

CHAPTER 4

OUT OF THE STUDIO AND INTO THE STREET: A CASE STUDY OF STREET ART OPPORTUNITIES DURING COVID-19

Leigh Morland^a and Ekaterina Sheath^b

^aThe University of Huddersfield, UK

^bFreelance Illustrator, UK

ABSTRACT

This chapter explores street art as a form of creative and cultural entrepreneurship from two perspectives. Firstly, in relation to placemaking during a pandemic (COVID-19) and secondly, from the experiences of the artist-entrepreneur, in terms of taking opportunities. Drawing on a single, in-depth case study, it analyses how the art entrepreneur is able to take opportunities through ‘necessary combined capabilities’ (Wilson & Martin, 2015). Further reflection from the artist then explains how internal capabilities are used to sustain the entrepreneurial process. The discussion gives insight into how creative entrepreneurship is enabled by context and the entrepreneur’s self-motivation and learning during COVID-19. It has implications for how art entrepreneurs can develop their skills and reputation through taking placemaking opportunities.

Keywords: Art entrepreneurship; street art; opportunities; placemaking; entrepreneurial capabilities

Creative (and Cultural) Industry Entrepreneurship in the 21st Century:
Policy Challenges for and by Policymakers
Contemporary Issues in Entrepreneurship Research, Volume 18B, 49–62
Copyright © 2025 by Leigh Morland and Ekaterina Sheath
Published under exclusive licence by Emerald Publishing Limited
ISSN: 2040-7246/doi:10.1108/S2040-72462024000018B004

INTRODUCTION

This chapter considers opportunities for art in the public realm, informed by the experiences of one UK-based illustrator. It explores the relationship between external conditions and entrepreneurial capabilities (Wilson & Martin, 2015) that enable opportunities, noting that the situation of street art (or murals) in the public realm supports stakeholder commitments and access to networks, leading to further opportunities and new venture creation (Comunian et al., 2010; Read et al., 2016).

The chapter starts with a brief overview of public art and placemaking during COVID-19, and then reflects upon creative entrepreneurship in relation to street art opportunities. Then an in-depth case study tells the story of how one freelance illustrator produced their first murals and then found opportunities in paid commissions. It details the entrepreneurial process and determines how ‘necessary combined capabilities’ (Wilson & Martin, 2015) and engagement with place support opportunity taking. Finally, the art entrepreneur reflects on their ability to explore and take opportunities by moving out of the studio and working in the public realm, thereby enhancing commercial skills and extending their artistic specialisms (Carey, 2015).

Art Opportunities in the Public Realm During Covid-19

Street art takes many forms; this case study focuses on media box murals and window installations. Media box murals refer to visual images produced for a public purpose using brush and paint. This differs from graffiti, a form of self-expression that may not reflect the intended use of space (Fuentes, 2018). The window installations refer to illustrations displayed on vinyls in vacant retail and commercial properties. Both painted murals and window vinyls contribute to placemaking, through the artist seeking permission and/or undertaking commissions to situate art in the public realm. These artworks can create positive connections between people and place, as well as contribute to wider regeneration and community-building agendas (Matthews & Gadaloff, 2022).

Street art is viewed in the pattern of everyday life, and comprises of distinctive images that contribute to place identity. It brings meaning-making into public spaces, such that walking to the shops, going to school, or looking out of a café window, offers the possibility of viewing art and making sense of own experiences. Murals are typically adapted for different spaces (McKelvey & Lassen, 2018), presenting celebratory or uplifting images for communities, from the creative interpretation of place. Therefore, street art can be associated with placemaking, being a purpose-led creative output that enables and reflects stakeholder engagement (Bobadilla et al., 2019; Callander & Cummings, 2021; Matthews & Gadaloff, 2022). Notably, some locations are more conducive to creative placemaking in providing infrastructure, civic and community governance, and networks, that support collaborative projects between artists and communities (Comunian et al., 2010).

Opportunities are integral to the creative entrepreneurial process (Hechavarria & Welter, 2015). There is much conceptual debate concerning the nature of opportunities, but limited situational understanding of decisions and actions, as

perceived by the entrepreneur (Dimov, 2011). For this study, opportunities are determined as situations that can be seen and sensed by the art entrepreneur, who is able to act and create value. It proposes that COVID-19 created a context of social and economic change (in one city region in the United Kingdom), to foster such opportunities.

During the first UK lockdown (26 March 2020–10 May 2020) people were limited in how long they were out of the home and where they could go. For some, restrictions led to boredom, anxiety, and loneliness, impacting on physical and mental wellbeing (Banerjee & Rai, 2020). COVID-19 highlighted the importance of creating spaces for wellbeing wherever people are resident. Subsequently, councils and community groups responded with art projects (Hill et al., 2021). Specifically, street art initiatives provide the means to make spaces more vibrant and inspiring, and bring a sense of connection to public areas; but who can take these creative place-making opportunities?

Necessary Combined Capabilities for Entrepreneurship

According to Wilson and Martin (2015), entrepreneurial capabilities enable an individual to pursue opportunities within their context, they stress the importance of ‘necessary combined capabilities’ (p. 162) summarised as:

- The possibility of recombining resources
- The possibility of transaction
- The possibility of appropriating value.

Reflecting on each in relation to art entrepreneurship in the public realm. For the studio-based artist, street art can be a novel experience. They may need to recombine technical resources and networks, as well as develop new skills. In terms of transactions, the entrepreneur must engage stakeholders in placemaking to create social value. The skill of ‘translation’ – and the ability to manage stakeholder interests – is required to do this (Bobadilla et al., 2019). Finally, value must be appropriated by the artist to sustain their output and develop a positive reputation. While some places are more conducive to supporting creative entrepreneurship (Comunian et al., 2010), little is known about the interplay between these contextual capabilities and the practice of individual art entrepreneurs, from a process perspective. Therefore, a qualitative case study is proposed to give a deeper understanding of the relationship between art entrepreneurship and opportunities, and in terms of theoretical contribution, illuminate the interrelationship between context and capabilities within the entrepreneurial process.

ART ENTREPRENEURSHIP IN THE PUBLIC REALM

Creative and cultural entrepreneurship typically combines economic, social and environmental goals, resulting in the creation and utilisation of intellectual property and cultural output (Wright et al., 2019). Art entrepreneurs

may seek opportunities that are viable, impactful, and personally meaningful, either through necessity or from a desire to undertake self-directed work (Carey, 2015). (In the context of street art, the entrepreneur attunes their creative vision to the placemaking agenda). Opportunities can be time and place-bound, small or large scale, and collaborative; with commissions and projects arising from community groups, commercial organisations, and local authorities. The entrepreneur must understand, and reconcile, different stakeholder interests in the artistic process (Bobadilla et al., 2019), and in the expression of their creative intent (Carey, 2015). Painted murals bring an additional dimension to collaborative placemaking, as they are formed 'in public'. Stakeholder interests can be expressed directly to the artist, or via social media. Therefore, producing and displaying street art provides the entrepreneurial means to attract stakeholder support, and potentially further opportunities for generating artistic output and paid commissions.

METHODOLOGY

During COVID-19 the researcher took daily walks in her neighbourhood and later the nearby city centre; she saw the street artist's work displayed in two locations. A curiosity arose concerning the motivation to produce the art and whether there was a link between these outputs. Did one project lead to another? Using the contact details painted on the art, the researcher reached out to the artist to find out how the opportunities arose, and what had been learned in the process. The case study is co-produced by the researcher and the artist, constructed from field notes, observations, walking interviews (Jones et al., 2008), and reflective writing. This 'situated' approach enables a deeper understanding of the interplay between capabilities and context (Henry & Foss, 2015; Yin, 2008) from the art entrepreneur's perspective. Walking interviews, conducted between February and April in 2022, enabled the researcher and artist to view the art from different physical and sensory perspectives (Wunderlich, 2008).

Taking a socially constructed view of opportunities, the case study tells the story of three successive projects, all located within a UK city region, undertaken during COVID-19. Interview questions explore artistic and entrepreneurial processes, giving insight into the nature of opportunities and how the entrepreneur engages with them. The discussion then analyses the cases by applying 'necessary combined capabilities' for opportunities (Wilson & Martin, 2015), to gain a deeper appreciation of how opportunities manifest within this context for the entrepreneur. Finally, the artist provides a written reflective response to the case study, informing an assessment of their internal capabilities. The research design represents a reflexive qualitative study (Cumming-Potvin, 2013), combining researcher and artist perspectives in constructing and analysing the case. Through this approach, the entrepreneur engages in self-questioning by reflecting on their story (Mauthner & Doucet, 2003), yielding a contextual understanding of 'their opportunities' and associated skills.

CASE STUDY: OUT OF THE STUDIO AND INTO THE STREET

Project 1: Suburban Media Boxes

We walk to a city suburb to view media boxes painted by Ekaterina. These are typically dark green metal units that house media cables. A common site on many streets.

The media box project started in Spring 2020, when the United Kingdom was in lockdown. Although still a University student, Ekaterina was keen to develop her portfolio. Looking through Facebook, she responded to a community group post, seeking artists for the project. Her response was immediate:

[...] I don't know what it was ... something about it ... I really want to do that, and I remember messaging them instantly ...

It was the first time she considered using her design ideas to produce painted murals, which would require new technical skills and materials to work on exterior metal surfaces. She contacted paint shops and local street artists for advice and learned new techniques through practice. Ekaterina walked around the area and researched online to inform her designs (see Fig. 4.1). Her mural includes images referring to: Surrounding businesses, local people, social practices, and hobbies; each illustration is directly inspired by the area.

Images reflect her inspiration and the audience.

[...] when I get tired or the painting is taking ages, it just reminds me that people will literally walk past this every single day ... so you want to put a lot of energy and time into it.

The next media box is close by. The colour palette is the same, but her artistic style has evolved, to communicate a stronger sense of movement into her characters.

[...] it's really fun to push it ... you are communicating energy and tone more than you are communicating realism.

These media box murals need maintaining as birds and plants can damage the finish. Ekaterina also relies on people using social media to let her know if illustrations are defaced. (Her Instagram is referenced on the box.) She feels a strong sense of responsibility to maintain her artwork, returning to remove or conceal defacement.

Two further media box commissions arose, perhaps as a result of her first efforts, and she began to feel more assured in her ability as a mural artist.

This was when I was learning more and more about working with metal paint and getting a lot more confident with it It was fun

The timing of the commission matters. Ideally, the mural artist works in dry weather (media box compositions typically take four days) including time for cleaning, painting, and drying. However, some commissions may not afford this flexibility and if wet paint is affected by rain, the finish is impaired. As we look at the art, Ekaterina reflects that some people do object to street art. It might not be the design per se, but rather a concern that neighbourhoods are altered by art. While there is consultation, no one mural can meet the interests of all those who view it.



Fig. 4.1. Suburban Media Box (Photograph: Ekaterina Sheath).

From this project, Ekaterina developed a style of ‘boxing off’ individual illustrations, allowing her to alter scale and detail within one composition. Practically, she worked outside in new physical and social surroundings, gaining a new perspective on creative placemaking and producing art for a specific public location. Importantly, the accessibility of the art (physically and digitally) enabled further opportunities.

These basically kickstarted everything that I am now.

As a result of successive projects, Ekaterina was shortlisted for the World Illustration Awards 2021, which involves showcasing her work on a global platform.

[...] the reason why I reapply is marketing strategy rather than anything else ... you are on a platform that people respect and look for.

(She reapplied and was shortlisted for the 2022 Awards.)

Project 2: 52 Window Installations

We visit a small town within the city region. The scale of this project is a significant departure from painting media boxes, but people who viewed the murals

encouraged her to respond to this commission for a once thriving – but now vacant – property. Ekaterina would need to produce images for all 52 former windows, a daunting proposition as she was still completing her degree. Her tutors encouraged her to undertake the work and integrate the learning into her studies. The challenge was to create a concept and make it happen.

She would need to produce digital illustrations, which could then be printed onto metal panels. Although unfamiliar with digital tools, using them would enable her designs to be scaled and printed at different sizes, without pixilation.

The building is located on a corner, with two facades on different streets. Going around the building, we view the illustrative story of a ‘walk through time’, created by Ekaterina. One side shows past uses of the building, such as theatre, cinema, bingo hall, and nightclub; the other depicts contemporary scenes. Ekaterina embarked on extensive research to inform the historical images, which combine visitors’ personal memories with prominent personalities of the time. In the period leading up to the 1960s, the building was a centre for live performance and film (see Fig. 4.2).

Her design ideas were informed by a local archivist, their contacts, and outreach research conducted through Facebook (the best way to reach older generations). Referring to images in Fig 4.2:

[...] so many people got back to me and one of them said that they had met their wife at the cinema and so there are two hands starting to inch together, then they are holding hands, and then at the end we imagine they are having a cheeky kiss.

Gathered stories are represented in the characters and objects, all fragments of different memories shared by the local community.



Fig. 4.2. 52 Window Installations (Photographs: Hove & Co <https://hvcphotography.com/>).

[...] there were lots of snippets of what people told me ... tiny details ... tiny things that I really wanted to include but it didn't create a wider narrative.

In creative placemaking, the artist must determine how to portray the past and make it relevant and meaningful for the present in order to create positive connections with the local community (Matthews & Gadoloff, 2022). Ekaterina appreciates that the sources and artefacts she accesses can't give the full story; they may not be inclusive of everyone who used the building, or representative of who engages with the art today. She brings diversity into her designs through situated observation and continued learning.

It is about context, your work is on the street, where communities are walking past every single day

As we turn the corner to look at the other façade, we consider how contemporary images bring vibrancy and imagination for the future. The art gives the building both a sense of history and, potentially, a new lease of life. Ekaterina reflects upon the artistic freedom she had in developing her illustrations; working digitally enhanced this creative process.

[...] because it was done digitally and I was on my laptop, so I wasn't affected by the weather or being on location so I could spend so much time pouring detail into it.

She also acted as project manager, learning how to gain public liability insurance and liaise with suppliers to generate the final outputs. Throughout this process, she called on University tutors and a network of fellow artists for help. She was able to reconfigure resources and exercise her creativity as a result of this support. Much of her enjoyment came from connecting with the community to do the research, and in receiving their positive feedback.

Project 3: City Centre Vinyls

As lockdown restrictions were lifting, Ekaterina submitted a proposal to produce window vinyls for empty shops in the city centre. The rapid turnaround time, from proposal to completion, was aligned with the re-opening of non-essential retail. She won the commission for five properties (with sizable windows) and further commissions followed. Her characters are based on the people she saw whilst drawing on location (see Fig 4.3).

The images are diverse and detailed; the designs also reference the ornate city buildings to bring variety to the compositions.

[...] some of them have the most incredible facades ... so I really wanted to include that because I think sometimes people get too caught up looking at the shop windows

Imminent deadlines meant that Ekaterina created digital images without clear window measurements; these could be adjusted later. Moreover, working digitally facilitated efficient workflow between printers and installers.

I could never have taken on this Commission with such a short deadline if I hadn't developed those skills.



Fig. 4.3. City Centre Vinyls (Photographs: Hove & Co <https://hvcophotography.com/>).

Reflecting on her successful commissions, Ekaterina notes that taking time to submit detailed visuals for her proposals, not just written statements, helps to communicate the vision. From her perspective, producing a detailed proposal generates design work that can be used in the commission (should she be successful); as well as enabling the client to understand her creative approach.

Interestingly, the success of Project 3 results in vacant properties being re-opened for commercial use; therefore her illustrations are temporary and will eventually be removed.

On reflection, this illustrator has engaged with – and emerged from – a series of art opportunities in the public realm and developed skills and a sense of purpose through the process.

DISCUSSION OF NECESSARY COMBINED CAPABILITIES

Street art opportunities arise from the interplay between context and capabilities. Specifically, the placemaking opportunities in this case are time-bound, at times temporary, and require a swift response. What does this case reveal about ‘necessary combined capabilities’ (Wilson & Martin, 2015) and the art entrepreneur’s ability to pursue opportunities?

Applying each capability in turn:

The Possibility of Recombining Resources

During the pandemic, the art entrepreneur had the freedom to paint media boxes, although considerable learning was required. This was addressed through

research, networking and practical advice, as well as taking action. In addition, the feedback from passers-by – and through social media – provided both inspiration and connection.

[...] illustration is quite a solitary career you just work at home in your room ... whereas when you are out and about people will come at chat to you ... it was part of the reason why I chose mural painting.

These actions reflect Carey's view (2015) of the self-motivated art entrepreneur, adapting their specialism to a new context. There is technical support including advice from artists and tutors, but also practical support to assist working outside (Ekaterina had an assistant for the media box projects).

Over three projects, the entrepreneur gains skills and confidence, as well as an expanding support network. Projects 2 and 3 are designed on digital platforms but showcased out of the studio. Working digitally allows the artist to capture community research data and create more detailed designs.

The Possibility of Transaction (Creating Value)

For successful commissions, the artist must contribute to the placemaking agenda. In all projects, designs are informed by observation and community engagement, leading to new skills and expertise in placemaking processes (McKelvey & Lassen, 2018). Research skills involve observation as well as social media outreach and archival analysis. The artist's way of looking and researching is integral to what is being commissioned. Larger projects require the entrepreneur to work with multiple stakeholders: including printers, archivists, and governance groups. The skill of 'translation' must extend across a broader community to ensure inclusion and completion. Knowing how to get the job done and on time, is important.

Due to the time-bound nature of opportunities, her approach to creating detailed visuals in her proposals paid off and was suitable for ambitious deadlines, hastened by the end of COVID-19 restrictions.

The Possibility of Appropriating Value

Over time the scale of commissions and the impact of this artist has increased. The initial media boxes reflect 'affordable loss' (Read et al., 2016), which then leads to paid commissions. Street art is accessible, and its' display helps to market the artist both in terms of creative output, and how they contribute to placemaking. In addition, the art can be viewed 'in production', and via social media, and therefore promoted in different ways, by multiple stakeholders.

In this case, the street art provides the entrepreneurial means for self-marketing (Carey, 2015) and creating connections. The initial media boxes led to accolades and awards, which support finding and forming opportunities (Hechavarria & Welter, 2015). The artistic output also contributes academic 'value', as the art entrepreneur is supported to integrate her learning into the degree programme.

Reflecting on the context, the impact of COVID-19 in this city region instigated new placemaking opportunities (Comunian et al., 2010). The entrepreneur gains knowledge of commissions through connections, there is public

money available, and an urgency to bring artistic output into public spaces, to which the entrepreneur responds (Cnossen et al., 2019). The necessary capabilities are met but how is this art entrepreneur enabled to act? Wilson and Martin (2015) refer to necessary internal capabilities, questioning if opportunities are available for all?

REFLECTIONS OF ENTREPRENEURIAL INTERNAL CAPABILITIES

The following section draws upon a reflective statement, written by the entrepreneur after reading the case study. Their reflections show how internal capabilities (adapted from Wilson & Martin, 2015) of: ‘intent’; ‘taking action’, and ‘learning’ are needed to engage with opportunities.

Intent – Exploring Opportunities

This entrepreneur can see and intends to explore opportunities that arise during COVID-19. They were inspired to respond to a community placemaking project.

[...] the pandemic had an interesting effect on how people now view our local areas. Suddenly confined to the places we live, unable to commute or travel, we looked around and were inspired by what we could change.

Operating commercially - and for social impact - requires the motivation to develop new skills. The ability to translate ideas and the interests of different stakeholders plays a key role (Bobadilla et al., 2019). Moreover, the entrepreneur must engage with new language to situate themselves in this context.

[...] I began to collect terms that resonated with me; public realm, community, representation, situational illustration, heritage, contemporary illustration, street art. Each project began to piece together the creative I am.

Adopting this language enables the entrepreneur to communicate what they do and who they are as a creative, as well as help build relationships with others.

Taking Action – Engaging with the Opportunities

Technical and entrepreneurial skills are gained through action, and a support network is integral to this process.

Through the support of my tutors, contacting professionals and the Careers Department I was able to manoeuvre my way through large commissions

The research process is critical to the development of the art entrepreneur’s creative approach. Their values and desire for positive social impact are reflected in the research approach and designs.

Representation sits at the heart of my work. Seeking ways to celebrate diversity and equality of ethnicities, religion, ability, gender and sexuality in a culturally aware and sensitive way. Research and on-location drawing are core to my process and continued learning.

Learning – Emerging from Opportunities

Situated in a new context, the entrepreneur is challenged and motivated to learn and develop the requisite skills (Carey, 2015).

University gives you the luxury of making mistakes, overthinking, experimenting, and the freedom to fall back on your original goal. On a live brief, however, you were hired on set visuals for a specific job and you need to complete a certain number of outcomes to a strict deadline. This was a shock to the system.

The entrepreneur associates taking opportunities with creative placemaking and situating their practice. There is a sense of finding oneself through opportunities; undertaking learning informs and develops this new identity.

These commissions allowed me to find the sector I want to dedicate my practice to, space to develop a process, and have helped me establish an in-depth knowledge of relevant business skills. They were my way of finding out what my practice meant to me and where I wanted to see my work. ... Through taking opportunities that were unknown and new I was able to find a way of working that I never knew was available to illustrators.

This entrepreneur's experiences have led to reflexivity and a contextualised understanding of what they do. They have extended their specialist creative skills, working physically and digitally in public spaces to create cultural assets.

Interestingly, street art situates the public as an audience, they too experience opportunities for connection and contribution through placemaking (Hill et al., 2021).

Public art ... breaks the mould of presenting culture inside four walls and brings artwork to the streets. Allowing people who would never necessarily consider themselves artists, or even enjoy art, to engage with it.

CONCLUSION

This case study has given a detailed account of how an entrepreneur engages with street art opportunities. 'Necessary combined capabilities' (Wilson & Martin, 2015) allude to the complex and conducive relationship between context and internal capabilities discussed in this case. In addition, it shows that skills and identity can also develop through opportunities. The art entrepreneur creates the potential for future action by taking initial 'low risk' opportunities. Their development, from action, has resulted in self-marketing, increased entrepreneurial means, and enhanced specialist skills.

The case also reveals how COVID-19 has created new placemaking opportunities. Mural artists 'put themselves out there' and in this case, each project has led to recognition and stakeholder commitments for further opportunities. Perhaps counter to other industries, COVID-19 has created new street art possibilities outside of city centres, in both suburban and town locations. Equally, it can be seen as a time during which the art entrepreneur is free to act; she is both self-motivated and supported to engage with opportunities (Wilson & Martin, 2015). However, it should be questioned as to whether all degree students can take this path?

Can art degree programmes support students to take freelance opportunities and integrate the learning into their studies? What opportunities exist post COVID-19? There are notable benefits; producing street art can provide artists with exposure, feedback, and the means to build a network, quickly (in this case, within a year). For this entrepreneur, being an illustrator is redefined through placemaking opportunities as business skills and artistic specialisms are developed.

To conclude, external and internal capabilities are dynamic and intertwined in complex ways (Wilson & Martin, 2015). This study proposes a further outcome, that identity is changed through taking opportunities in a new context. In this story, moving from the studio and engaging in public art projects introduces a new network, a new artistic identity, and the potential to grow the local creative community.

LIMITATIONS AND FUTURE RESEARCH

There is more to say about collaboration and the relationship between art entrepreneurs and stakeholders (including digital connections) in the context of placemaking during COVID-19. Furthermore, while art entrepreneurship contributes to placemaking, can the street art commissions and opportunities help to grow the local creative community (Comunian et al., 2010)? Finally, more comparative studies of new graduates undertaking street art, in alternative locations, can give insight into how necessary combined capabilities may vary, with implications for how degree programmes support nascent art entrepreneurs to take placemaking opportunities.

REFERENCES

- Banerjee, D., & Rai, M. (2020). Social isolation in Covid-19: The impact of loneliness. *International Journal of Social Psychiatry*, 66(6), 525–527.
- Bobadilla, N., Goransson, M., & Pichault, F. (2019). Urban entrepreneurship through art-based intervention: Unveiling a translation process. *Entrepreneurship & Regional Development*, 31(5/6), 378–399.
- Callander, A., & Cummings, M. E. (2021). Liminal spaces: A review of the art in entrepreneurship and the entrepreneurship in art. *Small Business Economics*, 57, 739–754.
- Carey, C. (2015). The careers of fine artists and the embedded creative. *Journal of Education and Work*, 28(4), 407–421.
- Cnossen, B., Loots, E., & van Witteeloostuijn, A. (2019). Individual motivation among entrepreneurs in the creative and cultural industries: A self-determination perspective. *Creativity and Innovation Management*, 28(3), 389–402.
- Comunian, R., Chapain, C., & Clifton, N. (2010). Location, location, location: Exploring the complex relationship between creative industries and place. *Creative Industries Journal*, 3(1), 5–10.
- Cumming-Potvin, W. (2013). “New basics” and literacies: Deepening reflexivity in qualitative research. *Qualitative Research Journal*, 13(2), 214–230.
- Dimov, D. (2011). Grappling with the unbearable elusiveness of entrepreneurial opportunities. *Entrepreneurship Theory and Practice*, 35(1), 57–81.
- Fuentes, E. (2018). The abstraction of content and intent between murals and street art. *Visual Inquiry: Learning and Teaching Art*, 7(1), 9–17.
- Hechavarria, D. M., & Welter, C. (2015). Opportunity types, social entrepreneurship and innovation: Evidence from the panel study of entrepreneurial dynamics. *International Journal of Entrepreneurship and Innovation*, 16(4), 237–252.

- Henry, C., & Foss, L. (2015). Case sensitive? A review of the literature on the use of case method in entrepreneurship research. *International Journal of Entrepreneurial Behavior & Research*, 21(3), 389–409.
- Hill, I., Manning, L., & Frost, R. (2021). Rural arts entrepreneurs' placemaking – how 'entrepreneurial placemaking' explains rural creative hub evolution during COVID-19 lockdown. *Local Economy*, 36(7–8), 627–649.
- Jones, P., Bunce, G., Evans, J., Gibbs, H., & Hein, J. R. (2008). Exploring space and place with walking interviews. *Journal of Research Practice*, 4(2), D2.
- Matthews, T., & Gadaloff, S. (2022). Public art for placemaking and urban renewal: Insights from three regional Australian cities. *Cities*, 127, 1–14.
- Mauthner, N. S., & Doucet, A. (2003). Reflexive accounts and accounts of reflexivity in qualitative data analysis. *Sociology*, 37(3), 413–431.
- McElvey, M., & Lassen, A. H. (2018). Knowledge, meaning and identity: Key characteristics of entrepreneurship in cultural and creative industries. *Creative Innovation Management*, 27, 281–283.
- Read, S., Sarasvathy, S., Dew, N., & Whitlock, R. (2016). *Effectual entrepreneurship*. Taylor & Francis Group. <https://ebookcentral.proquest.com/lib/HUD/detail.action?docID=4694360>
- Sheath, E. (2022, July 18). <https://ekaterinasheath.com/>
- Wilson, N., & Martin, L. (2015). Entrepreneurial opportunities for all? Entrepreneurial capability and capabilities approach. *International Journal of Entrepreneurship and Innovation*, 16(3), 159–169.
- Wright, A., Marsh, D., & McArdle, L. (2019, April 10–12). A darker side of creative entrepreneurship. *The Design Journal*, 22(sup1), 177–188.
- Wunderlich, F. M. (2008). Walking and rhythmicity: Sensing urban space. *Journal of Urban Design*, 13(1), 125–139.
- Yin, R. (2008). *Case study research: Design and methods*. Sage Publications.