

Call for Contributions

REVUE de L'ENTREPRENEURIAT

Cultural and creative Entrepreneurship: realities and challenges

Guest Editors:

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Submission dates

Abstract: 30th September 2016

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For a number of years, creative and cultural industries have become of increasing interest to policy makers and other socio-economic actors as well as academics in Europe (EC, 1998; EP, 1999; KEA, 2006; EC, 2007; EC, 2010; EP, 2012; TERA, 2014; Fleming, 2015). Regarding political and socio-economic actors, the increased attention given to culture is linked to its contribution to the economy, evidenced in numerous studies¹, both in terms of its direct contribution to economic growth (employment, added value) and in terms of spillovers and indirect contribution to innovation in the economy as a whole (Fleming, 2015; Chapain and Hargreaves, 2016; Hartley *et al.* 2013). This interest is confirmed in Richard Florida's work on the creative class (2002, 2005). As a consequence, numerous regional and local authorities have tried to base their economic development on the cultural and creative sector and/or on the creative class through putting into place policies to increase the attractiveness of their area (Hall, 2000; Landry 2001; Li and Li, 2011; Musterd and Murie, 2010; Musterd and Kovacs, 2013), developing regional/local strategies based on culture (Scott, 2006a, b) or supporting the development of creative clusters and quarters (Zheng, 2010; Andres et Chapain, 2013), often coordinating economic, cultural and urban development policies (Andres and Chapain, 2015). In France, the commissioning of a report into the contribution of culture to the French economy by the Inspectorate General of Finances and that of Cultural Affairs is evidence of this increasing alignment between culture and the economy, considered until recently as impossible. This alignment encompassed in a double cultural turn (O'Connor, 2010; Ambrosino and Guillon, 2014). The first stage, the economisation of culture, shows the cultural implications of cultural policies in terms of leverage, job creation, direct and indirect revenue and also reach. The second stage, the culturalisation of the economy, is encompassed in the knowledge economy. The cultural and creative economy here means all activity based on intellectual property rights and aimed at market exploitation of artistic, aesthetic or semiotic

¹ See, for example, the report on “the contribution of culture to the economy of France”, 2013 and studies by the KEA and the European Center for Creative Economy – ECCE-.

creation. In this context, definitions of the cultural and creative sector are redrawn around its capacity to situate itself as a fully-fledged economic sector and its positive impact on the economy and employment.

With this perspective, according to the European Union the creative industries, also called “cultural industries” are “those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property” (DCMS and Creative Industries Task Force, 1998). They include very heterogeneous socio-economic realities, more or less extended depending on the definitions (cinema and audiovisual, publishing and the press, music, design, video games, artistic and monument heritage, the performing arts, architecture, fashion etc.) but with a large majority of self-employed workers and small to medium companies (HKU, 2010)

The development of the idea of “cultural and creative entrepreneurship” over the last ten years is part of this redefinition (Rae, 2004; DCMS, 2006; Henry, 2008; NESTA, 2009 ; Hagoort and Koymann, 2009 ; HKU, 2010 ; Henry and De Bruyn, 2011 ; Markusen, 2013). The United Nations supports the emergence of a new paradigm in which entrepreneurship, creativity and innovation are the principle driving forces of the world economy (Report on the creative economy, UNESCO/PNUD, 2013). The interest being given to creative activity as the seed of the new entrepreneurial dynamism has spread, on the one hand to understand better the effects of creativity on entrepreneurship and innovation, and, on the other hand to support the social, cultural and geographic conditions for its development (interactions, networking, spillover etc.) (Scott, 2006 a & b; Chapain and Comunian, 2010; Emin an Schieb-Bienfait, 2016).

From an academic viewpoint, the publication in 2000 of Richards Caves’s work on creative industries was a significant milestone, since which questions around creative industries and cultural entrepreneurship have been a focus of study, with a more theoretical perspective, in human and social sciences (Swedberg, 2006). The works of Henry (2008) and Henry and De Bruyn (2011), for example, offer some into theoretical contributions to questions linked to the nature of creative entrepreneurship, the challenges for creators in reconciling artistic and commercial ends and the creative and innovative processes and the types of policies which could be put in place to support and encourage cultural and creative entrepreneurship. In the United Kingdom, certain authors and institutions started to become interested in how to promote entrepreneurial competences in the cultural and creative sector through university courses or outside curricula from the middle of the 2000s (Rae, 2004 ; DCMS, 2006 ; NESTA, 2009). However, the scientific contributions from entrepreneurship research and more widely human and social sciences are still rather limited. There are few studies offering a comparative viewpoint that takes into account the influence of cultural, social, economic and political contexts on the entrepreneurial dynamics in the cultural and creative sector. Research in economic geography has, however, shown to what extent the above can influence both the entrepreneurial (Sam, Florida and Acs, 2004 ; Bosma et Schutjens, 2010) and creative dynamic (Chapain, Clifton and Comunian, 2013). It is a question which is particularly interesting in the European context given the diversity of policies regarding entrepreneurship put in place at the local, regional, national and supra-national levels, as highlighted by HKU (2010) and the differing weight of cities, regions and European countries in the cultural and creative sector (Power, 2011). It is therefore important to continue to develop or understanding of cultural and creative entrepreneurship and its multiple manifestations throughout Europe.

Consequently, many issues and questions around the subject of cultural and creative entrepreneurship, its characterisation, its process or its rationalisation are still in need of clarification and study both in terms of solid theorisation and empirical study whether in terms of. In addition, it seems important to recognise its diversity and manifestations in the

different European contexts. This call aims to bring together a variety of contributions on the theme of creative and cultural entrepreneurship in Europe. Work originating from different areas of management science and human and social sciences (such as sociology, psychology, law and geography) can be put forward. Contributions are welcome addressing the below-listed issues, though not exclusively.

▪ **Characterisation of cultural and creative entrepreneurship and entrepreneurs**

Contributions based around establishing definitions for cultural and creative entrepreneurship and a better understanding of the cultural entrepreneur using fundamental theories or anchored in practice are welcome. They can respond to all or a part of the following questions: What are the contours of cultural and creative entrepreneurship? What are its forms and concrete modalities? What is its relation with social entrepreneurship or with entrepreneurship in the social and solidarity economy? What conceptual and theoretical light can be thrown on these issues by human and social sciences? What is the relation between artistic and entrepreneurial identities? What could be the motivations and tensions that cross the “artist-entrepreneur” who has to unlock synergies between the two dynamics, artistic and economic, of the production of their work (Greffé, 2012)? What are the faces of the entrepreneurial artist or the cultural entrepreneur? What elucidation does it bring to regard the artist as an “entrepreneur” or, inversely, the entrepreneur as an artist? Etc.

▪ **Entrepreneurial dynamics / Entrepreneurial process in the cultural and creative sector**

Research aimed at describing and analysing the emergence process in the creative and cultural sector is welcome. What specific modes do artists and creative workers use to identify, explore and exploit opportunities? What are the particularities of processes of emergence, handiwork, application in the cultural and creative industries? Between spontaneous emergence and a structured approach, what are the individual and collective entrepreneurial processes observable in the cultural and creative sector? What understanding can we get from an analysis of the experimentation processes at work in these sectors?

What is the practice of cultural and creative entrepreneurs? Who are the stakeholders in cultural and creative entrepreneurial dynamics (what are the roles of government, municipalities, intermediaries, creation support structures, etc.)? What are the roles of social networks and even physical spaces in these dynamics? Are we seeing new dynamics emerging with the development of so called ‘third places’, co-working spaces and structures dedicated to cultural and creative entrepreneurship? Are there any new dynamics of innovations, processes of cross-fertilisation with traditional industries and what are they based on? Etc.

▪ **Management schemes and practices in cultural and creative entrepreneurship**

This means questioning the use of management tools, between conformity and innovation (Avare et al., 2008), in cultural and creative entrepreneurship. The means of initial financing and development of artistic and cultural entrepreneurship could therefore be examined (crowdfunding, patronage, etc.). Economic models in the cultural sector (the links between artistic project and revenue generating activities, the range of models according to sector, etc.), legal practices (associative status, working in projects, etc.), and even the influence of training and accompaniment on cultural and creative entrepreneurship (the qualities and skills needed to create and support creative projects, entrepreneurial skills training and development of abilities for artists and creative workers, etc.) could also all be examined.

Calendar

- **30th September 2016:** Deadline for submission of abstracts.
- **30th October 2016:** Notice of acceptance of abstracts.
- **15th March 2017:** Submission of complete papers to the editors of the special issue.
- **30th June 2017:** Feedback from guest editors.
- **30th October:** Submission of final papers to the Journal.

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Contributions must be sent by email, with the subject line “Special issue, cultural and creative entrepreneurship” to sandrine.emin@univ-angers.fr AND nathalie.schieb-bienfait@univ-nantes.fr (To), and soumission@entrepreneuriat.com (CC). All texts must imperatively be in word format.

Abstract (max 1 200 words + references) should include information about the research contribution of the paper, its theoretical anchoring, methodology and include a bibliography.

Contributions must follow the guidelines of *La Revue de l'entrepreneuriat*. See note for authors: <http://www.entrepreneuriat.com/pole-recherche/la-revue-nouvelle-formule/note-aux-auteurs/#c958>

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