

THE PROCESS OF CULTURAL ENTREPRENEURSHIP: A LITERATURE REVIEW

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ABSTRACT

This paper conducts a comprehensive review of literature on entrepreneurship in cultural and creative sectors. The cultural entrepreneur is progressively becoming a major figure in contemporary cultural processes, with the ability to meet market and audience needs, fill developing commercial gaps, and contribute to the revitalization of towns and regions. Cultural entrepreneurship can be defined as an entrepreneurial process that uses components of culture as a medium to achieve specific entrepreneurial goals while also promoting the culture as a whole, which helps the region's socioeconomic growth. Art, handloom, handicraft, language, literature, and performing arts such as dance, music, and theatre are examples of this potent cultural media. For cultural entrepreneurs, networking and relationship development are key factors, and it is one of their entrepreneurial responsibilities. However, it is important to recognize that overcoming significant difficulties consumes a significant amount of resources, particularly in terms of social capital intake. This study demonstrates that investing more effort into building relationships and contacts does not always result in success, and in some cases, it might even be harmful. Effective communication channels between government departments are necessary for the successful implementation of cultural entrepreneurship.

Keywords used: Entrepreneurial education, Cultural firm, social capital, Creative industry, ICT (Information and Communications Technology), Cultural industry

INTRODUCTION

In the fields of management and cultural studies, cultural entrepreneurship is a relatively recent study. It is the formation of an organisational form that members of the elite could control and govern', and it examines the processes of building high culture institutions in nineteenth-century Boston (Dimaggio, 1978). Over the next 20 years, the specialised practise of entrepreneurship in culture and the arts received little attention. Since the 2000s, however, there has been a surge in interest in cultural entrepreneurship. At this time, we can distinguish two primary paths of cultural entrepreneurial perception. The first is entrepreneurship in the cultural and creative industries, as well as the arts. Culture is viewed as a sector in this sense, and the attention is on cultural industries, creative industries, and

traditional arts. The second perception of cultural entrepreneurship views culture as an aspect of all sectors, and the focus is on how entrepreneurs deploy cultural resources for the legitimating of their ventures. Cultural entrepreneurship can be defined as the specific activity of establishing cultural businesses and bringing to market cultural and creative products and services (Hayton and Cacciotti, 2013). In the course of the last five to ten years, the cultural and creative industries have become increasingly important and grown continually at an above-average rate (Goswami, Hazarika and Handique, 2019). The companies and businesses founded in these economic sectors directly provide new jobs and thus increase the added value for the collective good of the city, the region or the entire national economy (Eveleens, van Rijnsoever and Niesten, 2017). In addition, they contribute indirectly to the creation of an

innovative and creative environment. Apart from many soft factors, they also support the consolidation of new trades as well as the acquisition and retention of innovative and well-trained personnel. Due to the shortage of public funds and a growing number of new start-ups in the cultural sector, the arts and creative industries today is looking increasingly to a strong economic sector as a job motor (Pettersen *et al.*, 2016).

Academics have increased their efforts to study the "creative industry" as the word has grown in favour among policy makers (Konrad, 2013). As a result of the rising interest in the creative sector, it has become more fashionable to examine various characteristics of a creative entrepreneur. However, in the majority of these studies, a creative entrepreneur was largely viewed as an economic entrepreneur involved in a new age media and ICT activity (software, video games), resulting in a copyrighted commodity or service. The decision to become an entrepreneur is attributable to various factors, various characteristics which an individual hold, personality traits, and his ability to take the risk. The social framework and religious beliefs also play a significant role and is linked to economic activities. Scholars like Adam Smith and Max Weber assert that religion plays a fundamental role in shaping economics and business (Prasannavadanan Thampi, Jyotishi and Bishu, 2020). It has been argued that values and attitudes are as much a part of the economy as its institutions and policies (Hayton and George, Zahra, 2002). Culture entrepreneurs especially

need to know how to build up the right set of relationships with external partners, and how to act in a complex social network (Akhtar, 2014). But many creative people and artists are either unaware of the importance of social networks, or do not understand what constitutes the best input into such networks to achieve their goals and to promote success.

Regardless of differing viewpoints, cultural entrepreneurship appears to have only recently evolved and carved out its own niche in the enormous academic and research sphere. Despite the fact that the concept of cultural entrepreneurship evolved from the broader concept of social entrepreneurship, it has its own unique attraction and qualities that demand specific attention. There are numerous examples of entrepreneurs around the world who have successfully established and run businesses by utilising culture. Art, handloom, handicraft, language, literature, gastronomy, and performing arts such as dance, music, and drama are examples of this potent channel of culture.

REVIEW OF LITERATURE

The existing literature on cultural entrepreneurship is presented in the form of a table highlighting authors' name, title of the paper, adopted methodology, primary objective and key findings.

Sl. No.	Author	Title of the paper	Adopted methodology	Primary objective	Key findings
1.	(Dobрева and Ivanov, 2020)	Cultural entrepreneurship: a review of the literature	Quantitative analysis of 131 Scopus indexed publications were conducted for the period 1982-2019 relating to cultural entrepreneurship	To provide a comprehensive literature review and identify the research gaps for future research	The number of publications on cultural entrepreneurship is increasing, especially since 2006 concerning entrepreneurial motivation and education, business models and urban development and other broad areas

2.	(Calza, Cannavale and Zohoorian Nadali, 2020)	How do cultural values influence entrepreneurial behavior of nations? A behavioral reasoning approach	Behavioural Reasoning Theory is applied and data variables are taken from GLOBE project and GEM to undertake Multiple regression analysis from 2007 to 2017 of 50 nations to understand the cultural behaviour of entrepreneurs	To identify the extent to which cultural values affect the behaviour of emerging entrepreneurs in nations	The exception of Institutional Collectivism, all of GLOBE's cultural dimensions affect the reasoning justifications behind entrepreneurial intentions in various countries
3.	(Egedy and Kovács, 2010)	Budapest: A great place for creative industry development?	Empirical surveys and in-depth interviews of creative professionals in Budapest were conducted.	To highlight the capacity and potentials of the creative professionals of Budapest Metropolitan Region (BMR)	The BMR is leader in terms of the creative industries, legal business and ICT services and is the prominent cultural hub of Hungary and among the creative professionals
4.	(Acheson, Maule and Filleul, 2020)	Cultural Entrepreneurship and the Banff Television Festival	The research is exploratory in nature and examines the history of the Banff festival	To explore the cultural entrepreneurial process of Banff Television festival	Focuses on the organizational and managerial attributes of Banff Festival and the role of its governance structure in meeting the challenges of non profit cultural entrepreneurship
5.	(Zelekha, Yaron Avnimelech, Gil and Sharabi, 2014)	Religious institutions and entrepreneurship	An empirical study of country's religion affecting the level of entrepreneurship	To study the impact of religious institutions on entrepreneurship	It provides a theoretical understanding of the mechanism which explains the effects of religion on entrepreneurship

6.	(Gehman and Soublière, 2017)	Cultural entrepreneurship: from making culture to cultural making	Extended literature review in the form of an essay	The focus is on three perspectives of cultural entrepreneurship , C1: Making culture; C2: Deploying culture; C3: Cultural making	These three perspectives enhances value creation in the entire entrepreneurial process
7.	(Shivani, Mukherjee and Sharan, 2006)	Socio-cultural influences on Indian entrepreneurs: The need for appropriate structural interventions	Study is empirical in nature and chi-square tests were conducted to study the variables	To examine links between entrepreneurial success achieved by male and female entrepreneurs and socio-cultural variables like caste, religiosity, family structure and family support	The results are inconclusive and contradictory in the sense that the socio-cultural variables may be favourable or unfavourable for the growth of the entrepreneurs in India
8.	(Sardana, 2018)	What Facilitates Cultural Entrepreneurship ? – A Study of Indian Cultural Entrepreneurs	The interviews of the entrepreneurs were arranged and the quantitative analysis of the same was conducted.	To ascertain the key aspects which facilitates the process of entrepreneurship	The key aspects were found to be cultural value creation, intrinsic motivation and external recognition, social networks
9.	(Klamer, 2011)	Cultural entrepreneurship	Extensive literature review	To highlight the rhetorical qualities of entrepreneurship .	The rhetoric qualities turn out to be alert and attentive, persuasive, passionate, committed and having cultural values
10.	(Konrad, 2013)	Cultural Entrepreneurship: The Impact of Social Networking on Success	The data was collected from the selected 121 private cultural ventures and regression analysis of the data was done	To examine the influence of social network relationships on the success of cultural establishments in Germany	Successful networking expertise is of great importance for overcoming significant barriers by entrepreneurs in

					the cultural sector
11.	(Danish <i>et al.</i> , 2019)	Factors affecting “entrepreneurial culture”: the mediating role of creativity	Self-administered questionnaires were distributed through physical channel among employees of various firms engaged in the information technology business	To examine the effect of openness to change and self-efficacy on entrepreneurial culture with the mediating role of creativity	Significant relationships were found among variables such that the openness to change and self-efficacy have a positive impact on entrepreneurial culture, as well as in the presence of creativity as a mediator.

STATEMENT OF THE PROBLEM

The problem statement tells about the factors which creates a hindrance in the process of making cultural entrepreneurship. It also explains the challenges and key issues faced by the cultural entrepreneurs till the goals are achieved.

OBJECTIVE

The study has the following objectives:

- To study the entrepreneurial intention, perception and factors that drive them to do entrepreneurial activities in the fields of art and culture
- To examine the prospects and key issues in the process of cultural entrepreneurship

PROPOSED METHODOLOGY

The study is exploratory in nature as it explores the entrepreneurship activities relating to culture. The research work is conducted relying on secondary data after reviewing various articles and journals. Therefore the current study is a review paper as it has citation of different research papers and articles.

DISCUSSION AND CONCLUSION

Entrepreneurial education is a subset of cultural entrepreneurship research. In view of the economic importance of these sectors, as well as the large percentage of micro and small companies and self-employment, the topic is recognised as an important component for the competitiveness of cultural and creative industries (Dobrevá and Ivanov, 2020). In some nations, such as the United Kingdom, government-sponsored entrepreneurial education in these fields is promoted. People who engage in entrepreneurial activity in a culture may be motivated in different ways depending on the economic, political, and social circumstances (Cumming, Johan and Zhang, 2014). Concerns about policy in established economies may not be relevant in understanding this in developing countries, particularly in rural and informal economies. This refers to a circumstance in which a person is dissatisfied with his or her current job because of a work-life balance, a lack of independence, a poor career growth, and so on (Dimaggio, 1974). After we've fleshed out the entrepreneur's personality, we must address the implications of imbuing it with cultural characteristics. We use the term culture to refer to the arts, rather than culture in its anthropological sense. It remains to be seen if we need to discriminate between high and poor art. We must consider the characteristics and particularities of the art worlds in order to

make sense of the cultural entrepreneur and justify its inclusion as a separate character. They provide the cultural entrepreneur a distinct personality that denotes heightened sensitivity to artistic products and processes. Here is the art, and there is the market, thus the cultural entrepreneur is faced with the task of getting from here to there. A variety of factors influence the success of new businesses, and the same is true for cultural event organisers. Because each corporation requires time to establish it and establish a reputation, this is the initial age of the cultural industry. The factors are the organization's size (number of employees) and the population of the nearby town or catchment area (Klamer, 2011). It is reasonable to assume that these factors have an impact on public funding and contribution levels. In entrepreneurship research, there is a general trend toward focusing more on individual elements of branches and business units (Thurik and Dejardin, 2011).i. The concept of 'cultural diversity' is becoming more important as the creative industries rise in importance. Entrepreneurship grows and develops on its own (Barik, Vanparia and Barik, 2017). It is much more critical in circumstances with exceedingly challenging general conditions and constraints. Determine each and every significant component that contributes to the success of cultural entrepreneurship and can be influenced by the cultural entrepreneur. It appears that performing entrepreneurial duties, from which they also get the major emphasis of their entrepreneurial operations, is especially vital for a successful, long-term establishment of a cultural firm. This study contributes significantly to the explanation of effective cultural establishment in this regard, i.e., the entrepreneurial focus on reinforcing effects to overcome hurdles and assist the establishment through networking. According to Shane and Venkataraman (2000), an unequal distribution of information, as well as different abilities of players to use pieces of information to their economic advantage, the chances for new service offerings are caused by an unequal distribution of information and different abilities of players to use pieces of information to their economic advantage. Both the decision to take a given entrepreneurial risk in a new or established market, as well as the manner in which that risk is taken, become subject-related processes. To the author's knowledge, no empirical entrepreneurial research has been

conducted so far. Any suggestion for successful entrepreneurial behaviour was presented. The current research demonstrates that the networking specialist's function, as it has been defined in the context of innovation research, can be used to characterise the process of cultural entrepreneurship. The systematic establishment of a trustworthy network with central players constitutes a reasonable approach for cultural entrepreneurs, given the scarcity of resources in the cultural sector as well as the difficulties with respect to the establishment of young cultural businesses (ACS and AMORÓS, 2008). This setup process, which necessitates the careful development of cultural firms as well as the systematic construction of a reliable network with key participants, is a realistic approach for cultural entrepreneurs. The department for the promotion of cultural affairs, which should not only be viewed as a sponsor, but also as a partner, should be included in this establishment process, which necessitates the careful construction of a foundation of mutual confidence (Mian, 1996). Cultural businesses rely heavily on the approval of decision makers in the department of cultural affairs, particularly during times of crisis during the establishment process or the implementation of initiatives (Sardana, 2018). Trustworthy ties and contacts with these individuals, as well as media representatives, are thus necessary for a company's successful development. Innovation management research shows. Inter-organizational relationships definitely have a significant impact on the innovation development process. The behaviour of relationship promoters in forming major cooperative links is also a strong success factor in start-ups and the development of a new firm, a finding that is applied to the arts and cultural sectors in this article. Due to the tiny scale of cultural companies, networking is frequently done either by them or by others. Whether it's by themselves or by a small management team, entrepreneurs can make a difference which serve as the company's representatives in a network of connections. Networking and relationship development are critical considerations for cultural entrepreneurs and this is one of their entrepreneurial responsibilities (Calza, Cannavale and Zohoorian Nadali, 2020). However, one must also realise that overcoming high obstacles leads to a large consumption of resources - particularly in terms of social capital

input. This study shows that putting more effort into creating relationships and contacts does not always lead to success, and might even be detrimental and disheartening at times. From an organisational standpoint, the characteristics of cultural entrepreneurship include initial governance structures, the notion becoming a reality, and a wobbly start being transformed into a series of Festivals. Support from the public sector is critical for financing the early phases of development. For the successful implementation of cultural entrepreneurship, effective communication routes between government departments are required.

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