

Coopetition in Projects in Cultural Industries

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Abstract: This paper addresses the following question: what happens when people pool their resources in a project but also compete for market share? This question is at the heart of project management in the cultural industries. To be viable, these projects must find a compromise between competition and collaboration. To conceptualize this compromise, we used the theoretical framework *On Justification* by Boltanski and Thévenot (2006). These authors represented society with six independent worlds, and they explored compromises between the various worlds. We associate competition with the market world and collaborate with the civic world. Boltanski and Thévenot (2006) did not find a figure of compromise between these two worlds, but we suggest that a coopetition is a viable form of compromise. We undertook 50 semi-structured interviews with professional visual artists to empirically support our assumptions that (1) coopetition is the answer to our initial question, and (2) it is the figure of compromise between the market and civic worlds. Our findings contribute to the literature on coopetition in project management by presenting three typical cases of competition in projects in cultural industries: artwork creation projects, art exhibition projects in private galleries, and art exhibition projects in cooperative galleries. We also contribute to the literature on Boltanski and Thévenot (2006) theoretical framework by exploring a new figure of compromise.

Keywords: Project Management; Cultural Industries; Coopetition; On Justification

1. Introduction

Creative industries are structured by a network of projects (DeFillippi, 2015). These industries “rely to a greater extent than other socio-economic activity, on word of mouth, taste, cultures, and popularity, such that individual choices are dominated by information feedback over social networks rather than innate preferences and price signals” (Potts, Cunningham, Hartley, & Ormerod, 2008, pp. 169-170). The products of these industries create symbolic and economic value. Cultural industries (e.g., performing arts, music, painting, etc.) are included in the creative industries as a subsector (Lazzeretti, Boix, & Capone, 2008). As for projects that are managed in these industries, Vinodrai and Keddy (2015) highlight three characteristics: (1) they rely on improvisation; (2) they are an opportunity to recombine former projects in order to create new ideas; and (3) they are a locus of conflict and rivalry. One cause of this rivalry maybe that cultural industries are characterized by resource constraints and funding uncertainty, which means that artists are reluctant to add costs to their activities (Preece, 2011). Conversely, in addition to the competition, these industries are also characterized by a phenomenon of collaboration (Coulson, 2012; de Klerk, 2015). This collaboration happens between individuals or entities that are naturally in competition but decide to collaborate for a specific project. Thus, we ask the following question: what happens when people pool their resources in a project but also compete for market share?

A tension between competition and collaboration emanates from this question. Faced with this finding, we reviewed the literature on the tension characterizing project management in the creative industries. We found that authors used the theoretical framework *On Justification: Economies of Worth* by Boltanski and Thévenot (1991, 2006) to study this tension (see Bérubé & Gauthier, 2017). Barondeau and Hobbs (2019) identified this framework as presenting an interesting potential to study entities that are managed by projects. This is the case in the creative and cultural industries, which tend to be project-based (DeFillippi, 2015). Boltanski and Thévenot (2006) identified six worlds presenting distinct value systems: the inspired world, the domestic world, the world of fame, the civic world, the market world, and the industrial world. A complex entity cannot be understood within only one world. To avoid a clash when two worlds meet, Boltanski and Thévenot (2006) suggested that the worlds reach a compromise. They identified the figure of compromise between each pair of worlds except the market and civic worlds. We suggest that there is a figure of compromise between these worlds in the context of projects in the cultural industries: coopetition. To explore this proposal, we undertook interviews in the cultural industries with 50 professional visual artists in Canada. The literature review is followed by a description of the methodology and presentation of the results. In the discussion section, we will argue that coopetition is indeed a figure of compromise between the market and civic worlds in projects in the cultural industries.

2. Literature Review

2.1 Tension and Compromise in Project Management in Creative and Cultural Industries

Authors who have studied project management in the creative industries have generally observed a tension in the management of projects (Bérubé & Gauthier, 2017; Cohendet & Simon, 2007; DeFillippi, 2015; DeFillippi, Grabher, & Jones, 2007; Hodgson & Briand, 2013; Lampel, Lant, & Shamsie, 2000; Maier & Branzei, 2014; Marcella & Rowley, 2015). Most of these authors noticed this tension, but they did not specifically study it. For example, Cohendet and Simon (2007) studied a video game company and identified two groups of workers, creatives, and managers, who had to collaborate despite their different perspectives. Another example would be Marcella and Rowley (2015), who studied project managers in the fashion industry, who had to struggle with project management principles and creativity in this industry. Of the studies that we consulted, only Bérubé and Gauthier (2017) specifically took as their object of study the tension in projects in 11 advertising agencies. They used Boltanski and Thévenot (1991, 2006) theoretical framework *On Justification: Economies of Worth* to identify four profiles for the management of creative work based on creative activities and project management activities in the agencies they studied. They identified these agencies' competitive position on the creative market based on how they managed the tension with a compromise between their creative and project management activities. They showed that if an agency wants to change its competitive position on the creative market, it must change how it manages the compromise between its creative and project management activities. In that research, they studied the tension inside a project in an organization that is in competition with other organizations. However, they did not look at situations where tension arose when several competitors collaborated on a project, as is frequently the case in the cultural industries (Coulson, 2012; de Klerk, 2015). Consequently, we propose to use the Economies of Worth theoretical framework to study this situation.

2.2 Economies of Worth: Tension and Compromise

In their Economies of Worth theoretical framework, Boltanski and Thévenot (2006) presented six distinct worlds with independent value systems: the inspired world, the domestic world, the world of fame, the civic world, the market world, and the industrial world. Boltanski and Chiappelo (2007) added another world: the projective world. To describe these worlds, they relied on 13 categories including the higher common principle, which is at the heart of a world because it justifies actors' actions, giving them legitimacy. For the inspired world, the higher common principle is "the outpouring of inspiration"; for the domestic world, it is "engendered according to tradition"; for the world of fame, "reality of public opinion"; for the civic world, we have "the preeminence of collectives"; for the market world, it is "competition"; for the industrial world, "efficiency"; and finally for the projective world, "activity, networking." In any complex entity, such as a project, a single world cannot encompass the reality of the entity; more than one world must be present.

We propose to conceive projects in the cultural industries where competitors collaborate with two worlds: the market world (competition), and the civic world (collaboration). To illustrate these associations, we retain four categories from the 13 initially presented by Boltanski and Thévenot (2006): higher common principle, list of subjects, investment formula, and natural relations among beings. We chose these categories because they highlight the collaboration of the civic world and competition of the market world, as illustrated in **Table 1**.

Table 1: The market and civic worlds

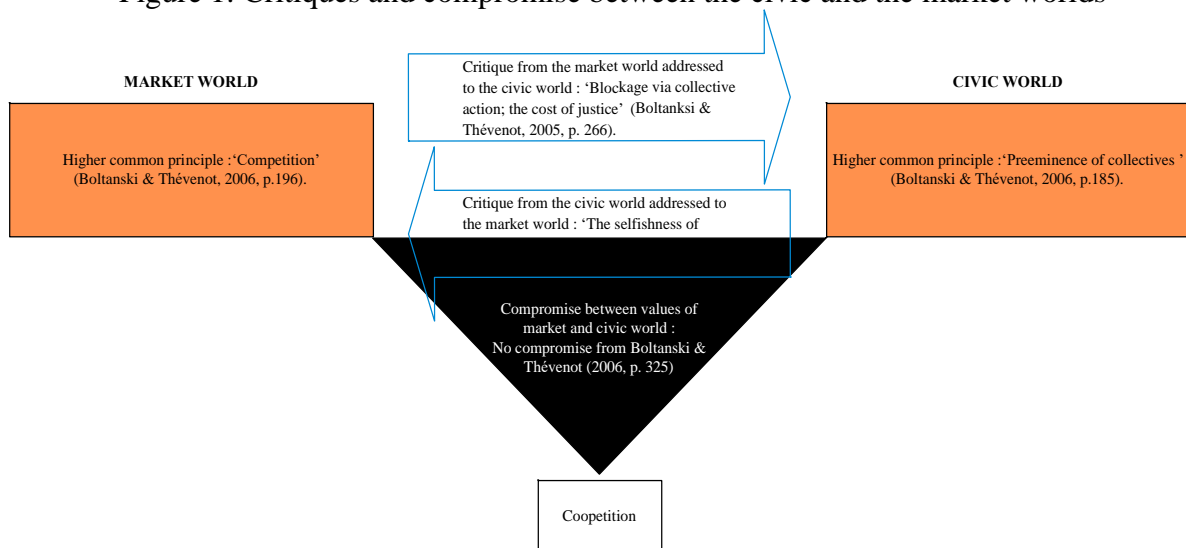
		Worlds	
		Market	Civic
Categories	Higher Common Principle	Competition	The preeminence of collectives
	List of Subjects	Competitors	Collective persons and their representatives
	Investment Formula	Opportunism	The renunciation of the particular
	Natural Relations among Beings	Interest (to)	Gathering for collective action

When more than one world is present, there is a confrontation between the worlds, and each world critiques the other. To avoid a clash and an unviable situation, two options are possible: (1) one world dominates the other, or (2) a compromise is reached, allowing cohabitation between the worlds. A compromise is a temporary situation in which people agree to suspend their differences, allowing entities to be viable.

In the theoretical framework *On Justification*, critiques are addressed from one world to every other world, and this is where the confrontation or tension arises. The critique addressed to the civic world from the market world is "blockage via collective action and the cost of justice" (Boltanski & Thévenot, 2006, p. 266), and the critique from the civic world to the market world

is the “selfishness of owners and market individualism” (Boltanski & Thévenot, 2006, pp. 259–260). As explained, when worlds meet, compromise is a way to attain a viable situation. Boltanski and Thévenot (2006) identified a figure of compromise between every pair of worlds except for the civic and market worlds, for which they found no figure of compromise. With this research, we stipulate that there is indeed a figure of compromise between these two worlds: competition in the case of projects in the cultural industries, as illustrated in **Figure 1**.

Figure 1: Critiques and compromise between the civic and the market worlds



We will now explore the research on coopetition in project management. In the next section, we present the results of our literature review on that topic.

2.3 Tension and Compromise between the Market and Civic Worlds: Coopetition in Project Management

Globally, as explained by van den Broek, Boselie, and Paauwe (2018), when organizations face resource constraints, they tend to use a coopetition strategy. Coopetition happens when “two competitors both compete and cooperate with each other” (Bengtsson & Kock, 2000, p. 411), and is characterized by tensions between this opposition (Bengtsson & Kock, 2003). What about coopetition in the field of project management? Few researchers in that field have focused on coopetition.

Ghobadi and D'Ambra (2012) explained that, even though many academics have studied competition and collaboration, there is a lack of conceptual focus to understand cooperative relationships in the field of project management. Based on the literature, they built a model of cross-functional coopetition (cooperative task orientation, cooperative communication, cooperative interpersonal relationships, competition for tangible resources, and competition for intangible resources) and an instrument to measure it. They tested their model and instrument on 115 software development project managers in Australia. Their research deals with competition between teams inside an organization; it does not look at competition between organizations. On the other hand, Burström (2012) focused on the early phases of

interorganizational projects aiming to develop new products. He studied the boundary activities of these projects where project managers compete and collaborate (coopetition). He found that these activities can be assigned to three categories: administrative, sharing and tuning. His research concentrates only on the early phases of projects in the context of new product development.

Sam and Krzos (2013) also studied coopetition in an interorganizational context, focusing on project management teams. They found that coopetition varies in nature and intensity during the phases of a project, shifting from competition to cooperation to balanced coopetition. Their study, as well as the ones by Ghobadi and D'Ambra (2012) and by Burström (2012), did not examine the omnipresent tension in coopetition revealed by Bengtsson and Kock (2003). Le Roy and Fernandez (2015) analyzed the notion of tension in coopetition by studying a space program conducted by two competitors in which each organization lent workers to the project. In that project, the whole team was working to develop a common product; thus, team members were not in competition during the execution of the project. We did not find an adequate response in the literature to the question raised in the introduction to this paper: what happens when people pool their resources but also compete for market share in the context of this project?

This is what artists in cultural industries do when they share resources to enhance their visibility through a specific project like an exhibition, and at the same time, they must compete with each other to sell their artworks during the show. This causes the tension explained by Bengtsson and Kock (2003). Coopetition has been described (Burström, 2012; Sam & Krzos, 2013) and conceptualized (Ghobadi & D'Ambra, 2012) in the project management literature. But the related tension has only been described by Le Roy and Fernandez (2015). As mentioned before, we explore the assumption that coopetition is a figure of compromise between the market and civic worlds. In the next section, we present the methodology of this research.

3. Methodology

In 2017, we did a qualitative study of visual artists to understand how they reconcile their entrepreneurial practices and their artistic practices. We chose interviews as our research strategy (Brinkmann & Kvale, 2015). We retained this research strategy because we wanted visual artists to explain in detail how they reconciled their entrepreneurial and artistic practices. We wanted to identify the strategies used by each participant individually.

For sampling, we combined two strategies: generic and network purposive sampling (Bryman & Bell, 2015). First, for the generic purposive sampling, participants had to meet four criteria: (1) to be a visual artist, (2) to have been a professional artist for at least three years, (3) to practice in eastern Canada, and (4) to be recognized by their peers or to be a member of an artists' association or an art gallery. In addition, participants needed to be able to provide interesting information about the reconciliation between their entrepreneurial and artistic practices. For the network purposive sampling, we asked participants to refer other potential participants who met the criteria mentioned above. Participants were initially contacted by e-mail. A total of 50 professional visual artists participated in this research.

To collect data, we undertook semi-structured interviews that lasted between 60 and 150 minutes. We wanted to discuss specific themes with participants but also allow the emergence of new concepts. We divided our interview guide into four sections; the first one was to identify

the sociodemographic profile of participants. The other sections covered three themes: (1) identity as an artist and as an entrepreneur, (2) strategy, and (3) techniques and tools to reconcile entrepreneurial and artistic practices. A theme emerged during the data collection: collaboration and competition between artists during specific projects such as an exhibition, the opening of an art gallery, an artistic project, etc.

The interviews were transcribed and imported in NVivo. We coded the interviews using the grammar suggested by Boltanski and Thévenot (2006) from their Economies of Worth theoretical framework and by Boltanski and Chiappelo (2007) for the projective world. We undertook the analysis of collaboration and competition between artists in a project in three steps. First, we associated the concepts with Boltanski and Thévenot (2006) worlds': the market world for competition, and the civic world for collaboration. Second, we identified the tensions between these two worlds. Finally, we emphasized how artists reconciled the tension to see if the data supported our assumption that coopetition is a figure of compromise between the market and civic worlds.

4. Results and Analysis

First, our results confirmed the association with the market world for competition and the civic world for collaboration for professional artists. **Table 2** gives examples of quotations for each category presented in **Table 1**.

Table 2: Sample quotations by professional visual artists concerning the market and civic worlds

MARKET WORLD		CIVIC WORLD	
Category	Sample quotations	Sample quotations	Category
Competition	Competition for sure, when there are exhibitions, one is always in competition. (respondent 1, painting)	We participated in group shows. Here in Quebec, we had our group, so we went around some major events, we participated in these exhibitions, we did some artist's books, where all the printmakers each submitted prints with texts and we published them. (respondent 6, printmaking)	The preeminence of collectives
Competitors	There are some artists from [name of a city] who come to live here because it's cheaper, and here, we have	[Name of a group of artists] was born. For me, it was important that we have something	Collective persons and their representatives

	<p>access to grants. (...) We want to work with an art gallery but I'm in competition with many people who don't even live here. (respondent 24, painting)</p>		<p>like this in our region. I think I'm the first person who created a group of artists in our region. Now, there are many groups of artists. (...) I created it to meet people and to build relationships. (respondent 26, painting and drawing)</p>	
Opportunism	<p>I listen to the needs of my clients. You asked me earlier what the compromises were that we had to make to succeed in our profession: formats are one of them. Many artists have a project in mind and they will make a format, but the reality is that there is the question of budget. There is a budget, so you have to respect it with the format you produce. (respondent 40, painting)</p>	Investment Formula	<p>I opened my own art gallery. And it was not to make myself known, but sincerely to be able to promote my artists. I had to make choices. (respondent 46, painting and installation)</p>	The renunciation of the particular
Interest (to)	<p>I entered the gallery and asked, "Are you taking other artists?" He said to me: "No, I have enough. I have a dozen and it's enough." I said: "It's too bad. Can I ask you what you think of what I'm doing?" And then I showed him and he said: "Can you bring me four or five paintings next week?" I knew it: I</p>	Natural Relations among Beings	<p>I have exhibited a small artwork in [name of an event]. In fact, it's volunteering. This is one of the exceptions like every year, where I create more to be together than for money. (respondent 7, installation)</p>	Gathering for collective action

	knew that I fitted in that gallery. And then it started like that. (respondent 16, painting)			
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As explained above, we suggest that coopetition is a figure of compromise between the market and civic worlds in projects in cultural industries. We were able to categorize projects with coopetition in two different groups, and the way the compromise is reached differs depending on the type of project: (1) artwork creation projects, and (2) art exhibition projects.

4.1 Artwork Creation Projects

This research concerns professional visual artists, so we consider an artwork creation project to represent the creation of a single artist, for example, a sculpture, a painting, a silkscreen print, a photograph, etc. We did not study collective pieces in which many artists apply their individual contributions to the creation of collective artwork.

Competition between individual artists regarding artwork creation is twofold. First, artists compete against each other on the market where they try to attract customers. The art market includes all types of art, meaning that a sculptor is in direct competition with a painter. “People ask me, ‘Is there competition in art?’ And I respond: ‘It’s like when you sell shoes; there is competition because you have no choice. You have some kinds of shoes that you like, and you have some kinds of shoes that you don’t like. Then, it’s a competition’” (respondent 13, painting).

Yes, there is competition. For example, for [name of an exhibition] there were forty artists who submitted work, but some were not accepted. Two years ago, for another show, there were eighty artists who submitted work, and only forty were accepted. There are not many opportunities for artists to get paid, and we don’t get much for an exhibition. It’s not a big deal but if there is nothing else, then everyone goes for it. (respondent 8, painting)

Second, there is competition regarding the creation of art itself, where one artist does not want another one to copy his style.

You worked to develop your style. When I was at the university, I worked every night; everyone had left the studio, but I continued hour after hour and I had fun – I didn’t think about the time that I invested in it. You work to develop your style. Sure, it can be competitive: I developed it so don’t come and steal it from me. (respondent 2, painting)

Although they are all in competition, some respondents explained that they collaborated during projects to create artworks. For example, artists may voluntarily help others by sharing tools or space or their techniques. The following quotation gives an example of such a situation:

I know [name of an artist] does it; he lent his workshop to [name of an artist] to do a project with plaster. We spent two days working with her in his workshop. Another one, [name of an artist], regularly comes here to use the welding equipment. There are people who are generous. I think of [name of an

artist] who gives workshops, she shares her secrets very openly. (respondent 29, interdisciplinary visual art)

Thus, some artists help others to create their artworks, but at the same time, these artists are in competition to show their art in exhibitions or sell it to customers. This is a situation of competition, where artists help others even though they know that they might be in competition with them. In that situation, the market world and the civic world can cohabit as there is a compromise between the values supported by the two worlds.

4.2 Art Exhibition Projects

The second form of coopetition in projects in cultural industries happens during art exhibitions. This situation is different from the artwork creation projects, where competition is on the art market at large; in art exhibition projects, competition happens in a definite place and time. We found two figures for art exhibition projects that implied ways of reaching a compromise (coopetition). The first one applies when the project takes place in a private gallery, and the second one when the project takes place in a cooperative gallery.

4.2.1 Private Gallery

Some artists have their own private gallery where they sell their own art as well as work by other artists. The presence of the market world is implicit in these cases, as the gallery is a private enterprise and the owner's objective is to make a profit (commercial project). In these galleries, the artist-owner organizes exhibition projects and invites other artists to show and sell their work. The artist-owner of a gallery is in direct competition with the other artists in the gallery as they are all trying to sell their work to customers. "When I was in [name of a city], I owned an art gallery where I sold not only my works but also other artists, painters, sculptors, so I developed another look at the market for visual arts" (respondent 33, interdisciplinary visual art). The civic world is also present as the artist-owner shows work by other artists, helping them to sell their work. "This artist has exhibited here [name of the artist's private gallery], because sometimes I organize group exhibitions. There are few artists who have their own gallery here [name of city]" (respondent 12, painting).

As for the compromise, it appears that a third world is needed to implement it. Indeed, in the cases we studied, the domestic world mediates between the market and civic worlds, allowing for coopetition between artists. The domestic world is characterized by tradition, respect, family, trust, and hierarchy. Two characteristics of this world were dominant in the case of a private gallery owned by an artist: a barter situation and a mentoring relationship. In the former, the artist-owner of the gallery agrees to help other artists but, in exchange he expects those artists to help him at other times. The following quotation is from an artist who has his own gallery. He mentioned a situation involving an artist exhibiting in his gallery at the time of the interview:

I am ready to help artists who want (...) For example, [name of an artist], we have known each other for two and a half years but we have known each other's work for several years. He helped me to get into a gallery in the United States and in exchange I helped him to get into a gallery in Europe. (respondent 40, painting)

Artist-owners of a gallery mostly show young emerging artists and offer professional advice on a volunteer basis. These artists develop a mentoring relationship, as presented in the domestic world: “I am training an artist. Right now, it’s my contribution. I took a young student whose dream is to become a professional artist. I’m helping and protecting her and I told her: ‘if you don’t do your homework, you’re out’” (respondent 40, painting).

In sum, in a situation where an artist owns his own art gallery and invites other artists to show and sell with him for an exhibition project, the market and civic worlds can cohabit with the intervention of the domestic world, leading to coopetition between artists.

4.2.2 Cooperative Gallery

Unlike artists who have their own private gallery, other artists prefer to join a group of artists and work together to manage a cooperative gallery and the exhibition projects that take place there. Even if the artists join a cooperative, the market world is still present as the artists sell their work in those galleries with the objective of making a profit. The following quotation explains how some artists decided to start a cooperative gallery to organize exhibition projects to sell their work: “It is an initiative that has a lot of potentials and that would reduce the administrative burden of many artists in the region, because, like me, almost everyone goes from one exhibition to another to make themselves known (...) This initiative came from there, to try to sell [our work]” (respondent 27, painting).

With a cooperative gallery, the civic world is present: in each exhibition project, artists pool their resources (material or financial resources or time) and must collaborate to implement a project. “It’s solidarity. With an association of artists of which I am a member, we are volunteering to support a small gallery that is set up now at the [name of a gallery]” (respondent 38, recycled artwork).

I am the president of a cultural cooperative. We are promoting local artists here with a small gallery that we opened in late February. So far, since February, we have had about fifteen exhibitions. (...) We want to give visibility to artists to help them make themselves known and publicize their work. (respondent 29, interdisciplinary visual art)

As in the case of private galleries, there is coopetition between artists in cooperative galleries. Again, a third world reconciles the market and civic worlds allowing for a compromise between them: the industrial world. This world is characterized by techniques, measurements, control, rationality, etc. Our data show that collaboration in cooperative galleries is possible only if artists are constrained to do it. For example, if they were not obliged to volunteer for the cooperative, many artists would not do so voluntarily.

There are 200 members, artists from the region. We have recruited members because we are a cooperative; everyone works on a voluntary basis and the membership fee is reinvested in the cooperative. We cleaned, we painted, we asked for grants. (...) With the collaboration of artists when they come to show in [name of the cooperative gallery], they are obliged to do at least 12 hours of volunteering. That’s how we can work. We charge \$100 for four months of an exhibition and 30% for each artwork sold. (respondent 27, painting)

Thus, in the case of a private gallery, the compromise between the market and civic worlds during exhibition projects in cooperative galleries requires the presence of a third world.

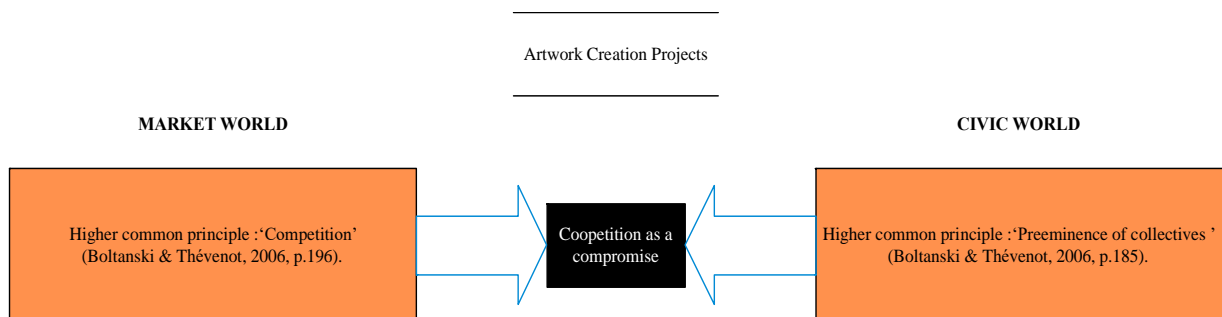
However, unlike private galleries, where the domestic world mediates the compromise between the market and civic worlds, in cooperative galleries, the industrial world intervenes by forcing competition between artists. The instruments of control for the artists' contributions to the organization of the project (exhibition) remind us of the industrial world.

5. Discussion

As mentioned above, Boltanski and Thévenot (2006) did not find a figure of compromise between the market and civic worlds. In discussing the theoretical framework of this article (see Figure 1), we suggested that in project management in the cultural industries, there is a compromise between these worlds: coopetition. Our data support our theoretical assumption; coopetition is the figure of compromise between the market and civic worlds. Our results reveal two ways to reach a compromise. In the first case, the compromise (coopetition) is made between the market and civic worlds (artwork creation projects). In the other case (art exhibition projects), a third world was necessary to attain the compromise (coopetition). In all cases, the project's objective is the same: to sell art. In the first case, the place and time of the sale are not definite, but in the second case, the artwork is sold at a specific event (exhibition).

In an artwork creation project, artists help each other create their own art and then compete in the art market. In these cases, artists do not create artwork for a specific exhibition. They might sell their art in various places and times. **Figure 2** shows that, in this case, the compromise between the market and civic worlds, coopetition, happens without the intervention of a third world.

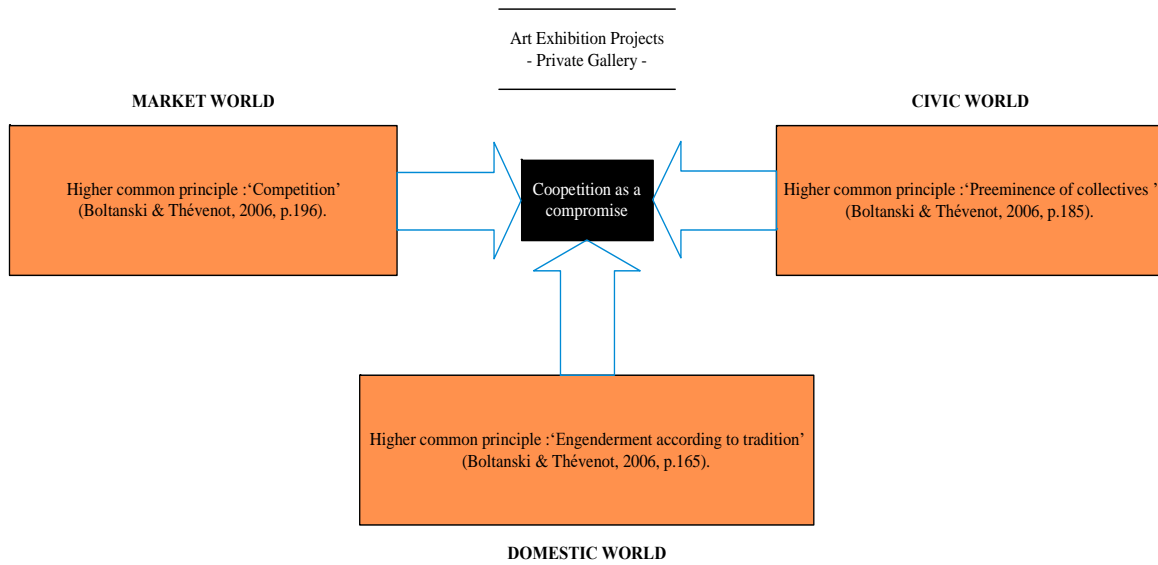
Figure 2: Compromise in the case of artwork creation projects



The second case is the art exhibition project, in which the compromise (coopetition) is reached thanks to the intervention of a third world. Two subcases stand out due to the involvement of different third worlds: the domestic world for the private gallery and the industrial world for the cooperative gallery. The difference between the two subcases comes from the legal form of the gallery: in the first subcase, it is a private enterprise and in the second one a cooperative.

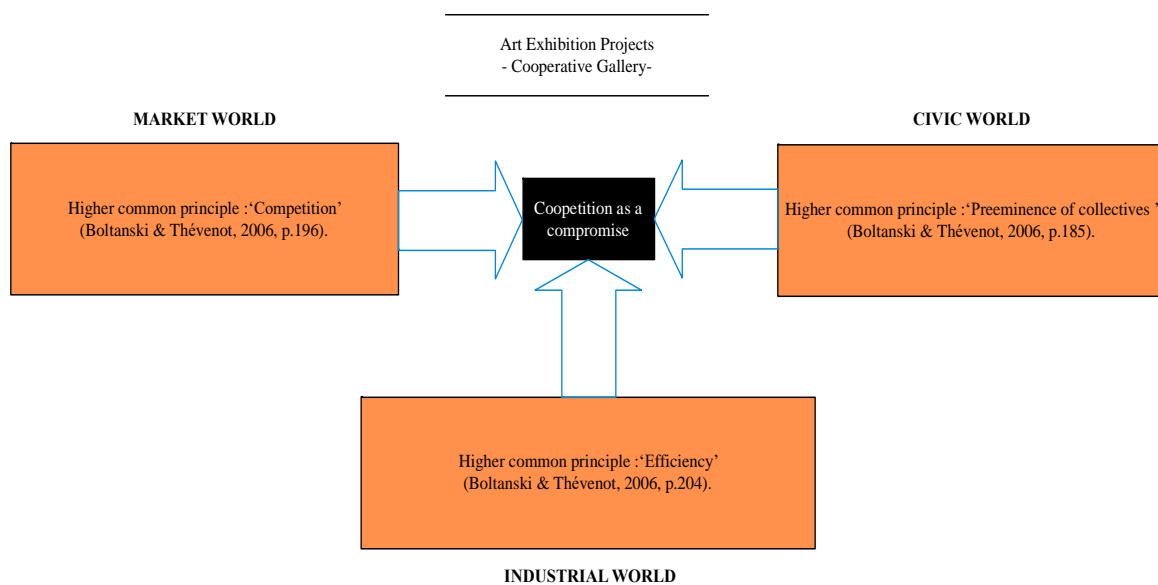
The objective of a private gallery is the owner's profit. All the actions allowing a compromise are oriented toward that profit. The artist-owner of a gallery mobilizes the ideology of the domestic world because he perceives it to be the most efficient strategy to attain a profit. For example, when an artist-owner of a gallery decides to help an emerging artist, it is because he thinks that, in the long term, this artist will generate a worthwhile profit for the gallery. This relationship is illustrated in **Figure 3**.

Figure 3: Compromise in the case of an art exhibition project in a private gallery



In the other subcase, art exhibition projects in a cooperative gallery, the objective is to provide a commonplace for artists to sell their work. For the private gallery, the interest was individual (one owner), but in the case of cooperative galleries, the interest is common for all the members. Given that the interest is shared, everyone expects all the members to put the same amount of energy into the implementation of an exhibition project. Our data show that artists do not contribute voluntarily to this task; they have to be legally constrained to do so with a contract. Contracts are related to the civic world, but the terms of the contract and the control over it come from the industrial world, where the artists' contribution must be measured to attain a certain level of efficiency in implementing the project. Thus, the management of the project mobilizes the industrial world, as shown in **Figure 4**.

Figure 4: Compromise in the case of an art exhibition project in a cooperative gallery



6. Conclusion

We asked the following question in the introduction to this paper: what happens when people pool their resources in a project but also compete for market share? To answer this question, we undertook 50 semi-structured interviews with professional visual artists who are frequently involved in such a situation. During those interviews, we covered three themes: (1) identity as an artist and as an entrepreneur, (2) strategy, and (3) techniques and tools to reconcile the tension between the entrepreneurial and artistic practices.

We retained *On Justification* theoretical framework from Boltanski and Thévenot (2006). Then we posited that both competition (market world) and collaboration (civic world) would exist between artists in a project. We made the theoretical assumption that the compromise between competition and collaboration, or between the market and civic worlds, is coopetition. In our analysis, we confirmed the association of the market world with competition and the civic world with collaboration. Then, we identified two cases of coopetition in projects in the cultural industries: artwork creation projects and art exhibition projects. The difference between the two is that in the first case, we do not know when the artwork will be sold, while in the second case, the time of the (anticipated) sale is definite (exhibition). Thus, in the second case, the pressure is created by the time constraints on the implementation of the project.

For artwork creation projects, artists help each other in the creation phase but compete when the time comes to sell their art. In this case, the compromise between the market and civic worlds happens naturally without the intervention of another world. As for art exhibition projects, we found two subcases: (1) private gallery, and (2) cooperative gallery. In the private gallery subcase, coopetition occurs when the artist-owner of the gallery invites another artist to show in the gallery. For coopetition to happen, the domestic world must intervene in the relationship between the market and civic worlds. As for the cooperative gallery subcase, competition happens when artists pool their resources to organize an art exhibition. Contrary to a private gallery, where the strategy is oriented toward the interests of an individual artist, in a cooperative gallery, the interest is common to many artists, and to foster collaboration they must rely on a principle from the industrial world.

This research has some limitations. The first one is that we studied only visual artists. Thus, it would be interesting to study other cultural sectors, such as theatre, dance, etc. Second, we only studied individual artworks. A future study could concentrate on collective works and explore whether coopetition exists in this type of creation. Third, our research was limited to cultural industries. We recommend research on coopetition in projects in other industries to see if a third world intervenes in the compromise between the market and civic worlds there as well.

Our contribution is twofold. First, we contribute to the literature on coopetition in project management. We explored situations when, in a project, artists combine their resources but at the same time compete for market share. Second, we contribute to the literature on Boltanski and Thévenot (2006) *On Justification* framework by suggesting that coopetition is a figure of compromise between the market and civic worlds.

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