative economies are constituted by practices of care, asking where care is visible and invisible, and how the development of 'inclusive and sustainable creative economies' may be constituted, precisely, by greater recognition for the value of care, and the expansion of the capabilities to care.

In the final section of the literature review, we bring these ideas together to introduce our provisional framework for a Cultural Development Index (CDI). Unlike a conventional index, this is not intended to identify specific indicators and data sets. Instead, it identifies three capabilities sets which, on the basis of our conceptual work – which in turn builds on our own previous empirical work, and that of others. These capability sets are:

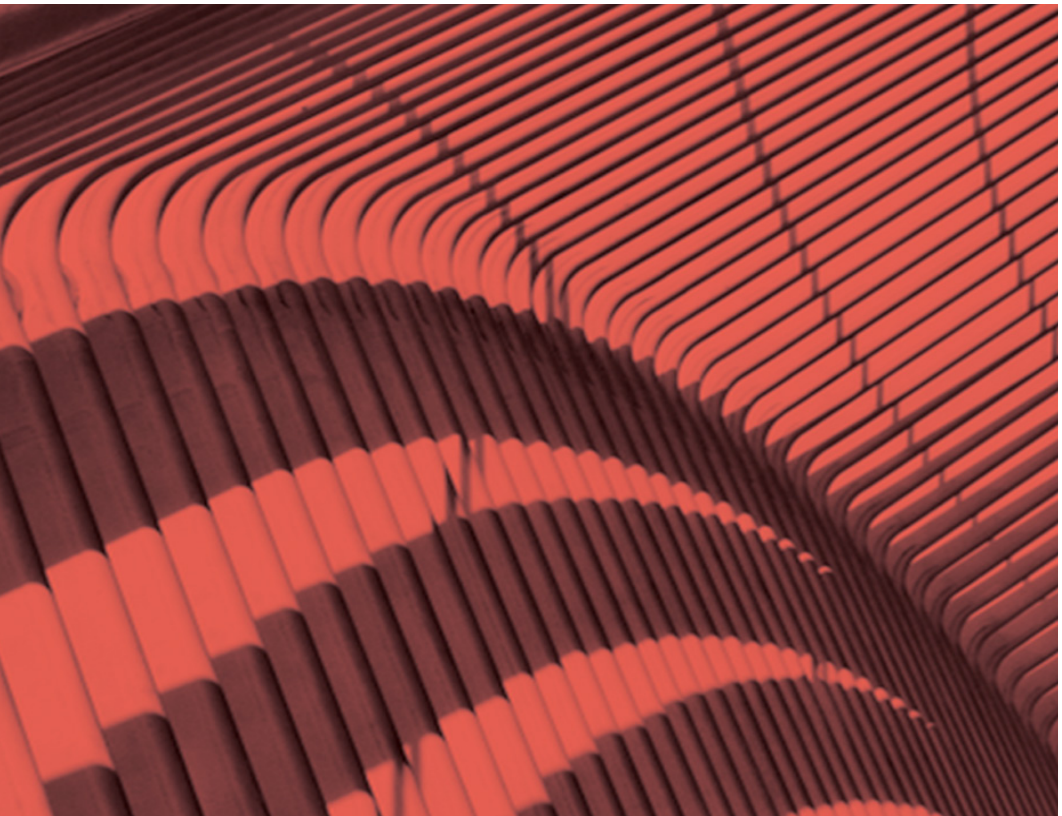
- 1) The capabilities of experience and reflection
- 2) The capabilities of creation and enabling
- 3) The capabilities of recognition, legitimation and governance.



The provisional framework is as follows:

Dimension(Capabilities Sets) of the Cultural Development Index	Capabilities Set 1: Capabilities of experiencing & reflecting	Capabilities Set 2: Capabilities of creating & enabling	Capabilities Set 3: Capabilities of recognizing, legitimizing & govering
Capabilities Set Understood in terms of: Aesthetic & Artful Capabilities	Aesthetic experience The substantive freedom to experience being-in-relation to ourselves, others & the world	Artful creation The substantive freedom to initiate & or participate in artful projects	Cultural governance The substantive freedom to influence systems of value recognition
Capabilities Set Understood in terms of: Care Capabilities	Attentiveness The substantive freedom to pay attention to what does- and could- matter to you and others.	Responsibility & competence The substantive freedom to take responsibility for something you or others care about, and the competence (knowledfe & skills) to fulfil one's intentions in taking this responsibility.	Respoonsiveness The substantive freedom to evaluate & respond to how capabilities of care(altertiveness, responsibility & competence) have been exercise, or not exercised.
Specific beings and doings(functionings/ capabilities)	e.g., Seeing a play, watching a film; having a mentoring or coaching session.	e.g., Joining a choir, setting up a computer games company, helping organize a local festival.	e.g., Being involved in evaluating a government programme; sitting on a citizens' council; being a boaed member of an organization.
Potential Indicators			
Relevant data exists/New Data required?			
Relevant(social & environmental) conversion factors	e.g., Systems of information sharing. Do children and young people know that ther are free tickets to the theatre for children under 16? Do a adults know there is freee career coaching at the local library?	e.g., Systems of information sharing. Do university students know that there are free mentoring sessions for setting up your own creative business? e.g., Social norms. Do attitudes towards the elderly mean that they do not get involved in organizing local festivals? Do gender norms mean that boys do not join local choirs?	e.g., Information sharing. Do people know they can take part in a citizens' council? e.g., Social norms. Do young people not take part in sitting on a citizens' council, despite their legal right to, because they are patronized? e.g., The distribution of care. Do fewer women serve on the boards of organizations because they undertake a larger proportion of unpaid care work?

This is a provisional framework. We have planned this work package so that our empirical work within DISCE, which is ongoing at the time of writing, will inform the further refinement of the framework. This integration of conceptual and empirical research is central to the approach of the work package. Moreover, we expect that as we share this framework with policy makers and practitioners of various kinds, via the DISCE policy workshops, we may well develop the language we use, as well as refining key concepts. But over and above these two respects in which the CDI is provisional, it is important to stress that it is deliberately an 'open' framework. It is intended to invite communities of citizens, CCIs, and policy makers – for example, at city or borough levels – to come together to discuss what are the 'beings and doings' that matter to them, in respect of these three capabilities sets. On the one hand, then, this CDI makes a significant intervention with regards to what 'success' looks like for creative economies. On the other hand, it deliberately insists that deliberation and discussion is required in order for communities to decide what kinds of policy priorities should be established in their location, in order to achieve the expansion of the kinds of capabilities (within these three capabilities sets) that they want. Finally, the 'conversion factors' within that location – the conditions that enable and constrain whether resources, or apparent opportunities, can be converted into real opportunities – require local knowledge, and this is therefore also built into the framework. These ideas, and the CDI itself, are discussed in much greater detail within deliverable 5.2.



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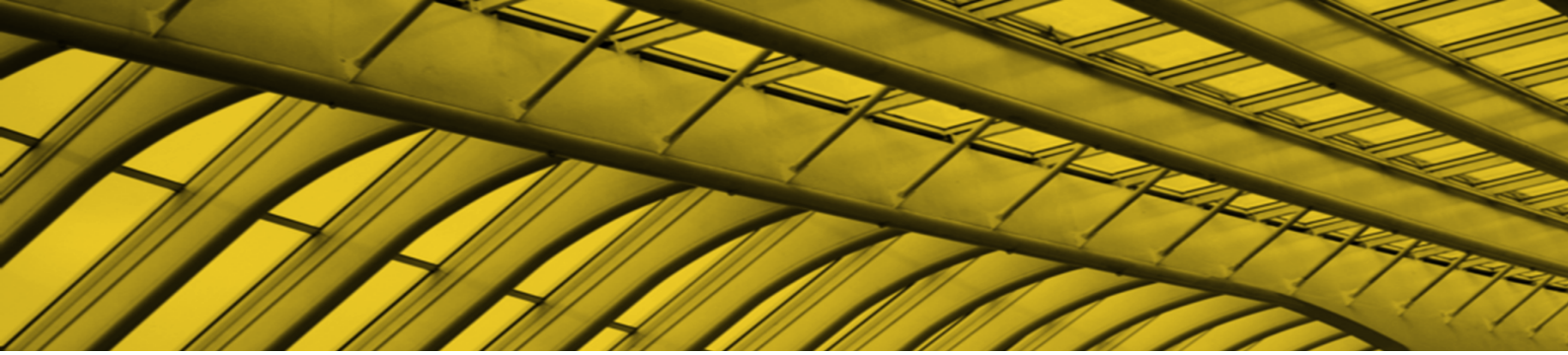

Appendix 1. DISCE Regional Case Study Template

Region name:	
Size/ Number of inhabitants	
Geographical location: urban / rural	
Presence of higher education:	
Dominant sectors (in terms of CCIs particularly) in the region:	
Special characteristics (postindustrial, Brexit etc.)	
Previous studies (on CCIs) available:	
Why this region is of interest?	
Accessibility (possible contacts, easiness of travel...):	

Appendix 2. The impactof Covid-19 on the research design and data collection

In March 2020, the Covid19 Pandemic acutely made it clear that we will need to implement changes into the methodological approach in DISCE at least temporarily. First, our original plans about hosting workshops and face-to-face interviews were no longer possible – at least during the Spring and Summer of 2020 - and we needed to alter our plans and resort to the digital means for conducting the fieldwork.

Doing research digitally: Moving all our data collection into virtual format is not without problems but come with particular features and challenges (Hargittai & Sandvig, 2015). However, in Spring 2020 we were lucky that there were well-functioning videoconferencing systems (such Zoom or Teams Microsoft) as well as the good availability of Internet connection at home with required capacity for enabling their use, there were no major technical obstacles for moving into online interviews. However, issues relating to interview design, building of rapport and research ethics present some challenges. In the online interviews it is not as easy to pick all the subtle, non-verbal cues which can help to contextualise the participant in the face-to-face interview. Even if the share of households with internet access in Europe is very high (89% in 2018[13]) it does not mean that everybody would be digitally competent and willing to engage in online interviews for example due to fear of not being able to connect. Thus, potentially interviews engage interviewees that are comfortable with the digital tools and thus their views on certain topics, in particular digitalisation, may not be fully representative of the total population. On the other hand, online interviews may be more suitable than physical interviews to attract people who cannot easily leave home for example due to physical disability or care responsibilities. Moreover, the lack of physical contact can represent both an advantage and disadvantage in building the rapport as some people may share it easier and others more difficult to share personal information over the Internet. (O'Connor, Madge, Shaw & Wellens, 2008). There is also the question of establishing trust and access participants who do not necessarily consider themselves to be a part of the creative economy. The physical approach in Enschede enabled researchers to walk around the city, talk to different members of the community about the project, leave flyers and other promotional materials at public venues including the local library, restaurants, shops, community centres and therefore reach a wider range of stakeholders.

At the moment we have postponed the undertaking of ABCD/Visioning workshops due to the challenge of moving this methodology online. However, as the situation evolve, we plan to either undertake them in person later in 2020 (if it is safe to do so) or think of online alternatives that might enable us to capture the same reflection from a range of communities on the creative economies in their cities.

Yet, the change of plans does not necessarily imply a failure but represents contemporary multi-

site research understood"... as a matter of 'polymorphous engagements' – interacting with informants across a number of dispersed sites, but also doing field work by telephone and email, collecting data eclectically in many different ways from a disparate array of sources, attending carefully to popular culture, and reading newspapers and official documents." (Hannertz, 2003, p. 216)

Second, Covid19 pandemic also suggested changes in the phenomena to be studied within DISCE. The pandemic hit CCIs extremely hard and fast leaving creative professionals, organizations, and communities without income and direct access to their audiences. As a quick response to prevent the spread of the virus, several countries announced the closure of museums, theatres, and cinemas (Mandersson & Levine, 2020; Sahu, 2020). Consequently, there were many ad-hoc solutions of moving some of the activities to online form and live streaming. There were some questions included also in the interview scheme in order to understand what responses are relevant now in the context of Covid19.

Furthermore, we decided to engage in mapping and following these responses and activities in order to later research and analyse how they are (or not) integrated and if they become 'permanent' part of the creative economy ecologies. A specific mapping task force was formed within the DISCE to consider how the Covid19 will be implemented into the DISCE. The task force included members from the DISCE consortium and was led by Prof Ulla Hytti. It became soon apparent that there are several mapping exercises, for example surveys to the creative sector, implemented in the European Union and its Member States and also within regions or at the local level, for example, by local trade unions. Notable examples include JRC Report on Covid19 and Cultural and Creative Sectors; and CreativesUnite Platform[14]. Consequently, it was decided that the DISCE does not need to – nor it has sufficient resources – for a comprehensive mapping of Covid19 impact and responses but it will integrate the mapping into the case studies. However, we have tried to understand some of the impact of Covid-19 through the lens of our online interview respondents and these data will be analysed separately from the overall DISCE research.

Appendix 3. Data collection template – workshops

ABCD Workshop Plan (3 hour session)

Activity 1. Introductions (30 mins)

Activity 2. Individual asset mapping. (1 hour)

- Participants are guided to map their individual assets.
- Presentation of individual maps followed by a general discussion.

15 minute coffee-break

Activity 3. Collective asset mapping (70 minutes)

- Individually each participant identifies assets for the 'creative economy' in the city/region
- Participants organise the assets on a wall together (clusters)
- Mapping relations between clusters individually and/or in a group
- Discussion

Activity 4. Final discussion & wrap up (30 minutes)

Vision Workshop Plan (3-hour session)

Activity 1. Introductions. (20 mins)

Activity 2. Visioning (group task) (70 mins)

- Discussion in small groups of 4-6 persons about 'What is your vision for a sustainable and inclusive creative economy in five years?'
- Discussion in small group what is the situation currently in relation to that vision.
- Discussion what changes, actions and resources are needed to achieve the vision.
- Discussion between the groups to compare the visions, actions and resources needed to achieve the vision.

Activity 3. Final discussion & wrap up (15 minutes)

Integrated ABCD and Vision Workshop Plan (3-hour session)

Activity 1. Introductions. (20 mins)

Activity 2. Collective asset mapping (60 mins)

- Individually each participant identifies assets for the 'creative economy' in the city/region
- Participants organise the assets on a wall together (clusters)
- Mapping relations between clusters individually and/or in a group
- Discussion

15 minute coffee-break

Activity 3. Visioning (group task) (60 mins)

- Discussion in small groups of 4-6 persons about 'What is your vision for a sustainable and inclusive creative economy in five years?'
- Discussion in small group what is the situation currently in relation to that vision.
- Discussion what changes, actions and resources are needed to achieve the vision.
- Discussion between the groups to compare the visions, actions and resources needed to achieve the vision.

Activity 4. Final discussion & wrap up (5 minutes)

Appendix 4. Data collection template – interviews

Prior to the interview: Explanation of the project (information sheet, consent form).

I) BIOGRAPHICAL OVERVIEW

1a. To begin, please can you tell us – briefly – a little about yourself, including your personal and professional background?

1b. Which year were you born?

2a. Please can you describe your educational history?

2b. How does your education relate to what you do today/in the future?

2b. [For students] Why did you choose to study on this course / degree? Why this university / this city?

2c. What are/were the costs of your further / higher education to you and your

II) CURRENT WORK & ACTIVITIES

3a. Moving into the present day, what is it that you do? (As an individual/an organisation?)

3b. Please summarise the time you use in professional activities. Reflect changes introduced by Covid-19.

3c. How do you spend your time outside of these 'professional' hours?

4. What does success mean to you? What do you want to achieve in the next five years?

5. What are the skills, attitudes and behaviours that are needed in your work/operations in order to fulfil your aims? To what extent do you have these today?

6a. What kinds of barriers, challenges or problems have you/your organisation experienced (in meeting your aims)?

6b. What have you/your organisation been able to do in response to these barriers, challenges or problems?

7a. Do you have specific audiences / target groups / constituencies / customers?

7b. What are you providing them with? Why is it important?

7c. What is distinctive about who you are, or what you offer? What are your specific characteristics, strengths, or advantages?

7d. How do you communicate with your audiences / customers / target groups / constituencies? How do you build effective relationships?

8a. What are your main sources of income / revenue? Reflect changes introduced by Covid-19.

8b. To what extent are you satisfied with your current financial situation? Reflect changes introduced by Covid-19.

8c. How do you price your work / products / services? How would you describe your pricing model?

8d. Overall, how and why have your business model changed and developed in the past five years? How might they change further in the next five years (including due to Covid-19)?

9a. What networks, relationships and collaborations are important to you?

9b. How do you see your own role in supporting networks, relationships and collaborations in this city, or in your 'sector'

III) THE BIGGER PICTURE OF CREATIVE ECONOMY IN THIS CITY

10. Please can you tell me about this city and the surrounding area as a place for you to live and to work/ operating environment? Please indicate any significant locations on the map.

11. Overall, where does 'creative economy'* take place in this region?

12a. What particular challenges or problems is your community or sector facing?

12b. Who has the ability to make change in this city? Do you feel that you have your own voice heard (when you want it to be)?

13. Imagine an inclusive and sustainable creative economy in this city in the future.

IV) FINAL SECTION

14. In addition to anything we have already discussed, how do you think Covid-19 has changed and/or will change things for your work, your sector, and your region?

15. Do you have any further or final comments you would like to make about anything we have spoken about today?