

PIONEERING MINDS WORLDWIDE

On the Entrepreneurial Principles of the Cultural and Creative Industries

Actual insights into
Cultural and Creative
Entrepreneurship
Research

Giep Hagoort
Aukje Thomassen
Rene Kooyman (Ed)

Key Elements
Concepts & Perspectives
Urban Development
Innovation
Education

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The Research Group Art and Economics is a network initiative of the Utrecht University (UU), Study Field Art and Economics, Faculty of Humanities, and the Utrecht School of the Arts, Faculty of Art and Economics. The Research Group conducts research on different aspects of cultural and creative entrepreneurship/C-SMEs. The results are used for the improvement of education and practice. In cooperation with the Cultural Management Program of the Antwerp University (Belgium) research activities are undertaken on a local, regional, national and international level.

Chairman of the Research Group is Prof. dr. Giep Hagoort.

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This book is a collection of the latest research on cultural entrepreneurship, done by pioneers within their own field of expertise and an international oriented focus. There are many research publications and academic oriented policy reports, but a blind reviewed publication on actual research is still lacking. With this book, that holds contributions from more than 30 authors in 17 countries, this void has been resolved.

The absence of research publications might be explained in two ways. First cultural entrepreneurship is relatively a new knowledge domain, that asks for a period of exploring best practices, formulating case studies and - more praxis oriented - developing academic educational programs (Hagoort G., 2007). In such a climate researching cultural entrepreneurial issues on a more fundamental way has not received the highest priority of researchers, policymakers or educators. Moreover, the dynamics of the increasing cultural and creative industries (CCIs) seem to ask for pragmatic policy oriented studies, more than a research on the fundaments, concepts and principles of a new phenomenon. The second explanation has to deal with the academic interdisciplinary character of cultural entrepreneurship, with a strong focus on interactivity with professionals from the cultural and creative fields. Professionals do develop reflective competences, but are not initially interested in long term studies with its focus more on '*Why and What*' than on '*How*'.

With this book on the tables of research and educational institutes - the main target group of this publication - we can leave this phase behind us. However, this does not mean that the supportive infrastructure to finance more scientific research in the area of cultural entrepreneurship is thriving. Most of the writers of this book have an academic research position, but there are also researchers who own a private agency, are self-employed, or have a combination of academic and professional tasks as a financial basis to fund (partly) their research activities.

Because of the colorful background of this research community there is an inspiring story to tell behind each article of this book. For the academic committee that initiated this publication these stories were an important motive to select a broad variety of subjects, methods and approaches covering the topic of cultural entrepreneurship. In doing so, it was possible to publish research results from very different perspectives, paying honor to the multidimensional nature of the cultural and creative industries (Hagoort & Kooyman, Creative Industries, Colourful fabric in multiple dimensions, Sept 2010).

Cultural Entrepreneurship and the cultural and creative industries or sectors have many definitions and meanings. For the purpose of this first book, we were curious about the diversity more than trying to impose one single definition. Some authors refer to the interdisciplinary frameworks of the Utrecht Research Group, others prefer to take a more mono-disciplinary (economic, cultural policy) approach. More and more it became clear that social issues and innovations can no longer be ignored (Thomassen, 2009). The committee expects that with the help of this book the next step in our research community can be a contribution to a more common ground approach, with shared frames and collaborative research practices.

The structure of the book is outlined in five sections. Each section collects the main aspects of principles of cultural entrepreneurship within a particular area. A section starts with a number of extensive contributions, followed by short articles which a more specific approach or case study. The selection presented in this book embodies contributions from a global community of research and researchers. We feel very fortunate to have worked with this collection of authors and without doubt this publication will contribute to the debated research field of cultural and creative entrepreneurship. We envisage that this book will support further refinement and unpacking of the principles of CCIs, and help to articulate models of thinking and framing of the foundations and approaches. In sum the contributions are pivotal to innovation in CCIs. Therefore we have grouped the contribu-

tions per area of development; 1) key elements, 2) concepts and perspectives, 3) urban development and CCIs, 4) issues of innovation and 5) educational approaches to CCIs.

In section One *Key elements*, the articles are strongly oriented on the components of cultural entrepreneurship. Critical approaches show that it is important to have research dialogues on the assumptions and creative practices of this form of entrepreneurship. To understand the cultural and creative firms in their specific phase of their existence, but also to understand the relationship between technology, leadership, finance related to Life Cycle Modeling. Critical approaches have also been formulated on the position of the Western, postcolonial approach of the creative economy, the analysis of entrepreneurial artists in non-regulated areas, and the way researchers can approach strategic and organizational cultural processes within cultural and creative organizations.

Section Two is sturdily oriented on the internal and external environment of the creative industries, and its relevancy for the functioning of organizations. *Creativity* is a keyword in this environment as an individual value, yet at the same time as a collective potential if artistic and managerial creativity can be combined. Clusters as a supportive concept, personal ties within networks and the analysis of symbolic values behind the cultural and creative industries are in this section the dominant aspects. Within a targeted, supportive approach, one can consider general (regional) policies, and policies geared towards specific sectors. Sustainability, as discussed in this section, can be seen as a challenge for new research on cultural entrepreneurs and creatives, to contribute for a sustainable planet in our own environment and worldwide.

Section Three is discussing more specific issues between the relation of the *entrepreneurial dimension* of the cultural and creative industries and *urban development*. Cities are fast growing and more than half of the mankind does live in *urban environments*. Cultural and creative entrepreneurs are playing an important role in (re)designing these cities. In this section different models, such as the Creative Zone Innovator and Cultural Routes, highlight the relevance of the entrepreneurial approach in the (re)vitalization of urban quarters and regions. Examples from Istanbul and Berlin prove that '*culturepreneurs*' promote highly professionalized events, in order to strengthen cultural and creative sectors within the urban context.

Section Four focuses on *innovation* and in particular how innovation can enable *social improvement* in areas through cultural and creative entrepreneurial processes and models. Quite often innovation as such is discussed as an important area of the Research and Development of the creative industries. However the contributions in this section elaborate and unpack on how cultural and creative entrepreneurship can actually be seen as leading innovation in areas that have greatly benefitted from novel approaches. The case studies provide a wealth of paradigms on the application of the theoretical models described throughout the book. Central to this section is the notion of '*sense-making*'; understanding that innovation should be inclusive to society and its citizens. This understanding can only be achieved through addressing specific creative and cultural entrepreneurial skills such as problem-solving, creativity and design thinking and thereby leading *change as an agent for social transformations through design*.

Section Five is oriented on the development of the potential of cultural entrepreneurship. If we take the supposed role of the cultural and creative sectors to a sustainable development of countries and regions seriously, investigation in *education and training* is strongly needed, in combination with the creation of entrepreneurial research and educational institutes. In this section a collection of academic studies indicates that training and education is related to the transition process in the

direction of a more creative knowledge and service economy. And as this section illustrates, the importance of research in the training and education area is a condition for robust results.

In their second Creative Economy Report 2010, produced by UNCTAD (Dos Santos Duisenberg, 2010) the United Nations express their responsibility for a human and sustainable development of cities, regions and nations, inspired and fed by the cultural and creative industries. This policy document shows how important it is to have vital academic platforms on art, culture, creativity, management, technology, economics and social sciences as a base for developing strategies on a local level and worldwide. More specific, the UNCTAD report indicates creative entrepreneurship as one of the driving forces to play a vital role in the social and cultural contexts.

The Utrecht Research Group Art and Economics of Utrecht University-UU/Utrecht School of the Arts-HKU acknowledged the fact that this report processes results of its global research within the field of entrepreneurship and creativity. The UNCTAD Creative Economy Report in 2008 formed the starting point for the idea to produce a blind peer reviewed research book as a scientific challenge, and to give research on cultural entrepreneurship on a better exposure. The second inspirational source is the HKU study on the *Entrepreneurial Dimension of the Cultural and Creative Industries*, published in 2010, commissioned by the EU European Commission (HKU, 2010). The HKU study is primarily focused on SMEs in the 27 EU member states, investigating their needs on support at the local, regional, national and European level. This study has resulted in the new EU policy proposal Creative Europe for the period of 2014-2020. The EU policy is initiated in order to strengthen the cultural and creative sectors, including the specific position of the cultural and Creative SMEs (EU Commission, 2011). And last - but certainly not least - this publication on research in the CCIs is a result of the HKU, celebrating its 25th anniversary.

In line with the publications mentioned - and with the academic mission of the Utrecht University and Utrecht School of the Arts to focus on excellent research and education in mind - the principle goal of this book is to deepen the academic debate about significance and methods of cultural entrepreneurship. It is a challenge to invite and support (young) researchers to design research projects in one of the most interesting and challenging knowledge domains of the 21ste century.

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Responding to industry requests for design knowledge

Reflections on a private educational initiative from Turkey: 'Favori Gold Design Academy'

Ayşe Coşkun Orlandı, Serkan Bayraktaroğlu

Abstract

Jewellery in Turkey, beyond its material existence has shown importance as emotional, symbolic, socio-cultural signifier. Reinforced by strong gold consumption traditions, the jewellery production in Turkey keeps a strong bond to its multi cultural historical craft traditions. The Turkish jewellery sector has gained acceleration globally within the past twenty years as a supplier. Like many other countries, the Turkish jewellery industry gets rooted in craft tradition. With the arrival of the CAD/CAM technologies within the production process, the tradition encounters a more hybrid structure shifting between the workshop and the factory. This complex structure, which is based on both craftsman tradition and automated mass production, requires new abilities and educational background for designers who are expected to foster innovation and creativity.

At the moment the jewellery design education in Turkey is neither capable of affording the real requests of the emerging industry, nor capable of re-defining a new design language in the contemporary context. This gap seems to limit entrepreneurial behaviour and innovation potential of SMEs in jewellery business, which represents the majority of the jewellery production in Turkey.

Creative industries, innovation and entrepreneurship in Turkey

The term 'creative industries' was first adopted by the British government in 1997 when they launched the new 'creative economy' (Galloway, 2006; Matheson, 2006). Since then creative industries have been at the centre of many development policies of the EU. The last Creative Economy Report presents the map of creative economies and points out the 'jewellery' industry under the 'design' section as a part of 'functional creation' (UNCTAD & UNDP, 2010). Creative industries are expected to foster social and cultural development along with economic development. The Creative Economy Report

underlines how jewellery could be a perfect match between tradition and high value-added activity as a creative industry (UNCTAD and UNDP 2010).

Cultural and Creative industries have been discussed in Turkey since 2007 (CCI, 2007), especially with the influence of the 'European Capital of Culture' organization in Istanbul in 2010. Even though there had been appreciation by local governments via some support from development agencies for creative industries, it is hardly possible to mention a coherent governmental policy focused on the creative industries and their future in Turkey.

Many development agencies and associations provide entrepreneurship education and financial support for entrepreneurs in Turkey. Despite such a supportive environment, however, entrepreneurial behavior is increasing very slowly. Lack of national policies on creative industries and insufficient support for entrepreneurship results in a paradox within the jewellery industry in Turkey. There is a mixture of craft based skills and contemporary design understanding.

Contemporary overview of Turkey's jewellery industry

As reported by the World Gold Council, Turkey is considered as the second country after Italy for the global export of golden jewellery (Akman, 2006). Throughout the centuries, East Asia, the Indian sub-continent and the Middle East accounted for high volumes of gold demand. India, Greater China (China and Hong Kong), US, Turkey and Saudi Arabia represented over half of world gold demand. A different set of socio-economic and cultural incentives drives each market, creating a diverse range of factors influencing demand. Rapid demographic and other socio-economic changes in many of the key consuming nations are also likely to produce new patterns of demand in the foreseeable future (WGC, 2011).

Turkey ranks as the third country after Italy and India for the production of golden jewellery and the fourth country for the consumption

of golden jewellery in the global markets. As the world's fourth biggest market for gold jewellery, it's the third largest manufacturing centre and second biggest exporter (Akman, 2006). Almost all of the gold fabricated in Turkey is utilized in jewellery production. The average firm size of the industry is a micro-scale workshop (4-5 employees per workshop), which represents the characteristics of the production scale. The number of people employed only within the micro-scale workshops is estimated to be around 50,000. With an annual capacity of fabricating 400 tons of gold and employing approximately 250,000 workers, the structure of Turkey's Jewellery Sector is well reflected through these SMEs.

Throughout the industrialization period, goldsmithing has undergone great shifts. The shift from a micro-scale *atelier* to a factory has conveyed a great challenge bringing in a corporate approach through product ranges. The industry constituted a new image and a territory for a new way of consumption. Today large scale corporations are the signifiers of branded products, branded retail stores and design (Coşkun Orlandi, 2009).

Brief historical background

Reinforced by strong gold consumption traditions, jewellery production in Turkey keeps a strong bond to its multi-cultural historical craft traditions. The Turkish jewellery sector has gained acceleration as a supplier at a global scale within the past twenty years. The main factor of this success is linked to the metal-smithing traditions of past civilizations that are geographically placed in Turkey and around. Goldsmithing was a major work in almost every civilization in this area. Almost every civilization that existed within the geographical territory of Turkey today has left an important heritage of goldsmithing.

As the raw material itself is a trade asset for the industry, the jewellery industry has a particular

character of production process and a particular production atmosphere. The workshop owner is the entrepreneur as well as the master. The tacit knowledge process is a continuous system dating back to the Renaissance tradition which set out the traditional characteristics of the quality of production.

Turkey's internal consumption pattern demonstrates rather a severe pragmatic approach in parallel to the Middle Eastern socio-economic consumption values. A jewellery item is an investment asset; with anonymous design, less workmanship, high-purity of the precious metal; whereas contemporary global consumption trends impose an individual possession and look, mixed semi precious materials and outstanding design and branding. One of the major resources behind the growth is declared to be the craftsmanship found in Turkey today, which owned a diverse skilful tradition as stated above. The sector is facing a strong challenge on product design, design management processes and brand creation due to its dominant supplier position in world markets.

Jewellery education: systems and structure

Knowledge transfer in jewellery production can occur in two ways. The first one is the traditional tacit knowledge system, dating back to the Ottoman guild systems. The tacit knowledge transfer is basically a master-apprentice system that is seen as the most efficient way to inherit a mastership. The system today faces severe problems and is considered to be a threat for traditional workmanship.

As an equivalent to this system we see vocational high schools to educate goldsmiths, which are criticized as insufficient in both practice and theory. One of the major problems of this educational structure is that the duration of the education is too short, and that it doesn't give enough time for apprenticeship. There is no creative curriculum to foster innovation and design at this level of formal vocational education.

The second group of educational institutions are the vocational schools of higher education which tend to focus more on design. Yet these institutions are still far from being sufficient in terms of the curriculum, the teaching environment and professional experience. Only in the last few years have there been some attempts to build an undergraduate level university education focusing only on jewellery design. Yet these attempts have not been supported by faculties of art and design. Some new initiatives try to change the educational patterns. An example is the case of Favori Gold Academy.

Founded in 1992 in Istanbul, Favori is one of Turkey's large scale corporate manufacturers, importers and exporters of fine gold jewellery. Favori as an enterprise is a prominent example of a jewellery business model reflecting the industrialization period of Turkey's jewellery sector. The owner is an entrepreneur himself, having an educational background in agricultural engineering with a PhD degree and a career in business administration.

The academy was established in 2005 as a social responsibility project as an initiative under the brand Favori. Favori Gold Academy aims to be a scientific, rational, interchanging, perfectionist educational institution.. It focuses on design, production and sales with established certificate programs under design and retail departments and supported universities' jewellery design departments. The institution not only publishes books on jewellery design but has also organised several conferences on the topic. Since its establishment, approximately 100 participants have graduated. Throughout the establishment process, the structure of the academy has been based on academic collaboration, blending professional experience with academic and artistic knowledge.

Conclusions and discussions

Turkey plays an important role in golden jewellery production and consumption in global scale. However, it has not gained sustainable competitive advantage due to lack of design input as a driving force for innovation. There are no national policies about creative industries and insufficient supports for entrepreneurship; the environment needed to enrich innovation through design is not available.

Creative industries theory has a special emphasis on innovation, creative networks, communication and teamwork. Matheson (2006) discusses the importance of design education with its influence in entrepreneurship in creative industries, and points out the necessity for a change in design education in order to meet the creative practitioners profile demanded by creative industries theory. A recent study on the entrepreneurial characteristics of Turkey shows that SME entrepreneurs in Turkey see the inability to attract and retain reliable employees as their second most serious problem (Benzing, Chu & Kara, 2009). Besides this inability to attract such employees, authors mention the importance of better matching student skills with a special emphasis on professional technical curricula. They address restructuring vocational schools to fill this gap.

Since its establishment, Favori Gold Academy presents a unique case providing a hybrid education formed specifically for designer needs of the industry. The outcomes of a recently executed case study on Favori Gold Design Academy showed the potential of an educational model, fostering design based innovation and entrepreneurship behaviour in the creative industries. Favori Gold Academy supports a hybrid educational model, standing between traditional tacit knowledge systems and contemporary design education.

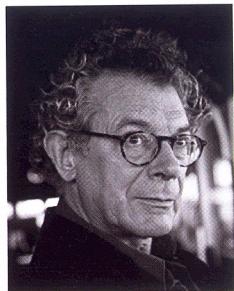
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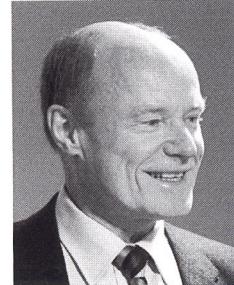
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