
Editorial

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For a wide variety of cultural life, the private culture and arts organisations are getting more and more important for the big municipal and state-run institutions. For those responsible for cultural policy, city marketing and business development, the creation of a high-quality cultural scene is a major issue for their future strategic planning (Dewey, 2005). Cities and regions compete for new ventures, start-ups, innovative and well-trained personnel as well as for tourists and visitors (Colbert, 2012). The quality of cultural infrastructures such as cinemas, music and performing arts as arts centres, festivals, museums, etc. is important for improving the city profile and its life quality standard. Especially new ventures and start-ups of small and successful organisers of cultural events based on a private initiative have a significance not to be underestimated (Eikhof and Haunschild, 2006). Therefore, there is no or at least should not be a contradiction between artistry, cultural work and entrepreneurship. Due to the shortage of public funds and a growing number of new start-ups in the cultural sector a synthesis is even desirable nowadays. These privately financed cultural companies, which often act as

non-profit-organisations (Rentschler and Geursen, 2004), are not only assessed according to their cultural quality, but also their economic performance. Founders and directors of such companies, who are mostly artists or cultural workers, increasingly rely on entrepreneurial success measures.

But what does ventures in cultural and creative sector make successful? – What are the determinants to identify the differences between effective and ineffective entrepreneurial activities in the cultural and creative sectors? These are some of the relevant questions within the field of the entrepreneurship research that merit to be addressed focusing on freelance artists and for non-profit-orientated firms – especially for the economic sector of arts and culture (Hausmann, 2010). Nowadays, in Europe as well as in other Western regions the public finances are very strained (Soendermann, 2012). But activities and organisations of arts and culture traditionally need a lot of public money as they have a strong social function and produce several positive externalities. Consequently, it is necessary to find out satisfactory answers to these prior questions, to promote and support new ventures in the arts and cultural sectors efficiently with public money. The need for an instrument to identify and support successfully these new ventures is more than evident. In Europe, most of the start-ups or independent cultural and/or creative initiatives take place in form of registered societies for culture promotion (Konrad, 2013a). This implies that the concept of entrepreneurship can also be applied to these organisations.

Bygrave and Hofer (1991, p.12) define an *entrepreneur* as a person, “...who perceives an opportunity and creates an organization to pursue it.” And Stevenson and Jarillo (1990, p.23) define entrepreneurship as a process “...by which individuals – either on their own or inside organizations – pursue opportunities without regard to the resources they currently control.” These definitions apply to all culture-entrepreneurs as well as freelance artists, because they also look for and identify opportunities, chances as well as market niches for concrete culture work and build up an adequate organisation to realise these opportunities, e.g., in form of registered associations (Frederiksen and Knudsen, 2017).

The *International Journal of Entrepreneurship and Small Business (IJESB)* has covered so far the main entrepreneurship fields and topics. However, little attention, if any, has been paid to one of the most recent ‘branches’ of entrepreneurship: cultural and creative entrepreneurship. Sometimes, correctly or wrongly confused with social entrepreneurship, creative and cultural entrepreneurship has emerged as an independent research field in the last decades.

From the pioneering article by DiMaggio in 1982, cultural and creative entrepreneurship as a research and teaching field has developed significantly in the last 30 years. In the Netherlands, and in many parts of continental Europe, in North America and Australia, cultural and creative entrepreneurship has flourished and degrees or specific courses are now part of the regular educational offerings by arts, social sciences and business faculties. As an academic field, cultural and creative entrepreneurship knowledge circulates in many well-known international conferences (EURAM, EGOS, IECER, among others) and academic journals are devoting special attention on this nascent field. Looking back at these developments, the *IJESB* wishes to invite contributions that reflect upon the academic journey of this recent field.

This special issue seeks to identify the epistemological development of cultural and creative entrepreneurship over time. More specifically, the objective is to detect the

paradigmatic shifts in this field, to gain an understanding of its evolution, trajectory changes, present state and possible future developments.

The development of the concept of cultural and creative entrepreneurship during the last decades occurred at different levels: intergovernmental or policy and academic level. The United Nations as well as the European Parliament and European Commission have all focused on the emergence of a new paradigm in which entrepreneurship, creativity and innovation represent the key drivers of the economy (UNESCO/PNUD Report on the Creative Economy 2013, European Parliament 2013, European Commission 2010). This specific focus on the creative and cultural activities as a blueprint of the new entrepreneurial dynamics may be explained as a way to understand better the effects of creativity on entrepreneurship and innovation and its relationship to the social, cultural and geographical context. Moreover, it implies the recognition of the role of the cultural and creative entrepreneur to the vitality and health of economies at national and international levels as well.

Richard Caves' work published in 2000 on creative industries opened up the stream on entrepreneurship studies within the cultural and creative sectors. Several conceptual/theoretical articles (among others, Ellmeier, 2003; Rae, 2005; Swedberg, 2006, Klamer, 2011; Mokyr, 2013; Essig, 2015) and some books (Henry, 2008; HKU, 2010; Henry and De Bruyn, 2011, Lazzeretti, 2013; Kuhlke et al., 2015) have been published on these topics since then. However, looking at this existing literature, we can observe a very fragmented production in which it is hardly possible to discern clear focuses, orientations and approaches. Single pieces focusing on specific but relevant aspects are there but the skeleton of the discipline seems to be weak and fragile. Presently, limited knowledge is produced about the emergence, development and current state of cultural entrepreneurship research today (Hausmann and Heinze 2014). Cultural entrepreneurship also presents some very strong aspects of arts management theory (Byrnes, 1999). According to Bendixen (2000), a good theory of arts management must build a bridge between traditional economy, meaning profit – and entrepreneurial organised – and the traditional arts sector meaning 'cameralistic' accountancy or idealistic and non-profit-orientated. Such a theory should give practitioners of cultural work perceptions about the backgrounds, and first of all, the economic energies behind the cultural events and institutions. Most of the turnover is made in private arts and the culture sector (Throsby, 2001). But the culture-theoretical approaches basically consider and analyse the public culture sector. The private conducted cultural firms have other objectives of content, whereby their programmatic decisions and focal points have a different contour. Nevertheless, these firms also need efficient instruments of management, marketing and controlling. Management theories for arts and culture should contain all of those instruments, to enable an effective problem solving for communication, technology, organisation as well as social, legal and economical exercise (Byrnes, 1999). Cultural entrepreneurship entails identifying and exploiting entrepreneurial opportunities as well as creating value for artists and individuals starting a business in the field, for society, and for customers or users of the artistic goods and services that are produced (Swedberg, 2006). To generate and support innovative start-ups as well as to support traditional and established arts organisations undertaking new initiatives, one must work in or with both types of organisation managing arts and culture. Moreover, it may be necessary to act managerially to overcome established

structures in an arts organisation, whether new or old, or in a small or medium-sized organisations (Covin and Slevin, 1991).

Based on the perception of entrepreneurship but also the arts management and culture science research, the papers of this special issue on 'Anatomy of cultural and creative entrepreneurship: past, present and future' give development to the trends concerning this matter. On this account, the concept or term of cultural and creative entrepreneurs and cultural and creative entrepreneurship will be in the foreground. The perceptions of the articles can draw conclusions from the importance of cultural and creative entrepreneurship in the modern world and its impact on arts management as well as for imparting of entrepreneurial knowledge in education of arts.

Overall, this special issue provides selected, state-of-the-art research in the field of cultural and creative entrepreneurship, with an interlinking of arts entrepreneurship and arts management education in some articles. All six articles deal – implicitly or explicitly – with issues of entrepreneurship and management from different theoretical points of view. Thus, there is an interesting mix of articles with a focus on cultural entrepreneurship research, on business modelling, on cultural and creative ecosystem, on cultural economics, on historical perspectives and on education in context of creative clusters.

The special issue begins with the paper 'Artpreneurs' lessons to traditional business' by Marilena Vecco. Using a broad and intensive literature analysis the article discusses the concept of entrepreneurship in the artistic field over the last 100 years starting by Schumpeter's comparison between the entrepreneur and artist. After the existing literature review a new conceptual model of cultural entrepreneurship can be presented by the concept of 'artpreneur' (artist entrepreneur). The analysis of the similarities and differences between artists and the entrepreneurs in historical perspective of entrepreneurship research is a convincing approach.

The paper 'Cultural and creative entrepreneurship: towards a paradigmatic proposal?' by Christine Sinapi presents an interesting theoretical proposal building by a view as a contribution to the attempt to shape cultural and creative entrepreneurship as an identified research field. Additionally, it discusses insights from entrepreneurship, cultural economics, and cultural and creative entrepreneurship. In the last years cultural and creative entrepreneurship became more and more on the agenda among academics, cultural policy makers and the education community. The author shows very stringent while related literature develops broadly and rapidly, the discourse has failed to establish a generally accepted and universally valid formal theoretical framework. It has motivated a growing and significant number of academic contributions in the last decade, cultural entrepreneurship remains an emerging, nascent, research area in its infancy. A combination of these perspectives supports the development towards a paradigmatic proposal for cultural and creative entrepreneurship.

With the article 'Mapping and thematic analysis of cultural entrepreneurship research' by Tobias Bürger and Christine Volkmann is a large-scale scientometric-based systematic literature review on 350 relevant scientific publications. The results of this mapping analyses shows very clear that cultural entrepreneurship research is still rather individualistic and fragmented, characterised by an intense import of theory and a persistent lack of internal orientation. In the last years, this research field makes recent advances in the academic institutionalisation and the dissemination of themes. Cultural entrepreneurship as research field is currently very popular but still in its infancy. This provides evidence to one of the assumption of other articles in this special issue. In

conclusion, the present study offers tailored recommendations in how to overcome the liabilities the field displays.

The article by Walter van Andel with the title ‘Balancing the creative business model’ is about the specific circumstances, rules and norms within the creative industries and their interdependencies to entrepreneurship. This article investigates how the environment surrounding of a creative organisation can create opposing demands on the organisation. Especially the in long-term sustainability of business models particularly in the cultural and creative sector is immanent. Within that context, the article postulates that business models, which are defined as the active operationalisation of an organisation’s strategy, can be used as a balancing mechanism to mitigate these tensions. With eight theoretically derived propositions the author constructs the relevance of relationships between the business model and tensions resulting from the creative environment.

The next article ‘Leveraging historical shifts in the world economy: systems of patronage and supportive ecosystems for creative and cultural enterprise’ by M.J.R. Montoya and Claire Stasiewicz examine the history of patronage as it relates to creative and cultural entrepreneurship. With applying of art history, globalisation theory, and by Montoya so called decolonial theory as three critical frameworks, this analytic article describes and critiques patronage systems from the Renaissance to the contemporary era of cultural and creative entrepreneurship. The author wants to understand, how patrons transformed into the creative ecosystem that currently supports creative and cultural work. The changes of the supportive ecosystem in relation to patrons as their reasons are also described, and. One very interesting result is that the systems of patronage have changed, but the cultural logic of the patron has not. Therefore, the article discusses strategic implications to address power dynamics in relation to patronage.

And the final article ‘The role of education in the entrepreneurial ecosystem: the case of ‘Made in Italy Tuscany Academy’ in the Florence fashion city’ by Luciana Lazzeretti and Francesco Capone has the focus on the concept of entrepreneurial ecosystems particularly with regard to the role of education in local ecosystems. This article attempts to answer two main research questions. The first one concerns the influence of education of creative artisans matter in a manufacturing fashion city while the second one is about the contribution of the education system in nurturing the local entrepreneurial ecosystem. By using a case study, a technical higher education school, the ego-network of this school is examined with the help of social network analysis (SNA) through a questionnaire administered to 115 students over a period of seven months in 2015. The results underline the crucial role of that school in the education of creative artisans for the famous Italian and international fashion firms, worldwide recognised. This article is an important contribution in the debate on entrepreneurial ecosystems and education analysing the creative ecosystem.

This present special issue had the goal to clarify the importance of the new research field of cultural and creative entrepreneurship and their impact in and from the cultural and creative entrepreneurial life – in the past, present and future. The results can contribute to the further development in the cultural entrepreneurship research field but also of an arts and culture-management theory (Konrad, 2013b). It had also relevance for future trends in development and creating of curricula in artistic and cultural education. Although diverse, the research questions covered by the articles address only a small

portion of topics in need of investigation in an emerging and exciting new field of entrepreneurship research.

In sum, this special issue compiles strong and concerted papers which integrate cultural and creative entrepreneurship with different perspectives, identifying the potential to enrich research in and around the praxis. Thus, this special issue of *IJESB* provides novel insights and useful results for academics and practitioners. The theoretical and empirical work reported in these pages, and the research questions put forward, might serve as a catalyst for further integrative research that will increase our understanding of cultural and creative entrepreneurship as a path to diversity in cultural wealth and utility creation for individuals, organisations and society.

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