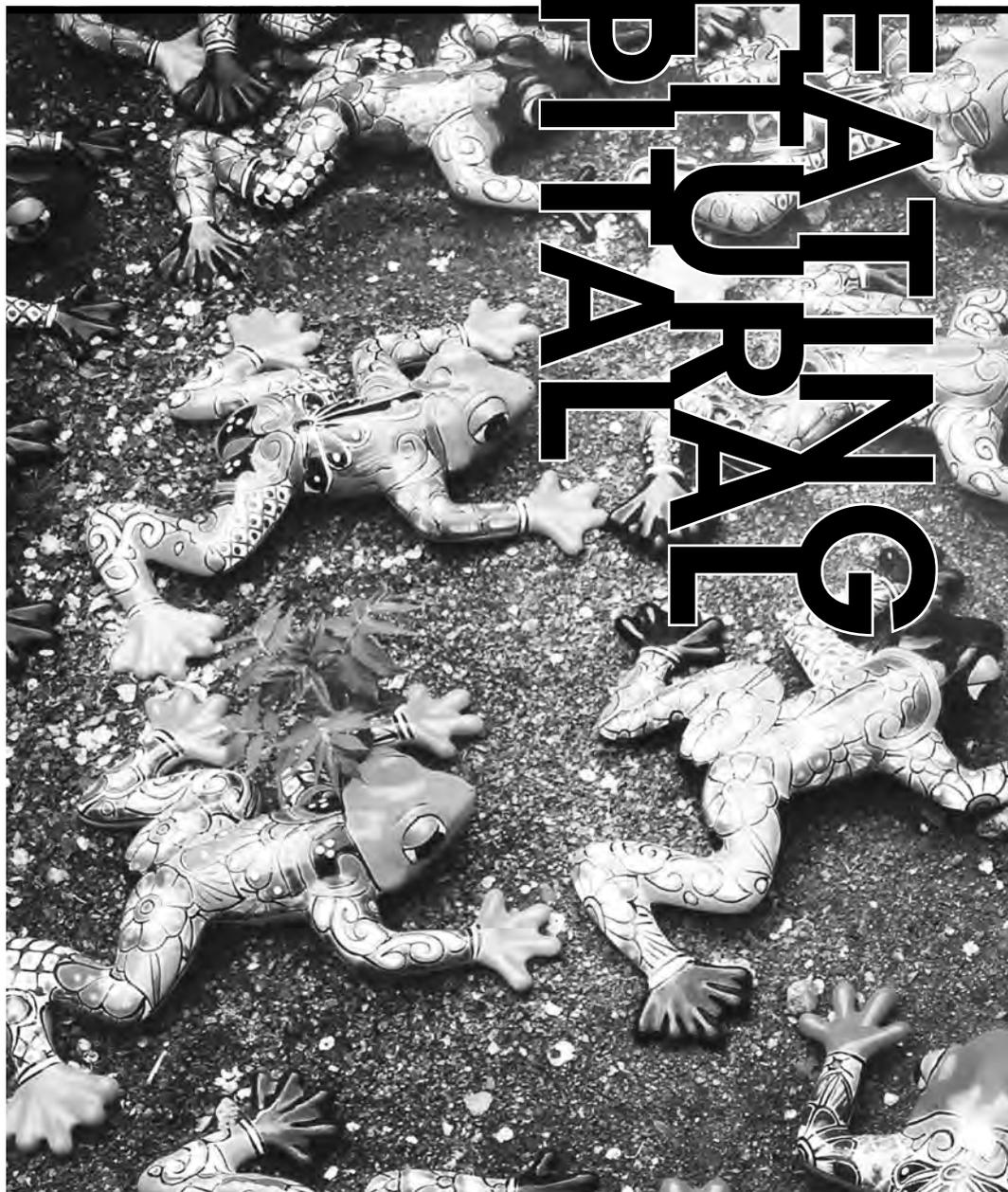

*Cultural Entrepreneurship in Theory,
Pedagogy and Practice*

Olaf Kuhlke
Annick Schramme
Rene Kooyman (Ed)

CULTURAL ENTREPRENEURSHIP



Pioneering Minds
Worldwide

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CULTURAL ENTREPRENEURSHIP AS AN ACADEMIC DISCIPLINE AND PROFESSIONAL PRACTICE

EMBRACING NEW THEORIES, EXPLORING NEW PEDAGOGIES AND FOSTERING NEW SKILLS

Introduction: The Rise of the Creative Economy

For well over a decade now, regional, national and international reports have carefully documented the rise of the creative economy, particularly in the Western Hemisphere (Bakhshi, Freeman, & Higgs, 2013; Dos Santos-Duisenberg, 2009; Harris, Collins, & Cheek, 2013; Reis et al., 2008; Restrepo & Marquez, 2013). As the most current UNCTAD Creative Economy Report (2013) points out, culture is now ‘a driver [*emphasis in the original document*] of economic development, led by the growth of the creative economy in general and the cultural and creative industries in particular, recognized not only for their economic value but also increasingly for their role in producing new creative ideas or technologies, and their non-monetized social benefits’ (Programme, 2013). As a consequence scholars and policy makers alike have paid close attention to scalable, specific strategies and policy instruments that boost both public and private investment in cultural activities and creative occupations, specifically in urban areas (Connell, 2013; Florida, 2010; Hagoort, 2003; Haselbach, Gerech, & Hempel, 2010; Henry & de Bruin, 2011; Howkins, 2002; Kooyman, 2011; Kunzmann, 1995; Oakley, 2004; Reis et al., 2008). Creative place making, or the purposeful selection, clustering and use of creative activities to stimulate economic and social development in strategically urban areas, has become an important tool to boost the cultural vibrancy of cities (Markussen & Gadwa, 2010; Schramme, Kooyman & Hagoort, 2014).

Parallel to this extensive interest in the creative economy and its growth trajectory and potential, and ever since the publication of Richard Floridas’ seminal work on what he referred to as ‘*the creative class*’ (Florida, 2002) countless scholars have not only sought to define, delineate and measure the impact of cultural and creative industries on national economies and global trade, but have tried to define what creative activities are, what occupations should be considered as part of the creative economy, and what people do to self-identify as ‘*creative*’ (Bakhshi et al., 2013; Howkins, 2002; Oakley, 2004; Reis et al., 2008). To this date, there is no concise definition and delineation of the creative economy, and taxonomies that seek to group occupations into ‘*creative*’ versus ‘*non-creative*’, differ not only from country to country, but often from region to region *within* countries – and are inherently difficult to construct (Harris et al., 2013). Thus, what we are left with is an increasing body of data, analysis and policy documentation that has documented the economic impact of a variety of creative activities worldwide, yet we are missing a common ground to define and delineate these activities. Given the different ways in which nations collect and classify economic data, this is perhaps not surprising, and may never allow for an exact analysis of global comparative patterns in the creative sector.

Yet, what this work has in common is that it has begun to map a shift in our post-industrial service industry-based economy (Florida, 2012). Knowledge-based, highly-skilled creative workforce is rapidly growing, both in specific countries and globally (Calabrò & Wijngaarde, 2013; Restrepo & Marquez, 2013). As statistics in most reports have shown, this global trend continued even through recent global recession and financial crisis of 2008 and 2009 (Duisenberg, 2008, 2010). In the United States, a similar trend has now been documented, and a systematic framework for categorizing the creative economy has been developed (Harris et al., 2013). Global drivers of this growth are small and medium sized enterprises (SMEs) and even ‘*nano*’ enterprises, which points to the increasing significance of entrepreneurship and start-ups in driving the growth of the creative economy (Connell, 2013; Hayter & Pierce, 2011; Kooyman, 2011). Simultaneously, in a lot of European countries, we observe a continuous decrease of public funding of arts and culture, forcing art museums, theatres and a variety of other *public* cultural institutions to be more entrepreneurial in looking for other financial resources like *private* funding and donations (Cronshaw & Tullin, 2012; Klamer, 1996). This has also been true for decades in the United States as well, where public, not-for-profit, or donor-based institution that might received little or no public funding, have been looking for ways to increase revenue by exploring for-profit strategies (Brooks, 2001; Gómez-Peña, 2004; Himmelstein & Zaid, 1984).

The Emergence of Cultural Entrepreneurship

As key observers and analysts of societal trends, and as innovators of that are tasked with preparing the next generation of the work force, universities, colleges and think tanks across the globe have increasingly sought to offer courses and programs to prepare students for the creative economy of the future, and especially for careers as entrepreneurs. Also on a political level there is a call for more entrepreneurial skills within arts education programs in order to make the CCIs more resilient, to let them grow and to make them more profitable. A strategic framework for European cooperation in education and training is in place until 2020. One of the four strategic objectives is ‘*enhancing creativity and innovation, including entrepreneurship, at all levels of education and training*’. The specific aims of the Program Creative Europe are also clear: to help the cultural and creative sectors seize the opportunities of the digital age and globalisation; to enable the sectors to reach their economic potential, contributing to sustainable and inclusive growth, jobs, and social cohesion; and to give Europe’s culture and media sectors access to new international opportunities, markets, and audiences. At the political level governments in all continents are realizing that the cultural and creative sectors are fundamental for advancing prosperity, inclusiveness and sustainability.

In addition, educational training for the creative industries has been developed by and proliferated within corporate environments, and such disruptive innovation has in turn impacted the way colleges and universities teach, and students learn about the creative economy. IDEO (stands for?), for example, has been a leader in working with academic institutions, such as Stanford University, in creating learning experiences directed at innovative design solutions, and their work has not only been developed in collaboration with universities, but has been implemented in corporate training worldwide, *and* in academic curricula (Kelley, 2007; Kelley & Kelley, 2013).

In consequence, what has gradually emerged over the past two decades is a focus on combining traditional instruction in the arts, art history, cultural studies and other humanities disciplines with business school and economics training. Business schools are now often offering entrepreneurship and management training with exercises fundamentally rooted and applied in the liberal arts (H. M. Neck & Greene, 2011; H. M. Neck, Greene, & Brush, 2014). In contrast to this, we have seen the emergence of new programs outside of business schools that address both economics and entrepreneurship, and this movement originated in Europe, and later gradually arrived in the United States, where the integration of business and entrepreneurship skills into arts, humanities and social sciences programs is still very much in its infancy (in contrast to strong collaborations between the sciences and management programs). This allows arts students and students from the human sciences to get additional professional skills that make them more resilient in the corporate world.

In Europe, courses and full programs began to emerge in the late 1980s and early 1990s, and have generally been offered under the subject of arts management and cultural economics, highlighting the need to inject a more business-driven approach to the organization and operation of artistic institutions, both large and small (Hagoort & Kooyman, 2009; Hagoort & Shawky, 1993; Klamer, 1996). Some of these programs directed at creative and cultural industries are housed in business and management schools, training students in specific areas of the creative economy, such as fashion, or music, but primarily providing an established business school education with an industry-specific focus on the new and emerging creative economy. In contrast, numerous alternative programs have been created that are cross-collegiate initiatives, or are even housed in fine arts or liberal arts colleges.

Some good practices of educational programs, which are used here as exemplary, but are by no means as an exhaustive representation of the diversity of programs. At the European continent we find *Antwerp University (Belgium)*, which developed since the end of the nineties a successful graduate program in cultural management, with a special focus on cultural entrepreneurship since 2008. In 2013, the Antwerp Management School started a tailor-made master class ‘*creative jumpers*’, with a program especially designed for creative entrepreneurs who want to make a ‘*jump ahead*’ in their careers and in the further development of their business. In the Netherlands the *Erasmus University (Rotterdam)* developed a program, not in cultural management but in cultural economics, and a graduate program in cultural economics and entrepreneurship, looking at regional, national and global trends in creative industries, and preparing analysts of this phenomenon for the future. Similarly broad, the *Universität Passau* in Germany, in its International Cultural and Business Studies (*Kulturwirtschaft*) degree, along with a variety of other German programs, is combining cultural and area studies with business and language curricula. In a more industry-oriented approach, *Goldsmith’s College* in London began offering a graduate program in cultural entrepreneurship, focusing on career pathways in computing, design, fashion, media and communications, music or theatre and performance. Even more specialized, *Saimaa University of Applied Sciences* in Finland offers a specialized Master’s degree in cultural entrepreneurship that is focused on jewellery production and marketing.

In the United States, in contrast, there are also selective programs training students for the creative and cultural industries, and many colleges only offer selective course work rather than certificates or degrees. For example, *Wake Forest University* began a concentration in Entrepreneurship in the Liberal Arts that now has morphed into a new minor entitled Entrepreneurship and Social Enterprise, broadly introducing liberal arts students to entrepreneurship. *Queens College* of the City University of New York offers a minor in Business and Liberal Arts (BALA). Since 2013, the University of Minnesota Duluth now also offers a full Bachelor of Arts program in Cultural Entrepreneurship. More oriented towards professional training, the *Cooperstown Graduate Program* in Museum Studies offers an Institute for Cultural Entrepreneurship, an annual boot camp for mid-career professionals, and several other institutions including Simon Fraser University, the University of British Columbia, Boston University, Carnegie Mellon University and Harvard University are offering individual courses on the subject.

At the centrepiece of these programs across the globe is the discussion of the creative economies, their characteristics and local peculiarities; and a desire to create post-secondary training for a future workforce that possesses both creative, cultural or artistic skills *and* considerable business acumen. A relatively recent development of business training for creative industries has been the gradual shift from an almost exclusive focus on management to the potential of entrepreneurship, or more precisely, *cultural entrepreneurship*.

Cultural Entrepreneurship as a Leading Paradigm for the Future of the Creative Industries

If you searched for the concept of *cultural entrepreneurship* in scholarly articles, archives, or in the popular media, you likely would have ended up with only a handful of references (Acheson, Maule, & Filleul, 1996; Paul DiMaggio, 1991; P. DiMaggio, Social, & Organizations, 1990; Hagoort & Shawky, 1993), as little as ten years ago. While economists have certainly studied the economic impact of art since the 1960s, and continue to do so with great interest (Andersson & Andersson; Baumol & Bowen, 1966; Grampp, 1989; Kneafsey, Ilbery, & Jenkins, 2001; Peacock, Rizzo, & Brosio, 1994), the last decade has witnessed an explosion of interest in, and a multitude of definitions of *cultural entrepreneurship* as an applied academic field or discipline, a pedagogical approach and/or practical training for the creative industries (Hagoort, 2007; Klamer, 2011; Louise, 2003; Lounsbury & Glynn, 2001; Nijboer, 2006; Rea, 2008; Scott, 2012; Sorin & Sessions, 2015; Swedberg, 2006; Wilson & Stokes, 2002; Wry, Lounsbury, & Glynn, 2011; Zimmermann, Schulz, & Ernst).

This book is a collection of essays and academic contributions that want to reflect on the education principles and programs in cultural entrepreneurship. Which knowledge, skills and attitudes are required to become a cultural entrepreneur? And how can we teach students with a different disciplinary background these entrepreneurial skills, which are characterized by risk-taking, dealing with uncertainty and unpredictability in a digitalized and globalized environment? Several articles seek also to address the shift within arts management programs from – and productive tension between – arts and cultural management skills to cultural entrepreneurship. It moves the focus of creative industry education from the business operation and oversight to the ideation and start-up of cultural non-profit and for-profit businesses. Furthermore, this book seeks to set apart cultural entrepreneurship as an interdisciplinary teaching approach,

therefore separating it from the literature on teaching entrepreneurship that has been generated by traditional business scholars (who increasingly begin entrepreneurship training with and culturally-grounded learning approaches and anthropological research techniques)(H. Neck, 2011; H. M. Neck & Greene, 2011; H. M. Neck et al., 2014).

With this volume, we provide a comprehensive global overview of scholarship that explores the theoretical roots, pedagogical approaches, and practical training in and for cultural entrepreneurship. This is, first and foremost, a teaching-focused book. Teaching cultural entrepreneurship gives a lot of opportunities to explore new teaching methods that are focused on a close cooperation with the working field, the use of digital tools, the development of intercultural competencies, the cross fertilization between different disciplines, the linking of theoretical insights with practical skills and to development a high degree of self reflection. We wanted to bring together a group of scholars from four different continents that illustrate the various theoretical concepts that today inform the creation of new cultural and creative businesses, and we intended to show how entrepreneurship is taught across the globe, via experiments, simulations, case studies, and internships; in single courses, certificate programs, or entire undergraduate (Bachelor of Arts) as well as graduate (Masters and PhD) programs. The book provides also a comparative perspective on how cultural entrepreneurship is taught in different parts all over the world.

The title of our book '*Creating Cultural Capital. Cultural entrepreneurship in Theory, Pedagogy and Practice*', is intended as a call to develop entrepreneurial skills for the creative and cultural sectors, in order to contribute to economic development, but we also want to emphasize the cultural value of this sector for society. In addition to economic value, the creative sector also has tremendous social value, especially through the stimulation of various art forms and the preservation of cultural heritage.

The added value that the creative industries represent is underestimated and under-employed by other sectors. For professionals and emerging talent it is crucial that the necessary knowledge and skills be developed, to enable them to positively put a spotlight on the under-recognised added value and unique identity of the creative industry.

For the purpose of this book, we draw from numerous definitions of cultural entrepreneurship (Anheier & Isar, 2008; Hagoort, 2007; Klamer, 2011; Lounsbury & Glynn, 2001; Swedberg, 2006). We understand it as a body of theory and practices intended to create cultural change. Innovative thinkers and visionaries organize cultural, financial, social and human capital, to generate revenue from a cultural activity and/or creatively preserve the intrinsic value of cultural artifacts, practices and traditions. The ultimate outcome of such thinking and practice are economically sustainable cultural enterprises that enhance livelihoods and create cultural value and wealth for both creative producers and consumers of cultural services and products.

CREATING CULTURAL CAPITAL A READING GUIDE

The discussions presented here are divided in five different chapters, covering an introduction from the global perspective, theoretical approaches, the pedagogical dimension, an overview of significant cases, and the practicalities of teaching cultural entrepreneurship.

PART I THE GLOBAL PERSPECTIVE

In the first section we offer a glimpse at the present *State of Affairs* at the global level. **Dennis Cheek** starts by noting that Entrepreneurship appears in many guises around the globe. It is not limited to profit-maximizing entrepreneurship, yet covers both commercial and non-profit social entrepreneurship (including social enterprises and social businesses), and cultural entrepreneurship. He draws upon diverse bodies of relevant literature across several disciplines and forms of entrepreneurship research to draw some preliminary lessons for the further legitimization of cultural entrepreneurship and the improvement of cultural entrepreneurship education.

For centuries, as **Jerry C Y Liu** notes, Europe and its cultural modernity has long been a model for Asian countries to follow. However, there is a growing approval in East Asian countries to devise localized discourses. Different models of practice in arts management, cultural policy and cultural industries have emerged after the 1990s in the Far East. Different theoretical roots and approaches in curriculum design and competence building, as well as practical application of teaching and learning have been developed. A re-articulation of traditional cultural value and meaning, combined with modern institutional efficiency, entrepreneurial innovation and creativity in cultural management and administration is presented.

Marcin Poprawski discusses the recent developments in Central Europe. After 25 years of dynamic change initiated by the fall of communist regimes, a very multi-dimensional, experimental cultural entrepreneurship playground surfaces. Entrepreneurial styles, competencies, values, theories and practices, are vastly reoriented in this part of the world. The article will try to answer essential research questions like: what is the impact of teaching cultural management and entrepreneurship skills on practice of cultural organizations? Who are and where can we find mentors and career models for the next generation cultural entrepreneurs; individuals ready to risk, fail and professionally be reborn in the creative sector. And how should we stimulate trans-generational transmission of values and sense-making in the cultural sector in Central Europe?

PART II DIFFERENT THEORETICAL APPROACHES

The second chapter offers the *theoretical perspectives* that lay underneath the actual developments. **Walter van Andel** and **Annick Schramme** offer an exploration into the specific entrepreneurial behaviours that creative entrepreneurs typically follow. They discuss the practical application of such knowledge in the field of education and guidance. One of the key assumptions commonly used in published research on entrepreneurship in general is that it is the task of the entrepreneur to discover and exploit opportunities, which is coined in literature the '*causation logic*'. However, not all entrepreneurs follow this logic in reality. On the contrary. They identify the '*effectuation logic*', that does not assume that opportunities await to be discovered, but

that opportunities arise when they are created by an entrepreneur and its partners. They indicate that the latter logic has a natural fit with the standard manner of working in the creative industries.

Entrepreneurship education at the undergraduate level is most often situated in business schools. Frequently their pedagogy involves case methodology and a capstone course in entrepreneurship towards the end of the curriculum. **Aparna Katre** states that there is little emphasis on the development of skills to deal with the wicked nature of societal problems. She contends that such education develops the hard business skills and the soft skills necessary to create sustained social, cultural and environmental values. She explores how entrepreneurship education, with rigorous course work in humanities disciplines and which embeds design thinking, prepares individuals for social innovation.

Arts and cultural management programs have typically focused on the management of organizations. Arts and cultural entrepreneurship adds a new dimension. It needs an emphasis on the freelance, self-employed, and micro-level landscape that has not heretofore been a priority. The local level is an especially important context for arts and cultural entrepreneurs. **Margaret Jane Wyszomirski** and **Shoshanah Goldberg-Miller** have become increasingly aware of the size and significance of this aspect of the creative economy. In arts and culture enterprises, some follow a growth path and grow from a micro-enterprise, into an emerging organization, and eventually become an established arts or cultural organization. Others aim to stay small and either work in collective or cooperative small groups while defining success as the ability to balance artistic creativity with economic sustainability. From this viewpoint, being more business-like is the Promethean Fire - the utility that will solve all problems. But the embers of business-like practice cannot be fanned into arts and cultural entrepreneurship flames, unless they are adapted to creative entrepreneurship.

Manuel Montoya criticizes the current state of debate regarding the global creative and cultural enterprise (CCE). He places the concept of poetics as an essential component of CCE. Poetics can be broadly defined as qualities or features that emphasize beauty, imagination, or elevated thoughts; *'words when words are insufficient.'* We have to mobilize the need for social innovation, while also attending to the artistic and cultural forces endemic to economic identity. Why does CCE distinguish itself from social entrepreneurship? How will educators preserve higher order concepts that can apply broadly to the practitioners, students, and policy makers, as these terms become subject to disciplinary boundaries? He outlines a set of basic learning outcomes that can be utilized in both traditional academic teaching and community outreach, using poetics as a core concept in the study and practice of cultural and creative enterprise.

In business schools, research and pedagogy in entrepreneurship focus on new venture creation and management. Developing individuals to think like an entrepreneur and adopt an *'entrepreneurial identity'* enables them to more effectively build and grow

businesses and enjoy financial success. **Erin Bass**, **Ivana Milosevic**, and **Dale Eesley** state that the assumption that all entrepreneurs desire financial success, may not hold across non-business entrepreneurs. Often, the *'artist identity'* stands in stark contrast to the *'entrepreneurial identity'*. Artists create to satisfy an artistic need, rather than a market opportunity. Given the continuing decay of artistic endeavours, due to the lack of

financial support, we ask: can these identities be reconciled so that the artist can be a successful entrepreneur? They turn to identity theory, for insight into the differences in identities of entrepreneurs and artists.

Rene Kooyman and **Ruben Jacobs** offer a plea for a radicle re-thinking of art management education. For the past decade the sector of Cultural and Creative Industries (CCIs) has gained a growing interest, both within the political arena and amongst policy developers. Within the sector, however, we can identify two different positions. On the one hand find Art Managers, holding managerial responsibilities within cultural and art organizations. And there is a more frequently found second profile: the Cultural and Creative Entrepreneur. The largest part of the Cultural and Creative Industries consists of very small, independent entrepreneurial initiatives. This Cultural Ant works within a continuous, fast changing environment, characterized by uncertainty. They challenge the educational dilemma's, facing the support of these small-scale entrepreneurs. They offer five fundamental dilemmas that we have to address.

PART III PEDAGOGY

When discussing the educational dimension, we cannot avoid reflecting upon the different *Pedagogical Approaches*.

Richard Strasser starts off with the music industry. Creating value in music education has become of paramount interest to faculty, students and employers. As questions about the validity of higher education continue, especially in relation to the creative industries, institutions are struggling to meet stakeholders' expectations. Strasser examines the creation of an innovative graduate music industry program, designed to address the needs of three major stakeholders. He proposes three guiding principles, in order to meet academic, student and business needs.

During the last decades, public and private universities in Europe have started to design and offer undergraduate and master's degrees, as well as specialized courses, workshops and seminars. According to **Irene Popoli** these initiatives focus on cultural management and entrepreneurship, with the explicit purpose of forming a class of knowledgeable, skilled professionals to operate specifically within the cultural industry. What appears to be still missing from the existing academic training is the preparation of cultural managers with specific social skills necessary in the digital age. The professional ability to guarantee administrative efficiency, cultural excellence, and social impact equally, is crucial for the fulfilment of political expectations; and this cannot be achieved today without a full set of digital and social media skills.

Majda Tafra, **Ana Skledar**, and **Ines Jemrić** offer us a glimpse of the discussions in Central Europe; Croatia. They analyse the Impact of Blended Learning on Students' Skills and Competencies. Blended learning is broad by definition, but always includes a combination of face-to-face and online activities. The digital transformation usually takes time because the innovation lies not only in the technology to be used, but also in the methods of instruction. Teachers need to be learning alongside their students and students. Though often being digital natives; they need additional training as well. The desired outcome would be a flex model of blended learning which includes face-to-face lectures complemented by online activities.

Bruno Verbergt and **Laila De Bruyne** confront two different positions; the arts manager and the cultural entrepreneur. Both positions hold consequences for management education in the fields of arts and culture. A comparative study gives an insight into the distinctive qualities of an arts management master program compared to a general management program, and how such a degree can meet the labour market needs of the arts and culture industries. A simultaneous look at general management and the arts is essential to the success of an arts management education program. Arts managers and cultural entrepreneurs need to be acquainted with both banks of the river, as well as with the techniques needed to build solid, beautiful and ‘challenging’ bridges.

The need for entrepreneurial skills development has become a significant issue for both cultural policy makers and the educational community. Yet, while artists and entrepreneurs have long been compared, the distance between them often seems abysmal. **Valérie Ballereau**, **Christine Sinapi**, **Olivier Toutain**, and **Edwin Juno-Delgado** study the perception of entrepreneurial self-efficacy among students in the cultural and creative industry. They offer a plea on entrepreneurial educational experiences, built on the hybridization of the artistic and entrepreneurial worlds.

What is it that we talk about, when we talk about entrepreneurship? **Melanie Levick-Parkin** explores the attitudes to creative entrepreneurship of students and staff engaged in creative education on a graphic design programme at a university in the UK. In line with the UK governments’ drive of the employability agenda, many creative and design programmes now include elements or modules explicitly focusing on entrepreneurship or enterprise. Art and Design has well established and successful pedagogic methods and strategies for encouraging creative behaviour. Creative disciplines also have their own specific value systems that motivate them to engage in entrepreneurship. Can we identify links between art and design pedagogy, and general advice on teaching of entrepreneurial behaviour?

Oluwayemisi Adebola Oyekunle explores entrepreneurial education in the creative industries in South Africa. Traditional entrepreneurship training is concerned with providing knowledge, yet he signals a lack of understanding and research about the processes of creative entrepreneurship. He offers an attempt to gain a clearer understanding of creative entrepreneurship as a whole, and skill developments needed to successfully overcome the over-supply of university graduates in a very difficult employment market. He questions the relevance and effectiveness of entrepreneurship education, and inadequacy with the development in entrepreneurial activities. He proposes a six phase conceptual framework of entrepreneurial training to help creative discipline students develop a vision for a business.

Brea M. Heidelberg finishes the chapter by discussing Transition Courses in the Arts Management Curriculum. She concentrates on the position of a recent graduate, trying to navigate in the job market. While the global economy, and the United States economy in particular, is on the rebound the competition is stiff. Job seekers who complete an undergraduate degree spend a considerable amount of time and money building their skill sets and resumes. But are academic programs truly preparing students for a successful job search upon graduation? Are we equipping students with a strong foundation upon which they can build their careers? She offers us to join her concern that students lack the professional writing and technical skills required to successfully enter a competitive job market.

PART IV CASES

We tend to treat the Cultural and Creative Economy as one, coherent sector. However, in reality it is a multi-layered concept, covering very different practices (Hagoort & Kooyman (Ed), 2010). A number of these practices are problematized in this chapter.

Ira Levine and *Jeremy Shtern* discuss the curriculum design, theoretical roots and pedagogical approaches in Toronto. They present a reflexive case study, which discusses the theory and methodology behind the intellectual and pedagogical structure of the Ryerson School of Creative Industries. Ryerson's mix of academic programs traverses the gamut of the Creative Industries. From publishing and digital journalism to TV production, fashion and interior design, dance and film, the University's diverse media, design and artistic units are represented in the B.A. in Creative Industries. Challenges, both theoretical and practical, implicated in the development of an innovative academic program.

Paola Dubini describes how cultural entrepreneurship is taught at the Bocconi University in Milan, as the result of the development of educational and research activities in the field of arts management and cultural policy. The evolution of the schools' positioning in these domains is described, by highlighting the history, philosophy and unique characteristics of the first program launched. In addition, the process of legitimization of the leading business school in Italy among practitioners in the arts is treated. It offers two principle activities; Liberal Arts for managers, and the creation of Managers for the arts.

A new approach to teach and learn cultural entrepreneurship at the Erasmus University in Rotterdam is treated by *Marilena Vecco*. Entrepreneurship has become a strong field of interest in the educational area. The subject is taught in several education sectors, ranging from business entrepreneurship to social entrepreneurship. Among them also cultural entrepreneurship is increasingly gaining popularity as university degrees all around the world. Why and how can we improve the traditionally taught entrepreneurship? Marilena Vecco discusses three years of observation and experiences, focusing on the innovative approach adopted in comparison to more traditional ways of teaching and learning entrepreneurship.

Jeannette Guillemin and *Wendy Swart Grossman* discuss the creation of a Cultural Entrepreneurship course, firmly rooted in real world experiences and taught in Boston University's graduate Arts Administration program. The article outlines four core components: Self-Reflection, Assessment, Spotlight and Action, and provides examples of interactive activities and case studies.

In addition, *Dany Jacobs* and *Tamara Rookus* offer us an insight at the experiences with a practice-oriented minor at ArtEZ institute of the Arts in the Netherlands. They present hands-on experience within minor on creative entrepreneurship during the last four years. Students learn what entrepreneurship means within the field of the arts (including applied arts such as product and graphic design) by following an artist they admire, and in doing this trying to understand what their business model looks like. They explain the concepts behind the curriculum development, the structure of the program, and offer a first reflection regarding the results.

In the neighboring country, Germany, the Masters course Strategies for European Cultural Heritage is an innovative extra-occupational program of study offered by the European University Viadrina in Frankfurt. It is a course addressed to conservators and other professionals who wish to become more successful on the cultural heritage market. **Paul Zalewski** and **Izabella Parowicz** discuss the curriculum design of the course, with special emphasis on how a targeted approach can help turn professional conservators into cultural entrepreneurs.

Ana Maria de Mattos Guimarães and **Cristiane Schnack** presents an ongoing experience at Unisinos, a traditional 30.000-student University in Brazil, with the implementation of its School of Creative Industries. The School is structured around communication, design and languages. Education is based on four aspects: centrality of Culture, Creativity, Innovation, and Entrepreneurship. The implementation of the School has brought a call to its 13 undergraduate courses for changing the existing curricula.

PART V THE PRACTICE

All theoretical and pedagogical arguments aside, it is the reality that counts. Chapter five offers an overview of a number of practical cases. The examples presented here are offering an overview of ‘*how things are done*’. This last chapter offers a most concrete description of *practical experiences*.

Robert Davis, **Julia Calver**, and **Steven Parker** start off by disrupting disciplines in order to meet the challenge of an industry-ready agenda for the freelance creative practitioner. They argue that for higher education, to actively promote and prepare students to undertake a freelance career, a more innovative approach than the existing rhetoric around employability and entrepreneurship may be required.

Rosa Perez Monclus, **Roberta Comunian** and **Nick Wilson** reflect on extra-curricular opportunities, that creative graduates voluntarily engage with, when studying cultural entrepreneurship and enhancing their profile. It highlights the role of universities in creating platforms for graduates to avail themselves of such learning beyond their specific degree. In particular, they present a university-wide project-based competition, established by the Kings’ Cultural Institute at Kings’ College London; the Kings’ College Challenge (KCC).

Additional experiences are based on new teaching and learning approaches to cultural entrepreneurship for heritage conservation training programs in Brazil. **Karla Penna**, **Jorge Tinoco** and **Elisabeth Taylor** investigate training programs established at world heritage sites in Latin America, with a particular focus on a postgraduate program developed by the Centre for Advanced Studies in Integrated Conservation (CECI) in Brazil.

Stephen B. Preece is applying lean start-ups principles to Cultural Entrepreneurship. Despite roots in Silicon Valley (dominated by engineers and software developers), lean start-up principles have been successfully applied to multiple fields and disciplines, generating a methodology that can provide guidance to new ventures across sectors and industries, holding a promise for the field of arts entrepreneurship. However,

the unique challenges associated with new arts ventures arguably require special consideration in the application of lean start-up principles for them to be successfully applied.

Moving to Chile, **Guillermo Olivares Concha** describes the Creative Industries Node, an entrepreneurial support project funded by the National Agency for Entrepreneurship and Innovation (CORFO) in Chile and run by the Universidad San Sebastian Business School in the city of Valdivia. An intensive training program for professional cultural entrepreneurship has been developed, *Innovuss*; a community based training program, focussing on sectorial innovation for active creative entrepreneurs in the Southern region of Chile.

Elonahas Lubyte discusses the training in environment observation and assessment of artists-to-be in Lithuania. The article focusses on the possibilities of applying the method of PEST (political, economic, social, technological) macro-environmental research, when training the skills of environment observation and assessment of artists-to-be.

When discussing the Cultural and Creative Industries we cannot surpass the crafts sector. **Isaac Bongani Mahlangu** discusses Product Development training, as a tool for empowerment in crafts in South Africa. The craft sector has been identified as one of the eight key priority sectors to grow the economy and create employment in South Africa. It is a sector dominated by women, and thus makes them visible producers in the value chain. The indigenous knowledge transfer and the general low cost of some raw materials, and the potential of entering into existing local markets are characteristics that have stimulated the identification of crafts production in the region.

EXPANDING THE GLOBAL VISION

We started this book at the global level. We have noted that the Cultural and Creative Industries have become part of our every-day life; it is part of our evolving Creative Economy.

The Creative Economy has been playing a catalytic role by dealing with the interface among arts, culture, technology, social innovation and business. **Edna dos Santos Duisenberg** has been the initiator of the world-spanning *Creative Economy Reports*, published by the five core-institutions of the United Nations. Strategies focusing on the creative economy are being implemented as a pragmatic way to revitalize not only economic growth and the cultural and social life of cities, but also have been used as an attractive path offering new prospects for the youth, particularly in the post-crisis period.

The Creative Economy offers a development opportunity and a policy challenge. Edna dos Santos -Duisenberg iterates that Education has become a fundamental right. Knowledge and access to information and communication are at the core of human progress and well-being. The challenge is, however, to shape policies and build the capacities needed to explore the wide range of opportunities the creative sector can offer.

The United Nations Institute for Training and Research (UNITAR) has the mission to deliver innovative training and conduct research on knowledge systems to increase the capacity of its beneficiaries to respond to global challenges. UNITAR, as the UN umbrella for research and training, designed its *Creative Economy Initiative*, proposing a series of capacity-building activities to the UN Member States. The objective is to develop a learning approach to enhance knowledge, build skills and develop capacities to harness the potential of the creative economy to promote inclusive socio-economic transformations.

About the Authors

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