
Entrepreneurship in the Cultural and Creative Industries: Insights from an Emergent Field

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ENTREPRENEURSHIP IN THE CULTURAL AND CREATIVE INDUSTRIES: INSIGHTS FROM AN EMERGENT FIELD

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Abstract

This article reports the results of a systematic review of the current state of research on arts, cultural, and creative entrepreneurship. By means of a systematic database search, 50 scientific articles from peer-reviewed journals were identified and analyzed with regard to the interpretation of the terms and the primary objects and focal areas of current research. In conclusion, it can be stated that to date there is no consensual understanding of the terms. While some authors differentiate between entrepreneurs and other players in the cultural and creative industries, the majority of researchers makes no such distinction. Moreover, the specific objects of current research mainly fall into the two categories “groups of persons” and “sub-segments of the cultural and creative industries.” And, finally, while there exists some considerable research on entrepreneurship in the music industry by now, less attention was paid to other sub-sectors of the cultural and creative industries.

Introduction

Entrepreneurship research has become an established discipline over the past decades to such an extent that independent – albeit still relatively young – fields of research have emerged that examine entrepreneurship in special sectors. This includes, for instance, entrepreneurship in the cultural and creative industries (e.g. Hagoort, 2007; Klamer, 2011; Lounsbury & Glynn, 2001). The growing relevance of entrepreneurship in the arts and culture sector is closely related to the emergence of the creative industries starting in the 1990s in Great Britain (British Council, 2010). Those industries comprise i.e. the art, architecture, press and book market, performing arts, the music and film sector, and the software and games industry (e.g. Caves, 2000; Phillips, 2011).

The term “entrepreneurship,” generally speaking, describes the discovery of new “means-ends relationships” (Shane & Venkataraman, 2000, p. 220) and includes the exploitation of an opportunity (Bygrave, 2010; Drucker, 1993) as well as the creation of a new organization to implement a novel idea (Gartner, 1990). In general entrepreneurship research, innovations and novel ideas are regarded as characteristic elements of the entrepreneurship process (Lumpkin & Dess, 1996, p. 142). General literature on entrepreneurship also largely agrees that an entrepreneur acts differently from a manager (Carton *et al.*, 1998; Kelley & Marram, 2010; Schumpeter, 1934). An entrepreneur establishes an organization to realize an entrepreneurial opportunity (Carton *et al.*, 1998, p. 3) and is at the same time responsible for the continued existence of this organization. By contrast, a manager is usually responsible for planning, organization, and management of a third-party enterprise (Kelley & Marram, 2010, p. 373).

While in general entrepreneurship theory most researchers agree on these core characteristics of entrepreneurship by now, research on the terminology and understanding of entrepreneurship in the cultural and creative industries is still in its beginnings. Accordingly, the purpose of the present study is to shed more light on the current status quo of research on entrepreneurship in the cultural and creative industries or, more specifically, to answer the following research questions: To what extent are the terms “arts”, “cultural,” and “creative entrepreneurship” distinguished from one another and which subject areas are primarily discussed? Therefore, and by means of a systematic database search, we will identify refereed

scientific publications on arts, cultural, and creative entrepreneurship and analyze them with special regard to the interpretation of the respective term, the primary objects and focal areas of research in the following. The paper will be rounded off by a discussion of our findings, the main limitations of the study, and implications for future research.

Methodology and Data

To answer the aforementioned research question, a database search by means of the *Journal Articles Database (JADE)* and the *EBSCOhost®* online reference system was conducted in March 2016. As a first step, the relevant databases were searched for the occurrence of the keywords “arts entrepreneurship,” “arts entrepreneurs,” “creative entrepreneurship,” “creative entrepreneurs,” “cultural entrepreneurship,” “cultural entrepreneurs,” and “culturepreneurs.” In a second step, and in order to filter our search results three selection criteria were subsequently applied. First, our search results were limited to those articles using the keywords within title, abstract, and/or keywords. This was based on the idea that for a literature review that aims to clarify the terms “arts,” “cultural,” and “creative” entrepreneurship the articles examined should also include and discuss the respective terms. Second, to ensure the academic quality of the papers, only full-length papers from peer-reviewed journals were taken into consideration. Research notes, literature review studies, book reviews, and editor prefaces were excluded. Third, we also excluded papers when their overall quality was not strong enough. Once identified, each paper was carefully reviewed by both authors in order to determine its inclusion. Data collection was conducted thrice, and all sets of selected papers were compared to ensure reliability. At the end of the data collection process, a sample of 50 papers was generated for analysis. Thereof, the keyword search of “cultural entrepreneurs/ship” and “culturepreneurs” yielded a total of 28 hits, while “arts entrepreneurs/ship” yielded 13, and “creative entrepreneurs/ship” 9 hits.

As shown in Table 1, 22 of the 50 articles have a theoretical-conceptual focus (e.g. Dobransky & Fine, 2006; Ellmeier, 2003; Halim *et al.*, 2006; Klamer, 2011), while 28 papers are empirical. The empirical articles comprise 19 qualitative studies – thereof 11 articles use case studies (e.g. Acheson *et al.*, 1996; Cinnéide, 2005; Johnson, 2007; Metze, 2009; Kolsteeg, 2013) and another 8 articles use interviews (e.g. Dempster, 2008; Scott, 2012; Smit, 2011; Wilson & Stokes, 2006). There are 5 quantitative studies. Some authors choose a mixed-methods approach (Krzyżanowska & Tkaczyk, 2013; Rae, 2005; Welsh *et al.*, 2014; Wilson & Stokes, 2004).

In the context of the following analysis, we discuss the terminology as well as the objects and focal areas of the research conducted to date.

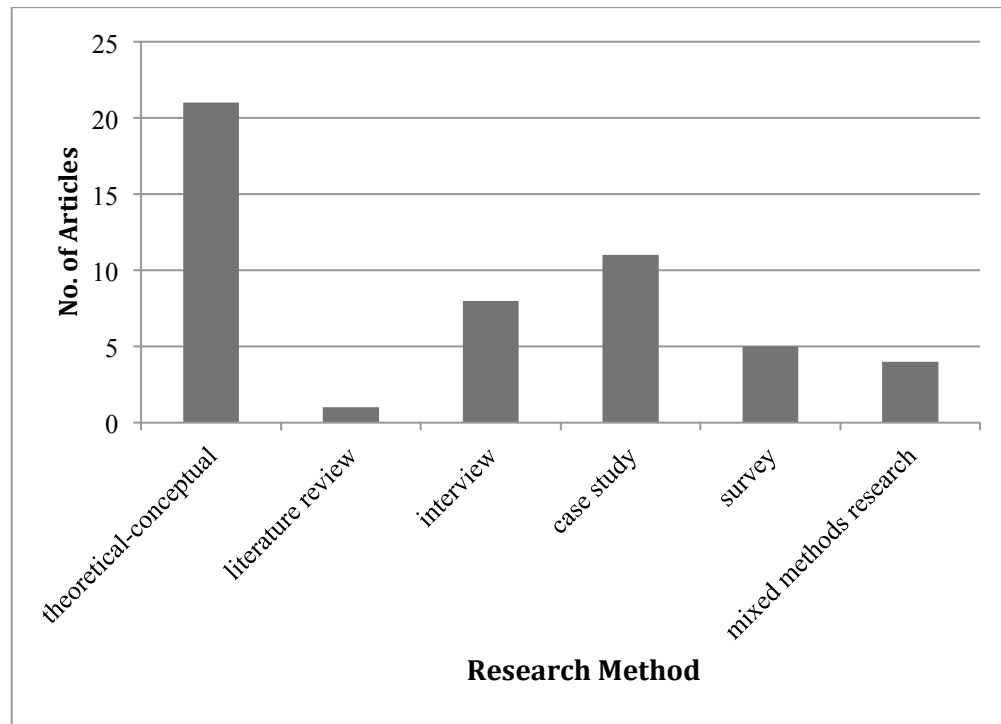


Table 1. Frequency of research methods (n=50).

Findings

Terminology of Entrepreneurship in the Cultural and Creative Industries

Cultural entrepreneurship is a relatively young research field within entrepreneurship research. As shown in Table 2, the number of articles published in peer reviewed journals has risen significantly since 2001. It is in this regard that terms such as “arts,” “creative,” and/or “cultural” entrepreneurship have become more widely used and researched.

Table 2 also shows that in 2011 an absolute maximum of manuscripts published in peer reviewed and mostly entrepreneurship related journals such as *International Journal of Entrepreneurship and Innovation* and *Journal of Small Business and Enterprise Development* was reached. From then on, the total number of articles has slightly decreased, even though *Artivate: A Journal of Entrepreneurship in the Arts* was launched in 2012 and since then has published a large number of peer-reviewed articles on the topic of arts entrepreneurship in particular.

Table 3 shows that the authors primarily use the terms “cultural entrepreneurs/ship” / “culturepreneur” (23 of 50 articles). The terms “arts entrepreneurship” / “entrepreneurship in the arts” are used in twelve articles, while one uses both of the terms. In 6 articles the term “creative entrepreneurs/ship” is used. In 8 of the articles analyzed, the terms “cultural entrepreneurship” and “creative entrepreneurship” are both used. In one of the articles examined the terms are even used interchangeably and the author notes: “The current discourse about the creative economy draws on different notions of cultural and creative entrepreneurs. These definitions differ as to whether they include only nonprofit activities, such as the arts, or also commercial activities, including architecture, design, and media. However, they all concentrate on economic activities

dedicated to producing goods and services with mainly aesthetic and symbolic value” (Smit, 2011, p. 46). Following this approach, “cultural entrepreneurship” and “creative entrepreneurship” are thus related to economic or entrepreneurial activities of the cultural and creative industries as a whole.

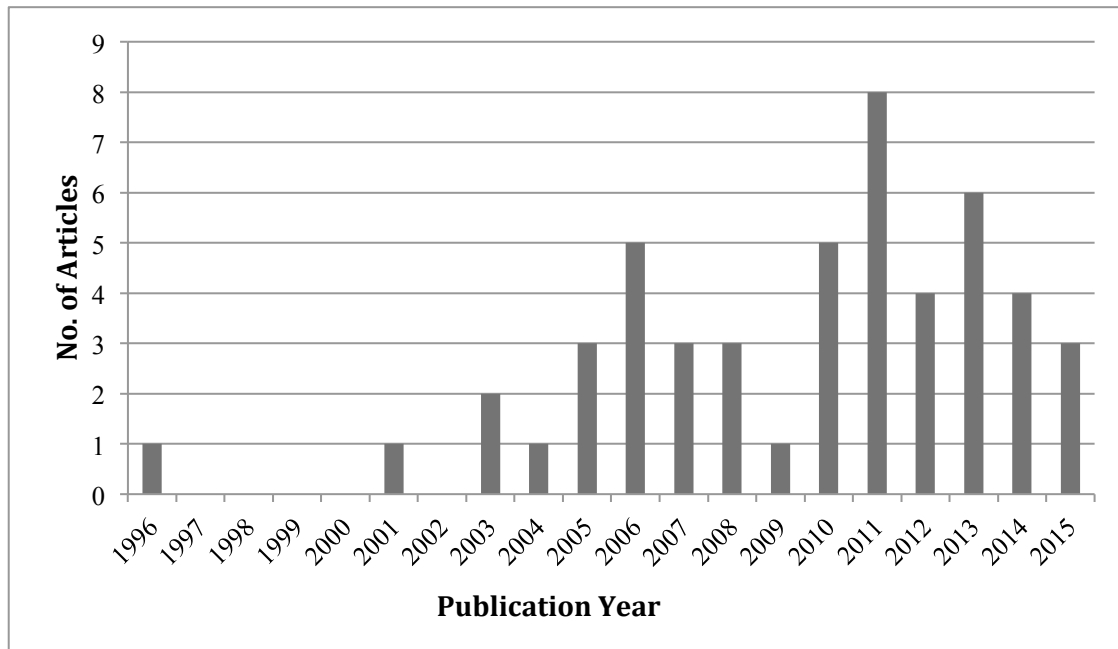


Table 2. Frequency of articles by year (n=50).

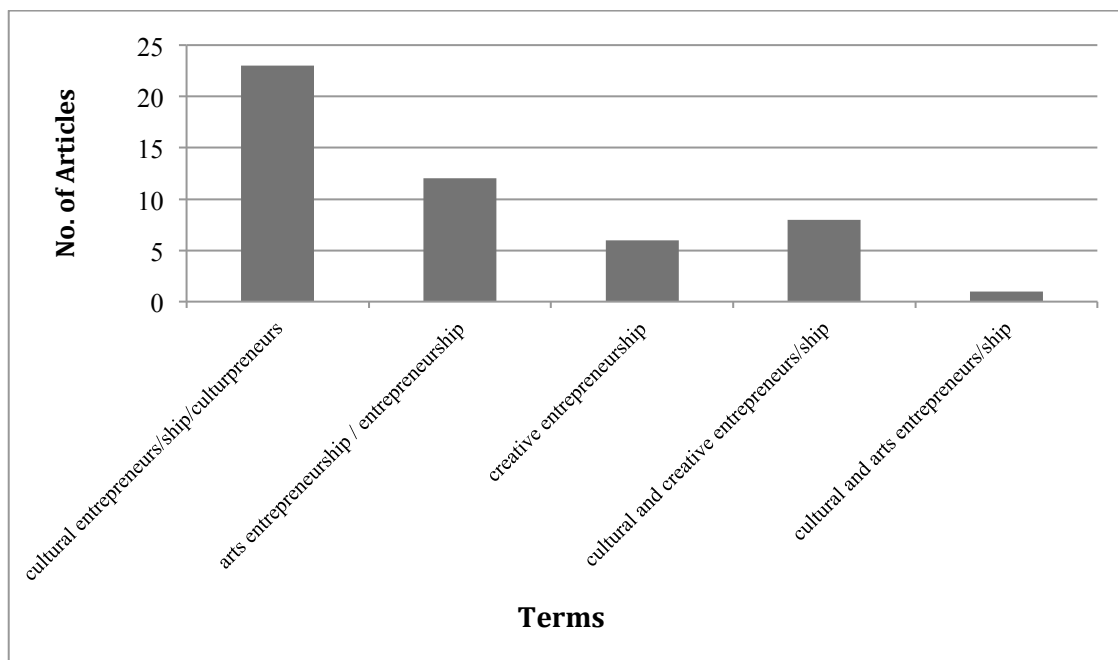


Table 3. Frequency of terms (n=50).

Irrespective of the precise term used, the concept of general entrepreneurship theory is the common basis of all definitions. Often, as the results of our analysis show, the general term “entrepreneurship” is initially explained by the authors (e.g. Beckman, 2007; Essig, 2015; Hausmann, 2010; Klamer, 2011; Lounsbury & Glynn, 2001; Preece, 2011; Scott, 2012; Wilson & Stokes, 2006). Where this is not the case, the authors usually also remain vague on the definition of “arts entrepreneurship”, “creative entrepreneurship” or “cultural entrepreneurship” (Cinnéide, 2005; Dempster, 2008; Drda-Kühn & Wiegand, 2010; Halim *et al.*, 2011; Nijboer, 2006; Stanley & Dampier, 2007); all in all, 25 of 50 articles failed to provide an explicit explanation. The definitions provided in the remaining 25 articles differ quite considerably. Some authors understand cultural entrepreneurs as freelance artists and creative industry workers, who are forced to act as entrepreneurs, i.e. because of changing labor market conditions in the cultural sector (Ellmeier, 2003; Konrad, 2010). Interestingly, in the 1990s “cultural entrepreneurship” was predominantly discussed in the context of project management and was strongly associated with the realization of specific individual events (Acheson *et al.*, 1996). From the year 2000 on, the term is more frequently used in the sense of founding a new company (rather than realizing one single project). Phrases like “to exploit as an enterprise” (Rae, 2005), “to result in economically sustainable cultural enterprises” (Kavousy *et al.*, 2010), “to create a (micro) business” (Hausmann, 2010), “starting a not-for-profit organization” (Preece, 2011) and “through a mediating structure or organization” (Essig, 2015) clearly indicate that some authors refer to the creation of an enterprise/organization, which is a core characteristic of “entrepreneurship” in general as noted earlier.

Additionally, our analysis showed that most of the authors identify entrepreneurship in the cultural and creative sector also by means of the other characteristics of general entrepreneurship theory. For example, the discovery, evaluation, and exploitation of an entrepreneurial opportunity is often mentioned (Hausmann, 2010; Johnson, 2007; Lounsbury & Glynn, 2001; Rae, 2005; Scott, 2012). Authors also refer to the aspect of “innovation,” which is another acknowledged characteristic of entrepreneurship. Our analysis revealed, for example, expressions such as “novel combinations” (Swedberg, 2006), “innovative applications” (Kavousy *et al.*, 2010), “innovations or improvement of existing offerings” (Konrad, 2010; translated by the authors), “innovative ways of doing” (Scott, 2012) or “novel ideas” (Mokyr, 2013).

In summary, there is no consensual understanding of entrepreneurship in the cultural and creative sector. With the exception of four articles (Wilson & Stokes, 2004 and 2006; Rae, 2005; Enhuber, 2014), which refer to other authors, the definitions provided differ quite widely from each other (see Table 4).

What can also be derived from our analysis is that in many cases no precise distinction is made between cultural/creative/arts entrepreneurs and other players in the cultural and creative sector. Three of the 25 articles explaining the term include “managers” in the definition (Acheson *et al.*, 1996; Wilson & Stokes, 2004; Chang & Wyszomirski, 2015). In another article, managers are explicitly excluded from the definition (Klamer, 2011). Terms describing other players such as “freelancer” and “self-employed workers” (Ellmeier, 2003; Konrad, 2010) or “owner-managers” are sometimes used as synonyms for the entrepreneur (Johnson, 2007; Konrad, 2010; Smit, 2011; Wilson & Stokes, 2006). By contrast, Rae makes the following clear

for the creative sector: "Creative Entrepreneurs are diverse, from self-employed artists to owners of global businesses" (2005, p. 186).

Cultural Entrepreneurs/ship	
Author/s and Publication Year	Definition
Acheson et al. (1996)	"Cultural entrepreneurship involves a conception, an initial launch, and a transition to an established event." (p. 321)
Enhuber (2014)	"[...] cultural entrepreneurship can be understood to refer to 'cultural change agents and resourceful visionaries who organize cultural, financial, social and human capital, to generate revenue from a cultural activity' (Tremblay, 2013)." (p. 4)
Ellmeier (2003)	"Cultural entrepreneurialism means all-round artistic and commercial/business qualifications, long working hours and fierce competition from bigger companies." (p. 11)
Hausmann (2010)	"[...] cultural entrepreneurs are identified as artists undertaking business activities within one of the four traditional sectors of the arts [...]. [They] discover and evaluate opportunities in the arts and leisure markets and create a (micro) business to pursue them." (p. 19).
Johnson (2007)	"[...] 'cultural entrepreneurship' which here refers both to the creativity and initiative of the founder <i>and</i> to the constraint and opportunity represented by the specific cultural schemas that structure the historical context in which the founder is embedded." (p. 99)
Kavousy et al. (2010)	"Cultural entrepreneurs are resourceful visionaries, generating revenues from culturally embedded knowledge systems and activities; their innovative applications of traditions to markets result in economically sustainable cultural enterprises." (p. 228)
Klamer (2011)	"When I view cultural entrepreneurs [...], I see people who are geared toward the realization of cultural values. [...] The economics has to be an instrument for them in order to realize cultural values [...]. [...] cultural entrepreneurship has to involve more than marketing skills and sensitivity to the artistic process; it also involves the persuasive power to induce a candidate for art into the appropriate conversation and to realize it as a common good." (p. 154)
Konrad (2010)	"Cultural entrepreneurs are individuals who create new organizations, products or activities within the cultural sector [...]" (p. 336, translated by the authors)
Lange (2008)	"Culturepreneur describes an urban protagonist who possesses the ability to mediate between and interpret the areas of culture and of service provision." (p. 116)
Lounsbury/Glynn (2001)	"We define cultural entrepreneurship as the process of storytelling that mediates between extant stocks of entrepreneurial resources and subsequent capital acquisition and wealth creation." (p. 545)
Metze (2009)	"The 'cultural entrepreneurship' discourse provides an alternative interpretation [and] aligns 'entrepreneurship' with a counter-cultural or subordinate discourse of 'maintenance of cultural value' that artists, residents and small business in the creative sector often express." (p. 2)
Mokyr (2013)	"Cultural entrepreneurs, then, are defined as individuals that add to the menus from which others choose. [...] usually they build upon existing but diffuse notions, and formulate them in a sharp set of propositions or beliefs, which serve as a cultural Schelling focal point to their contemporaries. In that sense they create something new." (p. 3)
Scott (2012)	"Therefore, the term cultural entrepreneur can be understood as a subjectivity combining three elements. First, these individuals create new cultural products, such as songs [...]. Second, they are oriented towards accessing opportunities [...]. Third, [...] they have to find innovative ways of doing [...]" (p. 243)
Swedberg (2006)	"Cultural entrepreneurship, as I see it, may therefore be defined as <i>the carrying out of a novel combination that results in something new and appreciated in the cultural sphere.</i> " (p. 260)
Wilson/Stokes (2004)	"[...] we follow Ellmeier's definition of 'cultural entrepreneurialism' - encompassing all-round artistic and commercial/business qualifications, long working-hours and fierce competition from bigger companies. [...] the particular ability of the cultural entrepreneur to coordinate artistic and managerial resources [...], can be seen as a defining characteristic of the use of the term 'entrepreneur'." (p. 221)
Wilson/Stokes (2006)	"[...] we follow Ellmeier's definition of 'cultural entrepreneurialism' - encompassing all-round artistic and commercial/business qualifications, long working-hours and fierce competition from bigger companies. [...] This focuses attention squarely on the particular ability of the cultural entrepreneur to coordinate and leverage artistic and managerial resources." (p. 369)
Yang (2005)	"Cultural entrepreneurs tapped into the new cultural market by offering CR [Cultural Revolution, added by the authors] related cultural products. [...] Cultural entrepreneurs understand the market and know how to negotiate political control. (p. 16, 22)
Creative Entrepreneurs/ship	

Rae (2005)	"[...] creative entrepreneurship, which can be defined as the creation or identification of an opportunity to provide a cultural product, service or experience, and of bringing together the resources to exploit this as an enterprise (Leadbeater and Oakley, 1999)." (p. 186)
Cultural Entrepreneurs/ship and Creative Entrepreneurs/ship	
Kolsteeg (2013)	"Cultural entrepreneurs by definition work in a social, political, economic and artistic discourse." (p. 5)
Smit (2011)	"The current discourse about the creative economy draws on different notions of cultural and creative entrepreneurs. These definitions differ [...]. However, they all concentrate on economic activities dedicated to producing goods and services with mainly aesthetic and symbolic value." (p. 170)
Arts Entrepreneurs/ship	
Beckman (2007)	„[...] to approach professional employment in the arts in a creative manner that will generate value for individuals and groups inside or outside traditional arts employment domains.” (p. 89)
Chang und Wyszomirski (2015)	"[...] a possible general definition: 'arts entrepreneurship' is a management process through which cultural workers seek to support their creativity and autonomy, advance their capacity for adaptability, and create artistic as well as economic and social value." (p. 11)
Essig (2015)	"Thus, in the arts and culture context [...] it may also be understood to include the creation of new expressions of symbolic meaning by individuals. [...] we can understand entrepreneurship, in the arts and culture sector and elsewhere, as a process for converting means to desirable ends through a mediating structure or organization that may be called a 'firm' [...]" (p. 227)
Phillips (2011)	"[...] <i>arts entrepreneurship</i> refers to the process whereby tangible cultural capital is created." (p. 20)
Preece (2011)	"[...] performing arts entrepreneurship will refer to the process of starting a not-for-profit organization with the intent of generating artistic performances (creation and/or presentation)." (p. 105)

Table 4. Definitions used by authors of sampled articles (n=25)

Research Subjects

Having discussed the terminology of entrepreneurship in the cultural and creative industries, we will now discuss the subjects of arts, cultural and creative entrepreneurship research. Our analysis revealed that the specific subjects mainly fall into the two categories “groups of persons” and “sub-segments of the cultural and creative industries.” Within the first category, some authors focus on a certain group of entrepreneurs: specifically, they address “muslim cultural entrepreneurs” (Fattah & Butterfield, 2006), “women cultural entrepreneurs” (Stanley & Dampier, 2007), “music entrepreneurs” (Hausmann, 2010), “creative entrepreneurs” (Halim *et al.*, 2011), “cultural entrepreneurs” (Klamer, 2011; Lounsbury & Glynn, 2001), and “young entrepreneurs” (Krzyżanowska & Tkaczyk, 2013; Lange, 2008). These relatively vaguely defined groups of persons are characterized in greater details only in very few articles. Lange (2008) explicitly examines young design entrepreneurs, while Smit (2011) takes a look at “architects”, “graphic designers,” “filmmakers,” “photographers,” and “visual artists,” and Scott (2012) examines “music producers”. Three of the articles examine managers from different cultural fields (Konrad, 2010 and 2013; Küttim *et al.*, 2011). In two of these articles (Konrad, 2010 and 2013), the founders of the respective enterprises are also taken into account; the studies by Wilson and Stokes (2004 & 2006) additionally refer to what is described as “owner-managers.”

Other authors specialize in sub-segments of the cultural and creative industries, although the research subjects are mostly not defined in more concrete terms: Dempster (2008) and Preece (2011) take a look at the performing arts, Colbert (2003) addresses the art market and the performing arts, Faulkner *et al.* (2008) analyze a special segment of the broadcasting sector, namely the TV production segment, and Zhao *et al.* (2013) refer to the movie sector. Sperlich (2011) analyzes several segments of the cultural and creative sector, i.e. film, photography, and

architecture in particular, whereas Essig (2015) refers to the US arts and culture sector in general.

Interestingly, more specific research subjects can mainly be found in articles that are based on a case study-oriented research approach. Cinnéide (2005) examines the Riverdance stage show. Acheson et al. (1996) and Preece (2014) take a similar approach with their analysis of the Canadian Banff Television Festival and the Grand River Jazz Society. Johnson (2007) examines the foundation of the Paris Opera under Louis XIV. Cyr's (2014) and Enhuber's (2014) case studies focus on single entrepreneurs, the founder of Réalisations Inc. Montréal and Damien Hirst, the famous London artist.

Other authors choose a certain region as the subject of their studies. The analysis by O'Connor and Gu (2010), for example, covers the city of Manchester, while the study by Drda-Kühn and Wiegand (2010) refers to Altenkirchen, a small German town in the Westerwald region. The study by Kolsteeg (2013) refers to the Netherlands and the city of Utrecht in particular. All of these articles mainly address the research area "creative cities" that we discuss in the following section.

Research Areas

With regard to the research areas, the results of our literature review revealed a wide variety of fields that are frequently examined exclusively by only one article (n=18). However, among all articles analysed, four main topics were identified: (1) different management areas in the meaning of "cultural intrapreneurship" (Acheson *et al.*, 1996; Colbert, 2003; Dempster, 2008; Lounsbury & Glynn, 2001; Nijboer, 2006; Rae, 2005; Scott, 2012; Wilson & Stokes, 2004 & 2006; Zhao *et al.*, 2013), (2) influencing or success factors for cultural entrepreneurship (Cyr, 2014; Faulkner *et al.*, 2008; Halim *et al.*, 2011; Hausmann, 2010; Kavousy *et al.*, 2010; Klamer, 2011; Konrad, 2010 & 2013; Krzyżanowska & Tkaczyk, 2013), (3) "entrepreneurship education" (Beckman, 2007; Beckman & Essig, 2012; Essig, 2012; Küttim *et al.*, 2010; Phillips, 2011; Welsh *et al.*, 2014; White, 2013), as well as (4) the concept of the "creative cities" (Drda-Kühn & Wiegand, 2010; Enhuber, 2014; Kolsteeg, 2013; O'Connor & Gu, 2010; Phillips, 2011; Smit, 2011). The following insights have been gained from literature:

1. Most of the articles examined fall in the main research area of "cultural intrapreneurship" (n=10). The term "intrapreneurship" describes the implementation of innovative ideas in existing organizations. The studies focusing on cultural intrapreneurship thus address individual management areas, such as project management (Acheson *et al.*, 1996), risk management (Dempster, 2008), library management (Nijboer, 2006), marketing management (Colbert, 2003; Rae, 2005; Zhao *et al.*, 2013), and resource management (Lounsbury & Glynn, 2001; Scott, 2012), and in this context primarily the raising of financial capital (Wilson & Stokes, 2004 & 2006).
2. Concerning the influencing and success factors for cultural entrepreneurship (n=9), Halim *et al.* (2011) primarily examine the personality of the entrepreneur, while Konrad (2010) focuses on entrepreneurial competence and entrepreneurs' social networking activities (2013). Klamer (2011) and Kavousy *et al.* (2011) address both internal and external influencing factors, whereas Hausmann's (2010) study is confined to external influencing factors of start-up management in the cultural sector. Krzyżanowska and Tkaczyk (2013) also take a look at start-up management, with a focus on the competitive orientation of cultural and creative

- start-ups. The study by Faulkner *et al.* (2008) examines the exit strategies of smaller enterprises in the TV sector, which is another aspect of start-up management. Cyr (2014) analyzes the creation process of small and medium-sized creative enterprises as a whole.
3. The third research area identified, “entrepreneurship education”, is addressed by 7 of the 50 articles. Strikingly, 6 of them use the term “arts entrepreneurship” (Beckman, 2007; Beckman & Essig, 2012; Essig, 2012; Phillipps, 2011; Welsh *et al.*, 2014; White, 2013). Beckman (2007) and Beckman & Essig (2012) examine arts universities’ and higher education institutions’ educational offerings related to entrepreneurship in general, while Welsh *et al.* (2014) refer to arts entrepreneurship in North Carolina higher education in particular. Essig (2012) looks at practices for arts entrepreneurship teaching, and Phillipps (2011) addresses the education of artists. The study of White (2013) is more specifically related to the key barriers in arts entrepreneurship education. Küttim *et al.* (2010) take a look at creative entrepreneurship trainings. Interestingly, the term “cultural entrepreneurship education” is not used in any of these studies and generally seems not to be used.
 4. The concept of the “creative cities” is considered by 6 of the articles examined. The development of the concept is rooted in the context of an increasing discussion of the creative economy in the 1990s. Since then, it has been an important issue of cultural politics in Europe, and even worldwide it has become an important topic that, *inter alia*, was forwarded by Florida’s “Rise of the Creative Class” (2004). All in all, this research stream is primarily focused on the impact of the cultural and creative industries on urban and regional development. The articles analyzed here discuss, for example, the conditions for subsidization of the cultural and creative industries in small rural towns (Drda-Kühn & Wiegand, 2010), but also in large cities such as Manchester (O’Connor & Gu, 2010). Smit (2011) and Enhuber (2014) address selected neighborhoods of larger cities such as Amsterdam, Rotterdam and London. Kolsteeg (2013) refers to the local and national political context of Utrecht and the Netherlands. With the exception of Phillips (2011), who provides an overview of selected creative cities in the USA, Europe and Asia, the research area “creative cities” by now mainly focuses on European cities and regions.

Discussion and Limitations

The purpose of this article was to identify to what extent the terms “arts,” “cultural,” and “creative” “entrepreneurship” are distinguished from one another and which subject areas are primarily discussed. To answer this research question, we analyzed 50 scientific articles from peer reviewed journals identified by means of a systematic database research. In the context of our analysis, the discussion of the terminology as well as the objects and focal areas of research were examined.

As our analysis has shown, many different interpretations, research objects and focal areas can be found in current arts, cultural, and creative entrepreneurship research. With regard to the discussion of the terms, it can be stated that to date, “cultural entrepreneurship” is the most commonly used term in research literature. Furthermore, and across all terms, a general theory defining the respective term is often missing. Characteristics of entrepreneurship discussed in classic literature, such as entrepreneurial opportunity, innovation, and novel combinations, as well as the creation of an organization, are partly included in an overall definition of arts, creative, and cultural entrepreneurship. In many cases, no distinction is made between

entrepreneurs, managers, self-employed workers, freelancer, and owner-managers, as general entrepreneurship theory usually does. This means that entrepreneurship in a more classic sense of the term is hardly in evidence in the cultural and creative industries. In contrast, during the analysis some of the papers examined could be identified as seminal articles. These articles strongly forward the understanding and discussion of the terms and the research area of entrepreneurship within the cultural and creative industries in general (Chang & Wyszomirski, 2015; Essig, 2015; Klamer, 2011; Konrad, 2010; Scott, 2012; Swedberg, 2006).

Additionally, we came to the conclusion that the scopes of the three terms examined for the analysis vary significantly from one another. Thus, “arts entrepreneurship” is interpreted differently from “cultural” and “creative entrepreneurship”. With the exception of Essig (2015) and Preece (2014), who examine both the arts and culture sectors the research objects of articles using the term “arts entrepreneurship” are explicitly related to the artistic field (e.g. Beckman, 2007; Colbert, 2003; Enhuber, 2014; Phillipps, 2011; Preece, 2011). Colbert (2003) refers to particular arts organizations, i.e. symphony orchestras, theaters or museums. Beckman (2007) addresses artists and musicians; Phillips (2011) refers to artists in general while Enhuber’s study (2014) is related to the artist Damien Hirst in particular. Preece (2011) addresses the performing arts. In conclusion, those articles using the term “arts entrepreneurs/ship” position it within the cultural and creative sector. Thus, “arts entrepreneurship” is defined more narrowly and refers explicitly to the artistic field of the cultural industries. By contrast, “cultural entrepreneurship” and “creative entrepreneurship” are usually defined more broadly and also relate to the other sub-segments of the cultural industries and the creative industries as a whole.

With regard to the research subjects and research areas, no consequential findings are available, as the authors rarely refer to each other in their studies. In respect to the research subjects in general, we conclude that these are often closely linked to the chosen research method or area. Furthermore, articles based on a case study-oriented research approach provide more specific research subjects. Additionally, our analysis revealed that the research subjects often fall into the “music” category. Entrepreneurs and entrepreneurship in the music industry are examined generally by Colbert (2003), Hausmann (2010), Preece (2011), Scott (2012), Wilson and Stokes (2004 and 2006) and in the specific by Cinnéide (2005), Johnson (2007) and Preece (2014) on the basis of a case study. Unlike the music sector, other cultural segments have so far been examined only in individual cases; these include, for instance, the performing arts, the broadcasting sector, the design industry and the movie industry.

In the context of the research areas four main research topics were identified. Studies on entrepreneurship education primarily focus on the artistic area, with less attention paid to the cultural and creative sector as a whole. This underlines the results concerning the differences in the terminology of “arts” and “creative” and “cultural” entrepreneurship. Moreover, individual aspects of cultural management are often discussed under the heading “cultural entrepreneurship”; in most cases, no clear distinction is made between these two research areas.

Closing our analysis and discussion we would like to point out that within a short period of time much has been done, written, and researched on entrepreneurship in the cultural and creative industries. However, there is still some research to do. Based on our findings some implications for future research follow.

With regard to the limitations of the present study, it should be noted that the results presented here were generated on the basis of a systematic research and evaluation process

addressing particularly our research questions. In this context, some interesting articles for the research field in general, such as DiMaggio (1982), were excluded from the analysis as they were not using one of the terms examined. Additionally, it cannot be ruled out that, in spite of a careful search, individual articles in academic journals were overlooked – which is the case with every literature review (e.g. Kitchenham *et al.*, 2009). However, it is safe to assume that the number of such publications is negligible, which means that the results of the present study would not change materially.

Implications for Future Research

The following implications for future research can be derived from the above. First, our analysis has shown that from 2012 on the number of published articles on entrepreneurship in the cultural and creative industries has slightly decreased. To examine whether this applies to publications in peer reviewed journals in particular or to research in general could be the task of future efforts. However, a number of articles on arts, creative, and cultural entrepreneurship have been published in books (e.g. Ageson, 2008; Cinnéide & Henry, 2007; Lindqvist, 2011; Towse & Blaug, 2011; Van Amerom & Nagtegaal, 2010). Second, the present paper shows that entrepreneurship in the cultural and creative industries is more broadly understood than in general entrepreneurship research, as cultural *management* is often included. Future research should try to establish a more precise distinction between cultural entrepreneurs and other players in the cultural and creative industries, and as a result, intrapreneurship and entrepreneurship in the cultural and creative industries should be examined separately from each other in the future. For the term “cultural entrepreneurship,” we propose the following definition be employed in future research: cultural or creative entrepreneurship, as we see it, can be defined as a number of individual activities undertaken to discover, evaluate, and exploit a commercial business opportunity within the cultural and creative industries. In this sense, the cultural entrepreneur acts in an innovative way of doing and launches a new start-up company in order to implement his/her issue.

With regard to the discussion of the term, our analysis also revealed that the term “arts entrepreneurship” is more closely related to the artistic fields of the cultural industries, whereas “cultural” and “creative entrepreneurship” address all segments of the cultural and creative industries. As a consequence, independent research fields could be established – as it is already the case, for example, in “arts entrepreneurship education.” In respect to the research areas we recommend to expand research in all areas, for example, conceptual models could be developed and implemented as it is partly done in studies concerning the influencing or success factors for cultural entrepreneurship. Additionally, the analysis of “creative cities” outside Europe, i.e. in the thriving cities of Asia, Africa, and Latin America, could shed light on trends and future possibilities in different countries. With regard to the research subjects, research could also be expanded in all areas. For instance, findings already available for the music sector could provide an impetus for other cultural sectors. For this purpose, the specifics of other sectors, such as the performing arts or the broadcasting and film sector, which have been only little researched so far, should be examined. Findings from these fields could contribute to a better understanding of the needs and challenges of entrepreneurs within the individual sectors of the cultural and creative industries. On the basis of this knowledge, adequate support programs could be established. In

general, those programs will help to coordinate national policies, and a thriving creative economy.

Finally, in terms of methodology, the authors of the present paper believe it would make sense to more strongly focus on studies pursuing a mixed methods approach in order to develop a more complete understanding of the research field. As a first step, explorative insights could be gained from best practices. In order to obtain representative results more quantitative methods should be applied. We believe multi-methodological studies would contribute to a better understanding and establishment of entrepreneurship in the cultural and creative industries in general.

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