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The Equilibrist Hope: perspectives & prospectives on cultural-creative crowdfunding

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To my grandma, Maria Celina – Dona Checha, to those in the know.
Your light eyes, soft quiff, and hands smelling pão-de-queijo
will always be with me.

To vovô Bernardino and vovô Lauro, whose eloquence and generosity
will too always be with me.

Your departure during this doctoral journey was deeply painful,
but I cheer the privilege of having experienced life as your granddaughter.

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The change needed is so profound that it is often said that it is impossible.

So deep that it is customary to say that it is unimaginable.

But the impossible is yet to come.

And the unimaginable is to us due.

Úyra: The Rising of the Forest, 2022

Scientific environment

This doctoral thesis is written as part of the studies in the PhD program Responsible Innovation and Regional Development at the Western Norway University of Applied Sciences (HVL). The doctoral project has been carried out at the HVL Business School - Section for Innovation Studies, since April 2021 with conclusion in June 2024. It is part of the international research project CROWDCUL, "Crowdfunding in the Culture Sector: Adoption, Effects, and Implications", funded by the Research Council of Norway from September 2020 to December 2024. The project is coordinated by Professor Natalia Maehle (HVL) who is also the main supervisor of this PhD thesis. Prof. Lluís Bonet, CROWDCUL partner and professor at the Department of Economics at the University of Barcelona, is the co-supervisor.

In addition to RESINNREG courses, I attended courses from different institutions within NORSI (Nordic Research School in Innovation and Entrepreneurship), and AFINO (in Norwegian Ansvarlig Forskning og Innovasjon i Norge, translated as the network of Responsible Research and Innovation in Norway). Furthermore, I had a three-month research stay at RMIT University (Melbourne, Australia) at the Digital Ethnography Research Centre, Faculty of Media and Communication, in the autumn of 2023.

Lastly, the cultural/creative economy and cultural policy research milieus with their diverse unfolding fields of study have been of great relevance to the doctoral process. I have been able to actively participate in this research community through conferences, workshops, and web-/seminars. Special mention goes to the Association of Cultural Economics International (ACEI), Iberoamerican Network of Cultural Economics (RIEC), the International and Nordic Cultural Policy Conference (ICCPR and NCCPR, respectively), and the European Network on Cultural Management and policy (ENCATC). Further, I have resided as an affiliated researcher in the Cultural Economics Research Group of the Federal University of Minas Gerais (E'Cult UFMG), which frequently offers me valuable insights and opportunities for publication.

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In one of the first doctoral dissertations that I have ever read (by Professor Rodrigo Simões, in memory), I remembered clearly the acknowledgments starting by saying how solitary the writing process is. Indeed. The PhD journey is at times very lonely, uncertain, and anguishing. Still, it is all worth it! But the truth is that it would not be if it wasn't for the encounters along the way, the constant presence of the dearest ones, and the sharing of experiences, the exchanges, and valuable lessons.

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Abstract

This doctoral dissertation aims to grasp how cultural-creative crowdfunding (CCCF) can be comprehended as a responsible innovation within (and for) the culture sector, by understanding its potentialities as not only an alternative finance tool but also an instrument of collaborative endeavor, values co-creation, and collective mobilization. Artists were pioneers in adopting crowdfunding, yet the practice seems to remain on the outskirts of the culture sector activities and policy settings due to the tension between art and commerce. Moreover, crowdfunding has been underexplored in earlier scientific work, especially from the cultural community perspective, thus CCCF literature remains embryonic. Therefore, by following a theory development approach, this PhD looks at CCCF as the intersection of the culture sector production chain and alternative finance technology. While the practice of getting small amounts of money from the crowd – busking and aspects of patronage — is not new to artists and cultural-creative agents, the CCCF novelty lies in doing so through a digital intermediator, a crowdfunding platform. From this perspective, the PhD thesis conducts a multi-angle analysis of CCCF, aiming to address the aforementioned research gap and provide a more nuanced conceptual understanding of CCCF as a practice mirroring the culture sector dynamics and enhancing its performance. To do that, this dissertation is anchored in three main inherently transdisciplinary frameworks; 1) the culture sector, specifically cultural economics and cultural studies; 2) the research on crowdfunding per se, in particular, CCCF; and 3) the exploratory field of responsible research and innovation (RRI). The theoretical outlook, analytical perspectives, and proposed interconnectedness evolved throughout the project in the course of producing three (main) articles within a coherent storytelling backstage.

The journey starts with a descriptive, single-context-based approach and gradually moves towards mapping the multi-faceted CCCF practice possibilities in a contrasting Global North (mainly Norway/Europe) versus Global South (mainly Brazil/Latin American) context. In short, Paper 1 seeks to understand the current CCCF discourse through the multiple artists/creators' narratives based on discourse analysis and statistics from the CCCF campaigns in Norway. Paper 2 explores if and how CCCF is being embraced within the various cultural-creative industries beyond its function of raising money. By adopting a multiple-case approach in two contrasting realities,

Brazil and Norway, it searches for the multiple roles that CCCF can play within cultural projects' development and artists/creators' careers. Paper 3 follows a cross-meta-perspective of CCCF and develops a systematic mapping of CCCF structures and relational forms by creating a database of CCCF platforms in Europe and Latin America and further elaborating on current perspectives, crucial dilemmas, and potential prospective practices. Being of an overall inductive-constructivist nature, the set of the three papers explores the phenomenon of crowdfunding in the empirical context of the culture sector, respectively embedded in distinct socioeconomic realities which enriches theoretical insights and can inspire future solutions. Ergo, in an iterative process of a multi-method research design, the end goal is to support the theoretical development of CCCF as a dispersed community of practice in innovation (cultural) commons, following an epistemological view of science that corresponds to a world to be constructed. In other words, the three articles set together with the *kappe* elaborate on CCCF perspectives and prospectives, hoping to inform academics, policymakers, and practitioners.

CCCF represents a promising new form of organization for the culture sector with possible novel arrangements for the funding ecosystem, e.g., match funding mechanisms. This doctoral dissertation, embedded in the lens of responsible research and innovation, focuses on re-positioning the CCCF as a rhizomatic assemblage of symbolic nature that can serve the culture sector – not only financially but also innovatively, by enhancing its dynamic socio-aesthetics practices and broadening its societal applications and implications. As a result, this work provides an augmented comprehension of how CCCF can be incorporated into the cultural policy debates and within artists/creators' management and ventures, in a broader apparatus of an ecosystem of funding and financing for arts and culture. Ergo, this PhD advances the CCCF theory by proposing a conceptual framework that illustrates the multiple additional ways in which crowdfunding affects cultural production in a general context of digital transformation. Moreover, by offering a vaster awareness of CCCF discourses, this work contributes to the cultural-creative own narrative and enables the culture sector to take agency in shaping CCCF given its umbrella of chameleon practices aligned with the culture sector's relational-structural forms, spinning from co-creation of diverse values towards a more sustainable-democratic-common future.

Sammendrag

Denne doktorgradsavhandlingen tar sikte på å forstå hvordan kulturell og kreativ folkefinansiering (cultural-creative crowdfunding/CCCF) kan anses som en ansvarlig innovasjon i (og for) kultursektoren, ved å forstå potensialet for å være et instrument for samarbeid, samskapning og kollektiv mobilisering, ikke bare et alternativt finansieringsverktøy. Kunstnere var blant de første til å ta i bruk folkefinansiering (crowdfunding), men anvendelsen ser ut til å forbli i utkanten av kultursektorens aktiviteter og politiske settinger på grunn av spenningen mellom kunst og handel. Videre har folkefinansiering blitt lite utforsket i tidligere forskning, spesielt fra et kultursamfunnsperspektiv, og CCCF-litteraturen forblir dermed umoden. Ved å følge en teoriutviklingstilnærming, ser denne avhandlingen derfor på CCCF som skjæringspunktet mellom kultursektorens produksjonskjede og alternativ finansteknologi. Selv om praksisen med å samle inn små pengebeløp fra forsamlinger ikke er nytt for kunstnere og kulturelle aktører, ligger nyheten i CCCF ved å gjøre dette gjennom en digital formidler, nemlig en folkefinansieringsplattform. Med utgangspunkt i dette perspektivet gjennomfører avhandlingen en flervinklet (multi-angle) analyse av CCCF, med sikte på å adressere det nevnte forskningsgapet og gi en mer nyansert, konseptuell forståelse av CCCF som en praksis som speiler dynamikken i kultursektoren og forbedrer ytelsen av den. For å oppnå dette er avhandlingen forankret i tre tverrfaglige rammeverk; 1) kultursektoren, spesielt kulturøkonomi og kulturstudier; 2) forskning på folkefinansiering i seg selv, spesielt CCCF; og 3) det voksende feltet av ansvarlig forskning og innovasjon (RRI). Det teoretiske utgangspunktet, de analytiske perspektivene og den foreslåtte sammenhengen utvikler seg gjennom prosjektet ved utarbeidelse av tre (hoved)artikler med en sammenhengende historiefortelling fra bak scenen.

Reisen starter med en deskriptiv tilnærming i en enkeltkontekst og beveger seg gradvis mot å kartlegge de mangefasetterte anvendelsesmulighetene for CCCF i en kontrasterende kontekst, det globale nord (hovedsakelig Norge/Europa) versus det globale sør (hovedsakelig Brasil/Latin-Amerika). I korte trekk søker artikkel 1 å forstå dagens CCCF-diskurs gjennom de mange kunstnernes/skapernes (creators) narrativer basert på en diskursanalyse og statistikk fra CCCF-kampanjer i Norge. Artikkel 2 utforsker om og hvordan CCCF blir omfavnet innenfor de ulike kulturelle

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og kreative næringene, utover inntjeningsfunksjonen. Ved å ta i bruk en fler-casetilnærming i to motstridende realiteter, Brasil og Norge, søker artikkelen etter de mange rollene CCCF kan spille i utviklingen av kulturelle prosjekter og kunstneres/skapernes karrierer. Artikkel 3 følger et kryss-metaperspektiv av CCCF og utvikler en systematisk kartlegging av CCCF-strukturer og -relasjonsformer ved å lage en database med CCCF-plattformer i Europa og Latin-Amerika, og videreutvikler nåværende perspektiver, kritiske dilemma og mulige anvendelsesområder. Ettersom artiklene er av en overordnet induktiv-konstruktivistisk karakter, utforsker de tre artiklene folkefinansieringsfenomenet med kultursektoren som empirisk kontekst, i bestemte sosioøkonomiske realiteter som beriker den teoretiske innsikten og kan inspirere fremtidige løsninger. Ergo, i en iterativ prosess med kombinasjon av metoder som forskningsdesign, er hovedmålet å støtte den teoretiske utviklingen av CCCF som et spredt praksisfellesskap i innovasjonsallmenninger (kulturallmenninger), ved å følge et epistemologisk syn på vitenskap som tilsvarer en verden som skal konstrueres. Med andre ord, de tre artiklene, sett sammen med *kappen,* utdyper CCCFs perspektiver og prospekter, i håp om å informere akademikere, beslutningstakere og praktikere.

CCCF representerer en lovende ny organiseringsform for kultursektoren med potensiale for nye ordninger i finanseringsøkosystemet, for eksempel matchfinansieringsmekanismer. Denne doktorgradsavhandlingen tar utgangspunkt i det ansvarlige forsknings- og innovasjonsperspektivet, og retter søkelyset mot å reposisjonere CCCF som en rizhomatisk sammenstilling av symbolsk natur som kan tjene kultursektoren, ikke bare økonomisk, men også innovativt, ved å forbedre dens dynamiske sosioestetiske praksiser, og utvide dens samfunnsmessige anvendelser og implikasjoner. Som et resultat gir dette arbeidet en utvidet forståelse av hvordan CCCF kan innlemmes i de kulturpolitiske debattene, og kunstneres/skaperes ledelse og virksomheter, i et bredere økosystem for finansiering av kunst og kultur. Denne doktorgraden fremmer dermed CCCF-teorien ved å foreslå et konseptuelt rammeverk som illustrerer de mange andre måtene folkefinansiering påvirker kulturell produksjon, i en generell kontekst av digital omstilling. Ved å tilby en større bevissthet om CCCF-diskurser, bidrar dette arbeidet også til narrativet rundt kultur og kreativitet, og gjør kultursektoren i stand til å ta eierskap over utformingen av CCCF

med tanke på de mange praktiske anvendelsesområdene i henhold til kultursektorens relasjonelle- og strukturelle former, basert på samskapning av ulike verdier, mot en mer bærekraftig, demokratisk og felles fremtid.

Resumo

Esta tese de doutorado tem como objetivo apresentar o financiamento coletivo cultural-criativo (*cultural-creative crowdfunding*, CCCF) como uma inovação responsável dentro (e para) o setor cultural, compreendendo as suas potencialidades não apenas como uma ferramenta alternativa de financiamento, mas também como um instrumento de esforço colaborativo, cocriação de valores e mobilização coletiva. Artistas foram pioneiros na adoção do crowdfunding, mas a prática parece permanecer à margem das atividades do setor cultural e das definições de políticas públicas devido à tensão entre arte e comercialização. Além disso, financiamento coletivo tem sido pouco explorado em trabalhos científicos anteriores, especialmente do ponto de vista da comunidade da cultura, pelo que a literatura de CCCF permanece embrionária. Portanto, seguindo uma abordagem de desenvolvimento teórico, este doutorado olha para o CCCF como uma interseção da cadeia produtiva do setor cultural e da tecnologia financeira alternativa. Embora a prática de obter pequenas quantias de dinheiro do público – "passando o chapéu" e aspectos de mecenato – não seja nova para artistas e agentes culturais-criativos, a novidade do CCCF reside em fazê-lo através de um intermediário digital, uma plataforma de financiamento coletivo. Nesta perspectiva, essa pesquisa realiza uma análise multiângulo do CCCF, com a intenção de colmatar a lacuna de investigação acima mencionada e fornecer uma compreensão conceptual mais abrangente do CCCF como uma prática que espelha a dinâmica do setor cultural e melhora o seu desempenho. Para isso, esta tese está ancorada em três àreas principais inerentemente transdisciplinares; 1) o setor da cultura, especificamente a economia cultural e os estudos culturais; 2) o campo do financiamento coletivo (*crowdfunding research*) propriamente dito, em particular, CCCF; e 3) o campo exploratório da pequisa e inovação responsável (*responsible research and innovation*, RRI). A perspectiva teórica, analítica e a subsequente interconexão proposta evoluem ao longo do projeto no decorrer da produção de três artigos dentro de uma narrativa coerente.

A jornada começa com uma abordagem descritiva e baseada em um único contexto e avança para o mapeamento das possibilidades práticas multifacetadas do CCCF em um contexto contrastante do Norte Global (principalmente Noruega/Europa) versus Sul Global (principalmente Brasil/América Latina). Em suma, o Artigo 1 procura

compreender o discurso atual do CCCF por meio das narrativas de múltiplos artistas/criadores com base em uma análise de discurso e nas estatísticas das campanhas de CCCF da Noruega. O Artigo 2 explora se e como o CCCF está sendo adotado nas diversas indústrias culturais e criativas, para além da sua função de angariar dinheiro. Ao adotar uma abordagem de casos múltiplos em duas realidades contrastantes, Brasil e Noruega, esse trabalho investiga os múltiplos papéis que o CCCF pode desempenhar no desenvolvimento de projetos culturais e nas carreiras de artistas/criadores. O Artigo 3 segue uma metaperspectiva cruzada do CCCF e desenvolve um mapeamento sistemático das estruturas e formas relacionais do CCCF, criando um banco de dados de plataformas de CCCF na Europa e na América Latina e elaborando as perspectivas atuais, dilemas cruciais e possíveis prospectivas práticas. Sendo de natureza indutivo-construtivista, o conjunto dos três artigos explora o fenômeno do financiamento coletivo no contexto empírico do sector da cultura, respectivamente inserido em realidades socioeconômicas distintas, o que enriquece conhecimentos teóricos e pode inspirar soluções futuras. Dessa maneira, em um processo iterativo de um desenho multi-método de pesquisa, o objetivo final é apoiar o desenvolvimento teórico do CCCF como uma comunidade dispersa de prática em bens comuns (culturais) de inovação, seguindo uma visão epistemológica da ciência que corresponde a um mundo a ser construído. Em outras palavras, os três artigos reunidos com a *kappe* elaboram as perspectivas e prospectivas do CCCF, na esperança de informar e sensibilizar acadêmicos, formuladores de políticos públicas, e profissionais da área.

O CCCF representa uma nova forma promissora de organização para o setor cultural, com possíveis novos acordos para o ecossistema de financiamento, por exemplo, mecanismos de financiamento complementar (*match-funding*). Esta tese de doutorado, inserida na perspectiva de RRI, centra-se no reposicionamento do CCCF como um conjunto rizomático de natureza simbólica que pode servir o setor da cultura – não só financeiramente, mas também de forma inovadora, potencializando as práticas sócio-estéticas dinâmicas, e ampliando suas aplicações e implicações sociais. Como resultado, este trabalho proporciona uma compreensão ampliada de como o CCCF pode ser incorporado nos debates de política cultural e na gestão de empreendimentos de artistas/criadores, em um aparato mais amplo de um

ecossistema de financiamento para artes e cultura. Conclusivamente, este doutorado avança a teoria de CCCF ao propor um quadro conceitual que ilustra as múltiplas formas adicionais pelas quais o financiamento coletivo afeta a produção cultural num contexto geral de transformação digital. Ademais, ao oferecer uma maior consciência do conceito de CCCF, este trabalho contribui para a própria narrativa cultural-criativa e permite ao setor da cultura assumir a influência na formação do CCCF, tendo em vista um guarda-chuva de práticas camaleônicas alinhadas com as formas relacionais-estruturais do setor da cultura, envolvendo a co-criação de valores diversos para um futuro comum mais sustentável e democrático.

List of publications

Demattos G., Alice & Maehle, Natalia. (2022): "Evolution, trends, and narratives of cultural crowdfunding: the case of Norway", International Journal of Cultural Policy, DOI: 10.1080/10286632.2022.2152446

Demattos G., Alice & Maehle, Natalia. (Under review, Journal of Cultural Economics): "More than raising money: the role of crowdfunding in the development of cultural projects".

Demattos G., Alice; Maehle, Natalia; & Bonet, Lluís (Under review, Poetics): "The relational forms of cultural-creative crowdfunding: a meta-conceptualization through the analysis of platforms in Europe & Latin America.

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1. Introduction

The culture sector is a real circus artist: it dances on a tightrope of funding and financing. At every step, there is an imminent threat, but with gracious craftsmanship, it is a hopeful equilibrist who knows the show must go on. This doctoral dissertation aims to support the continuation of the show by establishing the mechanism of crowdfunding as an innovative opportunity for a sustainable ecosystem of funding for arts and culture that can function aligned with artistic values of co-creation, disruption, and collective mobilization. Artists were pioneers in adopting crowdfunding and cultural-creative industries have raised the largest amounts in campaigns to date (Rykka et al., 2020; Dalla Chiesa, 2021; Rykkja, 2023). Still, the practice seems to remain on the margins of cultural policy and management as the tension between art and commerce stands out (Rouzé, 2019; Handke & Dalla Chiesa, 2022; Loots et al., 2023). Accordingly, the use of cultural-creative crowdfunding (hereafter CCCF) remains arguably below market potential despite its increasing growth worldwide (Lazzaro & Noonan, 2020; Rykkja et al., 2020), and it has been largely unexplored in earlier scientific work, especially from the cultural community standpoint (Rouzé, 2019; Dalla Chiesa, 2021; Rykkja, 2023). Therefore, this PhD thesis seeks to understand the potentialities of crowdfunding as an alternative finance instrument within cultural-artistic-creative activities, overcoming the stricto sensu of a tool for raising money. The main purpose is to grasp how CCCF can be comprehended as a responsible innovation within (and for) the culture sector.

CCCF lies in the intersection of the culture sector production chain and alternative finance technology. Crowdfunding (CF), in general terms, is used in a wide range of sectors and industries and represents a digital phenomenon of contemporary society in which creators pool resources from a group of supporters through a web-enabled funding channel, to realize a certain project (Boeuf et al., 2014; Shneor & Flåten, 2015; Toxopeus et al., 2018; Ziegler et al., 2020; Bénistant & Vachet, 2023). Yet, the practice of getting small amounts of money from the crowd – busking or even "passing the hat" – and aspects of patronage are not new to artists and cultural-creative agents (Swords, 2017; Dalla Chiesa, 2021; Elkins & Fry, 2021). The novelty is doing so by using a digital intermediator – a crowdfunding platform (CFP). As aforementioned, at the beginning of the 21st century artists, musicians in particular, were launching

one of the first CFPs, ArtistShare (Thorley et al., 2018; Rykkja et al., 2020; Handke & Dalla Chiesa, 2022). Despite ArtistShare serving as a blueprint for many subsequent platforms and being still active, CF gained a force on its own and grew exponentially across the globe within different models and expanding its domains as entrepreneurial finance (Rykka, 2023; Ziegler et al., 2020; Rouzé, 2019; Dushnitsky, & Zunino, 2019). In this development, the culture sector has left CCCF on the periphery of ongoing debates, perhaps delaying a relational-structural coordination of CCCF as a promising tool for funding and functioning of cultural-creative industries (Rouzé, 2019; Loots et al., 2023; Rykkja & Dalla Chiesa, 2023). From this viewpoint, there is a literature gap in comprehending CCCF in a more nuanced manner, and even defining CCCF as a practice that mirrors the culture sector dynamics and can enhance its performance, especially when cultural policy experiences backslashes in a society with increasing grand challenges (Bonet & Négrier, 2018; Dalla Chiesa, 2021; Loots et al., 2023; Rykkja, 2023).

With this background, to rethink the nature of arts and culture financing, recognizing the structures limiting funding to the culture sector (Throsby, 2001, 2008), while considering the sector specificities and functioning, expands the possibilities of a sustainable culture-creative industries environment. Surely not arguing for reducing the public expenses on cultural-artistic production, nor abandoning traditional formats, the narrative is on broadening cultural funders/investors which may also influence the balance between the commercial and non-commercial value of aesthetics-socio-creative practices, as well as towards democratic pillars (Dalla Chiesa, 2021; Rouzé, 2019; De Voldere & Zeqo, 2017). CCCF comes as a cross-industry innovation, advantage of financial technology, with attributes of democratic finance access as well as the intersection of cultural democracy and cultural democratization (Ibid., Bonet & Négrier, 2018). It also represents a promising new form of organization for the culture sector with possible novel arrangements of the funding ecosystem, i.e., match funding mechanisms (Dalla Chiesa, 2021; Lotts et al., 2023). Hence, CCCF presents a rich arena to be explored in terms of elaborating on its discourses and systematizing its practices. Responsible Research and Innovation (RRI) offers a framework of apparatus assessment to conduct research on innovation (and co-creation) processes, mainly concerned with exploring and understanding the

potential societal applications and implications (see Stilgoe et al., 2013). In this sense, if CF is a community-led innovative instrument democratizing access to finance and (co-)creating symbolic value(-in-context) (Shneor & Flåten, 2015; Quero et al., 2017), this doctoral dissertation, embedded in the lens of RRI, focuses on re-positioning the CCCF as a rhizomatic assemblage of symbolic nature that can serve the culture sector – not only financially but also innovatively enhancing its dynamic socio-aesthetics practices.

Ultimately, the end of the discussion on the financial burden of cultural and artistic activities is rather related to understanding the intrinsic, yet intangible, value of culture and arts within society, which might be connected to the building of a novel sustainable ecosystem of funding combined with the particular functioning of the cultural-creative industries. By merging the still incipient theoretical studies on CCCF while adopting a solid diversified methodology, this PhD thesis pushes forward a socio-technical and symbolic perspective of CCCF. Ergo, the main contribution lays in offering a vaster awareness of CCCF discourses while improving the cultural-creative own narrative and agency. Further, the findings also offer distinctive CCCF typologies under an expanded CCCF conceptual umbrella, considering the various cultural-creative industries dynamics and a broader-than-finance viewpoint. In sum, with theoretical propositions in a (post-modern) inductive and constructive approach, the dissertation sheds light on CCCF as a *chameleon tool*[1] of diverse values co-creation, boosting culture, arts, and creativity towards a more sustainable-democratic-common future.

1.1. Researching towards the future?

A note on theoretical framework & methodology

The doctoral dissertation is anchored in three main frameworks. To know, 1) the culture sector, inherently transdisciplinary and situated between humanities (fine arts) and social science, specifically cultural economics and cultural studies; 2) the research on crowdfunding per se, also embedded in interdisciplinarity realm of

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[1] This is a term coined by Dalla Chiesa (2021) to state that crowdfunding is a mechanism whose formats (or, metaphorically, colors) change depending on the stakeholders' intention.

alternative (entrepreneurial/(solidary?) financial phenomenon, in particular CCCF; and 3) the exploratory field of responsible research and innovation (RRI). In this sense, the theoretical outlook and analytical perspectives evolved throughout the project in the course of producing three (main) articles within a coherent storytelling backstage, aka this *kappe*. From these three-pillars and proposed interconnectedness, the **main research question** is posted as follows:

🞧 *How can crowdfunding, specifically CCCF, be comprehended as a co-creation tool of responsible innovation amid the diverse culture sector?*

Such a comprehensive research question seeks to 1) understand the current discourse on CCCF according to the multiple artists/creators' narratives; 2) explore if and how CCCF is being adopted within the various cultural-creative industries beyond its function of raising money; and 3) develop an approach to CCCF as (symbolic/social) responsible innovation of a communing practice for values co-creation. Based on the aforementioned objectives, the main research question has been pursued in the three main articles, in accordance with an article-based doctoral dissertation, as is the case. Table 1 summarizes the articles' respective research (sub-)questions (RQ), empirical focus, and stage of completion/publication.

Table 1. Overview of the Dissertation's Articles

Article	RQ	Methods	Progress
1	How has CCCF evolved and what are its trends and the narratives employed in cultural-creative campaigns?	Descriptive statistics & discourse analysis using Norwegian CCCF within 2 platforms (Kickstarter & Bidra)	Published in the *International Journal of Cultural Policy,* 09 Dec 2022
2	How and why are artists/project creators using CCCF beyond its function of raising money?	Multiple-case study design: matrix 2x4 based on project creators from Norway & Brazil amid two dimensions: characteristics of the campaign(s) (pre-sale vs. public engagement), and platform locality (international vs. local platforms)	Completed & under the second round of review in a peer-reviewed journal (*Journal of Cultural Economics*)

3			
	How can the culture sector take agency in shaping the future of CCCF?	Combination of methods: tracking and trawling, clustering efforts, and validation of expert panels (Delphi method) with a constructed database of European and Latin American platforms	Completed & under review in a peer-reviewed journal *(Poetics)*

As CF practices are surely influenced by contextual factors (Kaartermo, 2017), it is both a relational and a contextual phenomenon. Crowdfunding is indeed not a theory and, as part of the domain of alternative (micro-)finance, has had its popularity proliferated worldwide in the past decade, with, again, pioneering and a notable presence in the culture sector (Rykkja et al. 2020; Shneor & Maehle, 2010, Breznitz & Noonan, 2020). In its turn, the culture sector is a collection of various contributions from different areas, configuring also a "theory-less" realm (see, for instance, Alexander & Bowler, 2014; Potts, 2016; Spiegel & Choukroun, 2019). Accordingly, the research in CCCF has an evident exploratory nature that dialogues with the exploratory RRI field (Stilgoe et al., 2013), especially in the endeavor of comprehending application and implications of the given innovation. Hence, the current work investigates the contemporary phenomenon of CF, in the empirical context of the cultural sector – evolving the monogram to CCCF, grasping a real-world issue, i.e., culture sector's (crowd-)funding, in search of theoretical and, to some extent, practical solutions. In this sense, this doctoral article-based dissertation follows an epistemological view of science that corresponds to a world to be constructed (Goldenberg, 2011; Merriam 2009). The future is not pre-determined; it is a result of conscious choices (Hesjedal et al., 2020, p. 1645). Therefore, when "doing science", especially in social realms of an empirical phenomenon, i.e., CCCF, methodological decisions can control subjectivity, shaped within meta-reflexivity and openness, considering otherness, dialogue, and multi-critics (Bourdieu & Wacquant, 1992). It is enlightening to embody the diversity of socioeconomic realities within distinctive aesthetics-creative-cultural practices to reflect and analyze the concepts and principles of CCCF. Methodologically, then, as Table 1 has pinpointed, there is an

iterative process of a multi-method design supporting the theoretical development of CCCF as a dispersed community of practice in innovation (cultural) commons.

The theoretical framework and methodology are discussed in more detail in the remainder of this document. In accordance, the following sub-section introduces the organization of the thesis.

1.2. Thesis organization

Overall, this research is looking at crowdfunding, specifically CCCF, from a broader-than-finance perspective to discuss it as a responsible innovation to the various art forms, contributing to the development of cultural-creative and socio-artistic projects as well as to the socioeconomic reality. Reiterating the aforementioned, this doctoral dissertation embodies a theory development endeavor, pursuing the expansion of CCCF discourse as a co-creation instrument, a form of collective mobilization, and communing practice, in a vaster and innovative apparatus of sustainable funding and financing for the culture sector. Thus, before presenting the three main articles, the following pages are the conceptual glue (aka. Kappe) of the dissertation as a whole and a storytelling of the research process itself. Ergo, this part embraces a deeper debate, going beyond the content of the produced articles. Consonantly, it is divided into five chapters including this general introduction.

The following (Second) chapter brings the theoretical framework within a literature review, setting the stage for a clearer understanding of the main concepts in the spotlight; the culture sector and its related terms, crowdfunding per se, and particularly CCCF, and RRI. Consequently, the Third Chapter presents the methodology in a broader abstract-reflexive discussion alongside notes on the philosophy of science and epistemological considerations. It also introduces the research design pinpointing the choice of methods and data collection/construction for the articles. Further, it introduces the empirical context(s), not only expanding on the comprehension of the culture sector but also discussing the different realities used in the articles, mainly Norway/Europe and Brazil/Latin America. After, the three articles and respective contributions are presented (Fourth Chapter) following a refined discussion of the overall PhD's inputs to the CCCF literature. The last (Fifth) chapter draws concluding remarks, tiding up the complex nuances of arts and culture

while philosophizing on reflexivity, positionality, and the role of a researcher – or an artist of the (re)production of knowledge (de Oliveira, 2012), also expanding the debate of to what extent reality matches (or does not match) expectations. Before moving to the next chapter, I take a "poetic license" to assure making sense of, perhaps, unexpected style that you, dear reader, is about to encounter through the coming pages.

1.3. A note on contemplation

This PhD manuscript, to some extent, also pursues to contribute to a dialogue and debate among academics, policymakers, artists, cultural-creative workers and art lovers alike (see also Abbing). "The same as a painter is 'in' their painting, I am in this [PhD]" (Abbing, 2022, p. v). In this sense, in the writing of this document a reflexive-contemplation endeavor became a constant. Contemplation encapsulates the concepts of reflection itself, alongside provocation, and proposition. In other words, in the theoretical framework as well as in the methodology chapters, the act of reflecting on ideas, theories and concepts, provoking thought and (untraditional) discussion is often present, also making propositions for consideration and suggestions for future research agenda. Accordingly, there are some "mea culpa" notes for acknowledging my own responsibility as a researcher especially when working with a subject that is so close to my heart. I use the mea culpa to express ownership of my decision in being deliberatively reflectionist and contemplative per times. I hope you, dear reader, can bear with me and enjoy the ride.

A second note is on using "funding and financing" of the culture sector, both related to financial support but complementing each other. First, funding refers to the process of providing resources or money for a specific purpose, project, or activity. It involves the allocation of financial resources to support an endeavor, implying the provision of money or capital from various sources (government grants, private donations, venture capital, and crowdfunding too). Financing, in turn, refers to the method or process of obtaining funds or capital required to realize specific endeavor. It involves the acquisition and management of capital to facilitate an economic transaction, typically involving the means by which individuals, businesses, or organizations secure funds or capital to invest in their operations or assets - includes

loans, credit, and crowdfunding too. As such, funding and financing are interconnected in the context of providing financial support for various purposes, as it is the case of CCCF. In other words, crowdfunding provides capital and can also be one of overall financing strategy within and for the culture sector. Without further ado, we shall open the curtains to the theoretical framework surrounding CCCF.

Boa leitura!

2. Theoretical Framework

Delineating the research context

Arts and culture are essential to a dignified human life, offering a sense of belonging, awaking feelings, and bringing meaningful practices that have the potential of boosting creativity and innovation towards outstretching socioeconomic implications (Furtado, 1978; Frey, 1987; Throsby, 2001; Bille & Schulze, 2006; Towse, 2020). Ergo, the right to participate in the cultural expressions of diverse communities and enjoy artistic activities is stated in the Universal Declaration of Human Rights, as the right to share its benefits within scientific advancement (Canclini, 2001; Faria et al. 2009; UNESCO, 2013, 1996). Yet, in its comprehensive scope, the cultural sector has a lifelong struggle to get funded (Caves, 2000; Throsby, 2001, 2010; Abbing, 2008). Driven by such a challenge, artistic production was at the forefront of crowdfunding, the novel mechanism of collecting money from a potentially large group of supporters/backers through an online platform (Bonet & Sastre, 2016; Lazzaro & Noonan, 2020; Ryjkka et al., 2020; Handke & Dalla Chiesa, 2022). As already mentioned in the Introduction, back in 2001/3, a group of musicians launched the pioneer crowdfunding platform, ArtistShare. To date, cultural-creative industries (CCIs) have raised the largest amounts in crowdfunding campaigns, but the practice has still some controversy and stigma within the culture-art community, both in terms of its adoption and instrumentalization in cultural policy setting, as well as in the scholarly understanding (Rouzé, 2019; Lazzaro & Noonan, 2020; Ryjkka et al., 2020; Dalla Chiesa, 2022; Loots et al., 2023). In this sense, as argued before, CCCF literature is still in its infancy, and CCCF use remains arguably below market potential (Ibid.). Therefore, this PhD research aims to comprehend the possibilities and potentialities of crowdfunding, particularly CCCF, as alternative finance within the cultural-artistic-creative circuit that extrapolates strictly monetary outcomes.

In the inquiry to expand the views on CCCF and grasp how it can be comprehended as a responsible financing/funding innovation within (and for) the culture sector, this doctoral dissertation seeks to establish the mechanism of crowdfunding as a non-traditional solution for the financial challenges faced by the culture sector (see also Shneor & Maehle, 2020; Dalla Chiesa, 2021; Rykkja, 2023). Concomitantly, CCCF

comes as an innovative opportunity for disrupting some art market premises, for the co-creation of diverse values, and for collective mobilization approaching cultural commons. From this perspective, in a nutshell, crowdfunding is defined (and understood in this dissertation) as a "co-thinking" of community-enabling finance, following the principles of crowdsourcing, adapted to the context of fundraising surfing the wave of digitalization and platformization (Willfort et al., 2016; Shneor & Flåten, 2015; Siciliano, 2023). Mostly online-based, crowdfunding communities provide benefits that exceed pecuniary objectives, and previous studies have already pointed out that it can function as a specific case of co-production and value(s) co-creation, in a broader socioeconomic perspective (Boeuf et al., 2014; Toxopeus & Maas, 2018; Chaney, 2019; Dalla Chiesa, 2021; Rykkja, 2023). With these lenses, CCCF can potentially foster the emergence and support the continued existence of (socio-)cultural-creative projects using online communities in virtual spaces. This is especially relevant at a time when various arts had to reinvent themselves, emphasized by the Covid-19 crisis (and pos-digital context),[2] and in the face of recent hardships of public funding amid austerity policies and growing competition for private donors (Ibid.). Therefore, perchance now more than ever, the nature of arts and culture funding structures requires fundamental rethinking, surely not abandoning traditional formats but expanding the funding possibilities which may also influence the balance between the commercial and non-commercial value of aesthetics-socio-creative practices.

In a "philosophizing" exercise within a transdisciplinary approach, this section is dedicated to an extensive literature review grounding the main theoretical frameworks to address the alternative finance, particularly CCCF, as a responsible innovation within the culture sector. If human knowledge is divided between humanities and empirical science, the field of CCCF, although mainly grounded in the social science umbrella, has an edge in the arts of humanities empirically set in

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[2] This doctoral research process started (and has been affected) by the Covid-19 pandemic, and its undeniably significant negative impact on the cultural sector (see, for instance, Machado et al., 2021). Therefore, even if not delving into the details of the pandemic impact on CCCF dynamics per se, I feel the urge to acknowledge it, also indicating that there is quite an expressive room for future research agenda (see also Cuyler et al., 2022). Furthermore, the term post-digital is understood as a situation in which digitalization is embedded in all spheres of life with a profound impact on cultural practices and social transformations (see Cramer, 2015), and it has certainly been emphasized in the pandemic context.

mundane solutions. Hence, the first part of this section is dedicated to understanding the culture sector in its inherent multi-inter-transdisciplinarity, diversity and complexity, mostly addressing cultural economics and sociology perspectives, but also flirting with fine arts. After, the research on crowdfunding per se, as an alternative and entrepreneurial finance, is presented, particularly delving into CCCF literature, as well as a brief exploratory discussion on solidary finance and other economies. To conclude the chapter, a review of the responsible research and innovation (RRI) framework is introduced, along the lines of working on the interconnectedness with CCCF.

2.1. Defining the culture sector & (its) CCIs

The word culture itself carries both anthropological and sociological dimensions and is defined as a "set of attitudes, beliefs, customs, and practices that are common or shared by some group" (Throsby, 2001, p. 4). Further,

> (…) the word 'culture' traces a momentous historical transition, it also encodes a number of key philosophical issues. Within this single term, questions of freedom and determinism, agency and endurance, change and identity, the given and the created, come to dimly into focus. (Eagleton, 2000, p.8)

From this perspective, culture is the permanent answer to all human problems (Furtado, 2012, p.3). It is in realizing the potential of one's culture, in freedom, agency, identity, awakening the "creative genius", that structural given impasses can be overcome, and society can create and achieve a horizon of possibilities (Furtado, 1984; 30; Eagleton, 2000). Further, this cultural dimension also embedded in the discussions of development (see Furtado, 1978; UNESCO, 1996; Sen, 2001; Bille & Schulze, 2006; Reis, 2007) incorporates aspects of productivity too. In other words, there is a more practical definition of culture related to cultural activities and products (see Caves, 2000; Ginsburgh & Throsby, 2006; Towse, 2020). Potts (2016) argues that the cultural sector is defined by the intense presence of creativity, and Throsby (2001, 2008) acknowledges the intention to generate and communicate symbolic meaning and the potential production of intellectual property (Potts, 2016; Throsby, 2001; Handke & Towse, 2007). Nevertheless, value creation in cultural-creative industries (hereafter CCIs) is quite distinct from pure economic/monetary value.

Indeed, the culture sector has direct effects, such as employment, income generation, attractiveness of companies, and job creation (see Caves, 2000; Ginsburgh & Throsby, 2006; Towse, 2020). But there is also a great share of effects related to indirect and intangible dimensions, linked to the notion of identity, belonging, community formation, and the encouragement of creativity (Ibid., Furtado 1984; Faria et al., 2009; Spiegel & Choukroun, 2019). Thus, to enlighten the plural aspects of the culture sector and review its up-to-date state of the art in academic terms, the discussion follows two main frameworks (see Figure 1); the cultural policy paradigms (Bonet & Négrier, 2018) and the concentric circles model (Throsby, 2008), grounded in the Furtadian approach of development as a process of cultural accumulation (Furtado, 1984).[3]

Figure 1. Summing up the complexity of the culture sector
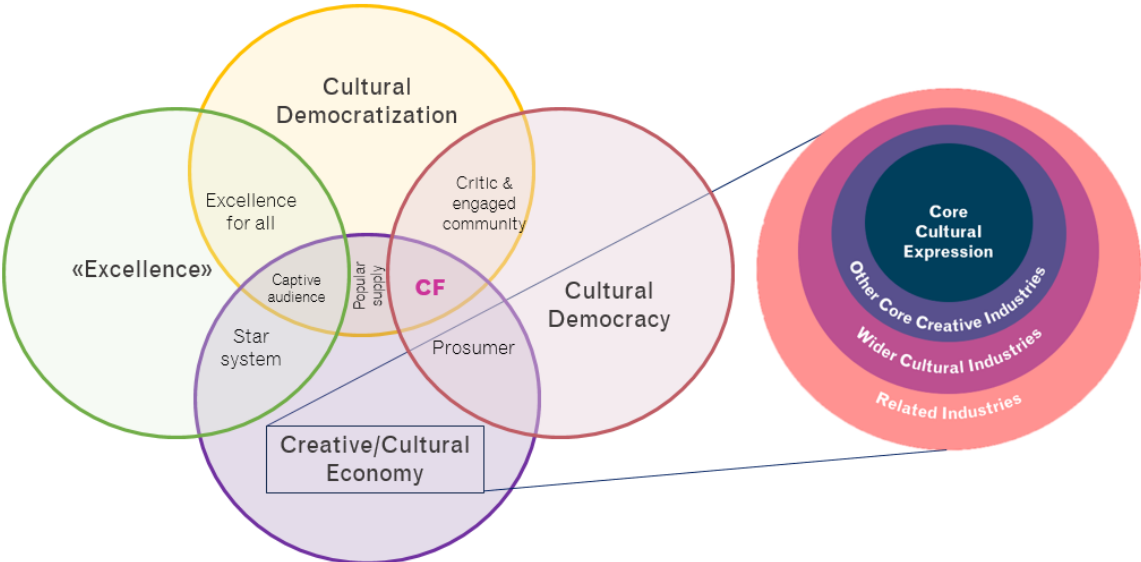
Source: Cultural policy paradigms (Bonet & Négrier, 2018) and concentric circles models (Throsby, 2008), compiled and adapted by the author. Separately, the figures were designed for articles 1 & 3.

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[3] Celso Furtado was a Brazilian economist, defined as a cosmopolitan scholar/intellectual (see Paula, 2019), whose view on the process of development was centered not in the classical assumption of (economic) capital accumulation, but rather as process of creativity accumulation (and realization of culture). In his words (my translation): "to talk about development as a reencounter with the creative genius of our own culture and as realization of the human potentialities can seem simply as an escape into utopia. But what is the utopia if not fruit of perception of the most secret dimensions of reality" (Furtado, 1986, p.30), or even a matter of (an equilibrist) hope.

In Figure 1, the Venn diagram is adapted from Bonet & Négrier (2018), in which the authors delineated the evolution of cultural policy paradigms, emphasizing four pillars that emerged at distinct historical junctures but yet coexist and influence contemporary global realities. The first pillar, the notion of "excellence", originated in the post-war era, advocates for "quality" criteria centered on autonomy, and serves as reasoning for public support (Ibid.). This concept laid the groundwork for cultural democratization, aiming to make the culture of "excellence" accessible to all. This phase sparked debates between high and popular culture, exploring the roles of passive and active audiences, evoking the cultural democracy paradigm, amidst the seventies and eighties, and awakening awareness of cultural diversity alongside cultural rights. In recent years, these themes have resurfaced with a renewed interpretation of the cultural commons (Ibid.; Dalla Chiesa, 2021; Bertacchini, 2012; Rushton, 2003; Garcia Chueca, 2018). In the face of societal grand challenges, the notion of strengthening participatory democracy(ies) has addressed culture as an expression of citizenship, consequently requiring the promotion of cultural forms to all social groups, seeking to encourage popular participation in the process of cultural creation and management practices (Faria et al., 2009; Spiegel & Choukroun, 2019; Cuyler et al., 2022). As a social force of collectivist interest, cultural democracy within cultural commons, ultimately, contributes to overcoming inequalities, recognizing real differences between subjects in their social-symbolic-cultural dimensions, by valuing multiple communities of practices (Ibid., Wenger, 1999; Canclini, 2008).

Simultaneously, the cultural economy emerged and transformed into the creative economy at the turn of the century, expanding the cultural sector activities beyond traditional core arts and cultural expressions, which are in the inner circle of Throsby's (2008) model - left part of Figure 1. This evolution encompassed human talent and potential property rights, redefining the sector's scope (Caves, 2000; Scott, 2004; Garnham, 2005; Bonet & Négrier, 2018; Towse, 2020). In this setting, the cultural and creative industries (CCIs) played a crucial role in transitioning society from a manufacturing-centric economy to a knowledge-intensive and service-based "new" economy. This societal shift propelled structures from a focused-hierarchical format to a diffuse and shared model, driven by technological advancements and

digitalization (Reis, 2007; Potts et al., 2008; Castells, 2010; Alexandre & Bowler, 2014; Bonet & Négrier, 2018). Notwithstanding, many terms entered the scene to provide ground to and accommodate this novel economic transition, such as digital economy, collaborative economy, and platform economy (see, for instance, Massi et al., 2020; Dalla Chiesa, 2021), to list a few. In a relational form of seeking reasoning as well as elaborating on purposes, these new terms are largely connected with digitalization and, therefore, also crowdfunding. There is a mutual-symbiotic shaping, intertwined with socioeconomic structures and processes that cross market-economic transformations, financial transactions, and culture sector production.

In fact, cultural and arts studies were in a separate section of economic science and business theories, but the turn of the 21st century has seen an approximation of those areas (Throsby 2001; Coate et al. 2021), as an aftereffect of the ongoing shift. As the contemporary economy felt the necessity of adopting other concepts attempting to handle the comprehension of the highly fast-paced transition, creativity, arts, and culture have gained momentum, strategically placed to revitalize urban imaginaries, contributing to socio-economic-sustainable development (Towse, 2020; Potts, 2016; Scott 2008; Bille & Schulze, 2006). In this setting, CCIs have emerged as promising drivers of the "new economy". Moreover, this shift is connected to a deindustrializing society, facing grand challenges and (hopefully) moving towards a sustainable transition. In this perspective, when reflecting on actions to tackle the societal triple-crunched crisis (Korsgaard et al. 2016), the sustainable development goals (SDGs) have claimed for cross-sectorial collaborations amid glocalization processes, placing (social-sustainable-creative) enterprises as drivers supporting society through challenging times (Günzel-Jensen et al. 2020), again highlighting the role of CCIs (UNESCO, 2021).

In this sense, back to Figure 1 (right-hand side), Throsby (2008) introduces the concentric circles model lens to simplify the intricate dynamics and multifaceted landscape of cultural production. This framework categorizes the CCIs into four distinct groups: core cultural expressions encompassing literature, music, performance, and visual arts; alongside other core creative industries like cinema, museums, and photography. Expanding outward, it includes wider cultural industries

such as publishing, recording, and video games, and finally, related industries encompassing fashion, design, and architecture. Such a systematic distinction is pivotal in comprehending the intricate interactions among various sectors, in their different levels of abstraction and, subsequently, their relationship with crowdfunding (see Rykkja et al., 2020a; Handke & Dalla Chiesa, 2022). For instance, there is a clear distinction between core cultural arts/expressions considering cultural/aesthetic content and (non)reproducibility, versus outward layers more subject to reproducibility, which are more innovation-driven, tech-intensive, and have a higher appeal to commercialization (Ibid.), facilitating (re)production and distribution processes.

In sum, given all discussed above, it is clear that the term culture sector encompasses a great variety of organizations, institutions, public and private agents and enterprises that perform an even wider list of activities, from the core cultural-artistic expressions to the broad notion of creativity-use extending as far as IT and software (Caves, 2000; Garnham, 2005; Throsby, 2008). Such a wide diversity composes the so-called cultural-creative industries (CCIs), integrating the cultural/creative economy (Ibid.), all part of the culture sector umbrella (Throsby 2010; Towse, 2020). This doctoral research incorporates this extended variety acknowledging the complexity within, in order to achieve a nuanced understanding of CCCF. Accordingly, this research is not about defining the concepts of CCIs or the cultural/creative economy, nor the scope and limits of what is included or not, which varies across different regional contexts (see for example Potte & Cunningham, 2010; Machado, 2016). Rather, this dissertation defines the culture sector as a profoundly diverse and interconnected social network market and communities of practices. It exhibits unique, unconventional, and intangible qualities, emphasized by a collective and collaborative essence (Emirbayer & Goodwin, 1994; Potts et al., 2008; Throsby, 2008). The culture sector operates within relational structures that emphasize connectivity and interaction among its various components, underscoring the interplay and interconnectedness that define the functioning of this sector (Mohr, 2000; Breiger, 2000; Godart, 2018).

This interconnectedness is reflected in the evolution and intersection of cultural policy paradigms (Figure 1), and investments in culture are not merely about artistic or cultural development in isolation but are deeply intertwined with broader social and economic objectives (Furtado, 1984; Throsby, 2010). In this sense, from the Furtadian perspective, cultural policies are not to be seen as separate from social ones, as they play a crucial role in social cohesion, identity formation, and overall societal well-being (Furtado, 2012, p.63). Yet, the culture sector in the comprehensive display of Figure 1, faces various persistent challenges such as marginalization of public funding and the relationship with the state, increasing dominance of neoliberal models of institutional and organizational success, issues of meaning and measurement, as well as labor market conditions and even artistic and cultural-creative worker identity, summed up with new modes of participation due to the technological innovations (Alexander & Bowler, 2014, Abbing, 2008; Spiegel & Choukroun, 2019; Bille, 2020). Fundamentally interdisciplinary, the culture sector is a patchwork of creativity, in which the term culture per se, and arts, outstretches economic impacts and social engagement. Conclusively, in the endeavor of reflexive-contemplation, the notion of socially engaged arts (or artistic practice) includes relational aesthetics, and new genres of public art, dialogical art, and participatory art, actively engaging with and addressing social issues, often involving collaboration with communities and focusing on social change (Garcia Chueca, 2018; Faria et al., 2009; Bublitz et al., 2019). Ergo, both art for the sake of art, and art as a tool for social transformation are part of the culture sector, which goes beyond embracing the various CCIs. Accordingly, in defining (and researching) the culture sector, and (its) CCIs, there is (always) essential philosophical discussions of what art is.

2.1.1. What is art afterward?

> ... in the arts, we produce knowledge by producing questions.
> I am mostly interested in raising questions.
> Grada Kilomba, 2018[4]

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[4] Interview with Grada Kilomba, " In Conversation with Grada Kilomba, Living in a Space of Timelessness" by Theresa Sigmund, in *Contemporary & Megazine*, 26 Feb 2018, available at: https://amlatina.contemporaryand.com/editorial/grada-kilomba/

Undeniably, this doctoral thesis has no intention of searching for the definitions and meanings of the arts. However, as a subject that is close to my heart, during the research trajectory, it came up constantly, from my readings, methodological interactions, and personal amusement. In several moments, arts (or arts & culture) came as a synonym of the object of study, e.g., as if it was crowdfunding for the arts & cultural productions. Reaching the term cultural-creative crowdfunding (CCCF) was a journey on its own, and leaving arts somehow apart was not only difficult but almost impossible. The question of what can be considered art was very much present all the way along. Perhaps, it is indeed the fact that arts are to raise questions, after all "[a]rt is that which contests reality without evading it" (Bureau 2021: 8). This subsection might be, then, a mea culpa on the desire to enter the fine arts domain, or the conception that the artists and the researcher share many similarities, or even to grasp some of the reasoning for the level of abstraction and subjectivity that this document per times presents. Or simply, this subsection is both and neither the essence of the inquiry of CCCF perspectives and prospectives...

Anyhow, art is a diverse and subjective form of expression that encompasses a wide range of human activities, creations, and modes of communication. It is a way of expressing ideas, emotions, experiences, or concepts through various mediums, such as painting, sculpture, music, literature, dance, theater, film, photography, and more – which are all surely embedded in the scope of the culture sector (Throsby, 2001; Frey, 2003; Abbing, 2019). Defining art, as well as defining the culture sector itself and (its) CCIs can be complex because they are often open to interpretation and can have different meanings and delimitations according to the different socio-economic structures and institutions, also varying across the globe in multiple contexts. Nevertheless, there are common characteristics, to some degree aforementioned, that both arts and culture carry, such as creativity – even as imagination, aesthetic qualities, and somehow based/influenced by a certain cultural-historical context (Eagleton, 2000; Miller & Yúdice, 2002; Abbing, 2019; Spiegel & Choukroun, 2019). When referring to art, there are elements of expression, communication, and interpretation, which means that in every artwork there are layers of multi-perspective co-shaping the observer and the observed, evoking senses, feelings, and provoking thoughts. Ultimately, art is a reflection of human creativity, imagination,

and the desire to express, explore, and understand the world around us – and to a tiny extent, so is (this) research.

The subjectivity of arts embedded in the culture sector diversity enriches social processes, although it is not exempt from dual and complex socio-economic structures, by the contrary. The art for the sake of art, or art of excellence, has an autonomous value (Bordieu, 1996), yet there is a powerful interconnection between art and the structures of socio(-economic) relations, which are (re)produced and can be received by the distinct social groups (Ibid.). Again, not aiming to delve into the depth of the Bourdiesian work of social distinction, let alone autonomous value argument, the highlight is that there are remarkable issues and criticism surrounding the art market structures, i.e., elitism, prices, rigid gatekeeping (see Traba & Iglesias, 1994; Rousé, 2019, Abbing, 2019); as well as the notion of "high culture" in contrast with popular culture (Canclini, 2012: Hall, 2006; McRobbie, 2003). High culture is traditionally associated with the elite or upper classes, with exemplary of particular cultural expressions, for instance, opera but even institutions such as museums and art galleries. On the other hand, popular culture is perceived as widely accessible and enjoyed by the "general public", and its cultural products and forms of entertainment include everything from popular music and television to mass-market literature, movies, and fashion trends (Martín, 1993; Throsby, 2001; Canclini, 2012). Bourdieu concept of cultural and social capital shed light on this overall discussion, reasoning how cultural tastes and preferences are shaped by social background, education, and socialization (Bourdieu, 1984). In other words, one's upbringing and exposure to particular cultural forms influence preferences and perceptions of what is considered "high" or "low" culture – and arts, and this is not merely personal but deeply rooted in social structures, reinforcing and perpetuating distinctions and hierarchies between different forms of arts, culture, and even creativity.

If Furtado's (1978, p. 212) statement of "to have or not to have the right to creativity, there is the hub" brings deeper reflection on the global economic system and dynamics of center-periphery, with the fact that the culture sector and its CCIs carry such dualities (Ibid., Bolaño, 2012). The culture policy paradigm of cultural democratization (Figure 1) aimed to democratize access to intellectual and refined

artistic endeavors (Miller & Yúdice, 2002; Throsby, 2010; Bonet & Négrier, 2018). The culture democracy, in turn, pursues to tone down such hierarchies, recognizing every artistic-cultural endeavor as valid and worthy both in the academic and policy domains. Further, cultural democracy emphasizes the inherent culture sector's diversity, advocating empowerment, and the inclusion of marginalized voices in decision-making processes related to cultural policies and practices (Canclini, 2012; Hadley & Belfiore, 2018; Alvarez, 2018). Then, we might return to the Furtadian perspective on cultural policy as an extension of social ones, and the use of cultural-creative activities and expressions as tools for social transformation and development. Moreover, while addressing the aforementioned culture sector's challenges, i.e., marginalization, funding struggles, neoliberal logic including issues of measurement, identities, and labor conditions (Alexander & Bowler, 2014), in addition to societal grand challenges and the new modes of economy, with new forms of socioeconomic (re)production and participation, projects of collective mobilization are indeed in the spotlight (Spiegel & Choukroun; 2019).

As reflexivity has constantly been incorporated in this research journey (see Third Chapter - Methodology), with awareness of both positionality and the inquiring process' social ambiguities and emotional ambivalence (Ooi & Koning, 2010), this subsection pursues to stretch the definitions of the culture sector given this research constructivist and post-modern approach. If inquiries correspond to a world to be constructed (Goldenberg, 2004), researchers rather than mere observers, can be interveners (Grunwald, 2011). In this sense, the current PhD thesis to a certain degree intends to be embedded in the scope of works concerned with existential threats while advancing the theory of CCCF. From this standpoint, this doctoral thesis pushes forward contemporary conceptualizations of CCCF in which additionally to the elements of Figure 1 vis-à-vis the above discussion, such (socio-)technological innovation can foster projects of collective mobilization, being socially engaged arts or (innovation/cultural) commons (see also Rouzé, 2019). Socially engaged arts are aligned with the cultural policy paradigms and are a medium that focuses on engagement through interaction and social discourse (Spiegel & Choukroun; 2019). Innovation commons or cultural commons refer to shared resources and knowledge, promoting open access to cultural resources and assets, creative content, building

upon cultural heritage, and fostering a collaborative environment (Bertacchini, 2020; Macrì & Cristofaro, 2021). In short, such terms can be pivotal to CCCF perspectives and prospectives, as non-traditional settings that share values of inclusivity, participation, and community engagement within the cultural-creative-artistic circuit, contributing to the creation of more inclusive and vibrant cultural landscapes that encourage active communities' engagement, creativity, and social cohesion. Still, we shall leave this contemplation for now, to proceed with some more objective theoretical background of the CCCF literature domain.

2.1.2. A Contemporary view of the Cultural (and Creative) Economy

As previously highlighted, the culture sector encompasses the CCIs, integrating a vast array of institutions, organizations, and private companies engaged in a diverse spectrum of activities. Again, these activities range from fundamental cultural and artistic expressions to the extensive utilization of creativity and talent, including fields like IT and software development (Caves, 2000; Garnham, 2005; Throsby, 2008). Furthermore, the culture sector, consequently, also comprises a vast array of disciplines that contribute significantly to the comprehension, safeguarding, creation, production, and dissemination of various cultural-creative-artistic aspects. It is a real intricate tapestry of fields, such as fine arts and applied arts, management, cultural studies, cultural anthropology, geography, media and communication, philosophy, history, archaeology, and the list can go on and on. Each discipline contributes with distinct perspectives to the broader culture sector landscape, playing a role in comprehending, preserving, and enriching the diverse cultural-artistic-creative practices. This is part of the constant meta-reflexivity process: in dealing with the culture sector, a systematic literature review is absolutely a non-exhaustive task. The cultural sector becomes indeed the empirical context, and in the case of this thesis, most of the theoretical framework comes from cultural economics in its intersection with sociology – surely also far from exhausting the literature of the field).

From this perspective, over the last two decades, research on the culture sector has grown within questions of formalization of cultural studies (Edelmann & Mohr, 2018), and cultural economics keeps intrinsically multidisciplinary manners of applying economic principles (and sociology theories) to the culture sector's diverse

activities, CCIs, and new phenomena, i.e., CCCF (see Towse, 2020; Frey, 1997; Ginsburgh & Throsby, 2006). Considering, then, CCCF, there are main streams of theories, as follows: cultural goods – with unique characteristics including their non-rivalry and non-excludability (Handke & Dalla Chiesa, 2022); cultural capital – with emphasis on the role of cultural resources in shaping individuals' social and economic opportunities, and audience studies; the CCIs itself – with focus on economic aspects (i.e., growth, employment, and regional development) of creativity, innovation, and cultural production; and last but not least, cultural policy – with delimitation on government interventions, policies, and regulations in the culture sector (Towse, 2020; Throsby, 2001, 2010; Klamer, 2003 – to list a few). To some extent, all streams and theories consider the influences and dynamics of the cultural production chain, from its creation (pre-production) to final consumption and distribution, aiming to understand the overall socio-economic impact (Ibid.). The particular application of those theories is discussed in detail within the literature of CCCF, as of now the subsection attempts to expand on the scholarly domain of this doctoral research.

The definition of the cultural economy or the creative economy, as well as the CCIs, embraces dissensus and consensus (see Machado, 2016), often displaying variability but also overlapping elements without rigid conceptual boundaries (Hesmondhalgh & Pratt, 2005; UNESCO, 2013; Machado, 2016). Its particular, set of activities varies from country to country and across institutions (Potts & Cunningham, 2010; UNESCO, 2013; UNCTAD, 2018), but the values within are more or less aligned. In other words, Throsby (2001) - also influenced by the Bourdieusian perspective, introduces six categories of values intertwined within the cultural sector and its industries, which translates the intangible and symbolic nature of arts and culture, grasping economic (and sociological) terms that define what is/can be in the culture sector realm and CCIs. They are as follows (Throsby, 2001: 29): (1) aesthetic value, deriving from the aesthetic qualities of an object such as beauty and harmony; (2) spiritual value, found in religious or spiritual contexts, holding significance for those sharing the belief; (3) social value, arising from cultural activities or expressions that contribute to a society's identity across its diverse strata; (4) historical value, reflected in historical ties, preserving the past to shed light on the present; (5) symbolic value, emanating from symbolism and the significance a cultural good or expression evokes

in its consumers; (7) authenticity value, stemming from originality, uniqueness, and the genuine characteristics of a work. Undoubtedly, these values extend beyond strict monetary or measurable terms, also presenting a different degree of importance according to the concentric circles (Throsby, 2008; see Figure 1).

In its dynamics and functioning, the culture sector and its CCIs thrive on a network of agents and agencies operating in a non-hierarchical market characterized by the adoption of innovative ideas and fostering social network systems closely intertwined with technology-based and collaborative activities across various stages - from pre-production to consumption and distribution (Potts et al., 2008; Powel, 2003; Peltoniemi, 2015). Such operational dynamics, in its relational format, diverge from other "traditional" industries and sectors due to horizontality and unique attributes connected to the intense use of creativity and diverse cultural aspects, besides its complex combination of values. Accordingly, in the culture sector production chain, financial transactions coexist with product-service barter and reciprocity (Cicchiello et al., 2023; Michel et al., 2021) - although the long-term struggles surrounding the funding and financing are very much real (see Abbing, 2008). Before pinpointing the financial structures of the culture sector, matters of digitalization effects are addressed.

To a great extent, there is a divide concerning the assessment of the impact of new communication technologies in the production, interaction and consumption of cultural-artistic-creative products and services. Some researchers claim the democratizing power of the internet for both production and consumption (McLeod, 2005; Baym, 2012; Nordgård, 2018), while others warn about exploitation of both artists and cultural-creative workers and audience (Yang, 2009; Galuszka & Brzozowska 2015). Still, undeniably, the rapid global digitalization has revolutionized production chains across economic sectors, including CCIs. Digitalization, coupled with information and communication technologies (ICTs), has significantly influenced the production, consumption, and creation of new culture-creative sectors – a landscape where crowdfunding finds its place (Goldfarb et al., 2015), but the culture sector's functioning in e-realms still lacks academic frameworks (Cunningham et al., 2015; Michel, 2018). Indeed, **digital infrastructure is transforming the**

dynamics of the culture sector from its creative process to the final stage of distribution and consumption, in which audiences often overlap with end-users (Rykkja & Dalla Chiesa, 2023). Such transformations challenge traditional formats shaking conventional functions as gatekeeping and funding mechanisms (Lazzaro & Noonan, 2020; Handke & Dalla Chiesa, 2022; Siciliano, 2023).

In this viewpoint, crowdfunding helps not only to overcome the financial challenges of the culture sector but also emerges as a new funding paradigm, which moves away from a clear distinction between public and private interests and mechanisms of financing (Loots et al., 2022). The funding struggles of the culture sector are connected to uncertainty and instability, with fluctuating budgets according to changing political priorities, and economic downturns, combined with competition for resources, influenced by issues of access and equity, especially when it comes to underrepresented/smaller practices, and the sustainability concern (O'Brien & Oakley, 2015; Bridgstock, 2015; Bourdieu, 1993; Throsby, 2001). Nevertheless, Throsby (2001) points out that relying on a single funding source can jeopardize the sustainability of cultural enterprises, and diversifying funding/financing streams becomes crucial to mitigate risks. Respectively, the emerging contemporary new paradigm of funding and financing the culture sector embraces collaborative mechanisms, i.e., crowdfunding, as diverse tools of digital fundraising technologies, pooled investments, and tokenized assets (Lotts et al., 2022; Rennie et al., 2022). Still, indeed, funding models, opportunities, and obstacles underscore the complex landscape of financing arts and cultural-creative productions, demanding diverse and innovative approaches to support the vibrancy and sustainability of the culture sector.

Overall, funding mechanisms in the culture sector vary widely across the globe, with numerous existing formats. For instance, traditional forms are public funding – grants, subsidies, and public institutions; public-private partnerships - joint ventures or sponsorship arrangements between public institutions and private entities; private investment and philanthropy – grants and donations from private entities (i.e., foundations, philanthropists, and corporate sponsors); and earned income – classic revenue generated from ticket sales, merchandise, memberships, and other commercial activities (Matarasso, 1997; Throsby, 2001, 2008; Scott, 2008). Each and

every of those funding and financing formats have their issues and threats (see, for instance, Throsby, 2001; 2010), yet they play a fundamental role in the ecosystem of supporting the culture sector, which is, as aforementioned, undoubtedly being affected by the digital economy (McLeod, 2005; Baym, 2015; Bouquillin et al., 2023). Researchers have accordingly pinpointed that future agenda might shed light on structural budgets and emerging new business models, linked to (improving) labor market conditions in a technology-driven setting, which also impacts transaction costs, and raises issues of regulation and legislation (Belleflamme et al., 2015; Lazzaro & Noonan, 2020; Rennie et al., 2023; Loots et al., 2022).

On this canvas, back to the main subject of study, cultural-creative crowdfunding is a pooling of relatively small sums of money from a group of individuals, which is not necessarily a contemporary sub-type of crowdsourcing, but rather a historically given Fin-Tech phenomenon, surfing the wave of digitalization and platformization (Swords, 2017; Dalla Chiesa, 2021; Siciliano, 2023). In this sense, the definition of crowdfunding as the opportunity to get small amounts of money from a potentially large crowd is surely not new to artists and cultural-creative agents. Busking or even "passing the hat", and aspects of patronage have been part of the culture sector history and development (Swords, 2017; Dalla Chiesa, 2021; Elkins & Fry, 2021). The novel element is a crowdfunding platform (CFP), a virtual space functioning as an intermediator for accessing funding and financing to which diverse cultural-creative-artistic projects can appeal (Belleflamme et al., 2014; Dalla Chiesa, 2021; Rykkja, 2023). The next sub-section delves deeper into CCCF literature, its dilemmas, and possibilities. Before, though, an optimistic note on this constructivist research perception of shared similarities between CCCF and the socially engaged culture sector perspective.

Accordingly, the notion of socially engaged practices might illuminate a broader spectrum of cultural-artistic and creative endeavors engaging with crowdfunding initiatives, underscoring a potential growing significance and role in supporting the vitality and sustainability of the diverse cultural-creative production in contemporary society. The reasoning lies in opportunities for individuals and communities to freely engage, contribute, and build upon cultural heritage, artistic intervention, and

creative works in general, challenging concepts of strict ownership and commercialization of cultural goods and services while advocating for a more participatory and inclusive culture sector ecosystem. In such a contemplation, it is about breaking down barriers to cultural participation, empowering diverse voices, promoting collective creativity and innovation, concomitantly provoking discussion, raising awareness, and catalyzing positive transformations within society. By recognizing and celebrating the diversity of cultural-creative expressions, emphasizing the collaborative nature of both CCIs and CCCF, and the importance of accessibility, with the integration of diverse perspectives to address societal challenges; there is room for challenging traditional hierarchies, promoting equality, and discussing a sustainable ecosystem of funding and financing of the culture sector that respects and functions according to its own dynamics.

2.1.3. CCCF and its relationship with entrepreneurship

At the heart of crowdfunding, there is a tension between art and commercialization (Handke & Dalla Chiesa, 2022). The theory development approach of this doctoral dissertation explores how CCCF can potentially overcome the persistent clash of artistic versus commercial aspects, while balancing paradigms of excellence, amateurism, and entrepreneurship, as also enhancing the technological and digital ongoing transformation amid the culture sector. Accordingly, the research trajectory has been dedicated to multilayered dilemmas surrounding CCCF (see attached research papers), pursuing ways in which the culture sector can integrate this alternative entrepreneurial (and community-based) (not-only-)finance tool into a broader sustainable ecosystem of supporting arts and culture. Many questions can be raised to comprehend the opportunities and challenges behind CCCF platforms and practices. Is it a matter of classification? Different business models? New mechanisms of co-creation? Or a better integration of socially engaged initiatives? Neither aiming nor capable of finding an answer to them all, the point is that, overall, the literature has indeed already shown that crowdfunding benefits are not limited to funding. Crowdfunding, particularly, CCCF, has impact across the entire value chain, being able to transform the process of value(s) creation and transpose boundaries of amateurism and professionalism, giving legitimacy and affecting reputation (Rykkja et al., 2020; Dalla Chiesa & Dekker, 2021; Dalla Chiesa, 2022; Rykkja, 2023).

As mentioned earlier, this alternative channel implies cost reduction, mainly associated with transactions, as a consequence of its online realms, which also lowers entry barriers; moreover, it operates as demand revealing/formation tool as well as a market testing opportunity (Dalla Chiesa, 2021). Nevertheless, CCCF's classical market orientation can and should be combined with intangible (side)-effects related to the culture sector's characteristic of intrinsic motivation, as an end in itself, strengthening creative communities through democratic participation and value (co-)creation in diverse cultural productions (Dalla Chiesa, 2020b; van Teunenbroek et al., 2023; Boeuf et al., 2014; Quero et al., 2017). Still, the tension of artistic versus commercial orientation is very much present as artists and cultural-creative workers do not necessarily self-identify as entrepreneurs (Albinsson, 2018; Hoffmann et al., 2021; Ashton, 2021). The main reason is related to the conceptualization of entrepreneurship in a business, commercial, and profit-seeking sense (Ashton, 2021; Hytti, 2022). Therefore, when at the heart of CCCF lays a conflict of commercial versus artistic values (Handke & Dalla Chiesa, 2022), intertwined with identity matter, it is understandable that there is also a generalized-stigmatized perception of crowdfunding among the culture sector's agents.

Undoubtedly, artists and cultural-creative workers have a wide range of diverse identities and values, and some simply wish to trade their production for its monetary worth, without being embedded in ethical considerations of aesthetics and social engagement narratives (see also Dalla Chiesa, 2021). In this sense, the relationship of the culture sector with CCCF embraces layers of "artrepreneurial" identity (Hoffmann et al., 2021), which ultimately recalls discussions surrounding arts and culture-creative education and training (Ibid.) but certainly extrapolates the scope of this doctoral dissertation, let alone this section. The fact is that there are still a series of challenges, both conceptual as well as practical, inhibiting the development of crowdfunding amid the culture sector, and these challenges differ across the various CCIs. For some of the core cultural expressions and the related creative industries, there are unique dimensions that detach the culture sector from normative economic activity, such as intrinsic motivation, superstar effects, oversupply, experience goods, highly differentiated products, and expressive demand uncertainty (Throsby 2001; Bille & Schulze 2006; Towse, 2020; Abbing, 2019; Handke & Dalla Chiesa 2022).

If CCCF already represents a means of disrupting some traditional art market structures, by emphasizing the collaborative nature of the culture sector, CCCF's essence can potentially amplify its role beyond fundraising. In this format, there is an emphasis on peer learning, sharing experiences, fluidity of information, flexibility, and tacit knowledge, and the involved actors exhibit strong creative-cultural and artistic traits, fostering a profound sense of community (Rouzé; 2019; Bouquillion et al., 2023). Previous research on CCCF has discussed the importance of distinct economic features across the various CCIs for fundraising results given the distinct levels of cultural/aesthetic content and (non)reproducibility (Dalla Chiesa et al., 2022; Handke & Dalla Chiesa 2022; Rykkja et al., 2020). In this sense, there are numerous studies elaborating on different aspects of crowdfunding amid the culture sector. Logically, as it is a two-sided market, there are great advances in the CCCF literature on creators and backers, but there is lack of research on the mesostructure and relational forms (Rykka, 2023; Rouzé, 2019). Reinforcing, as CCIs are characterized by a strong sense of community and crowdfunding is a practice of community-enabled financing (Shneor & Flåten, 2015), co-production (Chaney, 2019), and co-creation (Rykkja, 2023), CCCF has still a lot of room to develop, including as a cultural agent itself (Thorley, 2018; D'Amatto & Cassella, 2021; Rouzé, 2019).Before advancing to the next section further discussing the state of the art of CCCF research, we conclude this part by summarizing the "culture sector's lenses" being adopted to further explore CCCF's role – see Figure 2 in the next page.

Figure 2. The lenses of the culture sector
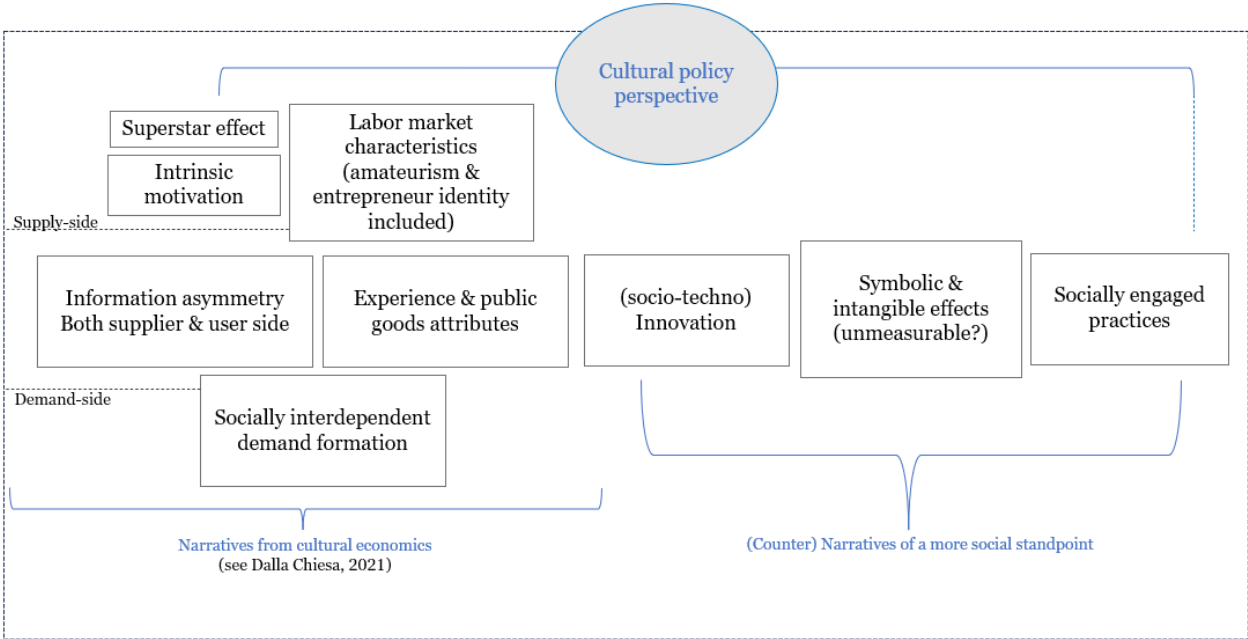
Source: by the author, based on the literature review, mainly Dalla Chiesa (2021)

Figure 2 summarizes this section's discussion, composing the theoretical background of the "culture sector's lenses", in the following way. It pinpoints the main theories from cultural economics, as (1) information asymmetry, referring to situations where one party involved in a transaction possesses more or better information than the other; the supplier side (i.e., artists or cultural institutions, and even crowdfunding platforms in this case) may have better information about the quality, uniqueness, or value, while on the user side, consumers (also the artist viewing the platform) may lack complete information about the cultural goods (and services) they intend to consume, leading to uncertainty about the quality or value of the experience they will receive. In short, this affects decision-making in both production and consumption. (2) Experience and public good attributes refer to the fact that cultural-creative goods often possess characteristics of both non-rival and non-excludable aspects (see Throsby, 2001), and there is the intangible nature of the experiences provided by fruition of a cultural-creative good/service. (3) Socially interdependent demand formation refers to the influence of social interactions, trends, and shared experiences to create demand. Finally, (4) labor market characteristics include traits of amateurism (participation in the market without professional training), superstar

effect (disproportionate success and earnings of a few exceptionally talented artists or performers compared to the majority), and intrinsic motivation (labor force often motivated by personal fulfillment, creativity, and passion rather than solely financial incentives, also including the identity matter). The interplay of these cultural economics concepts is summed up with the aforementioned complexities of the cultural sector, in its intangible, symbolic, and social embeddedness dimensions, which also compose Figure 2's right-hand side. In other words, the right-hand side presents the abstract and elusive not-dominant theories and aspects surrounding CCCF that are discussed throughout this dissertation. Ergo, Figure 2's dynamics underscore the multidimensional nature of the culture sector's lenses, from which economic principles intersect with social, cultural, and behavioral factors, shaping the creation, distribution, and consumption of cultural-creative and artistic goods, experiences, and practices. CCCF is part of this. The next part gives sequence to this theoretical background bringing crowdfunding itself to the spotlight.

2.2. Alternative finance: the state of art of (CC)CF research

As already discussed, crowdfunding provides benefits going beyond the acquiring of monetary value, e.g., leveraging the power of social networks and user-generated (social) innovation (Mollick & Kuppuswamy, 2014; Quero et al., 2017; Toxopeus & Maas, 2018). Following the principles of crowdsourcing, adapted to the context of fundraising, CF can be understood as a collective effort to invest in and support projects that people believe in (Ordanini et al., 2011; Dalla Chiesa, 2020; Teixeira & Jorge, 2021). Such definitions belong to a socioeconomic perspective on crowdfunding that can better relate to the distinct and intangible reality of the culture sector, differentiating the CCCF literature from the theories of creators as entrepreneurs seeking investment for their business ideas (Dalla Chiesa & Dekker, 2021). In this sense, the following section presents the theoretical background of crowdfunding as alternative finance and its different models within main research streams, but mainly delves into the CCCF literature review. The goal is to expand the previous debate on CCCF's novelty as a socio-technical tool of symbolic aspects and stretch towards the discussion of value(s) co-creation, cultural commons, and socially engaged practices.

2.2.1. (Cultural-creative) Crowdfunding research: a brief literature review

Crowdfunding represents one category of financial technology (FinTech) allowing non-traditional interaction with financial services from both sides, entrepreneurs/creators and investors/backers (Ziegler et al., 2020; Belleflamme et al., 2015; Breznitz & Noonan, 2020). Also framed as an alternative finance channel, crowdfunding has established itself as a contemporary phenomenon that over the years has substantially grown in volume across numerous sectors and industries (Rykkja et al., 2020; Carè et al., 2018; Breznitz & Noonan, 2020). Scholars have established that there are two logics of financing intermediation, investment, and non-investment, divided into four main crowdfunding models: 1) crowd-lending, 2) equity, 3) reward-based, and 4) donation. In general, the two first models are more common within the investment logic, and the two last ones fit the non-investment logic (Shneor et al., 2020; Ziegler et al., 2020). The models of lending and equity are globally prevailing in volume, but in CCCF, reward-based and donation are the most adopted practices (Ibid. Rykkja et al., 2020; Cicchiello et al., 2023).

Crowdfunding research, amid the alternative finance field, is an expanding area of knowledge, and relevant works provide a systematic literature review on the topic (see, for instance, Mora-Cruz & Palos-Sanchez, 2023; Cai et al., 2021; Dalla Chiesa, 2021; Butticè & Unghetto, 2021). In short, the main findings and trends point out that there is indeed a rapid emergence and exponential growth of crowdfunding as an alternative method of fundraising and financing across various domains, including diverse entrepreneurship endeavors, investment resolutions, and social causes (Agrawal et al., 2014; van Teunenbroek et al., 2023). Further, there is a diverse landscape of crowdfunding platforms (Mollick 2014; Belleflamme et al., 2015; Dushnitsky et al., 2016; Buana, 2018), each with its distinct models (e.g., reward-based, donation-based, equity-based, and lending-based), or a combination of them. Research emphasizes the importance of understanding these different models and their implications for project success and investor behavior (Ibid.; Belavina et al., 2020). Accordingly, many works are dedicated precisely to the factors affecting

success – in which signaling theory outstands, including project/campaign characteristics (e.g., project description, visuals, campaigns' duration) (Hobbs et al., 2016; Bi et al., 2017; Dalla Chiesa, 2021), social networks (Agrawal, 2014; Josefy et al., 2017), trust (Cumming et al., 2020), geographic location/dispersion (Burtch et al., 2013; Brent & Lorah, 2019), the role of intermediaries or third-party endorsements (Dalla Chiesa, 2021; Swords, 2017), and issues of regulation (Belavina et al., 2020; Best et al., 2013). Another main area focuses on the backers' behavior and motivations (Geber et al., 2012; Ahsnan et al., 2008; Bürguer & Kleinert, 2021), highlighting that beyond monetary gains (especially in the investment logic), backers are often motivated by a mix of altruism, social ties, intrinsic rewards, perceived benefits, and emotional connections to projects (Kuppusuammy & Bayus, 2017; Ceccere et al., 2017; Petitjean, 2018). The literature also recognizes geographical and cultural variances in crowdfunding dynamics, including differences in regulatory environments, cultural perceptions of crowdfunding (including the industry/sectorial adoption), and regional preferences; as well as its challenges and risks, such as the potential for fraud, platform reliability, campaign failure rates, information asymmetry, and the need for adequate investor protection (Mollick, 2014; Courtney et al., 2017; Belavina et al., 2020; Bouquillion et al., 2023).

Efforts to explore the broader impact of crowdfunding on different industries and traditional financing methods are also ongoing, acknowledging crowdfunding's potential to democratize access to capital (both economic and social) while disrupting established norms (Swart et al., 2015; Rouzé, 2019). Overall, systematic reviews of crowdfunding research emphasize the multifaceted nature of this funding method, presenting both opportunities and challenges, aiming to consolidate existing knowledge, identify research gaps, and provide insights for practitioners, policymakers, and scholars interested in understanding the complexities of crowdfunding dynamics (Shneor et al., 2020; Dalla Chiesa, 2021; Rykkja, 2023). In a similar multifaceted manner, crowdfunding research is multidisciplinary, and involves such fields as entrepreneurship and innovation (entrepreneurial activities, startup success, and innovation), economics and finance (economic implications, relationship with traditional finance, investor behavior, and market dynamics), management strategy (strategies of crowdfunding campaigns, campaign success,

design, and platform choice), and broader social sciences (analysis of social dynamics, such as user behavior, social networks, trust, and the impact on social and cultural domains) (Ibid).

Consequently, crowdfunding literature has been growing significantly in the several domains, yet the standpoint of the culture sector remains in its infancy (Dalla Chiesa, 2021; Rykkja, 2023; Loots et al., 2023). In other words, research on CCCF, mainly from the culture sectors' lenses is embryonic, which is perhaps also connected to relative low crowdfunding adoption by the sector, which seems to lag compared to other industries (Shneor & Maehle, 2020; Cicchiello et al., 2023). Although artists were pioneers in launching a crowdfunding platform in the early 2000s, CCCF practices are faced with certain challenges that might affect its adoption and growth. First, the intrinsic nature of cultural-creative projects often involves intangible outcomes, subjective perceptions of (artistic) value, and long-term creative processes/collective experiences (Rouzé, 2019; Siciliano, 2023). It might be less challenging to communicate the potential impact or value of tangible products and specific business ventures in CF campaigns. This also translates into limited monetization potential, since the culture sector's projects might not always promise direct financial returns or commercial success, making it less attractive to certain types of backers who seek monetary gains from their investments or contributions – which also influences the choice of platform/crowdfunding model, usually following non-investment logic (Ibid., Handke & Dalla Chiesa, 2021; De Voldere & Zeqo, 2017). In this sense, backers – mainly a broader and diverse audience, not "cultural consumers"[5] necessarily, – might perceive arts and cultural-creative projects as riskier investments due to uncertainty about the project's success, artistic quality, or its fulfillment of creative objectives.

Nonetheless, crowdfunding campaigns often rely on effective marketing, promotion, and outreach efforts (see, for example, Hobbs et al., 2016). For many artists and project creators, marketing may represent an obstacle, due to limited resources

[5] According to the Boudieusian perspective, there are certain characteristics of cultural consumers related to socioeconomic upbringing that create certain distinctions, perhaps translated into a "niche" market. This PhD is not dedicated to the backer's perspective; however, it highlights that there is a promising stream of research connecting CCCF supporters vis-à-vis the cultural consumers literature.

and/or marketing expertise, which is connected to the issue of identity. Before continuing delving into this matter, note that overcoming these hurdles often requires innovative practices, strong storytelling, engagement with the community, leveraging existing networks, and emphasizing the unique and social impact of the cultural project – all very much subject to crowdfunding potential benefits in its own (Agrawal et al., 2014; Hobbs et al., 2016; Demattos G. & Maehle, 2022). As crowdfunding continues to evolve in real-world practices and academic realms, there remains potential for the culture sector to address these dilemmas strategically and creatively. To a great extent, this doctoral research has sought to do so, as the subsequent parts display.

As of now, returning to the multiple-theory-domain of crowdfunding in general and CCCF in particular, the non-monetary benefits of the practice deserve to be further emphasized. (CC)CF possesses many attributes going beyond aspects of raising funds (i.e., aspects linked to the promotional appeal, concept testing, partnerships, legitimacy, and value co-creation – see Belleflamme et al., 2014; Lehner, 2013; Gerber et al., 2012; Lam & Law, 2016; Quero et al., 2017; see also Figure 3, p. 57). As crowdfunding is a two-sided market (Belleflamme et al., 2015; Dalla Chiesa, 2021), there are indeed many non-pecuniary market aspects in the encounter of demand and supply that crowdfunding can provide, such as validation and market feedback. Crowdfunding platforms (CFPs) function as a space for testing ideas, and backers can validate the concept's viability or offer valuable feedback for improvement (Ibid.). In this process, the campaign itself can generate significant market exposure and visibility, showcasing the creators' work to a wide audience, potentially attracting media attention and expanding the reach beyond traditional channels (Rykkja et al., 2020; Dalla Chiesa & Dekker, 2021; Maehle et al., 2021). Accordingly, a successful campaign can serve as a proof of concept or seed funding, making the project more appealing to potential investors or traditional funding sources in the future (Shneor et al., 2020; Alexiou et al., 2020). The backers play a vital role as early adopters, who can turn into brand/cause advocates, spreading word-of-mouth recommendations and supporting future iterations or releases (Bellaflame et al., 2014; Josefy et al., 2017). Noteworthy the literature discusses that backers are often represented by family, friends, and close peers, especially in the case of CCIs (see Dalla Chiesa, 2021;

Rykkja, 2023). Still, there is a potential validation of demand, offering credibility and building trust, as a successfully executed crowdfunding campaign can enhance the project creator's (and platforms') reputation (see also Belavina et al., 2020; Martínez-Cháfer et al., 2023). Further, CFPs can serve as a tool for product pre-sales or pre-orders, which is extensively adopted by the CCIs, varying according to their respective levels of abstraction and (non)reproducibility (see Rykkja et al., 2020; Handke & Dalla Chiesa, 2022).

Notwithstanding, the intermediation agent, aka the crowdfunding platforms (CFPs) must be acknowledged and get the appropriate credits. At this point, it is relevant to underline that this doctoral thesis started with the artists/project creators' perspective on crowdfunding and, throughout the research process, moved to the platforms' standpoint. Both viewpoints, or units of analysis, are under-researched in the CCCF literature (see Dushnitsky et al. 2016, Buana, 2018; Rykkja & Dalla Chiesa, 2023) and, therefore, addressed in this thesis, although future research should also consider the backers' perspective vis-à-vis culture consumer profile. The majority of the intangible benefits of crowdfunding use are connected to community engagement, support, involvement, networking and partnership potential, and ultimately co-creation mechanisms (Agrawal et al., 2014; Josefy et al., 2017; Dalla Chiesa, 2020; Quero et al., 2017; Rykkja & Hauge, 2020). In this sense, recognizing the gap in the literature regarding the CFPs' role, Rykkja & Dalla Chiesa (2023) inspired by urban geography theories (see the work of Cohendet et al., 2010) suggests that CFPs are intermediate spaces that can foster the emergence of innovation commons through the collaborative creative processes among closely bonded communities (Ibid.). The (digital) intermediate structures, so-called middle-ground (Cohendet et al., 2010; Rykkja & Dalla Chiesa, 2023), – connecting creators with a network of supporters, backers, and enthusiasts who share interests, beliefs, and values – might actively offer an environment for collective mobilization with a sense of involvement that can generate diverse co-creation practices moving towards cultural (innovation) commons, outlining the essentiality of open access, shared participation, and collective enjoyment.

As mentioned before, the culture sector has mostly adopted crowdfunding with the non-investment logic of reward- and donation-based as both "are more likely to attract funders/investors who feel inspired by intangible incentives or personal motives in supporting cultural and creative firms" (Cicchiello et al., 2022: 30). Within those models and especially reward, there is also the variety of "take-it-all" or "all-or-nothing", in which, respectively, creators receive the amount pledged even if the target amount has not been reached or they only receive money if they reach the goal (see Leyshon et al., 2016; Gleasure, 2015). Most of the CFPs oriented towards creative projects use a combination of both (see Cicchiello et al., 2022; De Voldere & Zeqo, 2017).

In addition, the subscription model – with established monthly support, has been popularized within the culture sector, as a means to maintain regular activities of cultural-creative production (Shneor et al., 2023: Sword, 2017; Siciliano, 2023). Moreover, to ensure even more stable forms of sustainability, mixed funding models (permanent and/or temporary crowdfunding campaigns plus subscriptions) are becoming more common – this theme was taken up in Paper 3 (see Annex). Still, there is a need to comprehend the crowdfunding umbrella, particularly the CCCF practices as a structural intermediary, often an autonomous organization, liable to digital infrastructure, and as a means of realizing cultural (re)production, in which the crowd often overlaps with end-users (Rykkja & Dalla Chiesa, 2023; Siciliano, 2023).

Following the line of reasoning from a socio-economic perspective, CCCF is an innovation subject to complex elements of both empowerment and exploitation. In this sense, CCCF has been pointed as "an innovation where not only fan labor but also fan money is shamelessly exploited by the industry" (Yang, 2009: 534). Further, it could potentially reinforce the culture sector's pattern of amateurism, hobbyism, information asymmetry, and even a "winners-take-all"/star system (Dalla Chiesa, 2022; Handke & Dalla Chiesa, 2022; Rykkja, 2023) – although paradoxically also alleviating them. Hence, in a way of prevailing empowerment, CCCF should be combined with intangible (side)-effects related to the culture sector's characteristic of intrinsic motivation, as an end in itself, enhancing the strengthening of creative communities through democratic participation and value (co-)creation in diverse

cultural productions (Dalla Chiesa, 2020; van Teunenbroek et al., 2023; Boeuf et al., 2014; Quero et al., 2017). Figure 3 summarizes the dual and mutual-shaping aspects of the discussion elaborated in this part.

Figure 3. The more-than-monetary benefits of CCCF – with the culture sector's lenses
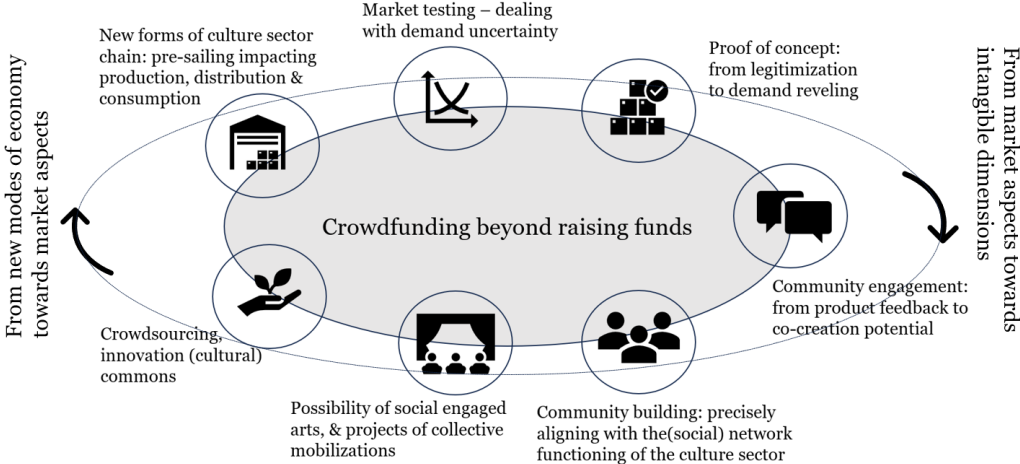
Source: by the author, based on literature review, and inspired by Crowdcreator.eu

Figure 3 illustrates the potential added values of crowdfunding especially in the culture sector realms (culture sector's lenses – Figure 2), outlining its dialogical challenges and opportunities. Yet, regardless, as the usual tension of art and commerce is to be found at the heart of CCCF (Handke & Dalla Chiesa, 2022), the identity issue is again brought up within the next section.

2.2.2. Connecting entrepreneurship research & the culture sector's lenses

CCCF as an innovative alternative channel for financing arts and culture presents indeed entrepreneurial features. Inherited with complexity and unique nuances, the CCIs are diverse in their level of abstraction of artistic-cultural expressions, cultural/aesthetic content, and (non)reproducibility. For instance, related CCIs (see again Figure 1), such as design, sound recording, and video games have higher degree of reproducibility and are perceived as more innovation-driven, and tech-intensive, with a higher appeal to commercialization (Dalla Chiesa et al., 2022; Handke & Dalla Chiesa, 2022). Whereas for some of the core cultural arts, the unique dimensions

detach them from normative economic activity (Throsby, 2001; Bille & Schulze, 2006; Handke & Dalla Chiesa, 2022). From this perspective, crowdfunding practices can impact differently the diverse cultural-creative entrepreneurs' endeavors (Hoffmann et al., 2021), emphasizing that many artists do not feel comfortable with the notion of entrepreneurship (Nielsen et al., 2018; Hytti, 2022).

Historically, entrepreneurship research has its foundation in economic change theory spinning towards a field of its own after the "creative destruction" approach (Landström 2020; Cornelius et al. 2006). In the broad range of subjects, the different types of entrepreneurship/entrepreneurs (Acs et al. 2017; Becker & Welter 2020) deserve special attention given the focus of this research. Overall, entrepreneurship research has been developing in a mainstream in which aspects of pro-social, non-profit seeking, and environmental ventures were somehow marginalized (Imas et al. 2012; Dood et al. 2021; Korsgaard et al. 2016). Accordingly, the socially constructed identity of the entrepreneur (not only academically, but its representation in the social imaginary) has frequently supported the images of a male, profit-seeking, risk-taking, and, to some extent, opportunistic agent (Dood et al. 2021, Korsgaard et al. 2016, Brigstock, 2013). On the other hand, artists – incessantly taking up social themes contesting socioeconomic inequalities, political-structural power, and ideologies (Throsby & Hollister, 2003; Naudin, 2017; Schultheis, 2018), are seen as the anti-systemic actors, while the entrepreneurs are the ones coping with the given socioeconomic structure. This can be described as the pro-business versus anti-business battle (see Harari, 2021). In other words, this polarized views of the socially constructed identity of entrepreneur and artist clash, and a gap of a hierarchical position is established, opening up an abyss between the artistic-cultural community and the entrepreneurial selves, which impacts even the professional training of cultural-creative agents (see Coate et al. 2021; Jain et al. 2009; Farmer et al. 2011; Shepherd 2015; Beckman & Essig 2012; Bridgstock 2013; Callander & Cummings, 2021).

Furthermore, the mainstream research approach to entrepreneurship somehow still insists on the path of unicorn myth, which makes it distant from viewing entrepreneurial efforts as an everyday practice (Spinosa et al., 1997, Imas et al. 2012;

Dodd et al. 2021). Additionally, entrepreneurship practices are usually placed in different boxes, for instance, cultural/artistic entrepreneurship (Naudin, 2017; Bonin-Rodriguez, 2012; Brigstock 2013). This systematic differentiation of entrepreneurship types inhibits the multiverse entrepreneurial identity and makes it difficult for artists to see themselves in such entrepreneurial role(s) (ibid., Shepherd 2015; Backer & Welter 2020). Undoubtedly, cultural and art studies have been on a separate side of economic science and business theories, but as mentioned in the previous section, the turn of the 21st century has seen an approximation of those areas (Throsby 2001; Coate et al. 2021), as an aftereffect of tackling the challenges of a de-industrializing society (Coate et al. 2021; Scott 2008; Abbing, 2019). Still, artists and cultural workers especially from the CCIs' inner circles have not internalized the entrepreneurial role in their identity, nor does society necessarily perceive them as such. It is indeed curious to keep distinguishing art-cultural entrepreneurship while maintaining only entrepreneurship for "traditional" business (see Hoffmann et al., 2021).

In the literature on entrepreneurship, arts, and culture studies, the words 'creativity' and 'innovation' are very much present. Moreover, when reflecting on actions to tackle the societal crisis, the sustainable development goals (SDGs) call for cross-sectorial collaborations amid glocalization processes, placing (social-sustainable-creative) enterprises as drivers to bring society throughout challenging times (Günzel-Jensen et al. 2020). Practices of entrepreneurship and the culture sector have therefore to be ready for collective mobilization, collaborative organization, and solidarity (Ibid., UNESCO, 2013, 2021). In this sense, returning to the nutshell definition of entrepreneurship is perhaps the way forward to a horizon of new commonalities; as entrepreneurial role endeavors value creation (Spinosa et al., 1997). In this sense, the practice of (co-)creating values is the common effort that should promote peace between the artistic-cultural community and its (social-cultural-creative-artist?) entrepreneur-self. From this viewpoint, there is a need for bridging artists and cultural-creative workers with the entrepreneurial role based on the understanding that "entrepreneurs are closer to artists than any profession" (Bureau, 2021). In a reciprocal effort, perhaps the culture sector's lenses can

incorporate the entrepreneurial identity as a way of (diverse) value(s) creation, within which the use and adoption of CCCF can be mutually enhanced.

The above abstract-constructivist-reflection around the theoretical discussion represents an effort to draw on the tension (and certain stigma) that the cultural community can have towards crowdfunding as entrepreneurial finance. This debate initiates a ground-breaking theory that might inform the culture sector and potentially help to embrace crowdfunding/CCCF as part of its ecosystem (see papers in the Annex). In this sense, Elkins & Fry (2021) have pointed out that as CCIs move towards more entrepreneurial approach to enable surviving of artists, given the prevalence of the neoliberal ideas (see Bourdieu 2002), and digital exchanges might have wider implications which ultimately can support to sustain an artists'/cultural-creative workers' career, within a community of like-minded people (Elkins & Fry, 2021).

From this standpoint, crowdfunding is a relational and contextual practice(s) (rather than phenomenon), and CCCF dialogues with the relational forms of the culture sector dynamics (see Emirbayer & Goodwin, 1994; Mohr, 2000; Bonet & Schargorodsky, 2019), and context matters (Kaatermo, 2017; Stilgoe et al., 2013). Hence, as a social practice characterized by overlapping processes of transaction and interchange, crowdfunding research can also be related to institutional work (see, for instance, Lawrence et al. 2011). Even though this doctoral thesis does not delve into depth in this direction, it pinpoints that institutional entrepreneurship might shed light on comprehending actions and arrangements that are directed towards transforming existing or creating new institutions (Sotarauta & Pulkkinen, 2011; Grillitsch & Sotarauta, 2020). With those lenses, CCCF practices could be mutually shaped within transformed/renewed culture sector institutional settings, and the matter of the artists/creators' identity formation is aligned with the change of the entrepreneurial role, according to diverse positionality (social, political, economic) and organizational environment (firm, NGO, union, sector, nation, region, etc.). In this perspective, CFPs transcend national borders, allowing for potential collaborations and interactions across different countries. This global reach and interconnectedness create opportunities for cross-regional institutional

arrangements, perhaps towards meso/superstructure, exploring the aspects beyond financial contributions and towards values co-creation, providing a holistic understanding of crowdfunding (Buana, 2017; Quero et al., 2016) – or particularly CCCF when in the culture sector setting. This broader conceptual umbrella illuminates the multifaceted benefits, impacts, and values that crowdfunding initiatives and practices can bring to various industries, communities, and society.

Conclusively, this doctoral research seeks to contribute to the expansion of the CCCF umbrella, stretching the concept itself, re-interpreting its collection of narratives, and indicating that it is time to acknowledge that the "phenomenon" is rather a contemporary chameleon practice, with distinct features according to the institutional-structural- relational context (see Dalla Chiesa, 2021; Rouzé, 2019; Paper 3 in the Annex). In accordance, the next sub-section briefly indicates other paths that crowdfunding research can take, as an alternative solidary finance. Before, however, it is relevant to highlight that there is a lack of enforcement of institutional credible rules within CFPs' regulations and this impacts CF potential (Belavina et al., 2020). In this sense, the general discussion on the crowdfunding market maturation is still in a grey area, especially given the limited information available and transparency of policies for CFPs (Herrera, 2016; Belavina et al., 2020; Bas et al., 2023). The latter extrapolates the scope of the current research but surely opens up future research agendas, including microeconomics-industrial analysis and the "category of economy"[6], i.e., platform, digital, or collaborative economy, (and also entrepreneurship itself) that might be pursued.

2.2.3. A (short) note on Other Economies: solidary finance & the Commons

In continuation to the aforementioned, this brief note acknowledges the many terms that have been used to characterize the contemporary economy, such as digital, platform, collaborative, cultural (and creative) – to list a few, and in which

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[6] In a parallel with the creative cities literature (see Jong et al., 2015; Demattos G., 2020), reflecting on the many categories of cities, i.e., creative, sustainable, smart, and so on, although suitable to the ongoing "new economy" transformation, postcolonial readings indicate that rather than "categories" and "labels (or terms), a view of ordinary and mundane practices should be in the spotlights (see also Robinson, 2006). Once more, escaping the scope of this research, such contemplation, though, offers intriguing possibilities for reflecting on the attempts of labelling the new economy, as well as distinguishing the practices of entrepreneurial endeavors.

crowdfunding can be conveniently placed. Although scholars have explored engagement and reciprocity emerging between consumers and producers in online spaces, e.g., in CFPs (see Anderson, 2006; Rykkja & Dalla Chiesa, 2023), to my knowledge, there is a lack of research connecting the CF practice to the solidary economy. In an idealistic effort to design a novel theoretical discussion expanding the umbrella of crowdfunding-chameleon-tool, this note sheds some light on the encounter between crowdfunding and the solidary popular economy, social currency, and innovation commons. If CF is an *alternative* finance and solidary economy is an *alternative* socioeconomic system, the concepts share the otherness. According to Cattani et al. (2009: 328), in the Dictionary of Other Economies, utopia means the desire of otherness, an invitation to transform and create novelty. Utopia is defined as a constellation of meanings and projects, constituting a critical vision of the present and its limits, with the purpose of transforming it in a positive direction (Ibid).

I recognize that I might have lost you, reader, but as someone who bets on research as an instrument capable of (re)producing discourses with the potential of transforming realities (Denzin & Lincoln 2018), I believe that CCCF research practices can be transformed, achieving broader societal implications. A critical vision of the present CCCF framework allows open ends, ambiguity, praxis, subjectivity, creativity, freedom, and resistance – very closely related to the artistic process itself. Anyhow, the point is to push forward an ample (and holistic) comprehension of CCCF. The solidary popular economy is a great "kick-starter" to such contemplative efforts, as it emphasizes solidarity, cooperation, and community-based economic practices, focusing on mutual support, shared resources, and empowering marginalized or disadvantaged groups through economic collaboration and collective action – features associated with crowdfunding.[7]

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[7] Noteworthy that the discussion on solidary popular economy in Latin America is more expressive than in Europe, where perhaps sharing economy had gained more strength (see Diniz et al., 2020). There is several reasons for that, and the pivotal point is to highlight how much context matters, also in academic advances. On this note, there are terms that can be distinct depending on the language, and I would argue that crowdfunding can be one of them since the direct translation to English of the equivalent in Latin languages would be collective financing. This can certainly generate a great discussion but extrapolates the scope of this thesis. Similarly, the term entrepreneur has the distinct translations according to the "professional" level or professional sectors at stage. Again, just another wondering about how underline issues can reflect contextual realities, power structures, and broader societal imaginary.

In short, merging crowdfunding with the perspective of the solidary popular economy, tied to solidary finance - financial practices that prioritize solidarity, cooperation, and ethical considerations over purely profit-driven motives, - reinforces the principles of community support, collective welfare, empowerment, equitable resource distribution, and collaborative action (see Cattani et al., 2019; Rouzé, 2019; Coraggio, 2015). This allows leveraging the power of collective contributions to drive positive change and support initiatives that align with shared values within a community or society, aiming to promote inclusivity and address social and economic inequalities. Further, and also aligned with the literature on social currency (see Cattani et al., Barinaga et al., 2021), if this theoretical and conceptual interconnectedness is sustained, the emphasis shifts towards ethical financial practices, inclusive community engagement, diversified forms of capital, and strengthening of social ties to support initiatives aimed at communal benefit and sustainable development.

Similarly, the contemporary school of the commons (innovation or in the cultural policy paradigm – see Bonnet & Négrier, 2018) corroborates with the notion of shared environments, including platforms, where knowledge, ideas, and resources are collaboratively developed and utilized by a community or a network of individuals and/or organizations, and elements of open access and collective participation are present (see Bertacchini, 2012; Macrì et al., 2020). Innovation commons foster collaboration, creativity, and innovation by providing a framework where diverse stakeholders can contribute, exchange, and build upon each other's ideas without hindrance from exclusive rights or limitations – certainly a challenge for copyrights dominant in the CCIs realms (Ibid.; Handke & Towse, 2007). Moreover, "commons are social systems in which resources are pooled by a community of people who also share governance to guarantee the sustainability and the reproduction of the community" (de Angelis 2015, p.201). In this sense, pushing CCCF towards communing practices, for instance, CFPs can be shaped as an experimental zone in which both creators and backers learn to negotiate responsibilities, social relations, and peer-based ways of (re)production and co-creation of diverse values. It is a collective bet (therefore, innovation – see Nowotny, 2005) on a hybrid form of collaboration, sharing meaning, and common care. Of course, this mechanism has even more power and agency if (re)organized in an ecosystem of (match)funding and

financing, with public, private, and civil society working towards the same goals, developing commons for a better-off society – which means a comprehensive path(s) to future research, that might be framed into the RRI approach. As mentioned in the introductory First Chapter, RRI offers a framework (or in the case of this research, even a second lens) to assess innovative processes, exploring and understanding the potential societal applications and implications (see Stilgoe et al., 2013). Ergo, the following sub-section introduces the RRI's lens of CCCF.

2.3.   (CC)CF as a responsible innovation for the culture sector

Arts, as an alternative emancipation, or "simply" as a way to contest - or exalt - reality (Camus, 1954), have plural avant-garde practices frequently associated with creativity and innovation. Yet, innovation studies have barely approached arts, either as an ontology or epistemology, let alone in terms of research practice – maybe only as an object of study, as in the current case. The word creativity - very much of an artistic nature, even though significantly present in the earliest and most influential works on innovation - has loosened its presence. However, Schumpeter's creative destruction approach keeps a parallel with the artist, Pablo Picasso's quote: "every act of creation is first an act of destruction" (Bureau, 2021). Creativity is the human faculty of interfering with causal determinism, enriching any social process with new elements (Furtado 1978, p.172). Destruction is a form of subversion: it contests and can break established institutions and norms, shaking the status quo. "The great creations are structured around political visions that often require a questioning of existing practices" (Bureau, 2021, p.3). New elements and the act of creation/destruction are characteristics of what innovation entails (Meissner et al., 2017), and the questioning of CCCF practices is an ongoing dialectic form of contemplation in this doctoral research.

While "art (…) give[s] us a final perspective on the content of rebellion" (Camus 1954: 219), innovation studies had been a de-politicized arena in a frequently techno-centered scholarly investigation. In this critical perspective, the frames of innovation have developed from a linear approach towards a more systemic understanding and a normative paradigm due to global (un)sustainability (Meissner et al., 2017). Nonetheless, amid the societal grand challenges, innovation has become a fuzzy

concept, since it has been claimed whenever feels appropriate, almost as a natural given (Ibid., Mignolo 2012). Notwithstanding, back in the 1860s, the French artist Manet caused a symbolic crisis in society, and Bourdieu (2018) pointed out that such a crisis was essential to aesthetic language: people no longer could know how to talk about it. Perhaps, as another contemplative provocation, innovation has been going through a similar roller-coaster and grasping its meaning and discourse(s) is a favorable starting point towards its symbolic revolution (a reference to Bourdieu, 2018). The symbolic revolution of the concept of innovation accounts for an ecology of knowledge in which its understanding and practices are to be contextualized, gathering diverse narratives to reshape discourses, and exploring dialogue with academia and practitioners, with flavor and creativity (Haguette, 2001).

Nowotny (2005, p. 7) defines innovation as "(...) the collective bet on a common fragile future and no side, neither science nor society, knows the secret of how to cope with its inherent uncertainties. It has to be done in some sort of alliance and a sense of direction which is shared". A collective alliance with shared directionality may configure the layer of responsibility within innovation and towards global social justice - keeping up with the aforementioned utopian project. From this viewpoint, exploring the nature of innovation in its symbolic terms may also support a broader comprehension of otherness, and responsible forms of innovation amid diffusion processes might include CCCF practices. In a nutshell, responsible innovation refers to an approach that aims to ensure that innovation processes and outcomes are aligned with societal values, needs, and expectations while minimizing potential risks and negative impacts. It involves considering ethical, social, environmental, and economic dimensions throughout the entire innovation lifecycle, in this case, CCCF. Innovation studies are extensive and cover everything from novelty of solutions/products across various domains, to value creation, implementation, adaptation, and improvement, connected to progress, competitiveness, and growth/economic development (see, for instance, Meissner et al., 2017; Stilgoe et al., 2013).

Even though the social element has been all along present, responsible innovation seeks to foster innovation that always contributes positively to society (Stilgoe et al.,

2013; Grunwald, 2011). In this regard, this doctoral research has no intention of delving into a literature review on the field of innovation, but rather acknowledges that crowdfunding, CCCF in particular, can be considered as a (socio-technical) innovation (see Bargoni et al., 2022). More abstract and subjective attributes in Nowotny's (2005) definition suit well the culture sector's lenses and this PhD's constructivist-inductive (and contemplative) nature. Moreover, embedded in some sort of utopia project (see sub-section 2.2.3), and integrating the aspect of responsible research, researchers are also interveners (Grunwald, 2011). Therefore, CCCF is part of the collective bet (again reference to Nowotny, 2005), and this research is committed to find shared meaning for shaping the adoption and, thus, future practice(s) of crowdfunding amid the culture sector – and the definition of CCCF per se.

Consequently, with the lenses of RRI and following the trinity of innovation, the MOD model – materiality, organization, and discourse (Fløysand & Jakobsen, 2017), see Figure 4, – CCCF is a socio-technical cross-industry innovation with clear new materiality, the technological advance within finance - the crowdfunding platform itself; a promising new form of the organization concerning the possible novel arrangements of the culture sector funding and financing ecosystem, e.g., match funding mechanisms; and with a rich arena to be explored in terms of elaborating on its discourses – to a great extent, incorporating the contemplative provocations and reflections presented in this theoretical framework part. If CCCF can be seen as a community-lead instrument to create symbolic value(-in-context) (see Shneor & Flåten, 2015; Quero et al., 2017), innovation studies could be challenged to re-position the symbolic nature of innovation as a rhizomatic assemblage in which creativity is key to transforming various socioeconomic realities (Furtado, 1978). In short and clarifying, symbolic innovation is the introduction/reinterpretation/recreation of new meanings (see, for example, Benaim, 2018; Nelson et al., 2014; Cavalli, 2007), and in this case, involves the redefinition/expansion of CCCF. From this viewpoint and RRI's lens, and as part of the conceptualization of CCCF, there is this urgency to understand the discourses and relational (and organizational) forms of the CCCF chameleon practices.

Figure 4. The RRI model of the trinity of innovation & its relation to CCCF
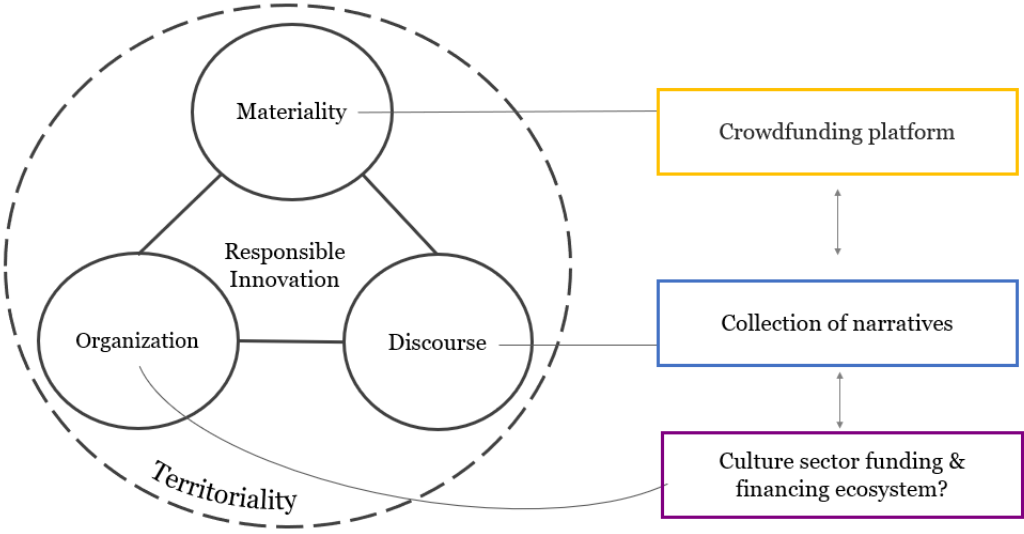
Source: by the author following the responsible Innovation complex by Jakobsen et al. (2019)

Back to the tension between the entrepreneur and the artist identity, vis-à-vis the conflict between artistic and commercial values, the (re)shaping of CCCF discourse(s) might start there. The rationale is as follows: crowdfunding, as a pure new business model, can carry the image of exclusively being a pre-ordering or profit-sharing mechanism, in the cold impartiality of finance. Accordingly, scholars have argued that creators have better chances of attaining monetary contributions if they appeal to social, cultural, and public values (Handke & Dalla Chiesa, 2022; Dalla Chiesa, 2021; see Paper 1 in the Annex). On this account, looking for a discourse that gets away from the pro-business versus anti-business dispute might enable sharing meaning, in which (co-)creating value(s) is what matters – reinforcing the previous notes on entrepreneurship. In such an approach, CCCF can perhaps be understood in a more holistic manner which can potentialize a broader reorganization of the culture sector funding (and financing) ecosystem. Nevertheless, research has suggested that policymakers can support CCCF development by increasing government expenditures on the culture sector (Cicchiello et al, 2022), as well as introducing the possibility of allocating matching funds from local tax revenues (Brent & Lorah, 2019). Further, the embryonic studies around organizational/institutional formats, e.g., match-funding possibilities and mechanisms, have shown that there is a long way to go and explore. This may be a missed opportunity and even can lead to being developed in the wrong

policy domain, with an urge to ascertain the promise of a more efficient and equitable allocation of resources to the culture sector (Loots et al., 2023).

In this perspective, CCCF is a responsible innovation when its adoption allows the impersonal aspect of financial transactions to meet the emotions, feelings, and intimacy of the arts and the culture sector (see also Dalla Chiesa, 2021). CCCF practices are also about attracting the emotional interest from users/backers, setting up channels of identification with both a platform and the creators' core values, and exploiting the universe of the prefix co-, i.e.: co-ideation, co-design, co-testing, co-consumption, co-financing, etc. (Hanke & Dalla Chiesa 2022; Josefy, et al., 2017; Quero et al., 2017). From this viewpoint, CCCF practices shed light on new interactions between economic efficiency, democratic practices, and access, and at the same time renew the distinctive dimensions of value, from social justice to morality (Ibid., Rouzé, 2019). In this way, value co-creation extends the concept of collaborative practices, with a systematic involvement of actors in co-creating common bets with shared meanings and innovative solutions (Ansell & Torfing 2021; Quero et al., 2017; Nowotny, 2005). Crowdfunding per se is an instrument that enables more democratic access to finance and might configure a non-elitist (re)structuring of the art market, rebalancing power, and mobilizing societal resources to address socioeconomic issues (Rouzé, 2019; Dalla Chiesa, 2021), again moving towards innovation commons, allowing for broader participation and cross-pollination of ideas to drive betterments. For this, the policy domain may also catch up and advance by embracing the relational-organizational possibilities (see Loots et al., 2023; Rennie et al., 2022; Siciliano, 2023; and Annex).

Admitting that CCCF involves a significant technological innovation of online platforms enabling non-traditional finance intermediation, in a discourse of value(s) co-creation, CCCF definitely encounters a social perspective of innovation that converges with the horizontal network functioning of the culture sector. The challenge of recognizing the structures limiting funding to the culture sector (see Throsby, 2010) – not arguing to reduce the public expenses on cultural-artistic production – can allow the different stakeholders to acknowledge their role in recreating or contributing to change and transform these barriers of democratizing culture and

towards cultural democracy (Barinaga et al. 2021; Cicchiello et al., 2023; Rouzé, 2019). In this sense, crowdfunding does not come as a substitute for traditional financing (although at times, it can function as such – see Rykkja, 2023), but instead, as a complementary source designed to satisfy the needs and priorities of the community of users according to the various socio-spatial contexts (Barinaga et al. 2021; Handke & Chiesa 2022). As for any practice surfing the wave of digitalization and platformization undeniably subordinate to a virtual infrastructure, there are some dark sides too, e.g., digital dependency, free-riding, and shirking public responsibilities (Zvilichovsky et al., 2015; Brent & Lorah 2019; Handke & Dalla Chiesa, 2022; Siciliano, 2023). However, by keeping the optimistic socio-technical (responsible) innovation lenses and considering that CCCF is part of such a virtual infrastructure, this PhD aims to cover the literature gap surrounding the meso-structural-relational and organization forms of CCCF, in a comprehension of its (possible-utopic) discourses.

Before proceeding to the methodological choices, where RRI analysis is also represented, Grunwald's (2011) framework deserves to be discussed as it underscores the political nature of responsibility, which is closely related to lifelong debates on the purpose of the arts and the culture sector's nature (see, for examples, Canclini, 2001). Grunwald (2011) characterizes responsible innovation along three dimensions of responsibility: governance, moral, and epistemic – all relevant when reflecting on how CCCF is configured as a responsible innovation for the culture sector ecosystem. Additionally, RRI brings also four dimensions of RRI which are (re)interpreted as follows: 1) anticipation: aligning finality and intention both in innovation efforts and in research practices; 2) reflexivity: working on iterability and resignification of existing slogans, again both in innovation efforts and in research practices; 3) inclusion: not only social inclusion in innovation efforts but the aspect of being human when performing science; and 4) responsiveness: not only having societal challenges to be tackled with innovation but also practicing performative writing and other modalities of performance to respond to what the world is lacking on (Denzin & Lincoln, 2018). From this angle, in a participatory and interactive mode, RRI accounts for complexity, multiplicity, fluidity, and connectivity, situating its process and diffusion on a constant re-positioning of symbolic (co-)creation of value-in-context

(Quero et al. 2017; Hesjedal et al., 2020). In terms of research, then, it is about heterogeneity and methodological pluralism, an ecology of knowledge and shared meaning, provocative-contemplation, and also epistemological disobedience (see Mignolo, 2018). Without further ado, the next section is an attempt to delve into the methodology(ies) behind the inquiry of CCCF as part of the symbolic revolution of innovation (a reference to Bourdieu's [2018] work).

3. Methodological Considerations

3.1. A mea culpa within a note on methodological choices

Among the stories I am telling myself (Barthes & Duisit, 1975), I have a constant aspiration to be useful to society in a way that is coherent with my worldview and values. The triple crunch of economic, environmental, and socio-spatial crisis (Korsgaard et al., 2016) has instigated the momentum of responsible research and innovation (RRI) which claims to grasp real-world issues, going beyond normative boundaries and using iterative and participatory methods while questioning the role of the researcher (Hesjedal et al., 2020). Ergo, as a researcher I understand that my epistemological, ontological, and methodological choices have the potential to contribute to the creation of an imagery repertoire in which equal rights and socioeconomic-environmental justice practices should be a commitment of all those who seek ethics in their existence (Curi, 2022). In this sense, I take the freedom to engage in a deeper transdisciplinary (and philosophical) discussion backstage of research agendas, having my *kappe* as a safe space to extrapolate and abstract the articles' "pragmatist" contents. In the trajectory of knowledge (re)production (hopefully towards global justice), setting aside normative paradigms leads to transdisciplinary results, increasing multivocality in diverse forms of practicing research, hopefully in the direction of broader societal contribution embedded in contemporary societal grand challenges (Santos, 2017; Sepällä et al., 2021).

From this perspective, I wish to have my doctoral dissertation embodied in the scope of works concerned with existential threats while it advances the conceptualization of CCCF. As discussed in the Theoretical Framework chapter, artistic-cultural-creative practices are interconnected with ideas of change, social-symbolic innovation, and socioeconomic transformation. Cultural and artistic activities must be comprehended as pivotal to life in society, encompassing all its inherently plural aspects – symbolic, social, educational, and economic. As the great Brazilian economist, Celso Furtado, once said: "the people who do not value their artists, their art, and their culture, are fated to social failure" (Furtado, 1984). Therefore, I do my *mea culpa* of personally believing in the power of arts and culture to move towards a more sustainable, democratic, and inclusive future. I have this (perhaps) naïve-optimistic-and-

megalomanic intention to make my research practice and my PhD project as a tiny contribution to this end. Indeed, the funding (eco-)system of the culture sector is undeniably in the spotlight when standing for equity in cultural rights.[8] "[W]hat I am proudest of, I guess, is having a life where work and love are impossible to tell apart" (Sedgwick 1998, p. 625). Ergo, I feel privileged to work on a topic that is so close to my heart, although, at times, it has been a personal challenge to leave passion aside in this doctoral research process.

To move towards (and hopefully, get somehow close to achieving) such an ambitious contemplation - which surely expands the content of this dissertation's main articles, I have pursued a transdisciplinary strategy and a holistic methodological approach . On a general note, transdisciplinarity can be defined as the inclusion of non-academic stakeholders in the process of knowledge production. Avant-garde artistic practices mobilize contexts that go beyond the tangible world (Bureau, 2021). Side by side with the turn to participatory research, the art-based methods have been experiencing a growing popularity, and the art community itself has been the focus of an increasing number of academic works (Seppälä et al., 2021). "The art-based methods refer to 'any social research or human inquiry that adapts the tenets of the creative arts as a part of the methodology'" (Jones & Leavy, 2014, p. 1 apud ibid., p.14). The methodological choices compose different stages of the research process: from the data collection, and interpretation to the dissemination of outcomes and aesthetic communication (Seppälä et al., 2021). Hence, the art of research, especially in social (applied) science, has the challenge to exercise scientific thinking, but give room to play with colors, flavors, and creativity (Demattos G., 2020; Goldenberg, 2004).

Divagations aside, the methodology to assimilate crowdfunding as a not-only-financial responsible innovation for the CCIs demands certain complexity and complementarity that only multi-methods design can offer (Tashakkori & Teddlie 1998; Whiting & Pritchard, 2021). From this perspective, the current PhD project makes an effort to adopt both a quantitative and a qualitative approaches. The

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[8] Reference to Article 27 of the Universal Declaration of Human Rights, United Nations.

quantitative one is linked to a general overview of facts and statistics of CCCF, e.g., the basic statistical analysis employed in Article 1. Again, in a mea culpa confession, this inclination (and to some extent personal obligation) to have a formalized methodological path is connected to my training background, as a (cultural) economist.[9] Undoubtedly, the other two articles surely are of a more qualitative nature, with a multiple-case study design (Article 2), and digital (qualitative) research method and mapping (Article 3). Note that as crowdfunding is a practice surfing on the advantages of platformization and increasingly generalized digitalization of cultural production and consumption, the engagement with digital data and online-based research methods has been a common dominator throughout the thesis.

The main contribution of my PhD thesis is to carry on a theory development endeavor, exploring the contemporary phenomenon (is it actually still a phenomenon though?) of CCCF with the vision of future theoretical and quantitative validation. In a critical dialogue between a socio-economic and spatial context, this research seeks to expand the comprehension of CCCF as responsible innovation that can serve the future of the culture sector funding, financing, and functioning. As CCCF represents a form of collective mobilization and a communing practice, the discourse and organization embodying CCCF can move towards a sustainable ecosystem of and for the culture sector, recognizing the transformative power of arts and culture in parallel to balancing the conflict of commercial versus artistic-symbolic values.

Bourdieu advocates for relational thinking and relational methodology, as the social and the cultural orders are dual, constituting each other (Basov et al, 2020; Mohr, 2000). There is a need to understand the relations among the different elements, actors, stakeholders, institutions, contexts, and other dualities that play a role in the socio-structures of the culture sector, i.e., material vs. symbolic, micro vs. macro, quanti vs. quali, in-presence vs. online, etc. This applies extensively to CCCF and, even

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[9] Further explored when addressing positionality, in another footnote about my personal training/academic path. In short, sometimes I wish I was closer to a "traditional" economist getting excited and fulfilled by econometric models. Although, I do very much appreciate this quantitative training, my contemplative-wondering nature of seeing the complexity behind everything sets me (a little bit) apart from the formalization and simplification of the socioeconomic process. Even if at the beginning of this doctoral journey I had a clear intention of constructing a more robust approach, my constant divagation and Polyanna daydreaming prove dominant.

if there is then somehow structuralist framing, in the sense of aiming to comprehend the underlying meaning involved in the CCCF practice related to the entire system (Rubel & Rosman, 1996), it is not the overall methodological approach. Methodologies go beyond simple rules of how to do research and conduct scientific investigations. They are instruments that support reflection whilst fostering a "new" look at the world and society. This "new" look is meant to be scientific and academic, but also curious, inquirer, and creative (Goldenberg, 2004). Everything can be dialectically contested and problematized – not only when researching but also in the essence of existence (Brown & Strega ,2005).

Thus, I believe that my research process can become more trustworthy when being honest and revealing the social ambiguities and emotional ambivalence (Ooi & Koning, 2010), including the (many) existential crises along the doctoral trajectory. It is perhaps too broad (and definitely personal) to delve into this debate, and therapy is there to help. Jokes aside, as a matter of fact, the exercise of constant thinking and questioning is inherent to the art of research – and to my unsettled and wandering nature. Yet, the act of reflecting, especially in a critical approach, is still not widely admired. To think is scorned: the appeal of pragmatism is applauded and placed on the privileged pedestal (analogy to Cilliers 2005, p.256). Critical thinking encompasses confronting taken-for-granted knowledge - and words too (Habermas, 1968), transforming its interpretation in a course of contextualizing social processes, and embracing new (creative) practices which intersect with our multiple roles and identities (Hermans & Kempen, 1993). In consequence, at this stage, it is our understanding of the world and our position, in which different epistemologies interact and compete (Cilliers 2005).

Methodological choices, therefore, cannot be reduced to specific methods and procedures. In doing research, coherence, discipline, modesty, reflexivity, and doubt are present. There is also room to incorporate creativity, feelings, and otherness (Goldenberg 2004; Brown & Strega 2005; Seppälä et al., 2016). After all, doing research is an exercise of gathering "a set of interpretive, material practices that make the world visible" (Denzin & Lincoln, 2018 p. 45). Furthermore, there is a permanent confrontation between the possible and the impossible, the dominant and the

marginalized, between knowledge and ignorance (Goldenberg 2004; Rancière 2007). There is the encounter of making sense of paradoxes, dualities, and ambiguities. As a matter of fact, the balance is indeed towards modesty and against arrogance - notably in an increasingly complex reality (Cilliers 2005). Stating our own ignorance is liberating, it frees us whilst simultaneously setting others free (see Rancière 2007). In parallel, knowledge is emancipatory (Ibid., Seppälä et al., 2021). Hence, it is only reasonable to search for a responsible boundary of accepting that many subjects will remain in one's ignorance and (re)producing meaningful knowledge, in its interpretative nature, within subjectiveness and possibilities amid the respective niche field of study. The study of CCCF could (and almost did) drive me crazy with all its transdiciplinarity and the feeling that I will never be able to delve into all of the nuances and works surrounding it. Thus, I accepted my own ignorance, especially considering some untapped scholarly domains, while dedicating myself to doing my best in contributing to the knowledge of CCCF.

This per time complex and abstract methodological note with a personal take is indeed a mea culpa confession on the essence of my doctoral research trajectory, often wondering way beyond the object of study, CCCF, and in a self-reflection of my role as a researcher – and what research means to me. Notwithstanding, I acknowledge the threat of a discrepancy between the epistemological orientation and the treatment of data (see Ingold, 2000). Yet, both this note and the previous theoretical framework chapter are an attempt to allow a deeper understanding of the phenomenon under study, expanding the collection and interpretation of data that might oversimplify or misrepresent the complex and multilayered CCCF practices, in the contemplation of the process of doing research. In this sense, the following sub-sections are dedicated to the philosophical foundations and epistemological assumptions guiding my research path and the methodologies and methods used in the three articles (see Ingold, 2000; Habermas, 1984).

3.2. A (meta-)reflexive mania & positionality

Etymologically, methodology means the possible ways to study a phenomenon and instruments to be used when conducting research/doing science. It critically inquiries the (co-)construction of the scientific object, problematizing the constructed

relationship subject-object. Given the impossibility of objectivity, methodologies seek to control subjectivity, shaped within meta-reflexivity and openness, considering otherness, dialogue, and multi-critics (Bourdieu & Wacquant, 1992). Hence, in the trajectory of producing knowledge, methods can be designed to contest hierarchies in research as well as in society, to increase multivocality, and to develop new, more transparent, and more creative forms of practicing (participatory, decolonial, and emancipatory) research. Again, "science does not correspond to a world to be described. It corresponds to a world to be constructed" (Bachelard 1934, apud Goldenberg, 2011). Researchers can be interveners within the RRI process, rather than mere observers (see Grunwald, 2011). Further, studies of inductive nature consider the socially constructed reality, focusing on meanings, ideas, and practices, and there is a great opportunity for reflexivity: "awareness of the situatedness of scientific knowledge and understanding of the research and research community from which the knowledge has appeared" (Hardy et al. 2001, p.554).

From this viewpoint, feminist and standpoint theorists have been arguing that knowledge is situated and dependent on a context inserted within the practices of each group. It will always be partial, selective, and incomplete *(Ribeiro, 2017; Crenshaw, 1991)*. Surely, this is not about abandoning the objectivity criterion of science but rather recognizing our own subjectivity (and ignorance) as researchers. A meta-perspective of research practice, then, means a partial view to get a more objective vision (Hesjedal et al., 2020; Ribeiro 2017; Bourdieu & Wacquant). Our subjectivity is shaped by the position that each of us holds in society. In epistemological terms, positionality and awareness are relevant, since inevitably our social locus determines our life experiences, our way of seeing the processes surrounding us, and how we perceive the act of research in the (re)production of knowledge. In my comprehension, the recognition of our "place of speech" (see Ribeiro 2017*)* is embedded in the responsibility to face the systemic inequalities present in every dimension of life, including in science and academia.

"We have all internalized dominant ideas about what constitutes 'good' research and 'acceptable' research practice" (Brown & Strega 2005, p. 2). Nonetheless, the entanglement of doing research amid the contemporary grand challenges requires

care to navigate with equanimity throughout the research journey – and its methodological approaches. The socialization of the researcher, therefore, requires constant exercise of criticism and auto-criticism (Goldenberg 2011, p. 15). Perhaps this becomes a radical doubt and a reflexive mania, carefully managing anxiety and despair, and looking for hope when choosing theories, methods, and objectives. In Ingold's (2017. p. 69) words: "(...) very opposite of the application of robust methodology, (...) [it] correspond[s] to a way of working, akin to a craft, which opens up the world to our perception (...)[and] driven by hope (...)". "[E]xpectations, fears, concerns and hopes play a role" in being a researcher and doing responsible research (Grunwald, 2011, p. 19). I share my thoughts, worldviews, and feelings, to some extent in a personal journey of also understanding myself – not only as a "non-typical" researcher but as a political being (Barthes & Duisit, 1975; Rancière 2007; Canclini, 2012), and somehow confronting the entangled fallacy of neutrality and the historical dominance of hard science.

Philosophy of science, with different schools of (critical) thought and alternative frames, has been indagating the hierarchy in science, the dominant epistemology, and mainstream positions. Yet, the questions of whose scientific voice is being heard, which methods are expected in the respective academic fields, and to what extent researchers are actually exploring transgressive possibilities are to be raised (see Mignolo, 2018; Santos, 2017; Canclini, 2012). What values are we putting at stake? Rather than a deviation, decolonial perspectives highlight the possibilities and opportunities to introduce pluralism in methodologies, methods and so theories, making visible and addressing the multidimensional power relationships surrounding us all (see Mukavetz, 2018). This also means endorsing radicality with care and ability, asserting our own epistemological position by virtue of moral and ethical considerations, such as social justice and emancipation. Not as a researcher but as a human-being, as an inquiry practitioner, one can elicit feelings along with thoughts (Denzin & Lincoln, 2018). Research is neither only pure and simple observation-analysis nor a process of data accumulation till a breakthrough point (Ingold, 2017). It is an outgrowth of constant dialogue, acceptance of limits, and openness to navigate them, negotiating diverse viewpoints between the researcher and the researched (Goldenberg, 2011).

From this perspective, the researched subject – especially in the broad area of humanities - is not limited to a dataset to be manipulated, but it is also an actor operating in the world and taking part in reshaping the way science is being practiced. There is no such thing as a unique model of doing research; instead, there are possible ways of practicing research. One can only choose the way when knowing where aims to arrive (Goldenberg, 2011, p. 14), aligned with the first dimension of RRI, anticipation. Further, if researchers indeed produce discourses that have the potential of transforming the world (Denzin & Lincoln, 2018), and academic texts reflect socioeconomic relational structures and diverse realities, the role of the researcher intersects with a storyteller – and "the stories we tell change the way we act in the world" (Cronon, 1992, p. 1375). Methodological choices support the construction of narratives (Goldenberg, 2011), sensitively portraying underlined subjective sociocultural matters, and possibly disrupting expectations (see Leavy, 2015). Without further ado, the (delightful) challenge might be, then, to think "scientifically", with clarity, organization, and coherence, but also with creativity and flavor (Goldenberg, 2011; Haguette, 2001). Personally, I hope for emancipatory practices of research, in which power imbalance is contested, resistance is enhanced, and why not allow parts of the (art of) academic writing to be beautified and poetized?

I consciously venture myself in exposing my unsettled and Pollyanna wondering nature, admitting a reflexive mania – on the verges of existentialism, and a constant contemplation. If philosophy is the one coping with the practices of meta-reflection while science has been advocating impartiality under cover of objectivity, art is constantly challenging the status quo, provoking emotions, and disseminating exquisiteness. In this sense, positioning myself and my research in the culture sector heavily anchored on the landscape of philosophy of science (this whole Chapter 3) – by which I mean exploring the nature of knowledge and doing research – is coherent with the understanding of "an ethical responsibility" (Smith, 2006). As a matter of fact, privileged groups, even if aware and engaged in fighting oppression, do not fail to benefit, structurally speaking, from the glocal socio-historical power imbalances (Ribeiro, 2017). This brings the impossibility to separate identity and practice as a researcher, shaped by and within one's personal trajectory, values and beliefs. In short, my "Global South"-in-a-space-of-privilege upbringing has made me aware and

careful with my "place of speech" (see again Ribeiro, 2017). [10] My transdisciplinary trajectory has been "everywhere", influenced by diverse contexts, and multiple scholars, very aware of how epistemic positions were being shifted across different academic spaces and socioeconomic contexts. I have, though, tried to keep a consistent and coherent path in the scholarly domain of cultural (urban) economics – even if my methodological choice does not necessarily reflect the formality of the field. There is then, again, the confession of the constant dilemma of (mis)matches between epistemology and the data use and analysis (see Ingold, 2000; Habermas, 1984).

Anyhow, as much of a cliché as it sounds, getting the PhD fellowship in "Alternative Finance as Responsible Innovation in the Culture Sector" at HVL, embedded in the CrowdCul international research project[11] was indeed a dream come true. And if it is my idealism, qualitative incline or even the niche of cultural economics, and currently the "alternative" finance, the reality is that my studies have occupied the margins of economics within social science. Hence, in the practice of research, my position has been peripheral. Practice and identity are often as a hand and a glove (Watson, 2006), and the dialectic logic of center and periphery has been part of the mutual shape of

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[10] The concept of Place of Speech by Ribeiro (2017) advocates for a recognition of one's standpoint when approaching any subject. Therefore, it is intrinsically connected to personal attributes, experiences, and trajectories. Not aiming to have an extensive auto-biographical dissertation, I feel the need to share some pivotal points that undoubtedly and undeniably shape me as a researcher and the way I perceive and conduct research. I was born and raised in Brazil and grew up surrounded by socioeconomic inequalities and injustice while occupying a privileged space. I have always been very aware of my privilege (and luck) to have been raised with every possible chance to be today a PhD candidate in Norway. My upbringing was of - what the Bourdieusian perspective would consider – a cultural consumer, amid "alternative" universes (i.e., Waldorf pedagogy). I also could go on problematizing private versus public education and the madness of regressivity in the education system, from which I benefit. Not going there, though, the point is that taking a major in economics was very much related to an aim of addressing regional and global inequalities – and lack of opportunities, already thinking of betterment in the cultural-artistic practices. Moreover, I have a four-year bachelor's degree in a public university of excellence, where my professors always called out on our *responsibility* towards society, in a setting where the student-professor relationship can be very different from when compared to Europe, also regarding the push to pursue academic careers. In this sense and sharing the belief that research is one of the main instruments for creating a more sustainable and democratic future, in a constant broadening of perspectives and worldviews, I embarked on a peripatetic journey of embracing opportunities in other academic contexts, although always very much connected to my Latin American roots. I came to Europe with an Erasmus Mundus Joint Master's scholarship, for a nomadic and multidisciplinary degree between Glasgow (Department of Social and Political Sciences), Barcelona (Faculty of Economics and Business), and Rotterdam (School of History, Communication and Culture). Anyhow, long-story-short, my co-supervisor Professor Lluís Bonet, whom I met during my masters, was also the one who presented me with the opportunity of this PhD, and I will always be grateful. Without further ado, as auto-ethnography is not part of this doctoral research methodology, this note ends here.

[11] The CrowdCul is an international research project on crowdfunding in the culture sector. It focuses on the adoption, effects, and implications of this innovative funding strategy in the context of cultural practices. Visit the website for more information: https://crowdcul.org/ - Also, noteworthy, there is more ongoing research connected to this PhD as well as more upcoming publications that I am part of but which are not included in the scope of this thesis.

my identity and practice (ibid.; Hermans & Kempen, 1993). From this perspective, questioning the problematic epistemic position of centrality in seeing the world has accompanied my transdisciplinary research trajectory in searching broader "epistemic disobedience" (Mignolo, 2012). Certainty, such an approach is radically critical towards some pivotal concepts, for instance, innovation, development and research itself.[12] Considering the scope of my PhD project and the complexity and level of abstraction of this debate, I will not delve into the nuances of the "colonial tracks" of some theoretical concepts – this per se requires a PhD dissertation. But I have made a (consciously and constant) exercise of bringing philosophical-abstract-existential discussions to the backstage of my work, acknowledging that multiple epistemic traditions co-exist, and multiple voices are to be heard, aligning (or at least in trying) with the artistic world and cultural-creative community. Even when my ultimate objective is "simply" to advance in the field of CCCF literature.

If there is an equivalent of a poetic license in academic terms, this part is definitely something along the lines. It is a moment of reflecting on the inquiring process with honesty, acknowledging my passion, doubts, and expectations when working on CCCF's theory-building. Here, I underly the research in a broader way, tapering the empirical data of the produced articles, pinpointing personal (and beyond CCCF) research interests, e.g., inspiration from decolonial theories also within cultural management (see Gaio et al., 2023), and the field of methodologies, particularly in social science (see, for example, Mignolo, 2012). All in all, this kappe has been constructed as (meta-)reflectional and provocative-contemplation, constructivist and inductive background, to support the narrative present in the outcome of the articles - both in perceiving and practicing the art of research. Accordingly, the following sections reduce the abstraction, and introduce in more objective terms the standpoint

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[12] According to Denzin & Lincoln (2018, p. 46), inquiry does not carry the trappings of the word research, which is tainted by lingering positivism. Inquiry "implies an open-endedness, uncertainty, ambiguity, praxis, pedagogies of liberation, freedom, resistance" (Denzin and Lincoln 2018, p. 46). Afresh, I will not give myself the luxury of discussing the word to be used. For the sake of convenience, I often use the term research, although in my practice I aim to follow open-endedness, dialectic, pedagogies of liberation and resistance, trying to combine them with inspiration from the art world, in the constant contemplation appeal. Likewise, reiterating, many terms are subject to criticism from critical schools of thought (see Escobar, 2011), but this would absolutely require a whole (other) PhD – and I do look forward to reading the coming ones, and engaging with advances on the research on this front too.

of this PhD dissertation and the respective multi-methods research design (3.4), within the respective empirical contexts (3.5).

3.3. RR(I) in post-modern constructivist approach

In the post-colonial world, in which postmodernity negotiates with the intrinsic inconsistencies of the global system, and in the era of post-truth, my research can be seen as embedded in contemporary conceptualizations of cultural-creative economy, art management, alternative finances, social innovation, and co-creation of diverse values. Notwithstanding, this is mainly because both the culture sector and the mechanism of crowdfunding present themselves in the duality of a "theoryless" realm and a multi-disciplinary domain. To some extent, both terms/concepts (culture sector and CF) could be grasped as empirical contexts, or even as a phenomenon in the case of crowdfunding itself. Then, generic approaches and unique methodologies are limiting to the study of the cultural sector (Powell, 2003) and alternative finance (Dalla Chiesa, 2021). Ergo, being of inductive nature, this research considers the socially constructed reality, focusing on meanings, ideas, and practices of CCCF, and by emphasizing subjectivity, there is a constructivist approach inherent to this research process. Further, the conflict between qualitative and quantitative research is artificial (Goldenberg, 2011), although, alongside constructivism, qualitative methods are often more common, allowing the integration of multiple realities/perspectives, and a more active (researcher) participation (Ibid.). Nonetheless, although there is indeed a prevalence of qualitative methods, mixed methods certainly offer complementarity (Tashakkori & Teddlie, 1998).

In the exercise of conceptualizing the papers within the respective methods to be used/adopted, it is fascinating how the inquiry of ontologies, epistemologies, and methodologies presents a universe on its own – just look at this discussion. It is an own pursuit to get into the essence of subjects overcoming the immediate appearances (Denzin & Lincoln, 2018; Garfinkel, 1967), embedded in constructivism. Indeed, following the previous debates, constructivist research, especially from the viewpoint of postmodern paradigms of (philosophy of) science, challenges traditional notions of objectivity and universal truth. Moreover, if researchers are interveners when practicing responsible research, which also invites the integration of diverse

stakeholders, such as the artists and project creators as well as the culture sector institutions, the studies' contribution can also be related to certain cultural policy activism (Canclini, 2012; Loureiro, 2015). As reflected in its title and stated in the Introduction, this dissertation aims to support the continuation of the diversity of shows, as "the balancing hope knows that every artist's show must go on"[13].

This short section on the constructivist and post-modern nature of this research summarizes the overview of the thesis in Figure 5, which embedded the RRI frame to look at the "big picture" of CCCF. RRI can be defined broadly as "taking care of the future through collective stewardship of science and innovation in the present" (Stilgoe et al., 2013, p. 1570). CCCF is a cross-industry innovation occurring at the intersection between the alternative finance sector and the cultural sector, where the aforementioned extensive discussion unfolds. Figure 5, therefore, uses the lenses of RRI, to systematize the research design organization. In short, anticipation leads to "what if…" questions with implications for both the research and the innovation, aligning finality and intention; inclusiveness engages the different stakeholders' values and perspectives; reflexivity gives room to self-awareness and critical understanding of goals and motivations; and responsiveness describes the capacity to change the course of innovation in response to changing circumstances, integrating societal values, concerns of sustainable development, and ethical deliberation. Figure 5 represents the postmodernism critique, deconstructing grand narratives, and emphasizing pluralism.

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[13] Excerpt of the song "O Bêbado e a Equilibrista" (in English as "The Drunkard and the Tightrope Walker" or "Hope of the Equilibrist") composed by João Bosco and Aldir Blanc in 1979, and first performed, in the same year, by Elis Regina, a renowned Brazilian singer. *If you feel so inclined, you may want to listen.*

Figure 5. A contemplation of CCCF research
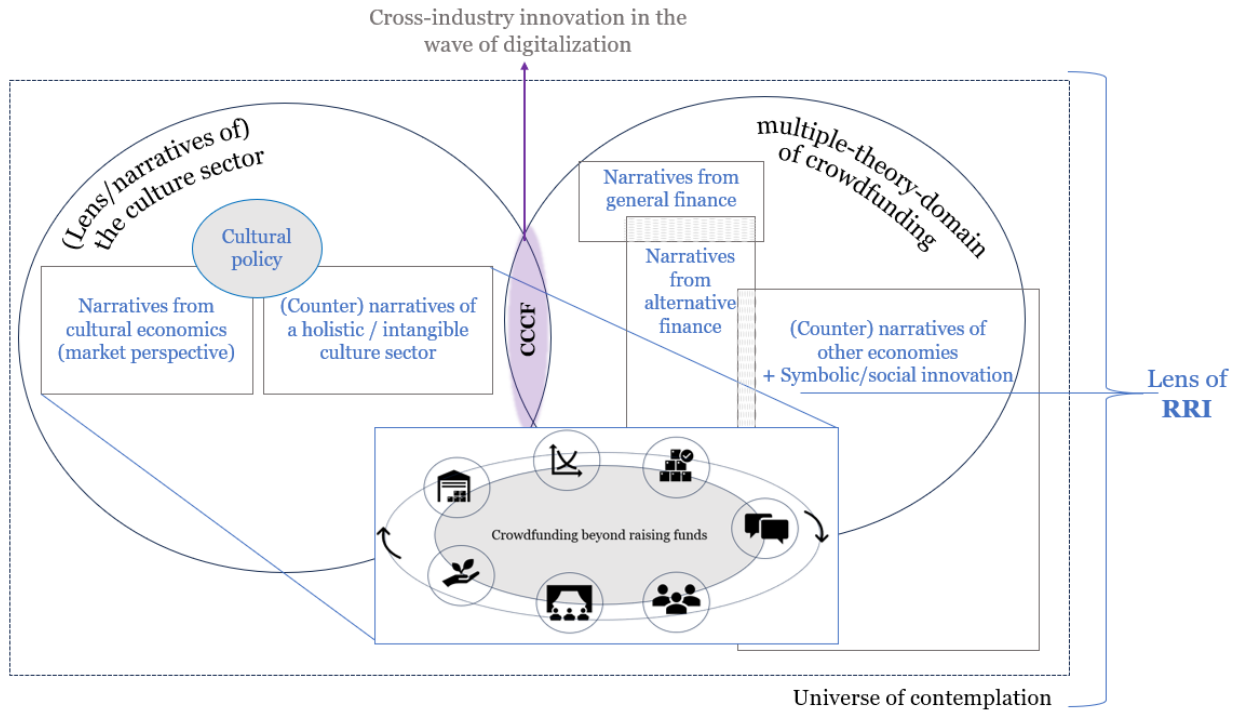
Source: by the author

3.4. Data sources and methods within the research design

This doctoral research embodies a multidisciplinary literature review which, given the constructivist approach intertwined with the inductive nature, results in a not systematic but rather relational-plural theoretical framework – as Figure 5 above illustrates. The theory section is, therefore, an expansion of crucial conceptual debates brought up in the different articles, presented in a summarized way and with an overall theory development as an end-goal. In this sense, the sequence of the articles and the respective adopted methods are in consonance with the constructivist-inductive approach of departing from observations in order to move towards formulating hypotheses and theories based on empirical data. Accordingly, the data sources are a collection of detailed and nuanced data that reveal the diverse perspectives and meanings attributed to CCCF. As Figure 6 shows, the research process commences with a descriptive, single-context-based approach and gradually moves towards mapping of the multi-faceted CCCF practice possibilities in a contrasting Global North versus Global South context.

Figure 6. Research design

Mapping crowdfunding platforms that are mainly focused on cultural-creative projects in Europe and Brazil – towards a wider umbrella of CCCF as a practice

Coming to a comprehension that there is a gap in the "institutional" view of CCCF by the culture sector | lack of "mesostructure"

Going broader: expanding the more-than-raising money CCCF effects in the context of Norway and Brazil

Narrative frames of the universe of Norwegian CCCF campaigns – working of CCCF discourse

Lack of artists/project creators' narratives

CrowdCul Project: Crowdfunding in the culture sector

Source: by the author

The first article explores the universe of the Norwegian CCCF campaigns, scrapping data from the international crowdfunding platform Kickstarter, and the local one, Bidra. The method of discourse analysis was adopted and combined with descriptive statistical analysis. The latter enabled the comprehension of the CCCF use in the Norwegian context and highlighted trends across the different CCIs – using Throsby's (2008) concentric circles model. The discourse analysis focused on narrative frames (Haguette, 2001; Maehle et al., 2021) and it is connected to the MOD model and the lack of understanding of CCCF discourses (see again Figure 4, p. 67). Noteworthy that discourse is a process for the production of meaning on a certain topic, in this case CCCF, and carries inherently structures of the perceptions of the participants, not necessarily with their conscious knowledge of being controlled. A discourse can consist of several narratives, which in turn represent specific perceptions or modes of explanation located within the topic (see more in Nagarajah, 2022). In seeking to determine if there are dominant/hegemonic and/or secondary/marginalized narratives within the CCCF, the discourse analysis was conducted in the NVivo

software. The way artists and project creators framed their crowdfunding campaigns shed light on their perception of crowdfunding as a mechanism to support artistic-cultural-creative production, as is further discussed in chapter 4.

Further, following a more active understanding of the CCCF discourse and pursuing to explore its dilemmas and potentialities, a multi-case design was adopted, opening up a parallel of the Norwegian reality vis-à-vis the Brazilian one. Spanning across diverse CCIs fields such as audiovisual, music, and design, the matrix of eight case studies enabled the empirical exploration of the role of CCCF in the artists' and project creators' careers. In-depth semi-structured interviews and further analysis of related online materials were conducted in each of the cases. The interviews were transcribed and analyzed using the constant comparative method (Glaser & Strauss, 1968), where the analysis aimed to sift the data looking for associations and patterns (McCracken, 1988). This allowed the elaboration of a theoretical model (see Annex). Accordingly, to a large extent, there was an underlined approach of the extended case method (see Burawoy, 1998), aiming to bridge the gap between empirical observations and theoretical insights. Such a method also guides the last Article and this overall dissertation.

The extended case method encourages researchers to continually engage with social theories while conducting fieldwork and analyzing data, which allows theoretical concepts to inform data collection and interpretation, in an iterative process, mutually shaping one another (see Burawoy, 1998). In this sense, new insights and theoretical perspectives are incorporated within the understanding of the broader socioeconomic relational context's embeddedness and interconnectedness. Accordingly, the research may pay attention to empirical details, complexities, and contradictions within the topic and be able to enrich theoretical insights. This method offers a way to analyze empirical data while continuously engaging with broader theoretical frameworks, thereby contributing to the literature development and refinement. Further, it incentivizes the role of reflexivity and triangulation.

In this sense, the last article integrated the cross-meta-perspective of CCCF comprehension according to researchers' viewpoints. Aiming to mitigate biases of my own attachment to the understanding of CCCF, and enhance the reliability of

conclusions, Article 3 combined two main methods; the Delphi method (two expert panels) and the digital method of tracking and trawling (see Whiting & Prichard, 2021) to create a database of existing (and functioning) crowdfunding platforms focusing mainly on the CCIs across Europe and Latin America. This digital method, greatly suitable for crowdfunding research, follows a target, such as a web-enabled genre of CFPs, and seeks what was already there and waiting to be retrieved. Thus, such a combination of methods resulted in a systematic mapping of CCCF structures and relational forms, elaborating on current perspectives, crucial dilemmas, and potential prospective practices (see contribution in Part 5 and Annex).

Notwithstanding, the constructed European and Latin American CFPs' database was organized according to categoric attributes, meaning that the CFPs were characterized by a set of distinct, non-comparable values. In other words, they configure categoric values that lack a natural order or inherent measurable distance. Therefore, it is not possible to establish a definitive ranking, and there are no meaningful semantic translations from categorical to numerical values (see Mampaey & Vreeken, 2013). As such, our codification (i.e., transforming the categoric dimensions into numbers) was an attempt to pursue a grouping – clustering - of the diverse CFPs. In this effort, we used a basic cluster method plotted on the R-software, which analyzes each observation and calculates the distance between them, aiming to group them into x clusters. The clustering results, given the aforementioned problem, were not clear and had no evident separation between groups. Again, see the Annex for more information on this attempt. This short paragraph serves to acknowledge that methods are also subject to failure and unexpected findings, meaning that more often than admitted, the methodologies are underlined with the RRI dimension of anticipation aligned with intention and finality.

Table 2, in the next page, summarizes each of the three articles' data sources and adopted methods. The following part gives more details on the empirical context.

Table 2. Articles' data sources and methods

Article	Title	Data Source	Method(s)
1	Evolution, trends, and narratives of cultural crowdfunding: the case of Norway	Norwegian CCCF campaign on two platforms, Kickstarter and Bidra, from 2016-2021	• Discourse analysis focusing on narrative frames (NVivo) • Descriptive basic statistics
2	More than raising money? The role of crowdfunding in the development of cultural projects	4 CCCF cases from Norway and 4 CCCF cases from Brazil amid two dimensions: characteristics of the campaign(s) - pre-sale vs. public engagement, and platform focus - international (Kicstarter) vs. local platforms (diverse)	• Multiple-case study design (matrix 2x4) • In-depth interviews • Analysis of online materials (campaigns and project creators' social networks)
3	The relational forms of CCCF: a meta-conceptualization through the analysis of platforms in Europe & Latin America	(Constructed) Database of European and Latin American crowdfunding platforms mainly focused on culture sector projects	• Delphi method (two expert panels) • Qualitative digital method of tracking and trawling (to map CFPs) • Clustering effort

3.5. Empirical Context

Following Figure's 6 inverted-funnel logic, this sub-section introduces further details about the multiple settings and diverse CCIs used in the research process. As mentioned before, both the culture sector and the mechanism of crowdfunding present themselves as "theoryless" realm. If crowdfunding can be perceived as the phenomenon – or the object of study (particularly CCCF), the culture sector is the empirical context. In other words, this doctoral dissertation refers to the specific setting of the culture sector, in its wide range of CCIs, and all the empirical observations and data collection were within this specific realm. In addition, the research empiricism encompasses real-world CCCF practices, platforms,

dimensionality, and spatiality (Table 2 above displays some of this information per article).

Context (always) matters and, in this specific case, both in culture sector structures/cultural policy paradigms (Bonet & Négrier, 2018) and in crowdfunding practices (Kaartermo, 2017). Context also informs the meaning and significance of research findings, enhancing theoretical advances (Shanley et al., 2022). Recognizing and describing the empirical context is essential to provide the necessary background information and situational understanding for interpreting contributions and drawing conclusions. Yet, having the culture sector as the empirical context, its description would be undeniably similar to the discussion from the Theoretical Framework (Chapter 2), especially section 2.1. From this perspective, all three articles deal with the complexity and diversity of the culture sector. This means that even though it is pivotal to highlight the different use/adoption of crowdfunding between the various CCIs (see Handke & Dalla Chiesa, 2012; Rykkja et al., 2020), this research does not focus on a specific industry from the culture sector. Rather, following Throsby's (2008) concentric circles model (see Figure 1 p. 33), the three articles cover the wide-range of artistic-culture-creative activities. Even in Article 2, with a selection of cases, there are representatives of distinct CCIs groups, to know: core cultural expression (performance and visual arts), other core creative industries (audiovisual/film), wider cultural industry (music recording/radio), and related industries (design).

Therefore, the main difference between the articles' empirical context lies in the unit of analysis (which perspective is being emphasized) and the regional context or socioeconomic reality. In short, both Article 1 and 2 focus on the artists/project creators' perspective, also claimed as a gap in the CCCF literature (see Dalla Chiesa, 2021), but with distinct iterative processes. In Article 1, the artists/project creators' is interpreted based on how they frame their CF campaigns (see again Table 2). Article 2, in its turn, presents a more active voice from the artists/project creators, by giving them possibility to elaborate on their perception of CCCF practices based on their experiences. Finally, Article 3 adopts the platforms as the unit of analysis, seeking to fill the gap in understanding and defining cultural-creative CFPs and their relational

forms, unfolding on (cultural) policy-setting instrumentalization, and within an institutional perspective of the culture sector dynamics (see Dalla Chiesa 2020; Loots et al., 2023 Rykkja & Dalla Chiesa, 2023).

In terms of regional context and socioeconomic realities, previous studies have been elaborating on the geographies of crowdfunding (Brent & Lorah, 2019; Cicchiello et al., 2022; Herrera, 2016). Some scholars have shown that backers support projects in both high- and low-socioeconomic-status neighborhoods, and even if donors from wealthy places contribute more on average, crowdfunding does not necessarily exacerbate inequalities. At the same time, others have stated that crowdfunding is still largely a developed-world phenomenon, while it has potential to stimulate innovation and job creation in the developing world (see Best et al., 2013; Herrera, 2016). There are several ongoing discussions on how to enhance the use of crowdfunding worldwide (Ibid.). Yet, in the specific (empirical) case of the culture sector, research results suggest that CCCF is more successful in countries where financial resources allocated to CCIs are higher, and countries with a larger household expenditure in cultural participation have a more developed CCCF scene (Cicchiello et al., 2022). In addition, across the world, there are significant differences regarding the public-private funding and financing structures for the culture sector (see Bonet et al., 2019; Throsby, 2010), national/local institutional support and broader socioeconomic context, which is also reflected in the levels of mobilization and engagement of the artists and cultural-creative community.

Therefore, given the information above, the empirical context of Article 1 can be considered as a suitable setting to proceed with the description of CCCF discourses. Norway has a relatively small size, c.a. 5 million inhabitants, which allows working with the entire universe of CCCF campaigns. Additionally, it has a social welfare system with inclusive and extensive coverage including the culture sector budget (see Henningsen et al., 2017; Røtnes et al., 2021). However, crowdfunding in Norway has experienced substantial growth in the recent years (Ziegler et al., 2020), which means that its adoption can be motivated by nonfinancial reasons including, for example, career intermediation, audience creation, and artistic freedom (see Annex).

Therefore, Norway represents an exciting empirical case to study CCCF with the possibility of finding diverse rationales for crowdfunding adoption.

Nevertheless, expanding the empirical focus to two highly distinct socioeconomic contexts can enrich theoretical insights, and therefore, in Article 2 the research was extended to include the cases from Norway and Brazil. The different realities of these two countries provide valuable understanding of how cultural policy structures might influence the use of CCCF and lead to the emergence of new operational forms, despite the fact that artists and project creators can share very similar viewpoints of CCCF, even if engaging in distinct social-aesthetics practices. Moreover, in both countries, artists and cultural-creative workers often seek public calls for financing their projects; however, the use of crowdfunding as an additional finance source and even a business model has been continuously growing since its beginning, presenting a similar position within the culture sector, yet with contrasting contextual strategies. Brazil has been the leader in South America in the crowdfunding sphere (see Best et al., 2013) and in terms of CCCF market maturation. Brazil counts a greater number of local platforms dedicated (almost exclusively) to the culture sector than Norway. Brazil also embodies innovative incipient practices of match-funding and subscription mechanisms, which have not yet been introduced in the Norwegian context. Still, considering contemporary research findings (see Cicchiello et al., 2022) indicating that countries with higher financial resources allocated to CCIs and larger household expenditure in cultural participation present a more developed CCCF scene, the contrast between Brazil and Norway certainly opens up new perspectives on CCCF practices. Additionally, as Norway is a rather individualistic country (so is Europe overall), while Brazil is a collectivistic one (so is Latin America overall),[14] the parallel analysis can shed light on the potential of "community enabling finance" (Shneor & Flåten, 2015).

Following Article 1, two pivotal dimensions were identified according to the literature, to support the selection of the eight cases, four in each country. The first dimension

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[14] This is according to Hofstede's (2022) dimensionalizing culture model, and the "individualist versus collectivist" dimension means a lower or higher degree of interdependence among its society members.

relates to the main purpose for adopting crowdfunding, i.e., whether the project creator has decided to launch a campaign as a sort of pre-sale mechanism (often a one-off initiative) or a way to promote public engagement (often for projects with more intangible and symbolic outcomes) – see again Chapter 2 and Annex. The second dimension, likewise in the previous Article, is whether the campaign was published on a local platform or an international one. Noteworthy the use of local platforms is linked to the local market maturity, the understanding of local particularities, and familiarity with crowdfunding, while using an international platform provides the scalability and reproducibility potential (Rykkja et al., 2020; Handke & Dalla Chiesa, 2022; Breznitz & Noonan, 2020).

Nonetheless, the discussion on the crowdfunding market maturation is still in a grey area, especially given the limited available information and transparency of policies of, from, and for CFPs (Herrera, 2016; Belavina et al., 2020; Bass et al., 2023). Moreover, there is a gap in the literature on the role of platforms, as middle-ground, bridging the creators and backers (Rykkja & Dalla Chiesa, 2023). Still, recent research focusing on platforms has also pointed out the need to look into other than US platforms (aka, Kickstarter) (see Butticè & Unghetto, 2020). Despite the presence of the studies incorporating the broader picture of communities of European platforms dedicated to CCIs (Cicchiello et al., 2022), the mesostructure of CCCF functioning in the relational culture sector is not entirely there, let alone other(ness).

Therefore, Article 3 delves into distinct realities by addressing the Global North represented by Europe versus the Global South represented by Latin America. The inquiry into the divergences and convergences of these contrasting realities offers the possibility to contextualize cultural policy experiences and correlate them to the diverse innovative approaches and initiatives of CCCF platforms. Being of inductive-constructivist nature, the paper uses the diverse empirical evidence of CCCF practices to gain insights into how the culture sector can take agency in comprehending and shaping its future. Both Europe and Latin America maintain some sort of tradition of public financing of culture, following sort of parallel cultural policy models of institutionally oriented instruments intercalated with an intellectually oriented operation (Canclini, 2001; Yúdice, 2007, Bonet et. al, 2019), with Latin America

constantly mirroring what is carried out in the North (Souza, 2015; Rubim, 2017). Hence, the exploratory mapping of CCCF in both contexts can enhance the comprehension of the main dilemmas of CCCF. Working with similar, yet very distinct realities offers a unique possibility to empirically grasp CCCF dual and relational development, pointing towards promising prospectives.

In short, navigating priorities and expectations in the culture sector in different settings of public institutions, private entities, and joint ventures/sponsorship arrangements poses challenges to the conceptualization of CCCF itself. Combining diverse empirical contexts, and exploratory and traditional resources and expertise can deepen, in a more nuanced manner, the support of artistic-cultural-creative endeavors. From a holistic perspective (see also Bargoni et al., 2022), the intertwining relational forms of CCCF imply innovative socio-techno practices, facilitating the flow of knowledge and values between the different stakeholders, including practitioners (artists/project creators and platforms operators), policymakers and academics. From this viewpoint, researching arts-culture-creativity while acknowledging every angle (artists, cultural-creative workers, the overall "institution" culture sector, as well the researcher) as context-specific and dependent on the social (and academic) space instigates plural types of "valid" knowledge, abilities, and opens up for engagement and activism. I do aspire with this doctoral research to create space for people in the culture sector, mainly (marginalized) artists, to formulate and tell their own stories enabling a collective (re)shaping of funding mechanisms within the culture sector and its socially engaged projects. As Furtado (2012) highlights, arts do not dissociate themselves from ordinary practice, arts and cultural expressions happen in daily life, in connection with the mundane. Studying CCCF as a form of supporting the continuation of the show is also a way of working with the notion that, yes, "art exists because life is not enough" (Gullar, 2010) – and I have the privilege of conducting research on what brings joy to my daily life, and hopefully to many others'.

4. Presenting the articles & their main contributions

This chapter provides a summary of the three articles that compose this doctoral dissertation. Expanding the previous presentation of the articles' respective methods and data sources, the focus here is on providing the research questions that each of them aims to explore and, with the connection to the general literature background (Chapter 2), introducing their main findings and contributions. All the papers attached to the thesis were co-authored with me serving as the primary author. Table 3 provides a co-author overview based on CRediT – Contributor Roles Taxonomy. In short, as the primary author, I played a central role in developing the research problems and questions, the design of the studies, and the writing of the first manuscript drafts. The co-authors, namely my supervisor (all articles) and my co-supervisor (Article 3), contributed to the process of conceptualization, validation, review, and editing, and, of course, provided a valuable and caring overall supervision (again see Table 3 for specific roles). Further, as the corresponding author, I took the responsibility of handling queries from editors and comments from peer-reviewers, in constant collaboration with the co-authors to effectively address any concerns or suggestions and make improvements in the ongoing work. The collaboration procedure, undoubtedly, enriched the research process with different analyses, and diverse yet unique perspectives, enabling better comprehension of the topic as well as achieving better results. I am extremely grateful for the opportunity to work, especially in such an arduous and sole journey as the PhD, with such bright and inspiring scholars, and dear friends, who definitely play a major role in enhancing the quality and potential of this research contribution.

Without further ado, Table 3 displays the articles' titles, co-authors, and their respective roles, and also demonstrates the timeline of the articles, i.e., their process of completion, submission to journals, and date of publication. It followed by a short summary of each article, elaborating on the main contribution and theoretical advancement.

Table 3. Articles' co-athor(s), CRediT, and work timeline

Article	Research question	Co-authors amid CRediT	Timeline
1	How has CCCF evolved and what are its trends and the narratives employed in cultural-creative campaigns?	Alice Demattos Guimarães (conceptualization, literature review, investigation, methodology, data analysis, visualization, writing - original draft) & Natalia Maehle (conceptualization, data analysis, validation, writing- review & editing, supervision)	• Research process: Aug 2021 – Jun 2022 • Submitted to Journal: Sep 2022 • Accepted: Nov 2022 • Published: Dec 2022 (International Journal of Cultural Policy)
2	How and why are artists/project creators using CCCF beyond its function of raising money?	Alice Demattos Guimarães (conceptualization, literature review, investigation, methodology, data analysis, visualization, writing - original draft) & Natalia Maehle (conceptualization, validation, writing- review & editing, supervision)	• Research process: Mar 2022 – Jun 2023 • Submitted to the Journal of Cultural Economics: Sep 2023 • Under review
3	How can the culture sector take agency in shaping the future of CCCF?	Alice Demattos Guimarães (conceptualization, data analysis, validation, writing- review & editing, supervision), Natalia Maehle (conceptualization, validation, writing- review & editing, supervision) & Lluís Bonet (conceptualization, validation, supervision)	• Research process: Mar 2023 – Nov 2023 • Submitted to Journal Poetics: Dec 2023 • Under review

Article 1, at the narrow edge of the research-design funnel (see Figure 6, p.84), departs from the recognition of the lifelong funding struggles in culture sector and the potential of crowdfunding to become an increasingly promising business model for cultural-creative productions. Despite this, there is still limited literature on the CCCF, especially from the artists/project creators' perspective (see Chapter 2), and therefore, the paper aims to further understand how crowdfunding is shaping the cultural economy. To do that, it explores the evolution, trends, and narratives of

cultural(-creative) crowdfunding,[15] focusing on the universe of Norwegian cultural(-creative) campaigns from 2016 to 2021, on two crowdfunding platforms, Kickstarter and Bidra. Based on campaign scrapping and by combining statistics with discourse analysis (see Part 3/4), the results demonstrate changes in CCCF dynamics, with notable differences across CCIs. In general, cultural(-creative) campaigns mainly acclaim artistic production and financial acquisition as their main motivations, and also emphasize lack of finance (even in the case when public funding is given) and potential for product sales. The study demonstrates the growth and importance of CCCF, especially for some industries such as gaming, and highlights the increasing need for cultural policy to consider crowdfunding as one of its instruments. Moreover, by analyzing how artists and project creators frame their campaigns, it contributes to the understanding of the CCCF phenomenon. The nuanced discourses of CCCF can inform academics, policy-makers, and practitioners.

To summarize,

- *Contribution Article 1:* by combining quantitative and qualitative methods, this article contributes to the further understanding of CCCF (phenomenon) and its dynamics as a part of the culture sector. By providing a better comprehension of artists' and project creators' perceptions of CCCF through analyzing their campaigns' framing, it clarifies CCCF potentialities as well as limitations. In other words, there is indeed a rising discourse on symbolic dimension of CCCF, fostering collaborative endeavors and broader societal impact. Based on the findings, nine theoretical propositions are suggested (see Annex), and future studies are invited to validate them statistically in other settings. These propositions, among other advances, elaborate a framework for predicting the use of different narratives depending on the cultural sector affiliation (type of CCIs) and platforms' scope of operations (local vs. global).

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[15] Noteworthy that in Article 1 we opt for using the term cultural crowdfunding based on the literature review at that point. Later, as the research process developed further, we switched to the term CCCF which is used all along this kappe. CCCF reflects in a better way the diversity of culture sector and its various CCIs.

Thus, to respond to Article's 1 research question (Table 1 & 3) ~ how has CCCF evolved, and what are its trends and the narratives employed in cultural-creative campaigns? ~ the findings show that CCCF is indeed growing in number and relevance, especially for certain CCIs, such as sound recording and gaming, due to their characteristics of reproducibility and digital appeal. The discourse analysis of narrative frames – based on extending Maehle et al.'s (2021) original taxonomy and applying it to the culture sector settings – demonstrates an increasing trend of the more-than-finance perception of CCCF. In this sense, by emphasizing the intangible dimension of the culture sector, project creators focus on a broader notion of the role of arts and culture for society, the local community, and consumers. Still, the commercial aspect of crowdfunding is well documented, and the artists' perceptions of crowdfunding as a mechanism bridging arts and commerce has to be further explored. Nevertheless, given the right framing approach, all types of CCIs have the potential to engage with CCCF practices.

Consequently, CCCF discourse from a social-artistic perspective deserves further investigation, and this was the path pursued in Article 2. Crowdfunding is often perceived as a phenomenon foreign to the culture-creative circuit, and there is a lack of its comprehension as a broader-than-money-raising tool. Accordingly, this paper delves into a qualitative approach to expand the underlined discourse and diverse roles of CCCF in project creators' careers, and the development of cultural-creative projects. With a multiple-case design, spanning from the four circles of CCIs (Throsby, 2008) and different CFPs (local vs. global), this paper sheds empirical light on crowdfunding's role as a complementary source of finance or a form of business model, also pinpointing its function as a gatekeeper for individuals starting their artistic endeavors and a virtual space boosting partnership opportunities. For instance, some creators enthusiastically embrace this entrepreneurial finance as the core of their business model, while others do not consider using crowdfunding again but (indirectly) recognize its role as an entry door to a new professional path in the sector, including promoting partnerships and collaborations.

To summarize,

+ *Contribution Article 2:* this study is among the first to suggest a theoretical model systematizing the potential role of crowdfunding in shaping both artists'/project creators' professional path and cultural-creative project development. This model, which can be formally tested by future research in the cultural economics field, advances CCCF concept by illustrating multiple additional ways and factors of how CCCF affects cultural production in a general context of digital transformation, alongside intangible (side-) effects. Hence, in a novel way, through a literature review of crowdfunding features vis-à-vis the CCIs' diverse attributes, it pinpoints two hypothetical discourses that lead up to empirically based propositions. The findings demonstrate that the decision to adopt CCCF is influenced by the professional position of the creator, the type of cultural-creative project (i.e., pre-sale versus public engagement), and the creator's identity navigating from more entrepreneurial to more artistic one. These aspects influence the project creator's perception of the function of crowdfunding for their cultural-creative projects and, more broadly, for the culture sector.

By unpacking the possible and potential multiple functions of CCCF, Article 2 indicates the multi-layered perception of CCCF. To responding to its research question (Table 1 & 3) ~ How and why are artists/project creators using CCCF beyond its function of raising money? ~ Article 2 highlights that CCCF is used as a complementary source of finance offering cost benefits to the artists and project creators, mainly associated with transaction cost reduction, lowering entry barriers, and demand revealing. Yet, going beyond the pure economic function, CCCF's potentiality lies in the interconnectedness of intrinsic motivation as an end in itself, strengthening cultural-creative communities through democratic participation and diverse values (co-)creation. In sum, revisiting the CCCF concept - as an extension of the horizontal functionality of the CCIs, and as a digital-innovative system and a virtual space that generates and sustains social networks - reinforces communities of practice promoting diversity and social engagement in regard to the culture sector's social intangible function. From this perspective, an "institutional" approach is lacking, and this affects the possible pathways of CCCF which, in turn, depend on

academics, practitioners, and policymakers' willingness to reflect upon CCCF's role in and for the culture sector.

Article 3, therefore, aims to fill in this "institutional" void by looking into the system of platforms dedicated to CCIs (even if not exclusively). Briefly, it indicates that there is a need for the culture sector to embrace multiple CCCF typologies and to shift its mindset while approaching crowdfunding as practice. Understanding the multiplicity of (social and cultural) innovative business models in crowdfunding platforms can contribute to resolving the dilemmas for the future development of CCCF, giving agency to the culture sector and helping to embrace this alternative entrepreneurial finance as part of a broader sustainable ecosystem of funding, financing, and functioning. Thus, to summarize,

- *Contribution Article 3:* this study is among the first to pursue a typology of CCCF relational forms in a meta-effort of bridging scholarly understanding and real-world practices. It offers implications for practitioners and policymakers by enabling the nuanced understanding of CCCF and expanding the boundaries of CCCF. By identifying a broader umbrella of CCCF (sub-)models to be adopted, legitimized, and systematized in (and by) the culture sector, the paper pinpoints diverse forms of CCCF, speculating/elaborating on its potential to become a socio-technical innovation that can support the various CCIs, in a broader notion of the commons. The findings indicate that there is room for the culture sector in general, and cultural policy in particular, to embrace multiple crowdfunding typologies and consider the possibility of the mindset shift by approaching CCCF as a practice with varying relational forms to be explored by diverse stakeholders.

CCCF development might be supported by increasing government expenditures on the culture sector (see also Cicchiello et al, 2022), by allocating matching funds from local tax revenues (see also Brent & Lorah, 2019). Studies around match-funding possibilities and mechanisms are in embryonic stages, and there is still a lot to explore in this field. Policy endeavors are, after all, to ascertain the promise of a more efficient and equitable allocation of resources to the culture sector (see also Loots et al., 2023). In addition, the culture sector experiences a number of challenges in terms of funding

and financing, such as shortage of resources vis-à-vis political priorities in the public sphere, precarious reliance on the private sphere due to the growing competition and dependence on individual or corporate preferences, and insufficient income from commercial activities (i.e., sales revenue, merchandise, and memberships) (Throsby, 2008, 2001). From this viewpoint, the market potential and broader societal benefits of CCCF can be interpreted as a collective bet. In other words, CCCF might indeed be a socio-technical innovation if artists, creators, and all the agents engaged in the culture sector (e.g., academics and policymakers) form alliances and share a sense of meaningful direction, aiming to reach a sustainable ecosystem of the sector's dynamics, boosting culture, arts, and creativity towards a more sustainable-democratic-common future.

5. Concluding remarks

Cultural-creative crowdfunding (CCCF) intersects the culture sector production chain and alternative finance technology as a global web-enabled phenomenon for funding and financing artistic-cultural-creative activities. As mentioned earlier, artists were among the first to launch a crowdfunding platform (CFP) in the early 2000s, perhaps because collecting relatively small amounts of money from a crowd through "passing the hat", busking, and even patronage – has been historically part of the funding ecosystem of the cultural-creative circuit. The novelty of CCCF is the contemporary intermediation of a virtual space, through the CFP. From this perspective, crowdfunding in general, and CCCF in particular goes beyond being a sub-type of crowdsourcing or an entrepreneurial finance and might be perceived as a Fin-Tech advance, surfing the wave of digitalization and platformization in the time of the ongoing global economic transition. In the specific case of the culture sector, crowdfunding becomes a chameleon tool in diverse practices aligned with the functioning of the various cultural-creative industries (CCIs) within the digital transformations impacting the entire spectrum of cultural-creative productions (interaction and consumption).

The culture sector, and its CCIs, function as a circus artist, an equilibrist, dancing on a tightrope of funding and financing with gracious craftsmanship (and lots of passion, or in the academic language, intrinsic motivation), knowing that the show must go on. This doctoral dissertation aims to support the continuation of the show by expanding the comprehension of CCCF chameleon-diverse practices. Ergo, in the face of financial challenges, funding struggles, and beyond the monetary aspects, the current research focuses on establishing the mechanism of crowdfunding as an innovative opportunity for a sustainable ecosystem of and for the culture sector. To that, the journey starts acknowledging that CCCF remains on the margins of the sector dynamics and cultural policy settings, since there is a classical tension between art and commerce. Accordingly, CCCF adoption keeps arguably below market potential despite its increasing growth worldwide, and there are many underexplored models and (relational) channel formats. Further, a nuanced understanding of the reasons behind this is still lacking in the literature on cultural economics, cultural studies, and crowdfunding research itself. In this sense, this PhD seeks to pursue this deeper

comprehension, elaborating on CCCF perspectives and prospectives, amid its dilemmas, possibilities, and potentialities. To a great extent, in this exercise, the work advances the CCCF literature through a search of a (vaster) definition (in the discourse) of the CCCF practice(s) which mirrors the culture sector dynamics of horizontality, network system, and collaboration, within artistic co-creation of values, disruption, and collective mobilization.

Against this background, there is a challenge to recognize the structures limiting funding to the culture sector (Throsby, 2001, 2008), especially when cultural policy experiences backslashes in a society with increasing grand challenges (Bonet & Négrier, 2018; Dalla Chiesa, 2021; Loots et al., 2023; Rykkja, 2023). Towards the end of the discussion on the financial burden of cultural and artistic activities, this research rethinks the nature of arts and culture financing vis-à-vis the culture sector specificities and functioning. Without arguing for reducing public expenses on cultural-artistic production (by the contrary) or abandoning traditional formats, the focus is on expanding the possibilities of cultural funders/investors which may also influence the balance between the commercial and non-commercial value of aesthetics-socio-creative practices. Accordingly, co-constructing a novel sustainable ecosystem of funding based on the particularities of the cultural-creative industries (CCIs) is all about community initiatives, merging the still incipient theoretical studies on CCCF and adopting a combination of different methods, to push forward a socio-technical and symbolic perspective of CCCF.

From this standpoint, CCCF being a cross-industry innovation of financial technology and the culture sector, intersects both financial access and cultural democratization, as well as cultural democracy. The exploratory field of Responsible Research and Innovation (RRI) offers a framework to conduct research on innovation (and co-creation) processes, related, ultimately, to societal positive outcomes. With these lenses, if (CC)CF is a community-led innovative instrument democratizing access to finance and (co-)creating symbolic value(-in-context) (Shneor & Flåten, 2015; Quero et al., 2017), this doctoral dissertation re-positions CCCF discourses and organization, expanding its materiality (CFPs) as a rhizomatic assemblage of symbolic nature that

can serve the performance of the culture sector. [16] Accordingly, such assemblage covers not only financial aspects but also innovatively enhances the culture sector dynamics, socio-aesthetics practices, tangible and intangible relational-structures, broadly impacting socioeconomic realities.

Even if the definition of the culture sector and its diverse CCIs has no rigid conceptual boundaries and can vary from country to country and across institutions, there is the communality of an intangible and symbolic nature with values that extends beyond strict monetary or measurable terms. The culture sector presents, then, an inherent diverse and complex relational-dual-structural dynamic, with different groups of CCIs that differ in regard to the levels of abstraction – with distinct impact of the digital realm, (non)reproducibility, and intrinsic motivation to create. There are also different policy paradigms that evolve and co-exist in syntony with the diversity of contexts (see again Figure 1). Taking into the account this and the challenges of funding and financing, relying on a single source can jeopardize the sustainability of cultural-creative-artistic enterprises (Throsby, 2001), and diversification is crucial to support the vibrancy of the culture sector and its socially engaged forms. Respectively, the emerging contemporary new paradigm of funding and financing embraces collaborative mechanisms with CCCF undoubtedly being among them (Loots et al., 2022).

Combined with possible novel arrangements in the culture funding ecosystem, i.e., match funding mechanisms, CCCF represents a rich arena to be explored, commencing from its discourses as the set of narratives from the artists/project creators' and culture sector's (as an "institution") points of view, toward a systematization of its practices. Ergo, this article-based dissertation covers an extensive theoretical and methodological journey, embedded in a meta-contemplation through reflexivity, positionality, and practices in the role of being a researcher – or an artist of the communication of knowledge, who is more than just

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[16] Reference to the RRI-MOD model of the trinity of innovation, in which its stands that at every innovation, three elements are interconnected, to know, materiality, organization, and discourse, all embedded in a certain territory/context (see Fløysand & Jakobsen, 2017).

an observer, but also an intervener (Grunwald, 2011) encountering RRI. Accordingly, this kappa extends the theoretical framework and methodological discussion presented in the articles. It does so by contemplating and divagating around the empirical context of the culture sector in its transdiciplinarity as well as its inherently fundamental philosophical question of what art is; and the multi-theory-domain of crowdfunding amid non-traditional perspectives interconnected with counter narratives intrinsically related to critical methodologies and subaltern epistemologies. Even though the chapters on theoretical framework and methodological choices to some degree overstretch the content of the articles, they are crucial in the attempt to answer the main (and broad) research question of ~ how crowdfunding, specifically CCCF, can be comprehended as a co-creation tool of responsible innovation amid the diverse culture sector?

Following the articles' logic (see previous chapter for their individual contributions), understanding the narrative frames behind CCCF is the first step to broadening the potential of crowdfunding as a bridging channel alleviating the tension between arts and commerce. Then, based on comprehending how artists/project creators narrate their respective campaigns with regard to the multi-layers of CCCF, the second step (or the second article) delves into the variety of discourses, seeking for a common more-than-raising-money standpoint in which the CCCF mechanism plays a relevant role for both artists/creators' professional path and cultural-creative project development. By highlighting multi-functions of crowdfunding in the culture-creative circuit, the potentiality of new business model, value(s) co-creation, and collective mobilization becomes evident. The construction of a deeper and more nuanced perspective of CCCF from the artists/creators' perspective makes it clear that there is an institutional void on how platform dynamics can impact the funding/financing patterns of the culture sector, in a mutually shaping format. The culture sector's unique attributes, specificities, and relational structuring influence the (potential) impact of crowdfunding, requiring further conceptual development, mesostructured systematization, and policy instrumentalization. Hence, this "pragmatic" journey ends with the third article exploring the CCCF platforms' evolvement and their diverse models (and channels), stretching the CCCF concept itself, and re-designing it within

a broader typology of CFPs and practices that can better serve the culture-creative circuit.

Illustrating diverse realities, mainly in Norway/Europe and Brazil/Latin America, this research provides an augmented comprehension of how crowdfunding can be incorporated into the cultural policy debates, in a broader apparatus of an ecosystem of funding and financing for arts and culture. In a nutshell, this PhD strives to advance CCCF theory by proposing a conceptual framework that illustrates the multiple additional ways of how crowdfunding affects cultural production in a general context of digital transformation. By considering the artists'/creators' perceptions, contemplating around the intangible (side-) effects of this chameleon tool, and envisioning an "institutional" perspective at the culture sector level, the main contribution lays in offering a vaster awareness of CCCF discourses. At the same time, the current work contributes to the cultural-creative own narrative and enables the culture sector to take agency in CCCF toward broader socioeconomic implications. The articles' findings offer distinctive CCCF typologies under an expanded CCCF conceptual umbrella, considering the various CCIs dynamics and the numerous narrative frames, in a broader-than-finance viewpoint. In sum, by following a theory-building path embedded in a (post-modern) inductive and constructive approach, the dissertation sheds light on CCCF as a responsible innovation by grasping its chameleon practices, aligned with the culture sector's relational-structural forms, spinning from co-creation of diverse values towards a more sustainable-democratic-common future.

Despite its merits, undoubtedly, this doctoral research presents some limitations. First, in terms of the empirical context, in the first paper, the narrative frames were analyzed only for the Norwegian cultural-creative projects; in the second paper, the model of CCCF's role is based on only eight cases; and in the third paper, the mapping of CCCF platforms is limited to the European and Latin American contexts. Second, the categorization of cultural productions as well as categoric dimensions used in all the papers, are based on a subjective assessment, which can be simplistic or rather overstretching underlined assumptions. Accordingly, the overall results are based on predominantly qualitative approach, and therefore the future studies in the field of

CCCF are invited to test quantitatively the theoretical model, the respective propositions, and the proposed CCCF typologies. In addition, it can be alluring to incorporate more countries, grasp specific CCIs' dynamics, and bring the perspectives of other stakeholders such as backers, or cultural institutions, e.g., arts councils. Finally, there is the issue of discrepancy between the epistemological orientation and the treatment of data, when in search for a deeper understanding of the object of study, interpreting the data might oversimplify or misrepresent the complex and multilayered CCCF practices. In this sense, contemplative process of this research opens an agenda for future research, indicating a vast number of possibilities for expanding the perspectives and enhancing the prospectives of CCCF.

Therefore, some concepts and theory streams pinpointed in this work certainly deserve attention for future development. For instance, why the art of communing (aligned with cultural commons) can be a responsible innovation for the ecosystem of the culture sector and broadly for the universe of crowdfunding? Communing practices constitute crowdfunding projects and present a stronger confrontation with the complexity of value co-creation, which means that further investigation on co-creation literature might inform CCCF practices. This is also related to innovation commons, connected to shared spaces and platforms, where knowledge, ideas, and resources are collaboratively developed and enjoyed by a community. Platforms, or specifically CFPs, foster collaboration, creativity, and participation with diverse stakeholders contributing, exchanging, and co-creating upon each other's endeavors. Embedded in new forms of economic system and organization, solidary popular economy - tied to solidary finance, sharing economy, and social currency - might also leverage the power of collective contributions to drive positive change and support shared values of promoting inclusion and addressing social and economic inequalities. In a nutshell, rather broad yet insightful theoretical and conceptual interconnectedness can promote a shift towards ethical financial practices, inclusive community engagement, diversified forms of capital (and co-creation of values), and the strengthening of social ties to support initiatives aimed at communal benefits and sustainable development.

Conclusively, CCCF is about co-construction of broader societal values based on the idea that arts, creativity, and culture are embedded in transformative opportunities to diverse socioeconomic realities. Such a multi-angle perspective can be related to institutional entrepreneurship and change agency which might guide innovative CCCF practices in a certain common direction, sustaining a responsible innovation that supports the sustainability of the culture sector, and enhance socially engaged initiatives. Future research is, therefore, also encouraged to further investigate the CCCF discourse related to its market potential balanced with its socio-aesthetics aspects, and its inclusion in public policy, e.g., through match-funding mechanisms. Noteworthy, the "institutional" perspective of the culture sector uncovers relational structures that represent many possibilities and potentialities for institutionalizing/systematizing CCCF in different streams/channels, and as such accounting for positioning crowdfunding practice vis-à-vis culture sector dynamics and (intangible) elements. If the culture sector showcases unique attributes balancing market forces and intrinsic motivation, critical reflection on the perspectives and prospectives of CCCF promotes ethical deliberation and dialogue. Diverse tools of digital fundraising technologies, pooled investments, and tokenized assets underscore the complex landscape of the culture sector's contemporary finance and funds. The expansion of the CCCF umbrella, stretching the concept itself and re-interpreting its practices according to the institutional-structural-relational context, can be embedded in some sort of utopia project (see sub-section 2.2.3) within RRI. In other words, CCCF becomes part of the collective bet (Nowotny, 2005), and this PhD is sharing the belief that arts and culture are essential to a better-democratic-inclusive common future, and the show definitely must go on. With hope.

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ABSTRACT

With a lifelong path of funding struggles, cultural industries have been at the forefront of crowdfunding since its early stages in the beginning of this century. Worldwide, the volume of crowdfunding has been growing significantly and it has increasingly become a promising business model for cultural productions. However, research on cultural crowdfunding remains limited. The current study aims to understand how crowdfunding is shaping the cultural economy. We explore the evolution, trends and narratives of cultural crowdfunding, focusing on two crowdfunding platforms – Kickstarter and Bidra. By scrapping the universe of Norwegian cultural campaigns on these platforms in 2016–2021 and combining statistics with discourse analysis, the results demonstrate changes in cultural crowdfunding dynamics, with notable differences across cultural industries. Overall, cultural campaigns mainly acclaim artistic production and financial acquisition, also artists emphasize lack of finances (even in the case when public funding is given) and potential for product sales. This work demonstrates the growth and importance of cultural crowdfunding, especially for some industries (e.g. games), and highlights the need for cultural policy to consider crowdfunding as one of its instruments, extending, for instance, match-funding mechanisms. This study further contributes to the understanding of the cultural crowdfunding phenomenon for academics, policy-makers, and practitioners.

Introduction

Crowdfunding – a practice of obtaining funding from a potentially large pool of micro investors providing small amounts of money to support ideas (Shneor and Mæhle 2020) - is an alternative finance mechanism first embraced by artists as an innovation that helped them to tackle the culture sector's long-term struggle of financing artistic expression. Crowdfunding is also a part of the worldwide fast-paced digitalization that also affects cultural productions. To date, cultural-creative industries (CCIs) are leading in terms of the amount of money raised through crowdfunding campaigns (Boeuf, Darveau, and Legoux 2014; Rykkja et al. 2020a). Moreover, recent cuts in public funding and growing competition from private donors make crowdfunding an increasingly promising instrument for realizing a broad range of cultural and artistic activities. However, cultural crowdfunding is still a fragmented and unrealized market (Lazzaro and Noonan 2020) despite the recent growth of the global volume of crowdfunding transactions (Ziegler et al. 2021); this growth and the cultural crowdfunding field require further scientific exploration.

Hence, the current study aims to understand how crowdfunding is shaping the contemporary cultural economy. By exploring the evolution of cultural crowdfunding, this study seeks to identify major trends in the various cultural industries and discover the narratives employed in their respective campaigns. We choose to focus on two major crowdfunding platforms used by Norwegian cultural actors, an international platform (Kickstarter) and a national platform (Bidra). Norway was chosen for study for two main reasons. First, despite standing out in terms of extensive public support in the culture sector, crowdfunding is still growing in Norway (Rykkja, Haque Munim, and Bonet 2020b; Ziegler et al. 2021). This growth means that crowdfunding not only represents a financial vehicle but there is also a more complex rationale behind crowdfunding adoption by artists. Second, due to the country's relatively small size (approximately 5 million inhabitants), it is possible to work with the entirety of its cultural crowdfunding campaigns, allowing for this empirical investigation to gain broader insights that can inform academics, policy-makers and practitioners.

Accordingly, the universe of cultural crowdfunding campaigns on these platforms in the period 2016–2021 was scrapped, and the campaigns were classified into subcategories according to their cultural sector, following both Kickstarter's tags and Throsby's (2008) concentric circle model. After that, we conducted statistical analysis and discourse analysis of the campaigns. First, we considered the statistical data highlighting the trends of crowdfunding use during the analyzed period and its variation across the different cultural industries (e.g. the high and increasing presence of music versus the low number of theater projects). Subsequently, in the discourse analysis, we focused on narrative frames, i.e. the issues, arguments, or storytelling used in crowdfunding campaigns published on platforms (Majumdar and Bose 2018; Nisbeth 2009). The effects of linguistic styles in crowdfunding have been addressed in the literature (Gorbatai and Nelson 2015; Parhankangas and Renko 2017), but the extent to which artists in diverse cultural sectors use narratives to construct their crowdfunding campaigns remains underexplored. The way artists frame their crowdfunding campaign sheds light on artists' perception of crowdfunding as a mechanism to support artistic production, and it certainly deserves deeper attention to inform the cultural field in an ecosystem of funding.

By combining quantitative and qualitative methods, this paper seeks to contribute to the further understanding of the cultural crowdfunding phenomenon and its dynamics as a part of the art markets. The study demonstrates the growth of cultural crowdfunding and its relevance for the culture sector, especially for certain industries, such as sound recording and gaming. It also contributes to a deeper comprehension of how artists and creators perceive the practice of crowdfunding, its potential and its limitations. Therefore, complementing this brief introduction, the article has five sections. The next section expands on the theoretical background of the cultural economy within the emerging crowdfunding trend. The third section presents the methodology, followed by the results and discussion in the fourth section. Finally, the fifth section provides some final considerations and an agenda for future research.

Theoretical background: the culture sector meets alternative finance

The reality of the 21st century global economic system, driven by digitalization and technological innovation, has been defined as cognitive-cultural capitalism in which cultural-creative industries (CCIs) occupy a central space (Scott 2008). Scholars have been discussing the direct effects of the culture sector, such as employment, income generation, and the attractiveness of companies and job creation, as well as its more indirect and abstract aspects linked to the notion of identity, belonging, community formation, and the encouragement of creativity (Throsby 2001, 2008; Bille and Schulze 2006; Scott 2008; Towse 2020). As a matter of fact, the issue of financing artistic and creative activities has been in the spotlight of academic research, given that, in its broad scope, cultural production has predominantly struggled to obtain funding (Rushton 2003; Colbert 2012; Agrawal, Catalini, and Goldfarb 2014).

Driven by such a challenge amid the contemporary contour, artists were at the forefront of crowdfunding practices from its very beginning. The ArtistShare platform, founded by musicians in 2003, was the first crowdfunding platform, mainly dedicated to financing artistic works (Bannerman 2012; Rykkja, Haque Munim, and Bonet 2020b). However, cultural crowdfunding has been largely unexplored in academic literature, even if CCIs are raising the largest amounts of money in campaigns (Ibid.; Boeuf, Darveau, and Legoux 2014). Moreover, there is an alarming tendency of hardships in acquiring public funding due to austerity policies as well as increasing competition for private sponsors and donors (Peltoniemi 2015; Lazzaro and Noonan 2020). In this sense, within the framework of worldwide fast-paced digitalization reconfiguring cultural productions (Nordgård 2018), there is an urgency to expand the understanding of cultural crowdfunding, its evolution, trends, and discourse.

Cultural and creative crowdfunding (hereafter CCCF) then comes as an innovative alternative channel for financing arts and culture. In this sense, the theoretical background of this paper needs to address both the cultural economy literature and the field of alternative (technological) finance, specifically crowdfunding. Therefore, this review includes the following three subsections: culture economy, the alternative finance of crowdfunding in the cultural and creative sectors, and frames used in cultural-creative crowdfunding.

Culture economy

The culture sector is inherently complex and diverse. The word culture itself carries both anthropological and sociological dimensions and is defined as a 'set of attitudes, beliefs, customs and practices that are common or shared by some group' (Throsby 2001, 4). There is also a more practical definition of culture related to cultural activities and products. The latter represents the object of study in the present work. Potts (2016) argues that the cultural sector is defined by the intense presence of creativity, and Throsby (2001, 2008) also acknowledges the intention to generate and communicate symbolic meaning and the potential production of intellectual property behind cultural and creative goods. From this perspective, value creation in cultural industries is quite distinct from the pure economic/monetary value. Notably, the definitions of the diverse culture (and creative) sector and the CCIs are subject to variation but often seem to overlap with no strict conceptualization (Hesmondhalgh and Pratt 2005; UNESCO 2013; Machado 2016).

According to Throsby (2001), to grasp a definition of cultural goods and services, activities, and other creative phenomena, there are six forms of (cultural) values embedded in the notion of the cultural sector and its industries, which represent an attempt to translate the symbolic-intangible dimension of the arts and culture into economic terms. To name: 1) aesthetic value, arising from the object's aesthetic properties, such as beauty and harmony; 2) spiritual value, manifested in religious/spiritual context, in that the activity/product has some particular meaning for those who share that belief; 3) social value, derived from cultural activity/manifestation that confers a sense of identity in space, connecting a society in its various hierarchies; 4) historical value, expressed by historical connections, serving as a rescue of the past as a way to 'illuminate' the present; 5) symbolic value, generated by symbolism and by the meaning that a certain cultural good or expression awakens in the individuals who consume it; and 6) authenticity value, resulting from originality, demonstration of uniqueness and real characteristic of a certain work (Throsby 2001, 29). These values are indeed not strictly monetary or measurable.

There is, then, a pivotal element of intangibility associated with the CCIs that cannot be ignored when conducting research in the cultural field, which CCCF is part of. However, the inherent diversity of the cultural industries also helps in dealing with such complexity: the different industries can be separated according to their level of abstraction. To simplify this debate, Throsby (2008) introduced the concentric circles model (Figure 1), in which CCIs are organized into four groups: core cultural expressions (e.g. literature, music, performance, and visual arts), other core creative industries (e.g. cinema, museums, photography), wider cultural industries (e.g. publishing, recording, video games),
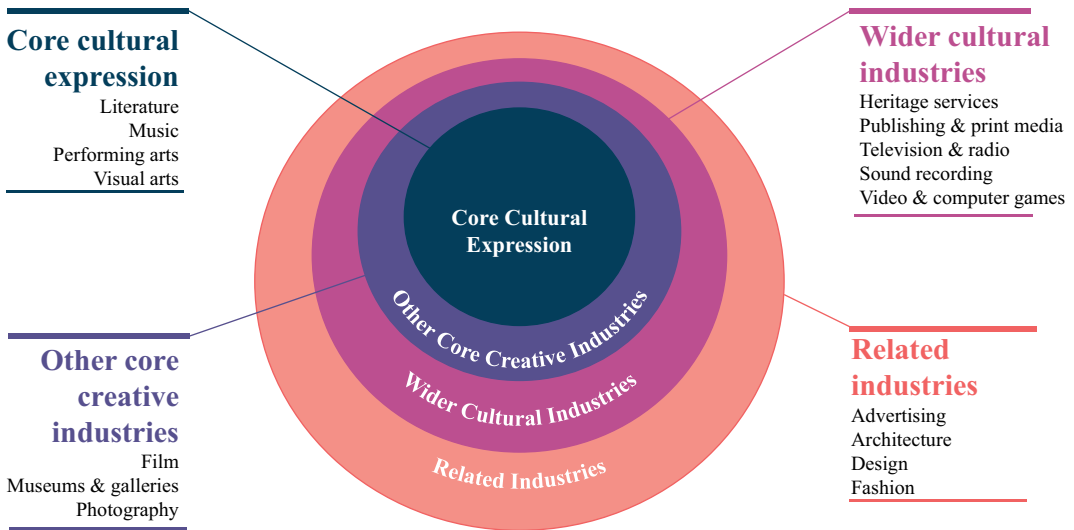
Figure 1. Throsby's (2008) concentric circles model. Source: Elaborated by the authors inspired by the UNESCO Creative Economy Report (2013, 23).

and related industries (e.g. fashion, design, architecture). Such a distinction is crucial to comprehend the diverse dynamics of the broad variety of cultural production, which again involves the use of crowdfunding. Later, in the methodology section, we acknowledge how we followed such structure in our data analysis.

Scholars in the field of CCCF have discussed the importance of distinct economic features, according to the four groups presented above, for fundraising results (Dalla Chiesa, Bucco, and Handke 2022; Handke and Dalla Chiesa 2021). The CCIs are set apart from the core cultural arts/expressions when considering cultural/aesthetic content and (non)reproducibility. For instance, design, sound recording, and video games, are to some extent more subject to reproducibility, and are seen as more innovation-driven, tech-intensive and with higher appeal to commercialization (Ibid.). These aspects facilitate their production and distribution processes, whereas for some of the core cultural arts and creative industries, there are unique dimensions which detach them from normative economic activity, such as intrinsic motivation, superstar effects, oversupply, experience goods, highly differentiated products, and expressive demand uncertainty (Bille and Schulze 2006; Handke and Dalla Chiesa 2022). From this perspective, crowdfunding practices can *somewhat* disrupt the traditional art market (Boeuf, Darveau, and Legoux 2014; Lazzaro and Noonan 2020; Dalla Chiesa and Dekker 2021); therefore, there is a need to further comprehend the use of crowdfunding amid the culture sector and its intrinsic dynamics.

The alternative finance of crowdfunding in the culture sector

According to Willfort, Weber, and Gajda (2016), crowdfunding, in a nutshell, is defined as the 'co-thinking' of micro investors who provide small amounts of money to support ideas. Moreover, crowdfunding can be interpreted as community-enabled financing (Shneor and Flåten 2015), following the principles of crowdsourcing, adapted to the context of fundraising. Mostly online-based, crowdfunding provides benefits going beyond the acquiring of monetary value, e.g. leveraging the power of social networks and user-generated (social) innovation (Mollick and Kuppuswamy 2016; Toxopeus and Maas 2018), as it can also be understood as a collective effort of investing and supporting projects that people believe in (Ordanini et al.

2011). Hence, such a socioeconomic perspective on crowdfunding can relate better to the distinct and intangible reality of the economy of the arts, differentiating the CCCF literature from the theories of creators as entrepreneurs seeking investment for their business ideas (Dalla Chiesa and Dekker 2021).

Indeed, there are diverse models of crowdfunding (Rykkja et al. 2020a; Carè, Trotta, and Rizzello 2018). Studies on this alternative finance mechanism agree that it can be basically divided into two financing logics, investment and noninvestment, within four main formats: lending-, equity-, reward-, and donation-based. In general, the first two models are more common within the first logic, and the last two models fit the second logic (Shenor, Zhao, and Flåten 2020). While the models of lending and equity actually represent the largest share of crowdfunding volume, in terms of global statistics, nonexperts associate this finance mechanism with (almost exclusively) the other two types: reward- and donation-based (ibid). Nevertheless, both reward- and donation-based crowdfunding practices are the most commonly used within the culture sector (Shenor, Zhao, and Flåten 2020; Rykkja et al. 2020a, 2020b). Given the focus of this paper on arts and culture production, when referring to the concept of (cultural) crowdfunding or its literature, the current article does not further consider the models within the investment logic. Moreover, the two chosen platforms in the study (Kickstarter and Bidra) adopt the reward-based model.

The incipient literature on CCCF has mostly focused on the reasons for campaigns' success (Mollick and Kuppuswamy 2016; Josefy et al. 2017; Kaartemo 2017), the role of crowdfunding as a complementary or substitute source of funding for the art community (Lazzaro and Noonan 2020; Alexiou, Wiggins, and Preece 2020; Handke and Dalla Chiesa 2021), and crowd engagement (Mollick and Nanda 2014; Josefy et al. 2017; Bürger and Kleinert 2021). The majority of these contemporary studies naturally follow, to some extent, the socioeconomic approach, given the specificities of cultural and creative products and projects. Nevertheless, the potential of crowdfunding not only as an alternative financing tool but also as an instrument of a symbolic dimension further encouraged by prosocial behavior has been marginalized. Moreover, there is a lack of a framework acknowledging crowdfunding's role in cultural project development as a specific case of co-production and a practice of value(s) co-creation (Boeuf, Darveau, and Legoux 2014; Chaney 2019; Carè, Trotta, and Rizzello 2018; Minutolo et al. 2018; Toxopeus and Maas 2018; Rykkja and Hauge 2021).

Various theories can help to comprehend crowdfunding adoption as an alternative financing mechanism and co-creation tool within the multiple CCIs, as some scholars have already pointed out (Quero, Ventura, and Kelleher 2017; Rykkja and Hauge 2021). For instance, the notion of intrinsic versus extrinsic motivation – inspired by self-determination theory (Ryan and Deci 2000), network analysis (Granovetter 1983), social capital theory (Nahapiet and Ghoshal 1998), and entrepreneurial research (Korsgaard, Anderson, and Gaddefors 2016) – can contribute to the development of cultural crowdfunding frameworks. Given the increasing importance of crowdfunding during at least the past 15 years, it is possible to draw on some insights into the long-term economy, reputation and aesthetic practices of arts. Further investigation is especially relevant in light of the unprecedented growth of the online community due to the COVID-19 pandemic.

In this sense, the literature also indicates that crowdfunding practices are influenced by contextual factors (Kaartemo 2017) and the geography of proximity vis-à-vis online spaces (Breznitz and Noonan 2020; Rykkja, Haque Munim, and Bonet 2020b; Dalla Chiesa, Bucco, and Handke 2022). Thus, the global pandemic outbreak and successive lockdowns may have caused changes in the cultural crowdfunding arena, forcing various artists to reinvent themselves in a post-digital context. In fact, crowdfunding utilizes a very particular method to engage with audiences through 'internet-based, computer-mediated and asynchronous communication, through a crowdfunding platform' (Maehle et al. 2021, 2). As written appeals account for a large portion of interaction and decision-making information in this case, effective communication is key to crowdfunding campaigns' success (Gorbatai and Nelson 2015; Parhankangas and Renko 2017). Anderson (2016) acknowledges the pivotal role of narratives for a crowdfunding project.

Narrative can be understood as a story or a set of storylines that can be interpreted through frames communicating the 'wh-' questions of a certain issue (Nisbeth 2009). According to Maehle et al. (2021), framing refers to how to describe a project in the most convincing way in order to gain backers. To our knowledge, the framing of crowdfunding narratives has not yet been explored in the CCCF literature. Due to the peculiarities of the cultural and creative economy, constructing CCCF frames can shed light on artists/creators' engagement in this alternative finance mechanism.

Cultural (and creative) crowdfunding in frames

This subsection explains the frames proposed to further comprehend how CCCF campaigns build their virtual narratives, which currently represents a gap in the field. Information is never purely objective, and therefore the way project descriptions are framed can trigger emotional response (Nisbeth 2009; Maehle et al. 2021) and influence the campaign process – from its setup to the end results. We believe that to fully understand the rationale behind CCCF and artists' motivations for using crowdfunding, it is critical to explore the way artists and creators describe and frame their campaigns. Maehle et al. (2021) provided an overview of the frames discussed in the crowdfunding literature, focusing on identifying the frames used in sustainable crowdfunding campaigns. CCCF and sustainable crowdfunding are similar, as both have dynamics much more complex than in conventional crowdfunding within a socioeconomic perspective (Maehle et al. 2021; Dalla Chiesa and Dekker 2021).

Hence, inspired by Maehle et al. (2021), we identify six relevant frames within the CCCF that consider the culture sector's specificities and contribute to the further development of the CCCF literature. The proposed frames are the following:

Sentiment frame: rational vs. emotional appeals

From the broad crowdfunding literature, the 'sentiment frame' is an established one, with two distinct appeals: rational and emotional (Majumdar and Bose 2018; Chen, Thomas, and Kohli 2016). Rational appeal refers to communication based on evidence, presenting factual points, rather than persuasion through emotion (Majumdar and Bose 2018). Presenting facts and statistics can increase the confidence of potential investors when making an investment or donation decision (Ibid.; Parsons 2007). However, emotional appeal may also affect backers' intentions in crowdfunding (Chen, Thomas, and Kohli 2016; Mitra and Gilbert 2014; Rhue and Robert 2018). For instance, research (Mitra and Gilbert 2014) shows that emotional language filled with feelings, e.g. responsibility or hope, can increase crowdfunding success. We include this frame for CCCF, although it was not considered in Maehle et al.'s (2021), as emotional expression can be core to some activities in the culture sector. A cultural-creative project therefore often relies not only on rational communication but also on an emotional appeal (or even both).

Goal frame

The goal frame is already widely used in social marketing and so it is identified in crowdfunding (Maehle et al. 2021), also conceivable to CCCF communication. It addresses the project's objectives and aspirations, directly encompassing what the project is about and what will be achieved if the campaign is successful. We extended the established promotion or prevention focus (Ibid.) by incorporating the specificities of the culture sector that might be manifested when adopting crowdfunding, such as intrinsic motivation to create or art for the sake of art (Handke and Dalla Chiesa 2021) and co-creation (Rykkja and Hauge 2021). Furthermore, considering the struggles of both the art and art labor markets, the CCCF goals may include, for instance, using crowdfunding as a carrier intermediation and audience creation, bypassing traditional art market gatekeepers, and trying to deal with high uncertainty and asymmetric information (Dalla Chiesa and Dekker 2021; Handke and Dalla Chiesa 2021) or even straightforward financing given the long-term challenge of not having funding (Abbing 2008; Lazzaro and Noonan 2020).

Impact frames

Impact frames target who and/or what will be influenced by the cultural-creative project. It embodies the potential effect of the project on the artist, consumers and/or broader socio-spatial sphere, which can be direct or indirect, concrete, or abstract (symbolic). This frame complements the goal frame, illustrating to a larger degree who and what will benefit if the campaign is successful. In this sense, within this frame, we consider narratives related to Throsby's (2001) cultural values, e.g. social, symbolic, authentic; the indirect effects linked to CCIs, e.g. identity and community formation, belonging, and encouragement of creativity (Throsby 2001; Bille and Schulze 2006; Potts 2016); and the economic features of experience and Veblen good and reproducibility within cultural products (Handke and Dalla Chiesa 2021). Both artists/creators and backers react differently depending on what they perceive that the cultural project comprehends and what it can generate for individual backers or more broadly in terms of societal welfare.

Attribution frame

The frame of attribution relates to why the artists and creators have decided to use crowdfunding for their cultural-creative project. This frame addresses the reasons behind their choice of an alternative channel to finance their idea, instead of going through the traditional art market funding mechanisms and gatekeepers. Being early adopters of such a sociotechnical innovation (Dalla Chiesa and Dekker 2021), artists have a diverse rationale for using the mechanism of crowdfunding, which are connected to the peculiarities of CCIs and also overlap with the goal frame. For instance, the artists and creators can include in their campaign's description the elements that can be connected to their intrinsic motivation to create, artistic authenticity, demand uncertainty, lack of finance, and struggles of the art labor market (Handke and Dalla Chiesa 2021; Lazzaro and Noonan 2020; Abbing 2008).

Valence frames

Valence frames refer to using either positive or negative messages, playing on a crowd's emotions (Maehle et al. 2021). In positive framing, the crowdfunding campaign communication focuses on the benefits of, in the CCCF case, supporting that specific art activity, such as a music festival bringing people together and offering a unique experience. On the other hand, negative frames emphasize the harmful and perverse characteristics of the art market, such as the end of an artist's career or, more broadly, pessimist views of contemporary society, which is connected to Stoknes' work (2014, apud Maehle et al. 2021). The three main negative frames are apocalypse, uncertainty, high costs or losses. In fact, studies have indicated that a positive approach can be more effective, whereas overusing negative framing can decrease trust and result in counteractive reactions (Manzo 2010; Maehle et al. 2021).

Spatial frames

Spatial framing addresses the location of the CCCF project considering the aspect of the relevance (or not) of geographical proximity for funding results (Breznitz and Noonan 2020; Rykkja, Haque Munim, and Bonet 2020b; Dalla Chiesa, Bucco, and Handke 2022). From this perspective, studies (ibid.) have been discussing the locational dimension regarding the choice of either local or international platforms to launch a campaign. Therefore, framing a project's spatiality alludes to whether it is important to emphasize the project location. For example, when there is a possible benefit for the local communities, city, or national scene (e.g. the opening of a new museum), the project communication can focus on the proximity aspect for backers and all the direct and indirect effects of the CCIs to society, as mentioned previously in this literature review section. Nonetheless, in the advent of digitalisation promoting virtual cultural production and consumption, some cultural-creative projects do not necessarily have to frame their campaign's particular spatiality since the respective product can have an international (or online) demand (Nordgård 2018; Towse 2020).

In the next section, we display how we composed our data sample and operationalized these frames to the data analysis.

Methodological approach

We collected data from totally or partially funded cultural crowdfunding campaigns endorsed by Norwegian actors/creators on a local platform (Bidra) and an international platform (Kickstarter) from January 2016 to December 2021. Noteworthy there are several reasons for choosing Norway as a case study, and the first part of this methodology section is dedicated to the Norwegian cultural economy before describing the data process – sampling, operationalization, and methods of analysis.

Cultural sector in Norway

The Norwegian political economy is well known worldwide for its social welfare system with its inclusive and extensive coverage. The country's relatively small size, approximately 5 million inhabitants, makes it possible to work with the universe of cultural crowdfunding campaigns and thus allows the empirical investigation to point out broader insights that can inform academics, policy-makers and practitioners. Moreover, because of the petroleum industry and the Government Pension Fund Global ('Oil Fund'), the public sector budgets in which culture is included are relatively generous (Henningsen, Håkonsen, and Løyland 2017; Røtnes, Tofteng, and Marie Frisell 2021). Respectively, the Norwegian culture sector has been heavily financed by public authorities, with a constant increasing trend: government expenditure in 'Recreation, culture, and religion' was more than NOK 52 million in 2016 and more than 66 million in 2020, according to Statistics Norway (2021).

However, even with substantial public funding, crowdfunding numbers have been growing. For instance, from 2019 to 2020, the Norwegian crowdfunding volume grew by 102%, according to the 2nd Global Alternative Finance Market Benchmarking Report (2021). It is important to mention that those numbers include the other types of crowdfunding models within investment logic (equity and lending) that CCIs are currently not using. Nevertheless, when disaggregated, we observe that both reward-based and donation models also follow a trend of expansion, although we cannot separate by sector, e.g. CCCF or civic crowdfunding (Ziegler, Shneor, and Zheng Zhang 2020). This fact means that the decision of using crowdfunding can be motivated by nonfinancial reasons, which can include, for example, career intermediation, audience creation, and artistic freedom. Therefore, with the universe of CCCF campaigns and the possibility of finding diverse rationales for crowdfunding adoption, Norway arises as an encouraging case to study.

Data collection

The data sample consisted of the universe of Norwegian CCCF campaigns totally or partially funded through either the Kickstarter or Bidra platform between January 2016 and December 2020. Based on the literature on CCIs' decisions to conduct crowdfunding campaigns on global versus local platforms (Rykkja, Haque Munim, and Bonet 2020b; Dalla Chiesa, Bucco, and Handke 2022), we chose both types of platforms: Kickstarter is the world's largest platform for the culture-creative sector, and Bidra is the largest platform in Norway (Rykkja, Haque Munim, and Bonet 2020b). Kickstarter was launched in 2009 following the all-or-nothing model, meaning that the creators only collect the money when they reach (or pass) the goal amount, with the vast majority of the projects fitting the reward-based format. The Norwegian platform, Bidra, came later, in 2014, allowing both reward-based and donation models, where creators can receive the amount raised if it is considered an 'adequate funding' – there is no clear requirement here, i.e.: goal, Bidra decides in consultation with the project owner (Bidra 2021).

Considering Bidra's launch date, its time of setting in the market, and the 2nd Global Alternative Finance Market Benchmarking Report – which shows the most significant growth of reward-based crowdfunding between 2016 and 2017 for Norway, we decided to start the data scrapping from the beginning (January) of 2016. Moreover, we covered the entire period to the end (December) of 2021

to ensure that we could observe the effect (or not) of the COVID-19 pandemic outbreak and 'normalization' within the CCCF evolution, trends, and narratives.

We manually scraped all funded Norwegian projects in Kickstarter, excluding the projects tagged by Food, Journalism, and Technology, as we based our study on Throsby's (2008) concentric circles model, which does not include those industries. Some campaigns having a Norwegian city as a location but a non-Norwegian as an artist/creator were also excluded, e.g. an Italian director wanting to raise money to go somewhere in Norway to film a part of her project. Ultimately, we collected a total of 235 funded Norwegian CCCF projects in Kickstarter. In addition, we manually scraped all totally or partially funded cultural-creative projects on Bidra, using the search mechanisms with words such as 'art', 'culture', 'book', etc.,[1] since Bidra does not have preestablished categories for projects. At the end, we collected 310 projects on Bidra.

Data analysis

The descriptions of the 545 collected cultural-creative projects were stored in a database and uploaded to NVivo software, a program that allows both qualitative and quantitative analysis of data (NViVo 2019). Before proceeding with the data analysis through NVivo, we organized our database to also conduct some basic statistics. First, we categorized Bidra's project according to Kickstarter's tags, to name Art, Comics, Crafts, Dance, Design, Fashion, Film & Video, Games, Music, Photography, Publishing, and Theater, to have comparable variables for our graphics. Appendix A shows the number of campaigns per tag and per year for both platforms.

Furthermore, we delved deeper into the nature of the projects to classify them following Throsby's (2008) concentric circles model without letting the tag define to which of the four groups the CCI project belong (core cultural expressions, other core creative industries, wider cultural industries, related industries). The aim of this classification method was to preserve the complexity and diversity inherent in cultural productions chains, meaning that, for example, a project tagged as music was not necessarily into the core arts once the funding was specifically collected for recording, which is a wide CCI. This structure permitted our statistical results to be aligned with the literature regarding which group of CCIs are more inclined to/are using crowdfunding (Rykkja, Haque Munim, and Bonet 2020b; Handke and Dalla Chiesa 2021; Dalla Chiesa, Bucco, and Handke 2022).

In parallel, based on the CCCF frames presented in the previous section, we created a set of codes in NVivo for the qualitative and quantitative analysis. According to Saldaña (2015), codes were adapted and added by attending a provisional coding procedure, again based on the literature (Section 2). Both authors independently coded the data in the project descriptions and discussed the codes until full consensus was reached (Ibid.; Maehle et al. 2021). In Appendix B, we illustrate the coding with examples of phrases from projects' descriptions selected as evidence for the presence of a particular frame. While reading each project description, we classified the parts of the text into different codes within the six proposed frames. This means that we conducted a discourse analysis (Haguette 2001) by studying the written language/linguistic style of the collected projects. In the same project, we sometimes encountered more than one code in the same frame while consulting all the proposed frames through the whole reasoning process, seeking to observe trends in the CCCF narrative. Table 1 displays the final codes for operationalizing the CCF frames. The discourse analysis results are presented in the next section together with the main statistics and discussion.

Results and discussion

Evolution and trends of CCCF in Norway: the statistics

The statistical results related to the evolution of Norwegian CCCF demonstrate a growth of 16,28% in the number of funded campaigns between 2016 and 2021 and an increasing number of funded projects on Kickstarter and Bidra – from 86 projects in 2016 to 100 projects in 2021. Although there

Table 1. Final codes for analyzing the CCCF frames in project descriptions.

Frame	Codes	Definition
Sentiment	Rational	The project description is evidence-based and presents facts and figures
	Emotional	The project description is filled with emotional language, evoking feelings along it
Goal	Artistic experimentation	The project description emphasizes artistic creation based on experimentation, novelty, and uniqueness
	Artistic production	The project description focuses on the product itself, describing it as a relevant production to the creator's career
	Co-creation	The project description highlights possibility of creative collaboration with backers
	Distribution	The project addresses the aim of distributing the cultural-creative product
	Financing	The project description focuses on the necessity of raising funds to realize the project (totally or partially)
	Event	The project description is about a specific event presenting some sort of experience to the backers
	Societal contribution	The project description addresses the aim of making society better off
	Survival	The project description addresses the hardships of being an artist (especially related to Covid-19)
Impact	Artist	The project description names the benefits of that initiative to the creator (e.g. career's progress)
	Artist community	The project description names the benefits of that initiative to the cultural-creative peers
	Consumers	The project description names the benefits to the backers/consumers when supporting/buying the product
	Environmental	The project description names the benefits to the environment/to a more sustainable future
	Local community	The project description names the benefits of that initiative to the local community where the project will take place
	Society	The project description names the benefits of that initiative to the whole society
Attribution	Artistic freedom	The project attributes the reason of seeking CF to the possibility that it gives artistic freedom, not having to respond to any authorities/traditional intermediaries
	Audience creation	The project attributes the reason of seeking CF to the possibility of reaching new audiences
	Covid-19	The project attributes the reason of seeking CF to the hardships of Covid-19
	Lack of finance	The project attributes the reason of seeking CF to the complexity of acquiring finance within the culture sector
	Market need	The project attributes the reason of seeking CF to the recognition of a gap in the market
	Product sales	The project attributes the reason of seeking CF as a parallel of e-commerce/retail platform
Valence	Positive	The project includes positive emotions and gain-inducing language with hope and feasibility
	Negative	The project includes negative emotions and fear-inducing language with threats and problems
	Sarcastic	The project includes sarcasm, contemplating ironic messages, often in a humorous way
Spatial	Global	The project description emphasizes its global appeal
	Local	The project description focuses on the location where it is taking place
	National	The project description addresses the country, in this case, Norway
	Online	The project description emphasis its online appeal and virtual engagement

was a growing tendency from 2016 to 2017, also followed in 2018, there was a decrease of almost 38% in 2019, with the lowest number of totally or partially funded CCCF campaigns, 76 in total. In contrast, 2020 comes as the year with the highest number (102 projects), slightly higher than in 2021 with 100 projects. Another interesting tendency is a changing dynamic in Norwegian cultural crowdfunding: a growing preference for a national platform, with an increasing number of campaigns on Bidra and a decreasing number on Kickstarter, except in 2019, when the number of projects on Bidra decreased and on Kickstarter increased. However, this dynamic change becomes even more evident again in 2020, with Bidra publishing the highest number of cultural-creative campaigns ever, 71. This can be a direct effect of the COVID-19 outbreak, right in the beginning of that year, and the pandemic can have also contributed to a further shift to national platforms. Figure 2 illustrates these points.

The identified trend of overall growth combined with a gradual shift from the global platform to the local one can be interpreted in a longitudinal perspective as a sign of maturation of the Norwegian CCCF market. The importance of providing local solutions was especially evident during the recent pandemic as a manifestation of solidarity for the local artists who were affected by social
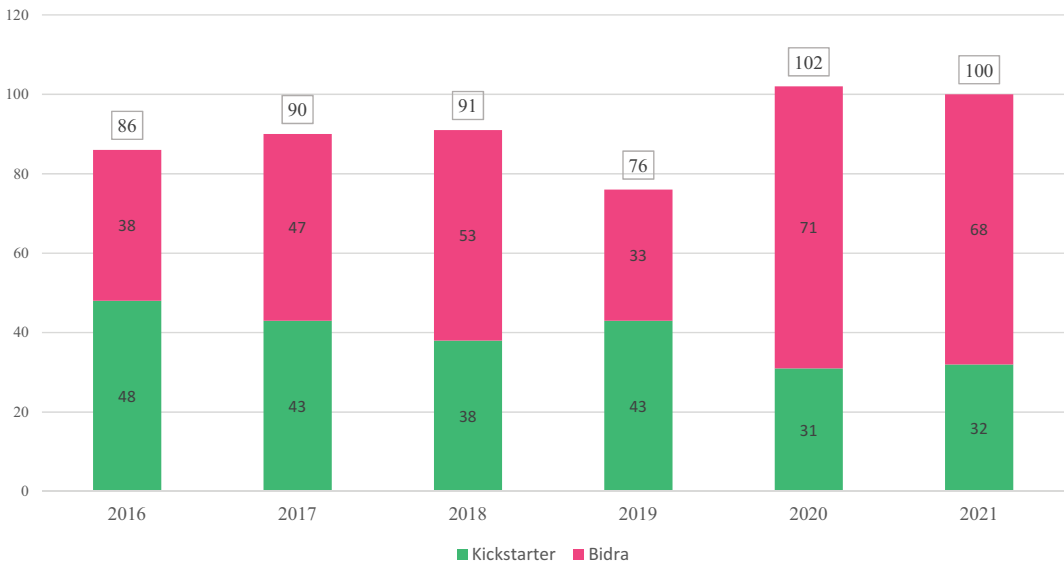
Figure 2. Evolution of totally or partially funded Norwegian CCCF campaigns in the period of 2016–2021 on the Kickstarter and Bidra platforms.

isolation and could not perform their activities in a normal way. Festivals are a great example here given their local affiliation, with the projects using the local platform to stay closer to the community. In this sense, two propositions can be pointed out: (P1) The greater the local market maturity and familiarity with crowdfunding, the more likely the use of a local platform; (P2) the greater the dependency of creative work on understanding of local particularities (e.g.: the dynamics of the pandemic on a local level) the more likely the use of a local platform.

Moreover, there are notable differences across the different CCIs, both in terms of Kickstarter's categories and the four groups of Throsby's (2008) concentric circles model. While considering Kickstarter's categories, we observe that music dominates on Bidra, making up 53% of all cultural-creative campaigns on the platform, followed by publishing (16%) and films & video (14%) – see Figure 3. Thus, music is more than 3 times more represented on Bidra than the second category, publishing. On Kickstarter, there is no such dominance, although the game industry has the highest number of projects, representing 21,70% of the campaigns between 2016 and 2021. This industry has only 1 project in Bidra in the considered period, which can be explained by its global appeal and, often, virtual audience. Nevertheless, music also appears high up (2nd position) in the international platform, with 44 campaigns (18,71%) in total, followed by 36 design projects. Figure 3 illustrates the presence of each category on each platform, according to Kickstarter's categories and the complete table with all the numbers per category per year can be found in Appendix A for both platforms.

The aforementioned observations demonstrate that certain sectors prefer the international platform, while others prefer the local one. This can be explained by the extent of sector's local relevance and appeal, as well as by its scalability and reproducibility potential, and consumption characteristics. Hence, to gain more in-depth perspective in these sectorial differences, we categorized the collected campaigns according to the four groups of Throsby's (2008) concentric circles model (see Figure 4).

The literature on CCCF shows that there is a need for empirical studies mapping crowdfunding suitability/appeal vis-à-vis different cultural industries/creative projects (Rykkja, Haque Munim, and Bonet 2020b; Handke and Dalla Chiesa 2021). The graphics in Figure 4 are an attempt to address this

Figure 3. Comparison of the totally or partially funded Norwegian cultural crowdfunding campaigns on Kickstarter versus Bidra in 2016–2021, categorized according to Kickstarter's tags.

gap by illustrating the trends and evolution of funded Norwegian CCCF campaigns regarding their type of industry: core cultural expressions, other core creative industries, wider cultural industries or related industries (Throsby 2008). We observe that projects from wider cultural industries have a significant presence on both Kickstarter and Bidra throughout the years, also following the general trend of decreasing numbers on Kickstarter and increasing numbers on Bidra. Notably, this group is composed of, for instance, sound recording and publishing/printing, which are activities highly inclined to use crowdfunding, given their scalability and reproducibility potential, and that are not necessarily influenced by proximity to backers (Rykkja, Haque Munim, and Bonet 2020b; Handke and Dalla Chiesa 2021; Nordgård 2018). This finding is especially interesting for the campaigns previously classified as music since, in their nature, their majority actually represents sound recording. In Bidra's case, for example, more than 40 campaigns in 2021 aimed to record a CD with Norwegian classics, and this can explain the choice of a local platform, which is related to the language matter (Rykkja, Haque Munim, and Bonet 2020b). Similarly, the group of other core creative industries is present on both platforms with no strong pattern, and again, the choice of international or local platform depends on the project, e.g. if a film is in Norwegian, a local platform seems to be the most obvious choice.

Moreover, it is intriguing to note the dynamics of core cultural expressions. While there were few projects on Kickstater in 2016, there were none in 2021; and, although demonstrating an oscillating pattern, this group was present on Bidra for all the years, with a significant number in 2020 of 28 projects, representing the largest group for this year. One of the possible explanations for this occurrence is that COVID-19 pushed the core cultural expression industries to reinvent themselves virtually when traditional income generation sources became unavailable due to lockdowns and social distancing. In addition, the importance of language can also explain the dominance of core industries on Bidra compared to Kickstarter, as literature, performing arts and music are sensitive to the written/spoken language. On the other hand, related industries stand out on Kickstarter, with
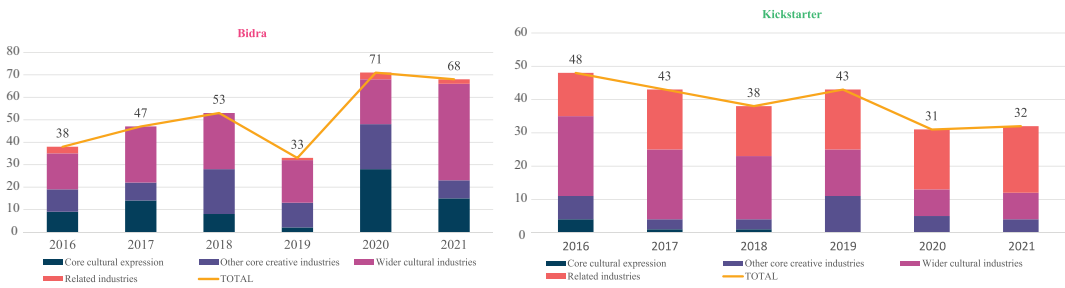
Figure 4. Comparison of the totally or partially funded Norwegian cultural crowdfunding campaigns on Kickstarter versus Bidra in 2016–2021, categorized according to Throsby's (2008) concentric circle model.

Bidra not having this group either in 2017 or 2018. Fashion and design represent the majority of the campaigns. Such industries use crowdfunding as a way to increase market visibility (Rykkja, Haque Munim, and Bonet 2020b; Rykkja and Hauge 2021); hence, they choose an international platform instead of being limited to a relatively small (Norwegian) market.

In sum, we propose that (P3) the greater the scalability and reproducibility potential, the more likely the use of crowdfunding for a cultural-creative project – as already established in the literature (Rykkja, Haque Munim, and Bonet 2020b; Handke and Dalla Chiesa 2021). In addition, the choice between a local or an international platform depends on the sector's concentration and market appeal, interlinked with local particularities, such as a national language. If the quantitative analysis presenting the evolution and trends on Norwegian CCCF allowed to draft some general points, to further understand its dynamics, the next subsection goes more in depth by discussing the results of the discourse analysis of the campaigns' narratives.

Narratives of CCCF: the discourse analysis results & discussion

The discourse analysis results are displayed alongside the six CCCF frames proposed in Section 2. See Appendix C for a complete table per year. Noteworthy that when comparing to Maehle's et al. (2021) original framework, five out of six frames were kept similar. The exception was the sentiment frame, which was added in this study to capture the pivotal place of emotional expression for arts and culture. Moreover, we excluded the temporal frame, as cultural-creative campaigns have less focus on the long-term effects compared to the sustainable crowdfunding campaigns.

Sentiment frame

On both platforms, projects use sentiment framing rational as well as emotional (see Figure 5). Rational descriptions are predominant on Kickstarter, whereas emotional descriptions dominate on Bidra. This can relate to the characteristics of the target audience. Due to its international coverage, the diversity of backers is greater on Kickstarter, which influences the decision to present facts and figures as a more standardized way of communication. Moreover, as a large, well-established platform, Kickstarter has many backers with a great deal of crowdfunding experience. Such expert backers are more inclined to base their decision on factual information instead of emotions (Ahsan, Cornelis, and Baker 1018). Additionally, project creators on Kickstarter tend to be more experienced and business-oriented, which may lead to less use of emotional language (Kotler and Armstrong 2020). On a local platform such as Bidra, the project creators are physically and linguistically closer to the backers, which can increase the use of emotional language. In addition, the number of projects on Bidra has heavily increased during the COVID-19, which can explain the prevalence of emotional framing. While asking for support

during the major crisis, such as the pandemic, many creators tended to appeal to feelings and emotions. Hence, all in all, we believe that (*P4.a*) cultural campaigns on global platforms are more likely to use rational appeals as their sentiment frame, especially in the sectors adopting crowdfunding as a business model, e.g. design and fashion; while (*P4.b*) cultural campaigns on local platforms tend to use more emotional framing, particularly when related to events of social commotion, e.g. Covid-19.

Goal

When exploring the goals of the CCCF campaigns, we find that a variety of goals differ from the expected one of (only) collecting finances for cultural-creative projects, which is still heavily present on both Kickstarter and Bidra (see Figure 6). First, societal contribution is quite important for Bidra's projects. This finding can be attributed to the proximity of these project to the local community (Rykkja, Haque Munim, and Bonet 2020b). Given that Bidra mostly reaches the Norwegian audience, it is likely to expect a higher demand for cultural productions focusing on social values due to Norwegian cultural specifics (i.e. a feminine society dominated by values of caring for others; Hofstede 2011). Additionally, only appearing on Bidra is the goal of survival connected to proximity to backers, especially during the COVID-19 pandemic. Last, it is noteworthy that there is a higher number of distribution goal frames on Bidra. This can be explained by the fact that many creators are using Bidra as a distribution channel through the national mailing system, as there is no well-established e-commerce retail company for CCIs in Norway. We believe that the main contribution of such observations subject to further generalizability is to indicate (*P5*) that cultural campaigns on local platforms are more likely to explicitly state in their goal the symbolic dimension of social contribution.

Impact

Regarding the impact frame, the main finding is that projects on Bidra use this frame more actively than those on Kickstarter in every category (society, environment, artists, etc. (see Figure 7). Once again, this finding can be explained by the bias of proximity to the local community (Rykkja et al. 2020b; Dalla Chiesa, Bucco, and Handke 2022) and the characteristics of Norwegian society, which emphasize the importance of social values and aspects related to corporate social responsibility and responsible innovation (Hofstede 2011; Hesjedal et al. 2020). Generally, this observation provides a reassurance of the previous propositions in the sense that (*P6.a*) cultural campaigns on local platforms are more likely to explicitly state their influence/effect on socio-spatial and communal dimensions. (*P6.b*) Cultural campaigns on global platforms, especially in the sectors adopting

Figure 5. Number of references per code within the sentiment frame in project descriptions on Kickstarter and Bidra platforms in 2016–2021.

crowdfunding as a business model and retail mechanism, have less tendency to frame their positive impact, let alone on a broader symbolic level.

Attribution

While observing the reasons artists/creators attribute to their decision to use crowdfunding, there are two main trends: product sales and lack of finances (Figure 8) – both widely recognized in the literature (Bannerman 2012; Agrawal, Catalini, and Goldfarb 2014; Rykkja and Hauge 2021; Handke and Dalla Chiesa 2021). For product sales or e-commerce, the platform decision depends on the projects' nature and aspirations. On both Kickstarter and Bidra, (*P7*) this attribution type is similar to pre-ordering (Belleflamme, Lambert, and Schwienbacher 2014; Rykkja and Hauge 2021); however, on international platforms, it is more strongly related to market visibility and artistic/creative production on demand (Ibid.; Handke and Dalla Chiesa 2022), while on Bidra, it is related to a local distribution channel. Regarding attributing the reasons for projects to the hardships of financing the arts and culture (Abbing 2008; Lazzaro and Noonan 2020), it is worth highlighting that many of the projects are within categories that would not be publicly funded (e.g. comics, games) or are created by amateur and not well-established artists (Dalla Chiesa and Dekker 2021).

Valence

Positive valence framing is the most common on both Kickstarter and Bidra (see Figure 9), which is consistent with the literature indicating that a positive approach can be more effective than negative language (Manzo 2010; Maehle et al. 2021). Noteworthy Kickstarter has a more commercial appeal with a more well-established marketing orientation. This may explain the higher presence of positive language in the campaigns' descriptions of Kickstarter, as highlighting the quality and benefits of products is a part of a common marketing strategy (Kotler and Armstrong 2020). We believe that (*P8*) cultural campaigns will most likely employ a positive framing; however, due to high creativity potential of such campaigns, there is room for different valences to emerge, such as sarcasm which was found in some of the Kickstarter's projects.

Spatial

As expected, Bidra's projects frame their location more emphatically given proximity bias (Breznitz and Noonan 2020; Rykkja, Haque Munim, and Bonet 2020b; Dalla Chiesa, Bucco, and Handke 2022), focusing

Figure 6. Number of references per code within the goal frame in project descriptions on Kickstarter and Bidra platforms in 2016–2021.

Figure 7. Number of references per code within the impact frame in project descriptions on Kickstarter and Bidra platforms in 2016–2021.

on the benefits that the project can bring to the city/region where it takes place or even to the national scene - see Figure 10. On the other hand, to increase market visibility (Rykkja and Hauge 2021), some projects on Kickstarter give greater importance to global outreach, framing international coverage. Notably, Covid-19 emphasized the importance of the virtual/online space for cultural production and consumption, reinforcing the earlier findings on digitalization shaping the culture sector and the post-digital context (Nordgård 2018; Towse 2020). Overall, we believe that (*P9.a*) cultural campaigns on international platforms tend to underline their global appeal, with increasing focus on the possibility of virtual/digital consumption – especially relevant for the game industry; while (*P9.b*) cultural campaigns on local platforms will emphasize the benefits for the local community by highlighting the project location (neighborhood, city, country, etc.)

Conclusion

Crowdfunding as a novel socio-technical practice in which artists were early adopters provides an innovative opportunity to tackle the culture sector's long-term struggle of financing itself while representing more than an economic mechanism. Nevertheless, CCCF is fragmented, lies below its market potential, and lacks a more socioeconomic and artistic perspective. Hence, this article aims to understand how crowdfunding is shaping the contemporary cultural economy by exploring the evolution of CCCF, identifying major trends within the diverse CCIs and discovering the narratives employed in the campaigns. This investigation focuses on the universe of Norwegian totally or partially funded cultural-creative projects on a local platform (Bidra) and an international platform (Kickstarter) in the period 2016–2021.

Through a combination of quantitative and qualitative methods, the study demonstrates the growth of cultural crowdfunding and its relevance for the culture sector vis-à-vis the various industries, e.g. the outstanding trend of adopting this mechanism for recording (Bidra) and games (Kickstater). In addition, it indicates an increasing preference for the local platform versus the
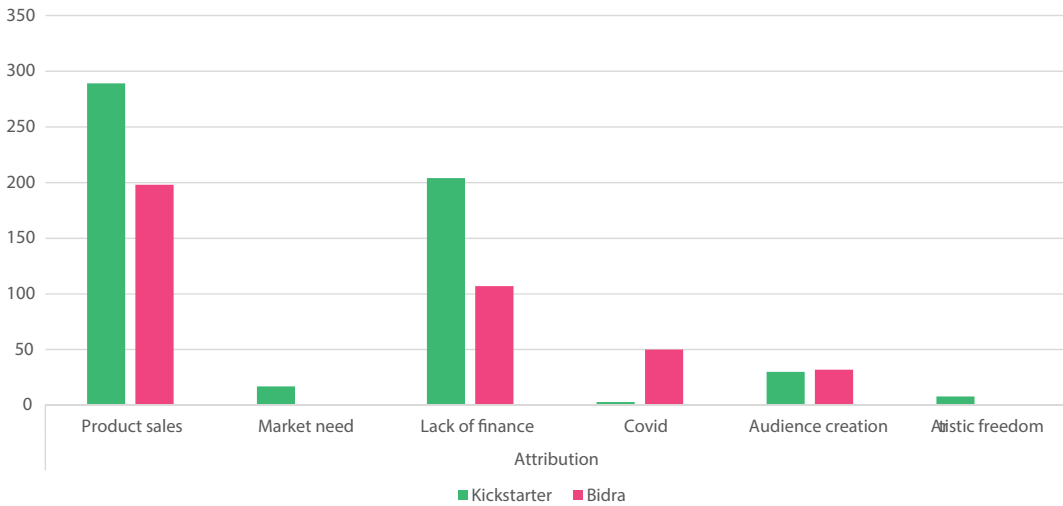
Figure 8. Number of references per code within the attribution frame in project descriptions on Kickstarter and Bidra platforms in 2016–2021.
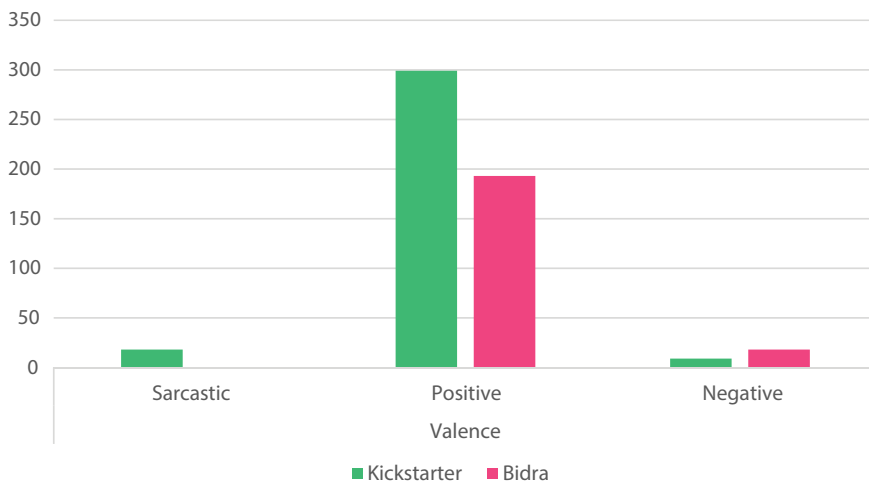
Figure 9. Number of references per code within the valence frame in project descriptions on Kickstarter and Bidra platforms in 2016–2021.

international one, emphasized during the COVID-19 outbreak and partly explained by the increasing maturity of the local cultural crowdfunding market.

Further, we seek to fill the gap in how artists and creators construct storytelling in their campaigns' descriptions. The way artists frame their crowdfunding campaign sheds light on artists' perception of crowdfunding as a mechanism to support artistic production, and its empirical investigation broadens insights that inform academics, policy-makers and practitioners. The results of the discourse analysis therefore contribute to greater comprehending of how artists and creators perceive the CCCF phenomenon and practice. Focusing on narrative frames used in crowdfunding campaigns, we elaborated on Maehle et al. (2021) original taxonomy and exemplified its wider applicability beyond sustainability projects. Moreover, we introduced a new frame – the sentiment – which is relevant when addressing the emotional appeals used in cultural-creative campaigns.

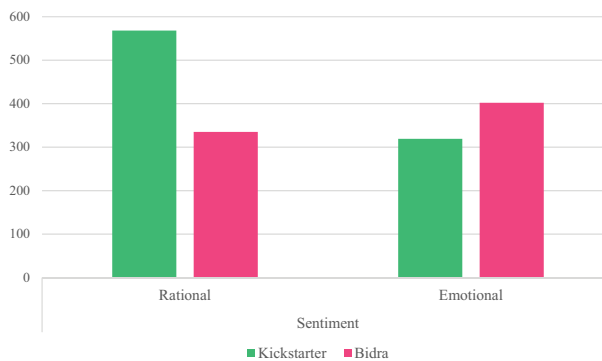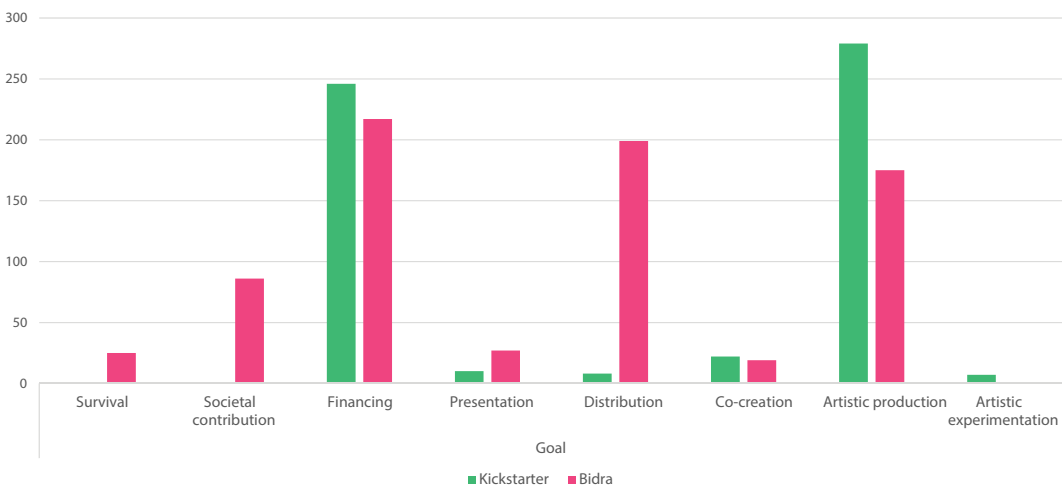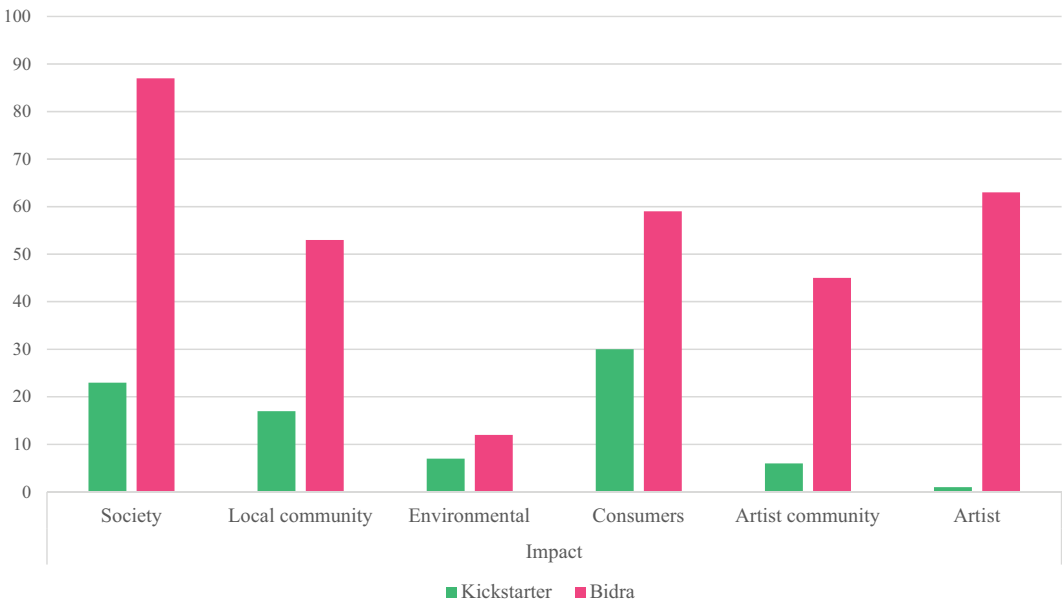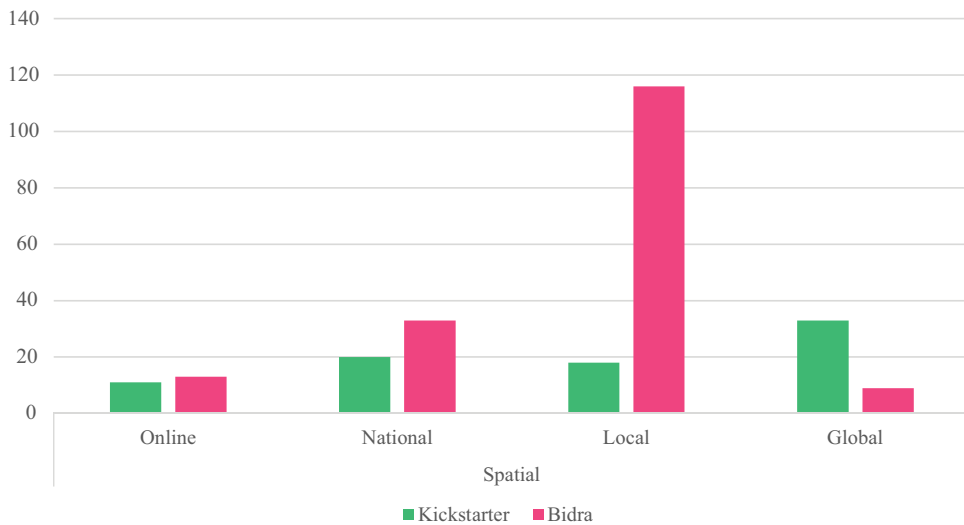**Figure 10.** Number of references per code within the spatial frame in project descriptions on Kickstarter and Bidra platforms in 2016–2021.

Particularly, we found that cultural campaigns mainly acclaim artistic production and financial acquisition as their goals; however, they also acknowledge other objectives. For example, societal contribution is quite relevant on the local platform, and some artists see the potential of using crowdfunding as a co-creation mechanism. The projects on the local platform also pay considerable attention to discussing their impact, both direct and indirect, on the different stakeholders. By emphasizing the intangible dimension of the culture sector, project creators focus on a broader notion of the role of arts and culture for society, the local community, and consumers. As for attributing the use of crowdfunding, the artists emphasize lack of finance (even in the case when public funding is given) and potential for product sales. From this perspective, the commercial aspect of crowdfunding is well documented; however, our findings confirm the artists' perception of crowdfunding as a broader mechanism than just a monetary tool having the potential to bridge arts and commerce (Dalla Chiesa, Bucco, and Handke 2022).

Based on our findings, we suggest nine theoretical propositions that the future studies are invited to validate statistically in other settings. These propositions among other things suggest a framework for predicting the use of narrative frames based on the cultural sector affiliation and platform's scope of operations (local vs. global). Despite its merits, this study has limitations. First, it focuses on the funded cultural-creative projects on only two platforms in one country. Although this case works with an entire sample of cultural crowdfunding campaigns due to Norway's relatively small size and the dominance of the two selected platforms, future studies can extend the research to other national contexts to achieve higher generalizability. Second, the categorization of cultural productions is a subjective assessment, especially using Throsby's (2008) concentric circle model over platform tags. Platform tags are simplistic, as they do not cover the whole spectrum of the cultural production chain. Therefore, the current study did not focus on the detailed analysis of the data presented in Appendix A. By addressing the complexity and level of abstraction of different CCIs, Throsby's (2008) model offers more accurate insights into which CCIs are using crowdfunding and indicates the potential of CCCF to be applied in all types of CCIs given the right framing approach. Understanding the frames behind CCCF is the first step to broadening the potential of crowdfunding as a bridging channel alleviating the tension between arts and commerce.

Future research is encouraged to further investigate the CCCF discourse from a social-artistic perspective, which will allow for raising of the market potential of crowdfunding and its inclusion in public policy, such as match funding mechanisms aiming to reach a sustainable ecosystem of funding for the culture sector.

Note

1. The list of words goes on: 'literature', 'novel', 'poem', 'music', 'CD', 'LP', 'concert', 'song', 'album', 'record', 'film', 'documentary', 'cartoon ', 'comics', 'painting', 'picture', 'museum', 'gallery', 'exhibition', 'fashion', 'clothing', 'clothing design', 'design', 'library', 'photography', 'photographer', 'poster', 'theatre', 'performance', 'dance', 'opera', 'musical', 'show', 'game', 'podcast', 'radio', 'festival ', 'circus', 'sculpture', 'TV', 'web series'. We acknowledge that this list is not exhaustive, but it includes the major representatives of the four groups in the Throsby's (2008) concentric circles model.

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Appendices

Appendix A. Summarized tables of scrapping data - successfully funded CCCF campaigns, per year according to Kickstarter's categories for both Kickstarter and Bidra

Kickstarter

Kickstarter categories	2016	2017	2018	2019	2020	2021	Total
Arts	2	1	1	4	4	5	17
Comics	6	4	3	2	3	2	20
Crafts	0	2	0	0	0	1	3
Dance	1	0	0	0	0	0	1
Design	6	10	7	4	7	2	36
Fashion	5	4	5	5	1	1	21
Film & Video	3	3	3	6	3	2	20
Games	7	3	6	12	11	12	51
Music	11	10	9	6	2	6	44
Photography	1	1	1	2	0	0	5
Publishing	6	4	3	2	0	1	16
Theater	0	1	0	0	0	0	1
TOTAL	48	43	38	43	31	32	235
Assessing by Throsby's model	**2016**	**2017**	**2018**	**2019**	**2020**	**2021**	**Total**
Core cultural expression	4	1	1	0	0	0	79
Other core creative industries	7	3	3	11	5	4	25
Wider cultural industries	24	21	19	14	8	8	74
Related industries	13	18	15	18	18	20	57
TOTAL	48	43	38	43	31	32	235

Bidra

Following Kickstarter categories	2016	2017	2018	2019	2020	2021	Total
Arts	2	1	4	0	6	1	14
Comics	0	1	0	0	0	0	1
Crafts	0	0	0	0	0	0	0
Dance	1	2	0	0	0	1	4
Design	2	0	0	1	0	1	4
Fashion	1	0	0	0	2	1	4
Film & Video	4	8	10	9	8	3	42
Games	0	0	0	0	1	0	1
Music	19	16	29	19	40	42	165
Photography	1	1	0	0	1	1	4
Publishing	5	11	7	3	9	15	50
Theater	3	7	3	1	4	3	21
TOTAL	38	47	53	33	71	68	310
Assessing by Throsby's model	**2016**	**2017**	**2018**	**2019**	**2020**	**2021**	**Total**
Core cultural expression	9	14	8	2	28	15	76
Other core creative industries	10	8	20	11	20	8	77
Wider cultural industries	16	25	25	19	20	43	148
Related industries	3	0	0	1	3	2	9
TOTAL	38	47	53	33	71	68	310

Appendix B. Examples of CCCF frames in the project descriptions

Sentiment	**Rational**	We are currently raising money to support the first issue of the magazine. The money will cover printing the magazine, marketing and distribution. Our goal is to break even at the release, we do not aim to make a profit on the first issue. (Bidra)
		All funds go into the production budget: old schoolbook binding is a costly process. The budget includes whole calfskins in bulk, salary, material costs for the book binder, printing of book blocks in, and shipping from Estonia, proofing, silk screening of wrap-around bands, die-cutting and silk-screening boxes for the softcover edition, flyers and other promo as well as unique author's copies. As an example of expenses Vol. II features a medical fold-out illustration that is printed, die-cut and hand glued into every first edition at a cost per copy of 0.90 USD. It will be totally worth it, though. All profits from post launch shop sales go to payment of rent and upkeep of the bookshop – the owners are, like last time, barred from personal use of the raised funds. (Kickstarter)
	Emotional	There is no modest café jazz to trace here, but rather rocked pop music in big band format, which grabs you by the collar of your shirt and stares you right in the eyes. (Bidra)
		Every time I put on my great grandmother's old necklace I am reminded of a happy and playful woman who inspired people wherever she went. I also own jewelry that means a lot to me because the jewelry designer has created something entirely unique, as if the jewelry has its own language and wants to tell us something. (Kickstarter)
Goal	**Artistic experimentation**	Not found in the Bidra sample.
		For our diploma project we want to raise the question around alternative building methods through shared and open-source building systems. We want to show, experience, and experiment with the benefits that technology and machines provide today. How can prefabricated solutions turn into aesthetic space? (Kickstarter)
	Artistic production	I wrote my own songs for over six years. I have held concerts, with and without a band, I have asked strangers in Oslo if they want a mini-concert in their house, I have played on the streets. Fingers and toes itch to record, give the songs the life they deserve. The songs are ready for an album, the idea is clear, everything is clear in my head and it is time to do something about it. From November 21-December 21, this page is up on bidra.no where anyone can contribute to making this a reality. (Bidra)
		The reason I started working with Insight Fantasy was that I wanted to create an RPG with an element that I've been missing; the possibility to change the story while playing it. Not like the traditional sandbox RPG's, where you can solve the same quest in a couple of different ways(, and not like a Narrativist RPG System). I want the players to be able to change the story entirely, both the past and the present by implementing special 'story-changing'-rules into the game mechanics. (Kickstarter)
	Co-creation	You can participate as an extra in the music video for one of the songs to be recorded, and experience the atmosphere on set with the best kids in town. (Bidra)
		For the next book in the project, we would like you to give us tips, wishes and suggestions about women who deserve being highlighted. We are open to suggestions regarding the angle, and look forward to embarking on the next journey, which you help to shape. (Bidra)
		Building a community of backers through Kickstarter will help us deliver a product that is grounded within more users, and we invite you to share your ideas on how we can improve the product even further. (Kickstarter)
	Distribution	You can expect both a thank you letter and a record in the mail when it has been printed. Larger contributions are also rewarded with concert tickets and if you hit the big drum, you can even get a private house concert. (Bidra)
		I love to draw, making comics, and self-publishing them. With the help of you Kickstarters, I'm able to get this comic book to the printers and get it to an audience worldwide. (Kickstarter)
	Event	Street festival X engages both external, but primarily local actors for an experience that will appeal to all age groups, and to a wide range of interests. (Bidra)
		Norwegian band going on tour in Iceland. Digvalley: from singer-songwriting to majestic ambient folk rock, with dark melancholy lyrics (…) We are going on tour around the entire island of Iceland. A roundtrip of nine gigs.We were promised funding, which now has been pulled last minute. A crowdfunding campaign has been set up (you are currently reading it). (Kickstarter)

(Continued)

(Continued).

	Financing	To be able to realize the project X we have started with crowdfunding. In this way, we hope to raise some money to engage an artist who can guide the participants on the project and buy in necessary materials. (Bidra)
		Everything we have filmed thus far has been with our own efforts and our own funds, but we realize that we need funding to be able to make the film we want – and which we think the film X deserves. (. . .) In reality, the film costs well over one million kroner to make, but with good friends in the industry and unpaid self-effort, we need 500,000 kroner to complete the film. (Kickstarter)
	Societal contribution	The social and cultural value of this work of art cannot be described in money. It creates opportunities for social meetings and contact between the generations and provides opportunities for reflection and wonder and further creative joy in society. (Bidra)
		Not found in the Kickstarter sample.
	Survival	Projects like this are stillborn without your help! (Bidra)
		Help to start a glassblowing studio in Finnmark, and to give the chance for a livelihood . . . through glass art! (Bidra)
Impact	**Artist**	By supporting us, you are supporting a group that we believe will go far in the future. However, as young actors in the establishment phase, we are completely dependent on financial support for the project to be realized. (Bidra)
		Want help to support this boy on the way to his dream of becoming a professional dancer. 'I am a dance. Dance is emotion'. (Bidra)
		Not found in the Kickstarter sample.
	Artist community	The project wants to revive the battle song tradition and create an arena where artists who want to say something with their music can have their records released. (Bidra)
		It is important to us to be an arena that creates jobs for professional performers. We want to create a larger environment for musical theater in Norway. We challenge the traditional musical genre and want to help further develop the art field. (Bidra)
		The aim is to build a community around the station, a station made up of DJs, musicians, artists, and listeners. This is what will set us apart from the existing competition. I want to give people something fresh and exciting, something they can feel a part of. So while the focus is local, internet radio means a potentially international audience. (Kickstarter)
	Consumers	My aim with the music is to move and inspire. I know myself how much music has to say, especially for young people who can sometimes feel left out, unheard and unseen. For people who struggle to express themselves or who feel alone. These are the people I am trying to reach with my music project. Show that you are never alone by putting words and music to feelings and thoughts that might otherwise be difficult to express. (Bidra)
		I want my music to blow your mind in one way or the other. Depending which direction it takes. (. . .) I want to awaken emotions, possibilities, urge, create moments (Kickstarter)
		Since art is a rather subjective thing, you can interpret this design as you wish. Attach your own meaning to it and make it special to YOU. (. . .) Whatever it is, the best thing about pins is that you can perceive the art in your own way and keep it with you wherever you go. On your clothes, bags, or your home. (Kickstarter)
	Environmental	With this exhibition, we want to support the fight against plastic in the ocean. (Bidra)
		We share this planet with other forms of life, people, animals, plants, and we take this very seriously. Therefore, we prioritize taking the environment into account at all stages of the process, from the choice of fabrics we use, to our methods for dyeing garments and other production practices. (Bidra)
		In X, we are aware of this massive problem that our planet is suffering. That is the reason why we collaborate with the plastic waste movement Empower. For every pair of shoes you preorder, we clean 1 pound of ocean plastic around the world. Together we help local communities, providing jobs and save the environment. | Cleaning up the ocean, empower minimalist design, and creating a better world through sustainability. (Kickstarter)

(Continued).

	Local community	A cultural contribution to the district that strengthens cohesion and neighborhood feeling and showcases local talent. This is an excellent way to meet new and old neighbors. (Bidra)
		I think it is important to promote cultural life in a small village, and to show that even if the village is not big, we have a lot of value to offer. I wish to help promote the cultural spirit and bring small voices to the light. (Bidra)
		The effect of the festival is memories for life and a fantastic experience to be able to tell about from the summer holidays – regardless of the family's finances. It creates unity in the neighborhood that extends far beyond this day, and that makes further activities and initiatives easier to carry out for the rest of the year. The festival is an experience that connects people together in reality, and takes them away from the virtual world, and it creates pride in the neighborhood. Bergen Municipality believes that initiatives such as the X festival make the city a more attractive city to live in. (Kickstarter)
	Society	Each donation will contribute to a greater understanding of 'art for all', the valuable work with children and young people, and art's original root in the deeply human. (Bidra)
		We want to focus on society's demands that one should not stand out too much, and the resistance it can give to people who do not follow the 'norm'. It is not only about the prejudices others may have against you but also about prejudices you may have about how you are perceived if you stand out. (Bidra)
		X will certainly not bring this diamond back. However, it helps us, just a little bit, to stay present with her memory through the act of creating something beautiful. Horrific events such as these are sadly not uncommon. In addition, this is our possibility to raise awareness of such cruelties in the world. Our aim is that the single, Fireball, and this Kickstarter campaign, is more than just a song and a video. It's a cause! (Kickstarter)
		We live in a time of great and rapid change. It is important to be able to watch films from all over the world and that these are placed in a context that provides insight across national borders and cultures. Films that take the pulse of their time and which are a source of knowledge, tolerance and reflection, and which form the basis for current public debate. These niche films rarely make big money but are still important – both for society and the audience. (Kickstarter)
Attribution	**Artistic freedom**	All contributions will be a great contribution not only for me as a composer but also for the new music in general and the classical music world which needs such a boost. (Bidra)
		I like doing things myself. Including everything from layout design to speaking directly with my readers. With a publisher, you're less hands-on, and for a control freak who physically aches if a piece of text is not perfectly centered when it is supposed to be – well, you get the idea:) I do not want to publish my stuff unless it is 100%, and I'm truly the only one who cares enough about my stuff to make 100% sure it is. (Kickstarter)
	Audience creation	A good music video greatly increases our chances of getting our music exposed. (Bidra)
		The reason why we plan to carry out the project is primarily that we want to expand our audience. (Bidra)
		We decided to launch this book on Kickstarter because we want to have a chance to connect with our audience, that's you! (Kickstarter)
		We've identified most suppliers and manufacturers and some of the major parts for the prototypes are already made by some of them. The Kickstarter campaign will also help connect us to new markets around the world and provide the level of fun you and your friends or family deserve on the snow! (Kickstarter)
	Covid-19	Help us keep our head above water during the corona crisis! (Bidra)
		Many of our sources of income this spring have been canceled due to Covid-19, and therefore we need your support so that we can continue to spread musical joy. (Bidra)
		Like everyone else, my 2020 did not go to plan. The last shows I was able to perform and earn money, were at the end of 2019, opening for X on her European tour. That's why I'm struggling to raise the funds to record this new album. Up until now I have funded all my albums myself, but this year that has been difficult. (Kickstarter)

(Continued).

	Lack of finance	Hoping for financial support/contributions to be able to finance this debut music video in good quality. (Bidra)
		We are still in the start-up phase, and desperately need some contributions to get the jump start we need. It is not much we ask, and nothing is too small, any contribution will help! (Bidra)
		We had entered into a record contract, and the only thing we lacked was financial support to carry out the project. After repeatedly applying to various funds and support schemes, we have not yet received all the money we need. (Bidra)
		We start this magazine without financial resources and our wish is that each publication will help finance the next. We do a lot of the work ourselves, but we have to pay for some important things. The most visible expense we have is fees for designers and article writers, but there are many other expenses that are essential for the magazine yarn to be the product we want to present to you: including proofreading, technical editing, graphic work and accounting. (Kickstarter)
		We start this magazine without financial resources and our wish is that each publication will help finance the next. We do a lot of the work ourselves, but we have to pay for some important things. The most visible expense we have is fees for designers and article writers, but there are many other expenses that are essential for the magazine yarn to be the product we want to present to you: including proofreading, technical editing, graphic work and accounting. (Kickstarter)
	Market need	Not found in the Bidra sample.
		People that are outdoors often spend a lot of their time sitting. The butt is therefore a well-known source for loosing heat. The outdoor industry has given this surprisingly little attention, and somebody had to do something. (Kickstarter)
		The reason I started working with X was that I wanted to create an RPG with an element that I've been missing; the possibility to change the story while playing it. Not like the traditional sandbox RPG's, where you can solve the same quest in a couple of different ways (and not like a Narrativist RPG System). I want the players to be able to change the story entirely, both the past and the present by implementing special 'story-changing'-rules into the game mechanics. (Kickstarter)
	Product sales	Do you want to give yourself and others a Christmas present that is both unique, can be proudly displayed, and at the same time contributes to society? Buy the book now! (Bidra)
		Collector's record no. 2 in the series will be released in August 2017. Preorder here and get an exclusive color on the vinyl, which will not be available in stores! (Bidra)
		Our XXX design is inspired by the beautiful nature and the Art Nouveau city of Aalesund on the west coast of Norway. We offer a new way to buy a unique timepiece. Limited edition watches directly to you, at a fraction of the retail price. Skipping the middlemen. (Kickstarter)
		The basic idea behind the project (strictly for the entire workplace we create ourselves) is to have fun. The products should be fun, buying experience should be fun, we have fun while we work. (Kickstarter)
Valence	**Positive**	The musical execution is top notch, and the use of organ, piano and trumpet is particularly tasteful. The interaction sounds natural, and is not characterized by the rigid frames that studio recordings often express. (Bidra)
		It would have been very cool to immortalize the result on vinyl, to the delight of the choir members and their loyal fan base. (Bidra)
		I want to revamp my love for my art form and share the feeling it will exude with those who are curious, searching and hopeful. (Kickstarter)
		We are truly grateful for all the support from across the world thus far and now we'd like to give something back: A beautiful, well-crafted, hardcover book that is sustainable both with the printing practices and the choice of paper. (Kickstarter)
	Negative	The lyric has no longer the same foothold as before and is therefore not considered saleable. (Bidra)
		Our vision to promote the artists of today and tomorrow is hanging by a thin thread. (Bidra)
		European seas are in crisis. Through the news we hear almost daily about the devastation of these life-sustaining ecosystems - 'doom and gloom' regarding waste, pollution and climate change is taking over. Many of us could easily abandon any hope of recovery. (Kickstarter)

(*Continued*)

(Continued).

	Sarcastic	Not found in the Bidra sample.
		If I break both arms, I guess it will take some more time to finish it (Kickstarter)
		X is a new band with old friends and lyrics in Norwegian about life before death and about all the everyday things society expects you to solve without complaining, but which is truly both awkward and scary. Tandem is the result of a collective opinion among members about the need for a counterweight to sluts, well-baked pizzas, cheap pan whistle sounds and the media's uninterrupted promotion of self-tanning cream and restylan. Some of us may think that there will soon be enough barefoot vegans in wool sweaters on Norwegian stages as well. So they try to find the middle ground between no emotions and so many emotions that it becomes impossible to understand, for everyone who is upbeat enough to have a permanent job. (Kickstarter)
Spatial	**Global**	Hopefully the film will be able to enter documentary film competitions, both nationally and internationally. Despite the fact that this is a Norwegian production, we will try to make the film as 'neutral' as possible, so that it can hopefully be spread beyond the country's borders. (Bidra)
		As the project continues to cross borders, it also aims to rediscover a demographic group too often labeled as marginalized and generate new perspectives on who we are and where we belong. (Kickstarter)
	Local	From February 2017, the results will be exhibited and sold in a location in the center of Stranda municipality. (Bidra)
		We will show new musical theater by young professional artists in Oslo, Norway. (Bidra)
		Some of the basic wool hoods are proudly Made in Norway as I am trying to make them as local as I can! (Kickstarter)
	National	This is generally to support and strengthen Norwegian literature as a whole. (Bidra).
		The concert will promote old Norwegian hits and focus on a unique part of Norwegian music history. (Bidra)
		Our ambition is to put Norway and the Norwegian art community on the map in regard to digital art and innovation! (Bidra)
		X is a story about our ancestors and how they have fought for their life for generations and the struggle just to survive in the brutal climate we have in Norway. I want to honor them with this collection. They survived by passing on their knowleges to the next generations and now it`s time for us to learn something about how they lived. (Kickstarter)
	Online	The podcast is available online for free. (Bidra)
		We are working hard to get a digital festival up and running on 3–5. July. (Bidra)
		The series will initially be available on social media. (Bidra)
		We intend to make X a virtually endlessly expandable creative brainstorming system for everyone who writes stories and does other creative work. (Kickstarter)

Appendix C. Summarized tables of number of codes per frame and per year on projects' descriptions on Kickstarter and Bidra

Year	Platform	Valence			Spatial				Sentiment		Impact					
		Sarcastic	Positive	Negative	Online	National	Local	Global	Rational	Emotional	Society	Local community	Environmental	Consumers	Artist community	Artist
2016	Kickstarter	6	120	6	4	14	10	16	155	116	11	2	0	7	0	0
	Bidra	0	30	1	0	5	19	5	29	44	25	11	1	8	3	11
2017	Kickstarter	9	47	1	1	3	3	5	111	68	2	4	0	9	2	1
	Bidra	0	39	4	1	9	23	2	59	79	20	3	0	15	13	21
2018	Kickstarter	0	22	1	3	2	1	6	102	43	2	3	3	4	2	0
	Bidra	0	40	1	3	7	20	1	71	80	18	9	2	9	2	12
2019	Kickstarter	0	53	1	0	1	4	2	94	47	7	8	3	8	2	0
	Bidra	0	24	2	2	3	12	0	52	44	6	4	0	5	5	5
2020	Kickstarter	2	38	0	2	0	0	4	69	29	1	0	1	1	0	0
	Bidra	0	33	9	4	5	35	0	57	105	9	22	8	15	14	12
2021	Kickstarter	1	19	0	1	0	0	0	37	16	0	0	0	1	0	0
	Bidra	0	27	1	3	4	7	1	67	50	9	4	1	7	8	2
Total	Kickstarter	18	299	9	11	20	18	33	568	319	23	17	7	30	6	1
	Bidra	0	193	18	13	33	116	9	335	402	87	53	12	59	45	63

Year	Platform	Goal								Attribution					
		Survival	Societal contribution	Financing	Presentation	Distribution	Co-creation	Artistic production	Artistic experimentation	Product sales	Market need	Lack of finance	Covid	Audience creation	Artistic freedom
2016	Kickstarter	0	0	53	2	0	7	44	3	27	6	48	0	6	4
	Bidra	2	22	29	2	11	6	21	0	10	0	29	0	4	0
2017	Kickstarter	0	0	54	0	4	5	56	2	39	3	49	0	6	1
	Bidra	2	21	39	4	41	2	42	0	39	0	26	0	5	0
2018	Kickstarter	0	0	48	0	1	5	59	1	59	5	30	0	7	2
	Bidra	1	18	46	10	42	4	44	0	43	0	21	0	7	0
2019	Kickstarter	0	0	44	7	3	1	56	1	67	1	44	0	5	1
	Bidra	2	6	23	2	26	3	21	0	26	0	12	0	4	0
2020	Kickstarter	0	0	25	1	0	3	33	0	64	2	18	2	6	0
	Bidra	17	11	55	5	24	3	30	0	25	0	16	48	5	1
2021	Kickstarter	0	0	22	0	0	1	31	0	33	0	15	1	0	0
	Bidra	1	8	25	4	55	1	17	0	55	0	3	2	7	0
Total	Kickstarter	0	0	246	10	8	22	279	7	289	17	204	3	30	8
	Bidra	25	86	217	27	199	19	175	0	198	0	107	50	32	1

Poetics

The relational forms of cultural-creative crowdfunding: a meta-conceptualization through the analysis of platforms in Europe & Latin America
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Abstract:	Cultural-creative crowdfunding (CCCF) intersects the culture sector production chain and alternative finance technology as a global web-enabled phenomenon for funding cultural-creative activities. Yet, busking or aspects of patronage are not new to artists and cultural-creative agents; the novelty is doing so through a virtual intermediator space, a crowdfunding platform (CFP). CFPs have proliferated worldwide but the literature is embryonic and lacks elaboration on how platform dynamics can impact the funding/financing patterns of specific sectors. In the case of the culture sector, given its unique attributes, specificities, and relational structuring, the impact of crowdfunding requires even further conceptual development, systematization, and potential policy instrumentalization. Hence, this study explores how CCCF has evolved and what different models (and channels) within multiple platforms were developed under the CCCF umbrella. Based on a combination of methods (tracking and trawling, Delphi, and categoric analysis), the current research maps the CFPs focusing on culture-creative projects throughout Europe and Latin America. The aim is to stretch the concept itself and, to some extent, re-design it, offering a broader typology of CFPs and practices that can better serve the culture-creative circuit. This work is among the first to pursue a typology of CCCF relational forms in a meta-effort of bridging scholarly understanding and real-world practices. This research therefore offers implications for practitioners and policymakers by enabling the nuanced understanding of CCCF, and expanding the boundaries of CCCF, amid a broader umbrella of possible web-enabled genre (sub-)models to be adopted, legitimized, and systematized in (and by) the culture sector.
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Highlights

- Cultural-creative crowdfunding (CCCF) is a promising channel of funding for artists
- This research maps cultural-creative crowdfunding platforms (CFPs) in two regions
- As a result, a diagram with a typology for CCCF is created, in a multi-context way
- There are diverse relational practices that fit under a large umbrella of the CCCF
- Enabling a nuanced understanding of CCCF better serves the art-cultural community

The relational forms of cultural-creative crowdfunding:
a meta-conceptualization through the analysis of platforms

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Conflict of Interest

The authors declare that they have no conflict of interest.

CRediT author statement

Alice Demattos Guimarães: Conceptualization, Methodology, Investigation, Writing- Original draft, Visualization. **Natalia Maehl**e: Conceptualization, Validation, Writing – Review & editing, Supervision, Project administration, Funding acquisition. **Lluís Bonet:** Conceptualization, Validation, Supervision.

The relational forms of cultural-creative crowdfunding: a meta-conceptualization through the analysis of platforms in Europe & Latin America

Abstract

Cultural-creative crowdfunding (CCCF) intersects the culture sector production chain and alternative finance technology as a global web-enabled phenomenon for funding cultural-creative activities. Yet, busking or aspects of patronage are not new to artists and cultural-creative agents; the novelty is doing so through a virtual intermediator space, a crowdfunding platform (CFP). CFPs have proliferated worldwide but the literature is embryonic and lacks elaboration on how platform dynamics can impact the funding/financing patterns of specific sectors. In the case of the culture sector, given its unique attributes, specificities, and relational structuring, the impact of crowdfunding requires even further conceptual development, systematization, and potential policy instrumentalization. Hence, this study explores how CCCF has evolved and what different models (and channels) within multiple platforms were developed under the CCCF umbrella. Based on a combination of methods (tracking and trawling, Delphi, and categoric analysis), the current research maps the CFPs focusing on culture-creative projects throughout Europe and Latin America. The aim is to stretch the concept itself and, to some extent, re-design it, offering a broader typology of CFPs and practices that can better serve the culture-creative circuit. This work is among the first to pursue a typology of CCCF relational forms in a meta-effort of bridging scholarly understanding and real-world practices. This research therefore offers implications for practitioners and policymakers by enabling the nuanced understanding of CCCF, and expanding the boundaries of CCCF, amid a broader umbrella of possible web-enabled genre (sub-)models to be adopted, legitimized, and systematized in (and by) the culture sector.

Key Words: cultural-creative crowdfunding (CCCF); culture sector; entrepreneurial/alternative finance; crowdfunding platforms (CFPs); practice

1. Introduction

Cultural-creative crowdfunding (CCCF) is a contemporary global digital phenomenon that intersects the culture sector production chain and alternative finance technology. Artists were pioneers of crowdfunding practice by launching one of the first crowdfunding platforms, ArtistShare, as early as 2003 (Rykkja et al., 2020). Yet, the notion of getting small amounts of money from the crowd – busking or "passing the hat" – or aspects of patronage is surely not new to artists and cultural-creative agents (Swords, 2017; Dalla Chiesa, 2021; Elkins & Fry, 2021). The novelty is in the intermediation of a crowdfunding platform (hereafter CFP), connecting fundraisers/creators and backers (Ibid.). CFPs have proliferated all over the world, presenting distinct logic and diverse models (Dushnitsky et al., 2016; Ziegler et al., 2021). Although the literature on crowdfunding in general, and CFPs in particular is expanding (Belleflamme et al.,

2015; Dushnitsky et al., 2016; Cicchiello et al. 2022), the sectorial perspective is still under-explored, especially when considering the lenses of the culture sector's relational structures. There is a literature gap in understanding and defining cultural-creative CFPs and relational forms that unfold on (cultural) policy-setting instrumentalization (Dalla Chiesa 2020a; Lotts et al., 2023).

The term culture sector encompasses a wide variety of institutions, organizations, and private companies that perform an even more extensive list of activities, from core cultural-artistic expressions to broad creativity-use such as IT and software, constituting the cultural-creative industries (CCIs) and integrating the cultural/creative economy (Caves, 2000; Garnham, 2005; Throsby 2008). Often, CCCF is perceived as additional support for contingent projects (Lazzaro & Noonan, 2020), or a contemporary crowd-patronage (Swords, 2017), and even a mechanism of co-creation (Rykkja & Hauge, 2021) as well as grassroots collective mobilization (Dalla Chiesa, 2020a). To our knowledge, it seems that there is still a void in recognizing CCCF governance structures and how CCCF can integrate the culture sector's structural-relational dynamics. Hence, this paper investigates retrospectively how CCCF has evolved and what different models (and channels) within multiple platforms were developed under the CCCF umbrella. The aim is to stretch the concept itself and, to some extent, re-design it, offering a broader typology of CFPs and practices that can better serve the culture-creative circuit. This work is among the first to pursue a CCCF typology in a meta-effort of bridging scholarly understanding and real-world practices.

Being an inductive work, it used the digital method of tracking and trawling, in which CFPs mainly focused on culture-creative projects, were mapped throughout Europe and Latin America, targeting what has been there and what is waiting to be retrieved. This resulted in a diagram mapping a typology for CCCF that expands the narrow (perhaps stigmatized) perspective on CCCF as a commercial-amateur-virtual tool to raise money. Noteworthy, investigating distinct realities, especially from the Global North versus Global South, offers the possibility to empirically contextualize diverse innovative CCCF practices vis-à-vis culture sector dynamics and cultural policy structures.

Ultimately, we pinpoint diverse forms of CCCF, speculating/elaborating on its potential as a socio-technical innovation that can support the various CCIs, in a broader notion of the commons. Our work offers implications for practitioners and policymakers by enabling a nuanced understanding of CCCF better serving the art-cultural community. The findings indicate that there is room for the culture sector in general, and cultural policy in particular, to embrace multiple crowdfunding typologies and consider the possibility of a mindset shift while approaching *CCCF as a practice*.

The remainder of this paper proceeds with a theoretical and contextual background, providing a literature review on CCCF, revisiting crowdfunding research, with a focus on platform aspects, and the culture sector, including the policy landscape. The empirical context of the Global North versus Global South is presented in the subsequent methodology session in which the methods and database construction are also described. Next, we present our findings along with a refined discussion, followed by final remarks with an agenda for future research.

2. Theoretical & contextual background: CCCF & cultural policy

CCCF, pioneered by artists and in the intersection of alternative finance and the culture sector, represents a promising channel of resources for realizing cultural-creative productions (Boeuf et al., 2014; Lazzaro & Noonan, 2020; Dalla Chiesa & Dekker, 2021). Also perceived as entrepreneurial finance, crowdfunding has exhibited a fast-paced worldwide expansion in several industries and sectors of the global economy (Ziegler et al., 2021), existing in two main logics of (1) investment with the models of equity and lending, and (2) non-investment, being reward- and donation-based (Ibid.). CCIs have been predominantly adopting the second logic (Mollick, 2014; Cicchiello et al., 2022) in which the backers either receive non-monetary benefits or act out of philanthropy/altruism (Bretschneider & Leimeister, 2017; Cicchiello et al., 2022). Noteworthy that in the investment models, there are monetary/profit gains as well as shared risk (Ziegler et al., 2021; Cicchiello et al., 2022). Yet, regardless of the format, crowdfunding brings the promise of democratizing access to funds and capital (including social and symbolic ones) (Rouzé, 2019; Shneor & Flåten, 2020).

As per broad definition, crowdfunding involves an open call for the provision of resources to back specific purposes that have no particular content and do not require previous investment/fundraising experience (Belleflamme et al., 2014; Shneor & Flåten, 2020; Dalla Chiesa, 2021). A main feature of crowdfunding is the online platforms with two-sided market characteristics (Handke & Dalla Chiesa, 2021). CFPs operate as the middle ground connecting promoters/creators and backers/consumers (see Rykkja & Dalla Chiesa, 2022). However, while several studies have been conducted to understand these two sides (creators/supply – see Mollick & Nanda, 2015; and backers/demand – see Bretschneider & Leimeister, 2017; Chaney, 2019), the crowdfunding literature has overlooked the role of CFPs (Zvilichovsky et al., 2015; Cicchiello et al., 2022; Rykkja & Dalla Chiesa, 2022). Moreover, it has been pointed out that if one recognizes CFP's number and diversity, even the question of what should be considered crowdfunding is back in the spotlight (Dushnitsky & Zunino, 2019).

The few studies looking into platform perspective and their different types are related to reliability, quality of information (aligned with information asymmetry issues), business models, strategy design (aligned with competitiveness), risk management, regulatory and legal aspects, as well as entrepreneurs and investors' choice (Belleflamme et al., 2015; Buana, 2018; Dushnitsky & Zunino, 2019 – to list a few). There is still a gap in how platform models and dynamics can impact funding and financing patterns as well as the structural-relational functioning of certain sectors (Dushnitsky & Zunino, 2019; Dalla Chiesa, 2021; Cicchiello et al., 2022). Hence, this section revisits the advances of CFPs literature, focusing on the specificities of the culture-creative circuit, pursuing to discuss the main dilemmas of CCCF platforms and practices as an integrated part of the culture sector structural-relational ecosystem.

2.1. *(Cultural-creative) Crowdfunding platforms*

There are hundreds of active CFPs (Dushnitsky et al., 2016; Ziegler et al., 2020), divided into the aforementioned main models and attending a variety of ventures, being generalists - without a specific content-focus, or specialized - dedicated to specific sectors/industries (Dushnitsky et al., 2016; Shneor, 2020; Cicchiello et al., 2022; Rykkja, 2023). This web-enabled genre is not only an intermediary between creators/entrepreneurs and backers/crowdfunders; they are also a business (or organization) of its own (Rouzé, 2019; D'Amato & Cassella, 2021). Hence, platforms are embedded with particular tools, features, and frameworks that make them more or less suitable for different purposes by diverse agents (Best et al., 2013; Belleflamme et al., 2015; Shneor, 2020). Some studies, as Lacan & Desmet (2017), argue that platforms must act beyond a simple intermediary role, as a space of social network, for action and interaction, highlighting their usefulness among potential contributors (Ibid.; D'Amato & Cassella, 2021). This emphasizes the broader-than-finance benefits of crowdfunding, i.e., feelings of connectedness to a community with similar ideals and shared values (Josefy et al., 2017; Dalla Chiesa, 2021). Such intangible aspect is especially significant for the culture sector due to the unique/unconventional and collective nature of CCIs with social network market characteristics (Potts et al., 2008; Rykkja et al., 2020). Undoubtedly, CCCF is a growing subset of the online alternative finance market, with distinct dynamics according to the different CCIs (De Voldere & Zeqo, 2017; Rykkja, 2021; Handke & Dalla Chiesa, 2021) and it has also been linked to reducing the funding gap for the culture sector (De Voldere & Zeqo, 2017; Bonet & Négrier, 2018). However, CCCF development and the boundaries of its market maturation have been quite slow and marginalized when compared to other industries/sectors, partly due to the tension between art and entrepreneurship, and the literature on the topic remains in its infancy (Handke & Dalla Chiesa, 2022; Cicchiello et al., 2022; Loots et al., 2023).

Still, numerous studies seek to make this picture clearer, representing global statistics (Ziegler et al., 2021) or venturing into a specific sector, as Cicchiello et al. (2022). In the latter, the authors look at the European universe of CFPs focused on cultural-creative projects, addressing how and where they emerge and what economic forces and platform designs influence the number of successfully funded cultural-creative campaigns (Ibid.).[1] The study shows that a minority of the platforms is specialized in the culture sector and the market is underdeveloped considering the different types of CCCF and variety of CCIs. Nevertheless, success is higher in generalist platforms where projects can reach a broader audience (Cicchiello et al., 2022). In generalist platforms, it is not uncommon to find socially engaged projects aligned with social enterprises which, therefore, creates an overlap with the concept of civic crowdfunding (De Voldere & Zeqo, 2017). Previous work has also shown that, although the political economy of civic crowdfunding is uncertain, governmental/public matching incentives can amplify communities' preferences given its feature of a nonmarket valuation tool, potentially being designed to promote equity (Brent & Lorah 2019).

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[1] Cicchiello et al. (2022) use the report "Crowdfunding - Reshaping the Crowd's Engagement in Culture" by De Voldere & Zeqo (2017) as a pivotal source for platform mapping.

Moreover, in both cases, CCCF and civic crowdfunding, the literature has pointed out that location (and distance) matters (Brent & Lorah, 2019; Rykkja et al., 2020; Cicchiello et al., 2022).

Other aspects of CFP dynamics are related to the signaling theory – a dominating theory in the crowdfunding literature – and indicate that the better the platform interaction/ties with other social media platforms, the higher the rate of successfully funded campaigns (Belleflamme et al., 2014; Mollick, 2014; Cicchiello et al., 2022). To a large extent, this is connected to a market peer-economy phenomenon also linked to the age of platform economy(ies) (Zvilichovsky et al., 2015; Siciliano, 2023). From this perspective, positive relational aspects of reciprocity, intrinsic motivation, and democratization are certainly present; but there is also the shadow side of digital dependency, free-riding, and shirking public responsibilities (Zvilichovsky et al., 2015; Brent & Lorah 2019; Handke & Dalla Chiesa, 2021; Siciliano, 2023). As such, Siciliano (2023) pinpoints that under conditions of platformization, both intermediaries and producers appear subordinate to infrastructure.

Digital infrastructure is changing the dynamics of the culture sector production chain, from its creative process to the final stage of distribution and consumption (D'Amato & Cassella, 2021; Siciliano, 2023). This challenges the traditional and conventional formats, in which funding mechanisms as well as gatekeeping are included (Lazzaro & Noonan, 2020; Handke & Dalla Chiesa, 2021; Siciliano, 2023). CCCF practices can bloom on both fronts, as crowdfunding is a broader-than-finance channel; it is a chameleon tool (Dalla Chiesa, 2021). Accordingly, our main assumption is that CCCF is a setting of diverse practices that fit under a large umbrella of the crowdfunding concept, and it manifests in various types of platforms as well as beyond. From this viewpoint, crowdfunding for the arts-culture-creative projects is pondered with other sources, such as governmental support (direct or indirect), private sponsorship, forms of patronage. It serves as extra provision for certain projects that are aligned with the often-precarious art market labor conditions (Rouzé, 2019; Ashton, 2021); as well as continued form of income for content creators (Swords, 2017); and also potentially as a substitute rather than a complement to other alternative funding channels (Cicchiello et al., 2022; Rykkja, 2023). Moreover, CCCF has the potential to somewhat disrupt the traditional art market, manifesting as a new gatekeeper (Boeuf et al., 2014; Lazzaro & Noonan, 2021; Dalla Chiesa & Dekker, 2021), an instrument for both cultural democracy and democratization of culture – pivotal paradigms of cultural policy, and even a new cultural agent (Thorley et al., 2018; Rouzé, 2019; D'Amato & Cassella, 2021). Hence, before continuing further elaborating on CCCF possibilities, opportunities, and challenges, we open a bracket to better delimit the functioning of the culture sector and its policy domains.

2.2. (Cultural) brackets: short notes on the culture sector structures and the place of CCCF

The culture sector, embracing the CCIs, integrates a wide variety of institutions, organizations, and private companies performing an extensive list of diverse activities, from core cultural-artistic expressions to broad creativity/talent-use as IT and software (Caves, 2000; Garnham, 2005; Throsby 2008). This work does not aim to define the culture-creative economy and its multiple

terms but rather considers it as characterized by a highly diverse, more horizontal, social network market with unique, unconventional, and intangible characteristics, and of a collective and collaborative nature (Emirbayer & Goodwin, 1994; Potts et al., 2008). The culture sector functions with relational structures made of connectedness and interplay (Mohr, 2000; Godart, 2018). This "bracket" portrays the object of study, CCCF, as a structure (of practices) itself, while briefly pinpointing the complexity of the culture sector dynamics in its diversity, policy paradigms, and life-long struggle for a sustainable budget. Following an adapted version of the model of cultural policy paradigms by Bonet & Négrier (2018), we reflect on expanding CCCF towards "excellence", with various possibilities of interaction, cooperation, and engagement.

Figure 1. Cultural policy paradigms and the place of crowdfunding
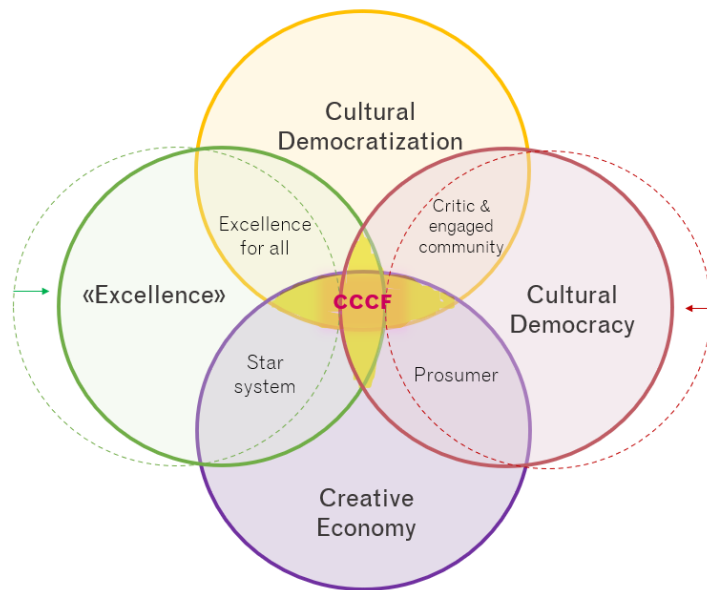
Source: Bonet & Négrier (2018), adapted by the authors

According to Bonet & Négrier (2018), the cultural policy paradigm is defined by a historical evolution of four pillars that, although emerging at different points of time, coexist and interplay in contemporary reality throughout the globe. The notion of excellence arised in the post-war world and, even if subject to criticism over the last decades, still promotes criteria of autonomy, quality, and public support reasoning. Later, cultural democratization took place to bring the art-culture of "excellence" to everyone (Bonet & Négrier, 2018). Here the debate between high culture and popular culture goes side by side with the discussion of a passive versus active audience, influencing the sequential paradigm of cultural democratization.[2] During the seventies/eighties, ideals of cultural rights and diversity occupied the central rhetoric, and, in recent years, they have resurfaced with a new interpretation of the cultural commons (Ibid.). The cultural economy emerged at the same timeframe, and, at the turn of the century, it was formulated as the creative economy expanding the culture sector's activities beyond the previously considered legitimate

[2] In such debate, it is embedded the Bourdiesian perspective of distinction (Bourdieu, 1984; Anheier et al., 1995; Roose et al., 2019).

objects of core arts and cultural expressions, toward outcomes involving human talent and potential property rights (Garnham, 2005; Bonet & Négrier, 2018).

Up to date, in each of those coexistent paradigms' intersections, there is the logical unfold, i.e., excellence for all; or it lays some feature of the culture sector, such as the star system (Caves, 2000) and the prosumer in line with the participatory turn, with also the potentiality of social(-political) engagement (Bonet & Négrier, 2018). Yet, after reviewing the place of crowdfunding in the original model, we bring a provocative reflection about CCCF as a point at which all paradigms can meet. In pursuing this provocation, we aremapping the CCCF platforms in an exercise of thinking about typologies and streams – as detailed in the next section. The intention is not to defend that crowdfunding should be central to cultural policy; rather, the centrality is about the ongoing transformations of digitalization and platformization, as well as virtual collaborations of communing (Schradie, 2011; Dalla Chiesa, 2021; Siciliano, 2023). CCCF, then, arises as one of the multiple practices in this post-digital arrangement of interaction, production, and consumption.

We sum up this theoretical-(reflexive-provocative) background session with what we believe to be the main challenges surrounding CCCF, and its underexplored possibilities/potentialities.

2.3. *CCCF dilemmas: between platforms, business models, and practices*

There is a conflictual point about artists and cultural-creative workers not necessarily self-identifying as entrepreneurs (Hoffmann et al., 2021; Ashton, 2021). When at the heart of CCCF lays a tension of commercial versus artistic values (Handke & Dalla Chiesa, 2021), intertwined with identity matter, it is understandable why cultural-creative campaigns are mainly launched in reward- and donation-based models (non-investment logic) (Gleasure, 2015). Undoubtedly, artists and cultural-creative workers have a diverse range of identities and values; some simply wish to trade their production for its monetary worth, without being embedded in ethical considerations of aesthetics and social engagement narratives. Ergo, the relationship of the culture sector with CCCF embraces layers of "artrepreneur(ship)" (Hoffmann et al., 2021), which ultimately recalls discussions surrounding arts-culture-creative education and training but extrapolates the scope of this paper. The main point is that there are still a series of challenges, both conceptual as well as practical, inhibiting the CCCF development across CCIs. As a two-sided market, there are great advances in the CCCF literature on creators and backers, as mentioned, but there is a gap in the role of platforms, as middle-ground, bridging these two actors (Rykkja & Dalla Chiesa, 2023).

Most of the earlier works consider a single platform as empirical context (i.e., Galuska & Brzozowska, 2016; Petitjean, 2018), and when looking into the platform dynamics, the focus is on success rates or business model strategies (Zvilizhovsky et al., 2015; Galuska & Brzozowska, 2016; Petitjean, 2018). We seek to address such gaps, pursuing to outline the agency and governance of CFPs for the culture sector, as communities of practice and a socio-technical innovation, integrating cultural policy paradigms' ecosystem. From this viewpoint, the place of CCCF in cultural policy settings is still in its infancy, both as a practice and in terms of research (Dalla

Chiesa, 2021; Lotts et al., 2023; Rykkja, 2023). Therefore, given this literature review, the three main dilemmas of CCCF that guide our empirical efforts are as follows:

- Considering that CCCF is under the umbrella of crowdsourcing and crowd engagement, and the fact that the culture sector's history of financing/funding shares several similarities with the contemporary definitions of crowdfunding, we ask: is there a lack of an expanded comprehension together with a mindset shift? In other words, there is a diversity of works tackling co-creation, gatekeeping, and even alternative modes of production, but is the culture sector lacking an institutionalized orientation of CCCF practices, integrating its many layers while also considering the relational existent structures of the complex culture-creative circuit? Within this point, there is a further provocation, related to the response of cultural institutions to blockchain and Web3 advances (see Rennie et al., 2022).
- Second, to what extent is this conceptual (and practice) expansion connected to the functioning and dynamics of the platforms and their respective business models strategies/mission orientations? Given the hundreds of active CFPs and many different models, is the culture sector exploring and conceptualizing them all? Or is there any oversight or underutilized channels, lacking classification?
- Third, due to the culture sector's unique and specific attributes and the platforms' intermediation role, is there a need for a clearer distinction between generalist versus specialized ones? If CCCF is to meet "excellence", is there a need for specialization together with a curation process paying respect to the culture sector's structural relationships?

Noteworthy, CCCF makes visible classical challenges of the culture sector from demand uncertainty to information asymmetry, and, on the supply side, the duality of excellence versus popular commercialization and amateurism, not to mention the limits of what activities are integrated into its realms (Handke & Dalla Chiesa, 2021; Rykkja, 2023). Further, it is common for many cultural-creative campaigns to have most of the contributions coming from the project creators' network, as friends and family or the fan base (Mollick, 2016; Dalla Chiesa, 2021). This connects to the cultural consumers' profile from a Bourdieusian perspective of social distinction and habitus, which is somehow connected to public good and government support and how such relational structures account for the positions of social agents vis-à-vis cultural elements (De Nooy, 2002; Roose et al., 2012; Alexandre & Bowler, 2014; Godart, 2018). Surely, the depth of this debate extrapolates the scope of this paper but offers a background to stretch the concept and formats of CCCF, in a holistic framework considering the different stakeholders' intake. Accordingly, based on the three main CCCF dilemmas and seeking a categorization, the following section describes our empirical context and methodological choices.

3. Methodology
3.1.Methodological choices & empirical context(s)

An inductive study considers the socially constructed reality, focusing on meanings, ideas, and practices. CCCF is a digital phenomenon of contemporary society, and it is still a "theory-less realm". To understand, the meanings and practices of CCCF we therefore used the inductive digital method of tracking and trawling (Whiting & Prichard, 2020), alongside two expert panels with academics from both crowdfunding and cultural economics.

First, we employed the Delphi method with experts from the crowdfunding and cultural economics fields to legitimize and validate our hypothesis and conceptualization. We proceeded with the two expert panels in major conferences of the respective areas, within their respective pre-conference program. First, on the 31st of May 2023, in Gdansk, Poland, we had the expert panel at the International Conference on Alternative Finance Research (ICAFR), with around 10 participants. The second was on the 27th of June 2023, in Bloomington Indiana, USA, at the Association of Cultural Economics International (ACEI), counting around 15 participants. Both sessions were around 2 hours long and all material was recorded and later transcribed. Previously to the panels, we sent a short online survey to conference participants, which served as common ground for the discussion. The survey as well as the way we guided the panels' conversation was based on the three aforementioned dilemmas, i.e., a mindset shift, underutilization of models, and general versus specialized platforms.

Then, we continued with the digital method of tracking and trawling, which follows a target (CCCF in our case) that has been moving forward and seeks what was already there and waiting to be retrieved, integrating a snowballing technique. Noteworthy, "online data" requires a systematic approach, and it involves careful research design since, although it might use mundane Internet tools, the research is more advanced than browsing the Web for information about a topic, thus the meta-perspective (Delphi method) was included. We pursued to virtually map the structures and relational forms of CCCF practices in an intellectual exercise of formalizing the field and its network possibilities, taking into account both spatialization and dimensionality.

Moreover, context matters (Kaartermo, 2017), and trying to bring efforts of spatialization and dimensionality to deeper understand CCCF structures, we focused on the European and Latin American realities. The relationship between Europe and Latin America has a long-intertwined history, marked by the colonial past and still ongoing flows of migration, an intense flow of symbolic and commercial exchanges in the vast diversity of various arts, cultures and heritage environments, and creativity more broadly (Rodríguez Morató & Zamorano, 2019; Bonet et al., 2019). Both territories maintain certain traditions of public financing of culture, following parallel cultural policy models as also engaging in cultural diplomacy and cooperation for development (Ibid.). Latin America constantly mirrors what is carried out in the North – not only Europe but also the US, lined by inconsistencies and instability (Miller & Yúdice, 2002; Rodríguez Morató & Zamorano, 2019). Yet, due to the historical relationship and the strengthening of cultural diplomacy, Europe has a (questionable) pivotal influence, setting the ground of the cultural policy paradigms and paths of institutionally oriented instruments intercalated with an intellectually oriented operation (Canclini, 2001; Bonet et al., 2019). Additionally, Latin American cultural

policy mechanisms allow the private sector to participate in cultural financing, with resources from tax incentives, to a larger extent than in the European context (Rubim, 2017; Rodríguez Morató & Zamorano, 2019).

Furthermore, there are many studies on crowdfunding in general and CCCF in particular exploring the European scene (i.e., Cicchiello et al., 2022; Rykkja, 2023), and considerably fewer taking the Latin American setting (Bénistant & Vachet, 2023), even if the size of the market is expressive enough to claim for more research (Best et al, 2013; Herrera, 2016). Crowdfunding has been considered "largely a developed-world phenomenon" (Best et al., 2013). Thus, the empirical investigation of CCCF in Europe and Latin America certainly offers a unique perspective of how CCCF practices have developed and what is there to explore. The following part delves into the details of database construction and curation as well as the data analysis process.

3.2. Database construction, curation, and data analysis process

To deliver an in-depth analysis of European and Latin American CCCF market (and structure), we carried out a mapping of CFPs that were somehow associated with CCIs. The list of European platforms was built by using the European information portal on crowdfunding in CCIs (De Voldere & Zeqo, 2017; Cicchiello et al., 2022), which included prior information about the platform's general focus on the culture sector, business model - donation, reward, equity, lending, or mixed, with the respective possibility of all-or-nothing or take-it-all; and service costs. Noteworthy, not all details were properly completed, and in the elapsed time, some of the platforms have gone through transformations. We have complemented/compared the list using the CrowdSpace website, applying the filters of "art" as the industry, and also "social cause". We also looked at the overview of reward- and donation-based platforms to see which were included in other reports/studies as CCIs-oriented. Further, we included some platforms that came up during the expert panels. In total, we visited over 160 platforms' websites, exclusively located in and native to Europe, meaning that popular CFPs, as Kickstarter, were not included. For Latin America, the process was more complicated as, to our knowledge, there are no such CFPs aggregators or previous mapping projects; thus, we had to create from scratch the CCCF list by using an extensive/broad internet search within the snowballing sampling based on the expert panels and authors' networks. In the end, we looked at dozens of platforms located in and native to Latin America; however, the vast majority were rather micro-finance or within the investment logic without a clear connection to the culture sector, as described below.

During August-November 2023, we dug around 200 websites, exploring all the available information, i.e., activity, project categories, partners, and operation formats. From the initial total population, we excluded more than 50 platforms mainly with not correctly working websites. Some websites had some relation to CCCF, i.e., a blog discussing the theme, but did not enable any funding/investing mechanism. In few other cases, there was some sort of merging with another platform, and some domains were for sale or abandoned. We followed the criteria that to be considered a CCCF platform, some category choices connected to the diversity of the culture sector

should be very clear.[3] Further, we considered platforms with a prevalence of projects that have a broader cause than individual/personal-interest fundraising (e.g., for health issues), although we maintain some websites with those projects given their acceptance among creators, as Bidra in the Norwegian context. From this process and viewpoint, the final dataset consists of 79 European platforms and 10 Latin American ones (see Appendix). Notwithstanding, given the discrepancy of platform numbers, Latin America comes as a contrasting reality to our effort of mapping and systematizing CCCF.

This approach has the merit of identifying some of the multiple ways in which CCCF can be structured in the culture sector ecosystem as a relational network in digital realms. Yet, we are aware of the limitation to mainly rely on the data displayed on platforms, since there is little consistency in the information disclosed on the websites. We had a great challenge of categorizing the available information on the various platforms into a database, pondering the literature and our aims. In the end, we considered using the following categoric dimensions: the native country, geographical scope (local, regional, national, or global); models (how many available, if subscription and/or match funding was one of them, or if there was something new/investment logic); focus (single-category-specialized, culture-specialized, CCI generalist, socio-generalist, generalist); governance (non-profit structure, some sort of partnership, commercial business); and foundation year (pre-2009; 2010 to 2015; post-2015). Noteworthy, the way we classified the platforms' "governance" allows us to uncover relational structures that represent many possibilities for institutionalizing/systematizing CCCF in different streams/channels, and as such it accounts for position of crowdfunding practice vis-à-vis culture sector dynamics and elements.

Ultimately, our analytical strategy offers a meta-study with descriptive analysis, adding a diagram of CCCF practices, which enhances its theorization per se. The diagram pursues a visual mapping of CCCF umbrella, constructed also based on clustering efforts using the R-software, seeking to group the different types of CCCFPs according to the aforementioned categoric dimensions (see Appendix). Without further ado, next is our analysis presenting the main results and consequent discussion.

4. Findings: CCCF mapping & discussion
4.1. A meta-aspect: are we making too big deal out of it? "Discussing the 'sex' of angels"

Engaging in an exercise of defining and understanding CCCF from an academic point of view, especially when bringing in two different areas of knowledge – the alternative finance experts (ICAFR) and the cultural economists (ACEI) – opened up more questions than answers if being honest. The fundamental comprehension and standpoints were indeed distinct. Multiples aspects of CCCF were addressed in an endeavor to establish it as an innovative sustainable tool for the culture sector. As pointed in the literature, when recognizing the number and diversity of CFPs, as well as different interpretations and conceptual understanding, the question of what should be

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[3] This includes audiovisual (film, television, videogames), performance, music, festivals, publishing (literature, radio), museums and libraries, cultural heritage, design, and architecture.

considered crowdfunding is truly back in the spotlight (Dushnitsky & Zunino, 2019), and "we are back to the ancient debate of discussing the sex of angels" (ACEI panel, 2023).

The central issue at stage differed for the two panels: for the alternative finance experts, the debate was centered around the mechanism of crowdfunding per se and the different models and possible channels; for the cultural economists, the culture sector was the main focus, as crowdfunding adoption depends on the culture sector's functioning, and CCCF is just an external tool/funding possibility. The comprehension of crowdfunding as a concept was much narrower among the cultural economists. It is also fair to say that, perhaps, their understanding is closer to the common perception which also raises questions about what should be and what should not be considered as crowdfunding (ACEI panel, 2023, aligned Dushnitsky & Zunino, 2019). For the cultural economists, the main debate was how we could involve people in funding cultural projects, which is tidily linked to the long-term theme of cultural budget/justifying public expenses on culture as well as the Bourdieusian perspective of habitus (De Nooy, 2002; Alexander & Bowler, 2014; Roose et al., 2019). They discussed CCCF as a utility function in which crowdfunding happens not only to cover market failure but has potential to achieve a considered social optimal, by maximizing both the artist's future income and the values going beyond the the monetary/economic one, i.e. symbolic, cultural, and social values (ACEI panel, 2023).

The alternative finance experts debated extensively on whether specialized platforms are better than generalists and vice-versa, and audience/backers were the core issue behind both arguments. On specialized platforms, backers could be more purpose-driven, with exchange of ideas from a specified target and matching preferences (ICAFR panel, 2023). On the other hand, generalist platforms offered a wider and more diverse audience, a larger network, and "force artists out of their bubble"/niche (ICAFR panel, 2023), which is easily connected to the aforementioned "artrepreneurial" literature (Hoffmann et al., 2021). Both panels discussed if there are certain CCIs for which crowdfunding use is more suitable in coherence with the literature (Shneor, 2020; Cicchiello et al., 2022; Rykkja, 2023). Exciting discussion points emerged concerning change of technology and impact of digitalization on cultural production in general (resembling Alexander & Bowler, 2014; Swords, 2017; Rennie et al., 2022; Siciliano, 2023). In this, the distinction between production of content and goods was pinpointed as crucial to CCCF and, of course, the philosophical question "what is art and culture after all?" could not be missed.

Next, we present the data analysis mapping potential typologies of CCCF, referring to the experts and literature.

4.2.Data analysis - descriptives: developing CCCF as a concept and a multiple-practice

The mapping results demonstrate that CCCF has evolved in several directions. It all started with ArtistShare, still active,[4] and serving as blueprint for many other platforms that appeared in

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[4] As US-based platforms, not only ArtistShare was excluded from our mapping, but several main others, i.e., Kickstarter, Indiegogo, and Patreon. We encourage researchers to pursue similar approach to understand and map the booming North-American market.

consecutive years. In our database, eight CFPs were launched pre-2009 (considering the 2008 between 2010-2015 (Cicchiello et al., 2022; Rykkja, 2023; Table 1). While ten new platforms emerged after 2015, a larger number of platforms disappeared. Accordingly, in the last two decades, the crowdfunding market has shown itself extremely volatile, with remarkable "unicorns" but even more remarkable very-short-life cycles for many companies. In the visited websites, we encountered abandoned domains, privacy issues, and sort of blogs that used to be specialized platforms and still keep the activity related to the specific industry, i.e., music, but without funding option. Moreover, some websites were crowdfunding (consultancy/marketing) service companies, e.g., the Spanish Backercamp, which indicates that there is already a spillover of correlated markets entering the scene.

Platforms' information is highly dispersed and often not straightforward, even regarding the models, displaying different terms and novel concepts. Nevertheless, more than 57% of the platforms offer a hybrid model with the majority combining reward and donation (22 platforms), but also with other possibilities, such as subscription and match-funding - increasingly common. Only 38 platforms indicate a single model, with a prevalence of reward-based/pre-order and donation, usually associated with a generalist focus as also indicated in the previous literature (Rykka, 2023). There are six exclusively subscription platforms, all specialized within the content creation range, and five others offer subscription channels (see Table 1 & Supplementary material).

Notwithstanding, previous crowdfunding studies consider subscription platforms to be donation-based (Ziegler et al., 2020); however, our findings indicate that it can represent investment logic in the culture sector, being a source of income, corroborating the literature of "culture sector's lenses" (i.e., Swords, 2017), and consequently, linked to the ACEI panel's discussion, which questioned if subscriptions should be considered as crowdfunding. Perhaps, there is a need for a distinction: when accounting for the volume of crowdfunding transactions worldwide, subscription and donation can be merged; but when referring to CCCF specifically, subscription is one of the practices that allow alternative income to the creators – rather complementary or as substitute (Rykkja, 2023). On this note, the investment logic is appearing, with 10 platforms offering this possibility, e.g., the Estonian Kanvas.ai brings an innovative Art Gallery function to the virtual space, as augmented reality, pinpointing blockchain system (Rennie et al. 2022).

When contrasting the European platforms with the Latin American ones, mainly Brazil, all the platforms that focus exclusively on CCIs offer the subscription option, combined with reward and donation. There are some cases in Europe too, e.g., the French Tipeee. Yet this indicates that the Latin American formats stretch more to embrace the diverse needs of the CCI regional market, which arguably has fewer resources with remarkable cultural policy backslashes, more informality, and quick-fix, but also with more collectivist/collaborative endeavor (Rouzé, 2019; Bénistant & Vachet, 2023). Furthermore, different funding options are emerging elsewhere, especially in the range of match-funding (crowdfunding + public/private funding). Twelve platforms in our database allow this option, of which three are Latin American and proportionally show a push in this direction. The Brazilian Benfeitoria and the Dutch Voordekunt are great examples of such practices

in which community-enabled finance is boosted by public/institutional money multiplying the amount raised (Loots et al., 2023). Regardless of the context both move towards expanding the portfolio of the ecosystem of funding in the culture sector. Additionally, seven platforms explicitly bring tax benefit possibilities, e.g., the Brazilian Évoe innovates on this front by offering such possibility within the mechanism of one of the Brazilian cultural policy incentive laws (see Rubim, 2017).

In sum, we observe three trends in the "governance", although acknowledging that there exists an infinity of configurations that can emerge in between, with overlaps and intersections. First, the partnership formats mixing public-private structures, also combining a network of partners and sponsors, are gaining importance, with 29 platforms classified in such type of "governance" (Table 1). Second, the majority (35) are still oriented to a commercial/profit-based business approach, having as main revenue the fees, or percentage over sales. In the latter, we highlight the stream of Crowd Publisher, mainly used by the platforms focused on the publishing industry, but expanding to music (record labels) and games, with the channel of Crowd Store – this trend is connected to the view of crowdfunding as marketing-testing and pre-sale mechanism (Lazzaro & Noonan, 2020; Handke & Dalla Chiesa, 2021). As such, if the aforementioned CCCF subscription practice comes as an alternative source of income covering the process from creation to distribution, there is also this CCCF practice of producer agent (Thorley, 2018; D'Amatto & Cassella, 2021), enhancing the project development from its production to its distribution interplayed with consumption, especially in case of co-creation with backers (see, for instance, Rykkja & Hauge, 2021). Figure 2 systematizes these streams. Third, the "governance" type of nonprofit approach (association/organization or linked to a governmental institution) even though smaller in numbers (20) presents unique cases with distinct characteristics given the different CCIs. The case of the Dutch Tilburgvoorcultuur as a municipal platform deserves special attention, as it offers both rewards and subscriptions to the local inhabitants in the interplay of the cultural policy/incentives decisions. The Spanish Axeta in similar manner, supported by the Catalan Generalitat, offers a subscription model to promote local artists/creators.

On the other main axis, the focus dimension, the majority (27) platforms are specialized in one sector, with the prevalence of music and literature/publishing (including journalism) – both somehow in line with the alternative producer agent – and cultural heritage, which also deserves further research attention following the framework of commons. As a counterpoint, the second largest group (21) is the generalist-focus, which has a range of projects/causes, including health issues and some individual interest campaigns. Intriguing enough there is no strong association between this focus dimension vis-à-vis the "governance" (see Figures 2 & Appendix).[5]

In Latin America, there is no single-specialized platform, and the countries where platforms were mapped are aligned with the most prominent crowdfunding market in terms of transaction volumes (see Herrera, 2016). Still, the number of Latin American platforms is remarkably lower compared

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[5] The Appendix displays a table detailing the other classification-focus (CCI-specialized, CCI-generalist, socio-generalist), and a Figure that illustrates the clustering efforts.

to Europe. This could indicate that in the Latin American context platforms are viewed as an ecosystem that articulates with each other and develops through collaboration due to its collectivist characteristics (Bénistant & Vachet, 2023). Accordingly, most of the Latin American platforms have channel features with the creation of a community of shared values standing for a certain socio-cultural cause (or upheavals, e.g., Covid-19). Only a few European platforms present this feature, such as the Spanish Goteo, and the French ProArti, which is related to their "governance" in a more mission-oriented approach, as well as a more restricted cultural budgets resembling Latin American countries, keeping the proportional ratios (Bonet et al., 2019; Rodríguez Morató & Zamorano, 2019). From this viewpoint, CCCF can be also a multiple-practice for and by the platform, meaning that such channel creation can be configured as boosting CCCF practice for collective mobilization (Dalla Chiesa, 2020a), which is also connected to the innovation of commons (Dalla Chiesa, 2020b). Some platforms are already bringing alternative perspective of communing and solidary economies, e.g., the Catalan/Spanish Totsuma and the Brazilian Sauvajatai.

Contrasting both realities, all Latin American platforms have a national geographical scope, with campaigns mainly from the country where they are based, except from the Argentinian Idea.me which has a regional scope, i.e., any Latin American countries. In Europe, platforms have a more frequent regional scope, reaching all areas of influence (linguistic and cultural), i.e., the Swiss Wemakeit serves all German-speaking regions. In this linguistic aspect, it is noteworthy that UK has more platforms with global reach, e.g., the CrowdPublisher Ubund. This is aligned with the literature (see Rykkja et al., 2020), but there is no clear association between spatiality and dimensionality (see Supplementary material).

Thus far, Section Four presented a fairly descriptive analysis uncovering some pivotal points of the following representation of CCCF relational forms, and Table 1 summarizes it. Next, we attempt to orchestrate our analytical strategies in a categoric-systematized structure of all the possibilities within CCCF practices.

Table 1. Summary of the number of platforms per categoric dimension

	Period	Pre-2009		2009-2015		Post-2015
Categoric Dimension	Period	10		67		8
	CF Business Model	"Pure"	Total: 38	Hybrid		Total: 51
		Donation	12	2 models		37
		Reward (+Pre-order)	12	> 3 models		14
		Subscription	6	Subscription option		5
		Other	8	Match-funding		12
				Investment logic		10
	Governance Spectrum	Non-Profit		Some sort of partnership		For-profit
		20		29		35
	Sectorial focus	Specialized	Culture-Specialized	CCI generalist	Socio-generalist	Generalist
		27	4	18	15	21
		Local	Regional	National		Global

| | Geographical scope | 5 | 34 | 24 | 26 |

4.3. *Data analysis – systematization: CCCF relational forms as a chameleon practice*

We argue that CCCF is a setting of diverse practices fitting under a larger umbrella of the crowdfunding concept, and it manifests in various platform types and beyond, as a community of practices with room for development (see Figure 2). When framing CCCF as a chameleon practice (Dalla Chiesa, 2021), we consider the portfolio for supporting the sustainability of various CCIs' future development, conceptually and empirically, offering more experiences, alternatives, and know-hows to artists/project creators and platforms themselves. Figure 2 (Point 1) illustrates CCCF in the intersection of alternative finance, precisely crowdfunding, and the culture sector, where there is a negotiation that can expand CCCF reach.

Figure 2. Expanding the CCCF concept – mapping the possibilities of practices
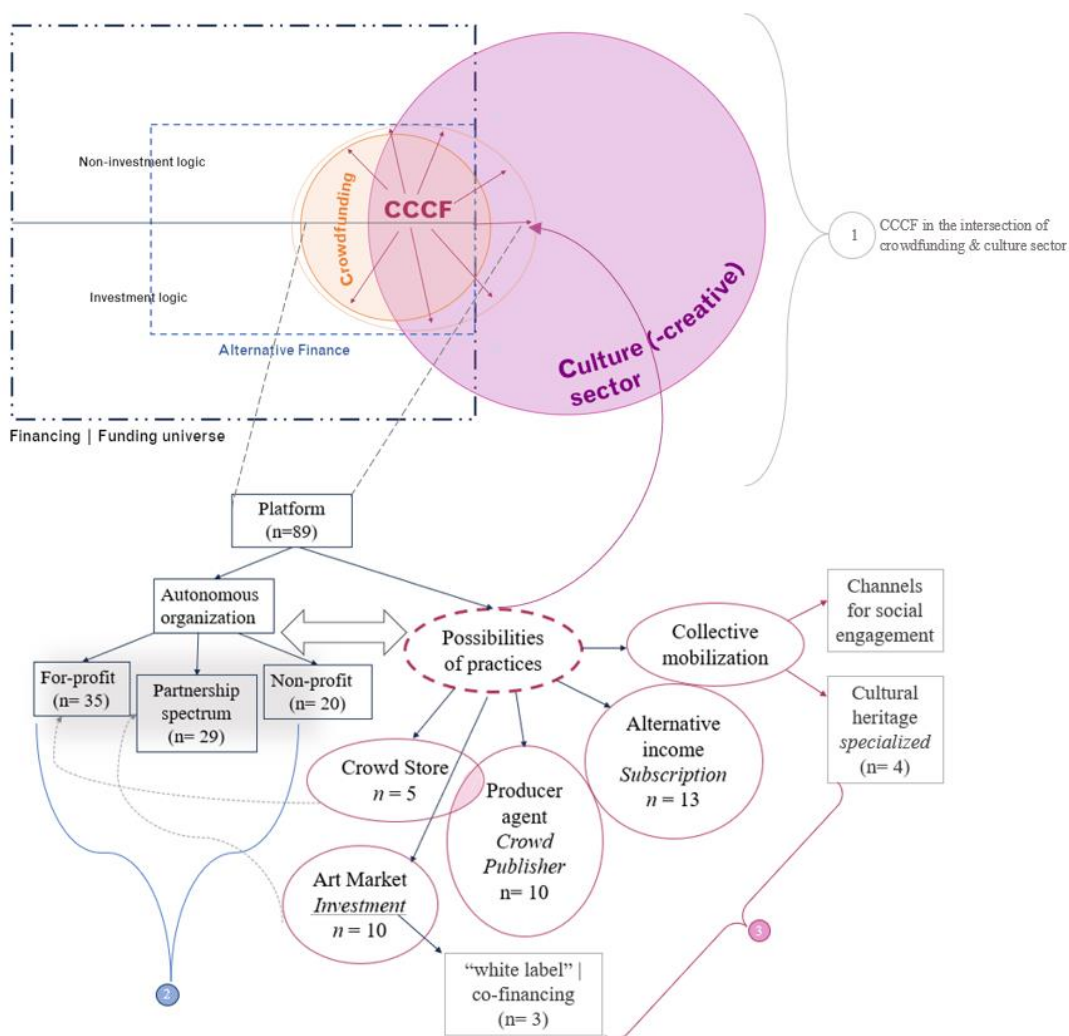
Source: by the authors (see Supplemntary material for more details & clustering efforts)

CCCF platforms exist as autonomous organizations, as businesses (Figure 2, Point 2), and beyond, configuring possibilities of practices (Figure 2, Point 3). In such a manner, all the earlier presented categoric dimensions are subject to overlaps and intersections, including a combination of aesthetic values with commercial orientation, and with philanthropic forms. Accordingly, in the face of the multiple overlaps and intersections, a rigorous clusterization of the platforms is rather ineffective - see Supplementary material. Consequently, the CCCF typology is presented as a relational-form of autonomous organization distributed in the "governance" spectrum (Figure 2, Point 2) and expanding to possibility of practices (Figure 2, Point 3). Ergo, considering the mapping efforts (see Supplementary material), we suggest some outstanding practices.

The practices of producer agents, i.e., CrowdPublisher (e.g., Polish Gamefound), have platforms exclusively specialized in certain projects (e.g., game industry). Those platforms usually offer a channel or "store" to buy the books/records/games that have been successfully pledged. Similarly, we suggest that there is the stream of Crowd Store in which creators deliberately choose to sell their cultural-creative product using a CFP. Surely, at this point, there are issues of scalability and reproducibility, as well as cultural-creative production, more or less immersed in technology transformations (Handke & Dalla Chiesa, 2021; Siciliano, 2023). Still, the notion of a producer or a "showroom" brings elements of non-market evaluation dealing with commercial vs. aesthetical considerations, and it is up to how the governance is framed to engage the practice as a cultural-creative venture. Subscription platforms/channels – or a practice of alternative income (expanding the CCCF notion) – are advancing on this front, as well as the Crowd Producers, which seems to indicate an association with specialized focus (see Supplementary material [cluster 5]). The Crowd Store practice, especially when intersecting with Crowd Producer (Figure 2), undoubtedly raises questions regarding aspects of intellectual property rights/royalties also linked to the investment logic within business models. Those issues are associated with the practice/stream of Art Market in which platforms reproduce art market logic within its virtual space pushing the boundaries of digitalization (Rennie et al, 2022), e.g., the Estonian Kanva.ai.

Within such possibilities of practices, the CCCF use can integrate the different phases of the cultural-creative production process, from its creation (which is very clear in the case of subscription models) to distribution and consumption. Additionally, when systematizing the different channels, and mission orientations, both governance and focus allow various types of community projects of collective nature, and socio-cultural engagement initiatives (Practice of collective mobilization, Figure 2). Notwithstanding, even without a clear clustering of CCCF, our suggested typology opens up the debate on what has been there and what is waiting to be retrieved, and prospectively systematized. On this note, in line with the signaling and social network theories (Cicchiello et al., 2022), we reinforce that information transparency alongside the creation of a community on social networks might foster the performance of CCCF in its multiple-relational practices. We argue, conclusively, that a clear systematization of the structures of CCCF relational forms can foster its integration in the culture sector ecosystem of funding, financing, and functioning. This work hopes to be a "kick starter" to this broader research agenda.

5. Final remarks

This research explores how the culture sector can embrace CCCF practices based on its own relational structure, perspectives, and prospects. By investigating how CCCF has evolved, and the different models developed within a CCCF umbrella, the paper stretches the concept of CCCF itself to better serve the culture-creative circuit. We pursue ways in which the culture sector can integrate this alternative-entrepreneurial(-community-based) finance tool into a broader sustainable ecosystem of arts and culture, going beyond the notion of crowdfunding with a single function of raising money. CCCF shares similarities with CCIs in terms of functioning as a non-vertical platform of collaborative practices, and as such it can foster innovation commons in, within, and for the cultural-creative communities worldwide.

By considering the intermediator agent, CFPs, this work elaborates on the multilayered dilemmas surrounding CCCF dynamics, i.e., commercial considerations vs. aesthetics/moral values, donation vs. investment/income, broad audience vs. niche preferences. Following an inductive approach, it employs a combination of various methods such as tracking and trawling, snowballing, Delphi, and clustering efforts. CCCFPs were mapped across Europe and Latin America, searching for how the crowdfunding concept has been applied in and understood by the culture sector. As a result, our database allowed the creation of a diagram with a typology for CCCF, in a multi-context way, and within a Global North versus Global South realities. We argue that CCCF is a setting of diverse relational practices that fit under a larger umbrella manifesting in various types of platforms and beyond.

The unique meta-cross-disciplinary perspective aims to bridge the scholarly understanding and real-world of CCCF practices, advancing in a novel conceptual framework. By elaborating on CCCF's potential as a socio-technical innovation that can support the sustainability of CCIs, in a broader notion of communing, our work shows that CCCF principles are aligned with the culture sector's functioning, and cultural policy can benefit from taking agency on how to shape its development. This research offers implications for practitioners and policymakers by enabling this nuanced understanding of CCCF, expanding the boundaries of CCCF, amid a broader umbrella of possible web-enabled genre (sub-)models to be adopted, legitimized, and systematized in (and by) the culture sector. Further, another recommendation is to take a closer look at match-funding opportunities and how public funding can be combined with community-based initiatives, i.e., match-funding, and from a cultural project development perspective. In addressing the CCCF dilemmas and pursuing a mindset/discursive shift, this research sheds light on how to promote crowdfunding for the artistic-cultural community, soothing the tension between art, entrepreneurship, and digital transformations.

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Figure. (Efforts of) Clustering
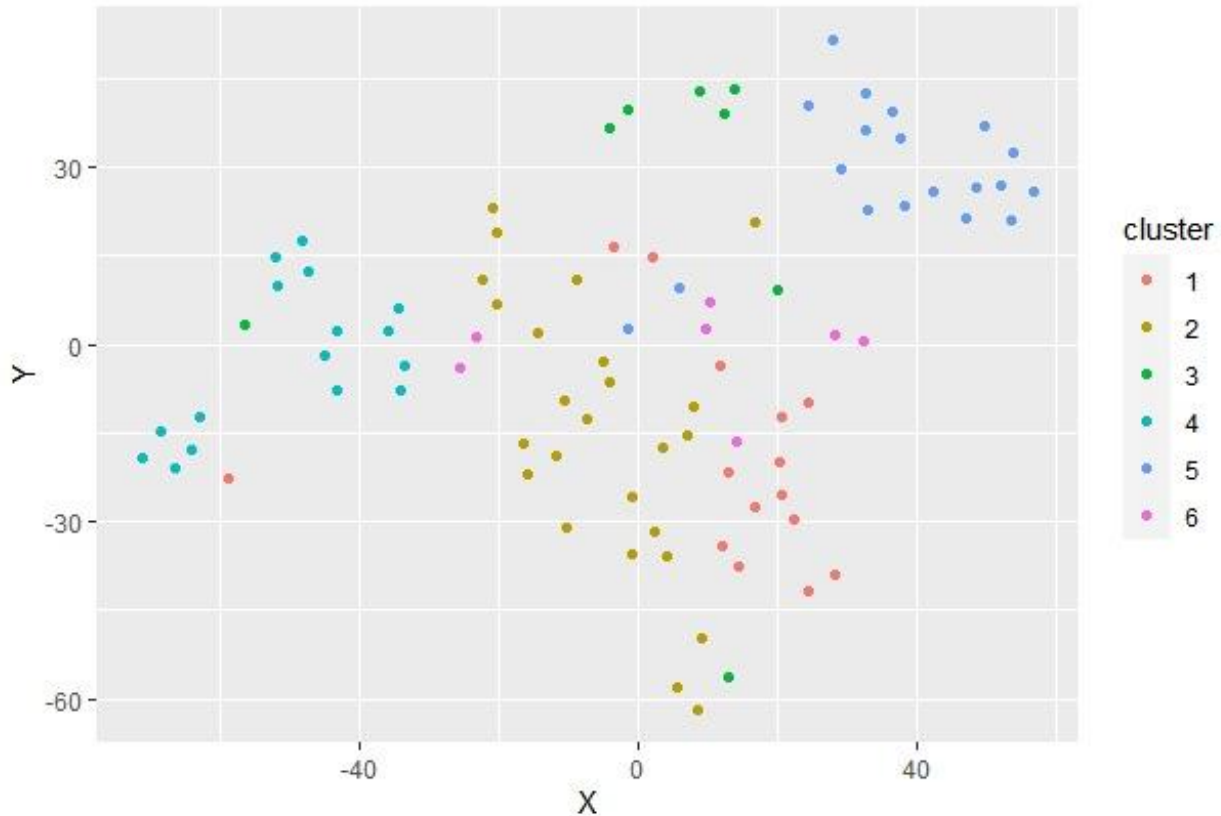
The database of this research (see Table below) considers several categoric attributes, meaning that the dimensions established by our framework are characterized by a set of distinct, non-comparable values. These values lack a natural order or inherent distance measure, making it impossible to establish a definitive ranking among them, and there are no meaningful semantic translations from categorical to numerical values. From this viewpoint, our codification (i.e., transforming the categoric dimensions into numbers) was an attempt to pursue a grouping of the diverse CFPs in our database. We used a basic cluster method plotted on the R-software, which analyzes each observation and calculates the distance between them, aiming to group them into *x* clusters. As we can observe in the Figure above, the results show 6 clusters, allocated according to similarities in the categoric dimensions. The Table below presents each platform allocated to their respective cluster number. However, there is no evident separation between groups. Accordingly, there is a lack of strong association between the different categoric dimensions, for instance, the CFP's focus vis-à-vis "governance", and therefore to make sense of a typology we used the strategic diagram (Figure 2 in the main text) instead of pursuing a deplorable clustering system.

Table. (Cultural-creative) Crowdfunding Platforms in Europe & Latin America according to categoric dimensions

Platforms	Location	Geographical scope	Model	Number of models	Subscription?	Match-funding?	Something else?	Governance	Focus	Focus category	Code	Foundation year	Code	Cluster
Adjukossze	Hungary	2	Donation	1	0	0	0	1	Broad (for organizations)	Generalist	4	2013	2	
ADRIfund	Slovenia	2	Reward | Donation	2	0	0	0	3	Creative	CCI Generalist	3	2016	3	1
Aixeta	Spain	1	Subscription	1	1	0	0	1	Culture-creative	CCI Generalist	3	2019		2
Art bonus	Italy	3	Donation	1	0	1	0	1	Culture	Specialized	1	2014	2	3
Art Fund | Art Happens	UK	3	Donation | membership	2	0	0	1	1	Museums and galleries	Specialized	1	2014	2	4
Bandbackers	Italy	2	Social Music Label	1	0	0	2	3	Music	Specialized	1	2015	2	4
Becrowdy	Italy	2	Reward	1	0	0	0	3	Culture	Culture Specialized	2	2013/2014	2	5
Bidra	Norway	3	Donation | Reward	1	0	0	0	3	Broad (including individual interest)	Generalist	5	2014	2	2
Bona Fides Invest	Croatia	4	All types	4	0	0	1	3	Broad (including individual interest)	Generalist	5	2014	2	2
Bookabook	Italy	1	Reward | Pre-ordered | CP	1	0	0	1	3	Literature	Specialized	1	2014	2	5
Bookly editions	France	2	Reward | Pre-ordered	1	0	0	1	3	Literature	Specialized	1	2011	2	5

Name	Country		Models						Category	Type		Year		
Boomerang	Denmark	3	Reward | municipal crowdfunding | "white label solution"	3	0	1	1	2	Broad	Generalist	5	2011	2	5
Born	UK	4	B2B| white label solution	2	0	0	1	3	Broad-creative	Socio-Generalist	4	Acquired by Tech Mahindra 2019	3	6
Buena causa	Italy	3	Donation | Reward	2	0	0	0	1	Generalist | individual interest	Generalist	5	2010	2	5
BuzzBnk	UK	4	Reward | Match loan fund	2	0	1	0	2	Social ventures	Generalist	4	2011	2	4
CrowdArts	EU	4	?	?	?	?	?		Performance arts	Specialized	?	2016	3	1
Crowdbooks	Italy	4	Reward | Pre-ordered | CP	1	0	0	1	3	Literature	Specialized	1	2011	2	5
Crowdbound	UK	3	Donation	1	0	0	0	1	Literature	Specialized	1	2022	3	5
Crowdfy (100-days)	Switzerland	4	Reward	1	0	0	0	2	Social-Culture-creative	Socio-Generalist	4	2004 newsletter | 2012 100days | 2018 (changes)	1	4
Crowd'in	Belgium	2	Reward | Donation | possibility of loan and Investment	3	0	0	2	2	Social-Culture-creative	Socio-Generalist	4	2014	**2**	1
Dartgnans	France	4	Reward | Donation	2	0	0	0	2	Cultural Heritage	Specialized	1	2015	2	1
Derev	Italy	2	Donation | Reward	2	0	0	0	2	Social-Culture-creative	Socio-Generalist	4	2013	2	4
DigVentures	UK	4	Reward | Donation	2	0	0	0	1	Cultural Heritage	Specialized	1	2012	2	1

Name	Country		Model						Focus	Type		Year		
Eppela	Italy	2	Reward | Donation	2	0	0	0	3	Broad	Generalist	5	2011	2	4
Fongogo	Turkey	3	Reward | donation | equity (channels)	3	0	0	2	2	Broad (including individual interest)	Generalist	5	2013	2	2
For italy	Italy	3	Donation | Reward	2	0	0	0	1	Cultural Heritage	Specialized	1	2014	2	6
getnext	Germany	2	Subscription | One-off project (Reward)	2	0	1	0	1	Culture	Culture Specialized	2	2020	3	4
IdeaGinger	Italy	2	Donation	1	0	0	0	1	Broad	Generalist	5	2013	2	2
Gamefound	Poland	4	Reward | Pre- | CP	1	0	1	0	3	Board games	Specialized	1	-	-	2
Global Rockstar	Austria	4	Investent | Royalties crowdfunding	1	0	0	2	3	Music	Specialized	1	2014	2	5
Goteo	Spain	2	Reward | Donation (channels) | Match-funding	3	0	1	0	1	Social-Culture-creative	Socio-Generalist	4	2012	2	5
HelloAsso	France	2	Donation	1	0	0	0	1	Social-Culture-creative	Socio-Generalist	4	2009	1	1
Hispania Nostra	Spain	3	Donation	1	0	0	0	1	Cultural (and natural) heritage	Specialized	1	2011	2	1
Hithit	Czech Republic, Slovakia	2	Reward | Donation	2	0	0	0	3	Culture-creative	CCI Generalist	3	2010	2	4
Hooandja	Estonia	2	Reward | Donation	2	0	0	0	3	Culture-creative	CCI generalist	3	2010	2	2
Hubbub	UK	4	Reward | Donation	2	0	0	0	2	Research/ Education	Specialized	1	2014	2	2

Name	Country		Type						Category	Classification		Year		
Innamorati della Cultura	Italy	3	Donation | Reward	2	0	0	1	1	Culture	Culture Generalist/ Specialized	3	2009	1	4
ITH Crowdfunding	Spain	1	Reward | Donation	2	0	0	0	1	Culture	CCI Generalist	3	2015	2	4
Kanvas.ai	Estonia	4	Equity, Debt? Augmented reality	1	0	0	2		Art	Specialized	1	2021	3	4
Karolina Fund	Iceland	3	Reward	1	0	0	0	2	Social-Culture	Culture Specialized	2	2012	2	5
Kengo.bhz	France	2	Donation | Reward / Pre-sale	2	0	0	1	3	Broad	Generalist	5	2015	2	1
KissKissBankBank	France	4	Reward | Donation | Subscription	3	1	0	0	3	Culture-creative	CCI generalist	3	2009	1	2
Krautreporter	Germany	4	Subscription	1	1	0	0	3	Journalism	Specialized	1	2012	2	3
Lanzanos	Spain	2	Reward	1	0	0	0	2	Social-Culture-creative	Socio-Generalist	4	2011	2	3
Libros	Spain	2	Reward | Pre-sale	1	0	0	1	3	Publishing	Specialized	1	2011	2	1
LoveItaly	Italy	3	Donation	1	0	0	0	1	Cultural heritage	Specialized	1	2014	2	5
MASTERWORKS	Now based in the US, previous My Art Invest France UK	4	Investment	1	0	0	2	3	Paintings	Specialized	1	2017	3	4
mesenatti.me	Finland	3	Reward | Donation	2	0	0	0	3	Broad	Socio-Generalist	4	2012	2	5
Microculture	France	2	Reward | Partners	1	0	0	1	2	Music	Specialized	1	2013	2	2

Name	Country		Type						Focus	Category		Year		
My Show Must Og On | ENCORE UN TOUR	France	4	Equity?	0	0	0	2	3	Events	Specialized	1	-	-	5
MyMajorCompany	France	2	Subscription	1	1	0	0	3	Music	Specialized	1	2006	1	5
Patronite	Poland	2	Subscription	1	1	0	0	2	Broad	Socio-Generalist	4	2015	2	3
PavelAndreevBG	Bulgaria	2	Donation	1	0	0	0	1	(Very) Broad (including individual interest)	Generalist	5	2021	3	1
PPL	Portugal	3	Donation | Reward	2	0	0	0	3	Broad (social prevalence)	Socio-Generalist	4	2011	2	2
Proarti	France	4	Donation	1	0	0	0	2	Social-culture	Socio-Generalist	4	2009	1	2
Produzioni dal Basso	Italy	2	Reward | Donation	2	0	0	0	2	Broad	Generalist	5	2011	2	1
Rete del dono	Italy	2	Donation | Reward	2	0	0	0	1	Broad (including individual interest)	Generalist	5	2011	2	2
Seedrs	UK	4	All types	4	0	0	2	3	Broad (including individual interest)	Generalist	5	2009	1	2
Show4me	UK	4	Subscription	1	1	0	0	3	Music	Specialized	1	2015	2	5
SIAMM	Spain	2	Cultural Producer	1	0	0	1		Events / concerts	Specialized	1	2012	2	3
Socrowd	Belgium/UK	4	P2P | CrowdStore	1	1	1	2	2	(Very) Broad	Generalist	5	2012	2	5
Spacehive	UK	3	Reward | Donation | matchfunding	3	0	1	0	3	Social-cultural-creative	Socio-Generalist	4	2011	2	3

Name	Country		Model						Category	Typology		Year		
StartLab	Slovakia	2	Reward	1	0	0	0	1	Broad / cultural-creative	Socio-Generalist	4	2015	2	2
Startnext	Germany	2	Donation (channels) | matcfunding	2	0	1	0	2	Broad	Generalist	5	2010	2	2
Startovac	Czech Republic	2	Reward | Subscription option	2	1	0	0	3	Culture-creative	CCI Generalist	3	2013	2	2
Steady	Germany	1	Subscription	1	1	0	0	3	Culture-Creative	CCI Generalist	3	2017	2	2
Tilburgvoorcultuur	Netherlands	1	Reward | Donation | matchfunding	3	0	1	0	3	Culture	Culture Specialized	2	2013	2	3
Tipeee	France	2	Reward | subscription option	2	1	0	0	3	Culture-creative	CCI Generalist	3	2013	2	2
Totsuma	Spain	1	Donation | Rewards	2	0	0	0	2	Social-Culture-creative	CCI Generalist	3	2013	2	2
ulele	France, italy, Spain	4	Donation | Reward	2	0	0	0	3	Socio-cultural-creative	Generalist	5	2010	2	4
Unbound	UK	4	Reward (pre-order) | Donation | CP	2	0	0	1	3	Publishing	Specialized	1	2011 | 2018	2	2
Vaglia Blu	Italy	4	Reward | Donation	2	0	0	0	2	Journalism	Specialized	1	2010	2	5
Verkami	ES/Andorra	3	Donation | Reward	2	0	0	0	3	Culture-creative	CCI Generalist	3	2010	2	4
versPress Crowdpress	Netherlands	4	Donation	1	0	0	1	2	Journalism (broader)	Specialized	1	2014	2	6
Viele schaffen mehr	Germany	2	Donation | co-financing	2	0	0	2	2	Social-Culture-creative	Generalist	5	2013	2	5
Voordekunts	Netherlands	2	Donation | reward | matchfunding	3	0	1	0	2	Culture	CCI Generalist	3	2010	2	2

Wemakeit	Austria Germany Switezerland	2	Donation	1	0	0	0	2	Socio-Culture-creative	Socio-Generalist	4	2012	2	1
Wspieram	Poland	2	Reward	1	0	0	0	2	Social-cultural-creative	CCI Generalist	3	2011	2	1
Zaar	Malta	3	Reward | Donation	2	0	0	0	1	Social-cultural-creative	CCI Generalist	3	2015	2	1
Latin America														
Apoia.se	Brazil	3	Reward | Subscription	2	0	0	0	2	Social-Culture	CCI Generalist	3	2015	2	4
Benfeitoria	Brazil	3	Donation | Reward | Subscription | matchfunding	4	1	1	0	2	Social-culture-creative	CCI Generalist	3	2011	2	6
Catarse	Brazil	3	Reward | Donation | Subscription	3	1	0	0	3	Social-culture-creative	CCI Generalist	3	2011	2	6
Catapulta.me	Chile	3	Reward | Pre-order	1	0	0	1	2	Broad (?)	Generalist	5	2014	2	3
Emprende UP	Peru	3	Donation	1	0	0	0	2	Broad	Generalist	5	2018	3	5
Evoé	Brazil	3	Reward | Subscription	2	1	0	0	2	Social-culture	CCI Generalist	3	2014	2	1
Idea.me	Argentina	2	Reward | Donation	2	0	0	0	2	Social-culture-creative	CCI Generalist	3	2011	2	6
Kickante	Brazil	3	Reward | Donation | CrowdStore	2	0	0	1	3	Broad	Generalist	5	2013	2	6
Sauvajatai	Brazil	3	Reward | Donation | Solidary Economy	2	0	0	0	1	Broad	Generalist	5	2019	3	2
Vakinha	Brazil	3	Reward | Donation	2	0	0	0	3	Broad	Generalist	5	2009	1	4

The categoric dimensions were coded as follows:

- Geographical scope: 1- Local; 2 – Regional; 3 – National; 4 – Global
- Within CFPs' models: 0 – do not have | 1 – have (i.e., subscription, match-funding, or something else) & 2 – if something is within investment logic
- Governance: 1- Non-profit structure; 2 – some sort of partnership system; 1 – commercial/business orientation
- CFPs' focus: 1- single-category-specialized; 2- culture-specialized; 3- CCI generalist; 4- socio-generalist; 5- generalist);
- Foundation year: 1- Pre-2009; 2 - 2010 to 2015; 3 - Post-2015