

**BETWEEN ARTS AND ENTREPRENEURSHIP:
CULTURAL CHALLENGES FOR STRENGTHENING
CREATIVE ENTREPRENEURSHIP IN PORTUGAL**

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Abstract

We propose in this study the understanding of the successful integration of creative activities with entrepreneurship as a means to generate greater economic and social value, thus benefiting society in general and allowing the artist to continue creating, producing and interacting. Driven by the need to provide artists with simple and appealing insights to deal with the complexity of a business, we provide a global overview on the crucial skills and procedures needed to create and develop any entrepreneurial activity, and we show that artistic, creative and cultural activities allied with entrepreneurial attitudes can lead to personal fulfilment and professional success. Essentially, we offer a path for the effective sharing and dissemination of artistic products and performances and for their greater appreciation. Therefore, in the present work, we present the concepts and characteristics of 'Creative Industries' and 'Entrepreneurship' and we explore how these two dimensions are related. Furthermore, we analyse the main cultural factors to overcome in order to reinforce cultural and creative entrepreneurship in Portugal.

Keywords: Creative Industries, Cultural Industries, Entrepreneurship, Culture, Arts

Resumo

Propomos, com este estudo, explorar as formas mais eficazes de integração das atividades criativas no empreendedorismo, como meio para gerar maior valor económico e social, beneficiando, assim, a sociedade em geral e permitindo ao artista continuar a criar, produzir e interagir. Impulsionada pela necessidade de proporcionar aos artistas, de forma simples e apelativa, os conhecimentos necessários para lidar com a complexidade de um negócio, fornecemos uma perspectiva global sobre as habilidades e procedimentos imprescindíveis para a criação e desenvolvimento de qualquer atividade empreendedora e mostramos que as atividades artísticas, criativas e culturais, aliadas às atitudes empreendedoras, podem levar à realização pessoal e ao sucesso profissional. Essencialmente, oferecemos um caminho para a partilha e divulgação eficazes dos produtos e performances artísticas e sua maior valorização. Assim, no presente trabalho, apresentamos os conceitos e características das ‘Indústrias Criativas’ e do ‘Empreendedorismo’ e exploramos como essas duas dimensões estão relacionadas, para além de analisarmos os principais fatores culturais a superar para reforçar o empreendedorismo cultural e criativo em Portugal.

Palavras-chave: Indústrias Criativas, Empreendedorismo, Cultura, Artes

1. Introduction

As an emerging creative entrepreneur, passionate by the world of arts and culture, we aim to inspire the creation and improvement of cultural and creative products and performances, enlightening especially artists – potential, emerging or established – about the powerful combination of the creative and entrepreneurial dimensions. We believe that the development of creative aspects are essential for the growth of our individual and social potentials, as they foster alternative and original expressions of thoughts, feelings and beliefs through aesthetics and encourage interactions and communication, locally and globally. On the other hand, entrepreneurial abilities enable an efficient sharing and dissemination of the artistic products and performances, thus creating economic value, which benefits the society and allows the artist to keep creating, producing and interacting.

In this respect, driven by the need of providing artists that may not have the necessary knowledge to handle the complexity of a business, we provide an systematic overview on the process of creative production and point out the marketing and management skills required for the set up of any entrepreneurial activity as well as the common entrepreneurial determinants and phases. Therefore, we incite the understanding of the integration of entrepreneurship and creative activities as a means to better respond to new social and economic challenges.

This paper offers, then, a simple and practical approach, presenting a brief, however complete, and clear overview about the ‘creative industries’, distinguishing it from ‘cultural industries’, and about ‘entrepreneurship’ concept and process. We then relate them exposing the particularities of the ‘cultural and creative entrepreneur’, differentiating this agent from the simple artist or the simple entrepreneur. Prepared the ground, we outline the actual conditions for the cultural and creative entrepreneurship in Portugal, focusing on the key challenging cultural factors that, if overcome, would strengthen and foment the development of cultural and creative entrepreneurship at the national level. Furthermore, we provide an Annex with a list of several national institutions that support arts and business.

2. Cultural and Creative Industries

Although there is no fully settled definition of ‘cultural industries’ and ‘creative industries’, these terms are commonly distinguished based on history and public policy documents, holding meaningful differences regarding the value of arts and culture.

The term ‘**cultural industries**’ derives from the industrial revolution in the 19th century. It is intrinsically bounded with the mass culture where the profit is more important than artistic expression and there is a standardization of the production process.

[...] ‘cultural industries’ refers to those institutions in our society which employ the characteristic modes of production and organization of industrial corporations to produce and disseminate symbols in the form of cultural goods and services, generally, although not exclusively, as commodities. These include newspapers, periodical and publishing, record companies, music publishers, commercial sports organizations, etc. In all these cultural processes, we characteristically find at some point the use of capital-intensive, technological means of mass production and/or distribution, highly developed divisions of labour and anarchical modes of managerial organization. [...] (Garnham, 1997, p. 55)

On the other hand, Ieva Moore (2014) states that the ‘**creative industries**’ are related to urban rejuvenation – as a consequence of post-industrial development – through the contributions of public art and the use of creative approaches considering architectural, urban art and community-oriented solutions with economic, social, environmental and psychological impacts. The Creative Industries then place creativity in a new perspective in a post-industrial service economy. They mark the broad wave of the digital era, encompassing a broader range of activities mainly based on innovation, IT solutions, and original independent artistic production. (pp. 743-744)

It is commonly accepted that the term originated in the middle of 1990s taken up by the United Kingdom government in a need to measure and understand the true contribution of the economic activity stemming from creativity and culture as they were becoming an increasing source of jobs and wealth creation.

The DCMS [Department for Culture, Media & Sport of the United Kingdom government] regards the creative industries as: “those activities which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property.” (British Council, 2010, p. 16)

The definitions though may vary from country to country, reflecting national legislation governing intellectual property protection, as Moore (2010) states (p. 744). Still, even that the list of the creative industries activities rises debates, being ‘creative’ a rather arbitrary label, the classifications framework of these activities typically embraces products and services including not only the traditional art forms but also: advertising, architecture, arts and antiques market, crafts, design, fashion design, film and video (production, distribution and exhibition), interactive leisure software (principally computer and video games), music, performing arts (including theatre, dance, ballet, musicals and opera), publishing, television and radio. (British Council, 2010, pp. 16-17)

Characteristics of Cultural and Creative Industries

The CCIs have a particular character that is markedly different from other industries. The study performed on “The Entrepreneurial Dimension of the Cultural and Creative Industries” (2010) shows that the main issues that we should consider to distinguish the CCIs from other industries are the CCIs enterprises processes, the size of

the CCI enterprises, the CCI labour market, and the CCI market conditions and shifting business models.

The CCI enterprises processes

The majority of the CCIs are “creation-oriented” and cultural products are not simply merchandise, but express cultural uniqueness and foster cultural diversity, different from the standardised mass consumption. In addition, they are intangible assets, subjective in value and often project based, what distinguishes them from other manufactured products. (HKU, 2010, p. 23)

Cultural and creative products and services are processes derived from interaction. They are especially experience goods and are directly related to the user. Therefore, the design of the products and services will take into consideration the user’s demands, through feedback loops.

the cultural process is a much, if not, more, about creating audiences or publics as it is about producing cultural artefacts and performances.

It is cultural distribution, not cultural production, that is the key locus of power and profit.

(Garnham, 2010, p. 58)

The CCI labour market and the size of CCIs enterprises

Cultural and creative entrepreneurs hold specific dynamics and are far more likely to hold non-conventional forms of employment. Multi job holding, part-time work, temporary and short-term contracts, and freelancing are common in the CCIs sector. Due to the low recognition of their intangible creations, some cultural and creative entrepreneurs will combine both their freelancing activities with other professions that offer sufficient financial stability to sustain these creative activities. (HKU, 2010, pp. 20-21)

The cultural sector is characterised by a high share of freelancers and very small companies. A new type of employer is emerging in the form of the ‘entrepreneurial

individual' or 'entrepreneurial cultural worker', who no longer fits into previously typical patterns of full-time professions. (HKU, 2010, p. 21)¹

The CCIIs include every type of enterprise from multi-national corporations to SMEs. At European level the majority of CCIIs are very small enterprises. Around 80% of enterprises in the CCIIs consist of SMEs with many sole traders or micro-SMEs employing only a handful of people. (HKU, 2010, p. 18)

Market conditions and shifting business models

The market for cultural goods is both volatile and unpredictable, promoting business strategies that are emergent, provisional, highly responsive to user-demand and based on intuitive and emotional knowledge as much as standard market research. The consumer tastes of the variety of creative offerings are discovered through repeated experiences in a sequential process of largely unsystematic learning by consuming. (HKU, 2010, p. 27)

[...] demand for any single cultural product is impossible to predict. Thus the cultural industries, if they are to establish a stable market, are forced to create a relationship with an audience or public to whom they offer not a simple cultural good, but a cultural repertoire across which the risks can be spread. For instance, in the record industry only 1 in 9 singles and 1 in 16 LPs makes a profit. (Garnham, 1987, p. 58)

Regarding the business models, the CCIIs production tends to be regularly organized (even in the largest intermediary enterprises) in relatively small, semi-autonomous teams, in order to maintain uniqueness. They also usually choose to remain small to keep the flexibility and adaptability to respond to market opportunities. Furthermore, CCIIs tend to work on several projects at the same time in order to balance the risks associated with less successful products or services. (HKU, 2010, pp. 24-26)

¹ MKW Wirtschaftsforschung GmbH, (2001). Exploitation and development of the job potential in the cultural sector in the age of digitalization, Paper commissioned for European Commission, DG Employment and Social Affairs, Munich.

Creative Industries Clusters

Classifying the Cultural and Creative activities may be useful for the artist to recognize the type and characteristics of the activity, allowing to easily target advice, support and investment, thus enhancing the potential for growth and development of the CCI.

One possible classification framework for the Creative Industries elaborated by the UK Technology Strategy Board was based on how commercial value is created and suggests a division into three types of clustering: *creative service providers*, *creative content provides* or *creative experience/original providers*. However, we must take into account that some sectors can be placed across more than one cluster since the boundaries are not fixed. (HKU, 2010, p. 29).

Type of Cluster	Sector	Main Characteristics
Creative service providers	Design, architecture, new media, advertising	<ul style="list-style-type: none"> · Direct interaction with user's demand · Exchange of time for Intellectual Property · Highly influenced by technology and digitization · Mostly project-based · Mostly private or self-financing
Creative content provides	TV and Radio, Fashion, Games, Music, Film, Books	<ul style="list-style-type: none"> · Producers of IP product · Highly influenced by digitization, mostly for "creation" and user-interaction · Mostly project-based · Mix of self-financed and subsidized sectors (audiovisual and gam, books) · Experience threats of piracy from digital market and peer to peer exchange
Creative experience/original providers	Performing arts, visual arts, (music, games)	<ul style="list-style-type: none"> · No initial ownership of work and usually pay for other's copyright · Mostly subsidized and concerned by the cultural value of their work · Arts are mostly on contract basis · Digitisation is mostly for dissemination and as communication tools · Usually one off products and services

Table 1: Clusters in the CCI (HKU, 2010, p. 29)

White (2010) proposes another model of classification. He considers three broad creative categories, composed of twelve Creative Industries, including:²

Creative application: industries that develop products or services primarily based on meeting a market demand. Including: Art/Antiques trade, Architecture, Fashion, Publishing, Advertising, Crafts;

Creative expression: industries where products or services are developed for audiences with an expressive story in mind. Including: Music, visual and performing arts, Video, film and photography, Radio and TV broadcasting;

Creative technology: industries that rely most on technology and digital media, particularly for their core functions. Including: Internet and software, Digital media, Design.

3. Entrepreneurship

Entrepreneurship: the art and science of building value.

– Millington, 2012

The Entrepreneurship is a dynamic process intrinsically associated with an Entrepreneur, the agent behind the entrepreneurial activity who acts through innovation and new-venture creation across the individual, organizational, environmental and process dimensions.

The term *entrepreneur* derives from the French *entreprendre*, which means “to undertake”. The entrepreneur, thus, would be someone who undertakes a project or an activity, organizing, managing and assuming its risks. However, the understanding of the concept expanded and currently can represent an innovator who seizes opportunities to develop and implement ideas and realises the rewards from his efforts. (Kuratko & Hodgetts, 1995, p. 4)

They are catalyst agents that generate economic and non-tangible value by developing new and innovative products, proposing new forms of organization, exploring new markets, introducing new production methods, searching for new sources of supplies and materials.

² Pires, Bruno. (2012) “The impact of ‘Creative Industries’ definitions on subsector typologies”. Retrieved from Veritati - Repositório Institucional da Universidade Católica Portuguesa.

Entrepreneurship is the dynamic process of creating incremental wealth. This wealth is created by individuals who assume the major risks in terms of equity, time, and/or career commitment of providing value for some product or service. The product or service itself may or may not be new or unique but value must somehow be infused by the entrepreneur by securing and allocating the necessary skills and resources. (Kuratko & Hodgetts, 1995, p. 6)³

Our interest here is to provide a brief notion about the concept, but it is important to mention that Entrepreneurship is a discipline and the theories about it are becoming increasingly relevant for a better entrepreneurial understanding. The contemporary entrepreneurship practice can be analysed either from a theoretical or from a processual approach. Several ‘schools of thought’ address the conceptual nature of entrepreneurship and divide it into macro or micro activities. In the macro view, there are the Environmental, the Capital/Financial, and the Displacement Schools of Thought, presenting the factors of success or failure in contemporary entrepreneurial ventures. The micro view examines the specific factors and the internal locus of control of entrepreneurship. It encompasses the Entrepreneurial Traits, the Venture Opportunity, and the Strategic Formulation Schools of Thought. The processual approaches attempt to structure the entrepreneurial process. The three more common models are: the “entrepreneurial events” model, described by William D. Bygrave; “assessment approach”, developed by Robert C. Ronstad; or the “multidimensional approach”, by Bradley R. Johnson. (Kuratko & Hodgetts, 1995)

3.1. Keys for entrepreneurial performance

The determinant factors that affect entrepreneurial performance – the performance of an enterprise, in addition to the nature of entrepreneurial activities, according to *The Entrepreneurial Dimension Report* (2010) are the *organising resources*, the *market conditions* and the *entrepreneurial capabilities*. Furthermore, the *regulatory framework* and the *culture* play significant roles:

entrepreneurs and entrepreneurship are created by a combination of three factors: opportunities, skilled people and resources. These three factors are all affected by two important contexts: the surrounding regulatory framework and culture. (HKU, 2010, p. 12)

³ Ronstad, *Entrepreneurship*, 28.

Organising resources

Includes access to physical capital, financial capital and intangible resources (for example, intellectual property).

Market conditions

Opportunities are created by the market conditions in the country, which include public involvement in markets, competition, access to foreign markets, procurement regulation, and standardisation. In addition, market positions are crucial for the existence of cultural and creative firms, due to the market differentiation in the beginning and maturing phases. (HKU, 2010, p. 13)

Entrepreneurial capabilities

Entrepreneurial capabilities include the human and social expertise required to leverage a firm's resources and bring them to market. In an entrepreneurial context, these innovative capabilities include the perception and recognition of a match between creative resources and market opportunities. This may include novel and skilled capabilities as well as unique or unusual social networks and connections.

[The entrepreneur] is an independent thinker who dares to be different in a background of common events. (Kuratko & Hodgetts, 1995, p. 4)

The characteristics of the contemporary entrepreneur can be an extensive ever-going list. There is no single profile that can represent today's entrepreneur, however, the conjunction of a few key characteristics can represent the successful entrepreneur. We selected and reorganized from Kuratko & Hodgett (1995) the following as the most important:

- *Commitment, determination, perseverance*: entrepreneurs are driven to achieve, they are totally dedicated to success and they have the ability to overcome obstacles and setbacks.
- *Planning, goal setting, realistic perception, opportunity orientation*: growth-minded entrepreneurs set clear and reachable goals. They focus on opportunity rather than on resources, structure or strategy, and with well-defined priorities they can be selective in sorting out opportunities, knowing when to say no.

- *Self-knowledge, high energy level, inner control, self-confidence and optimism:* high achievement can be synonymous of high self-confidence, and entrepreneurs are not intimidated by difficult situations, since they are realistic in recognizing what they can and cannot do and know where they can get help in solving any difficult task.
- *Initiative, independence, resourcefulness, persistence and responsibility:* the nature of the entrepreneur is action-oriented. There is an evident desire for independence, which is a driving force behind contemporary entrepreneurs. They have sincere commitment to make a difference trying to accomplish things in their own way. However, this desire for autonomy does not preclude their aim to build a strong team.
- *Vision, creativity and innovation:* successful entrepreneurs are pioneers, they have a concept rather than a product or service.
- *Tolerance and risk taking:* the uncertainty on the enterprise environment is inevitable, setbacks and disappointments are part of the process, and the effective entrepreneurs are realistic enough to expect such difficulties. They are often reasonable and make wise decisions, avoiding unnecessary risks and being aware of when the odds are on their favour, but if failure happens, they use it as a learning experience.

We must notice, yet, that the positive aspects of those factors also have destructive potential, for example: unrealistic optimism, sense of distrust, overriding the desire for success, an overbearing need to control, stress, and overuse of energy causing physical and mental problems like exhaustion.

Regulatory framework

A combination of opportunity, capabilities and resources does not necessarily lead to entrepreneurship if start-up costs outweigh the potential benefits. Here, the regulatory framework includes all taxes, regulations, public rules, etc. (HKU, 2010, p. 13)

Culture

Culture influences the entrepreneur's behaviour, attitudes, and overall effectiveness and is often unnoticed. (HKU, 2010, p. 13)

3.2. The entrepreneurial lifecycle

The entrepreneurial activity is commonly seen as having five core stages. All the stages of the entrepreneurial lifecycle are important strategic points, and each one requires a different set of strategies:

Phase One: New-venture Development

This first stage consists of the foundation of the entrepreneurial process. Here creativity, assessment and networking take place. “The general philosophy, mission, scope, and direction of the enterprise are determined in this stage”. (Kuratko & Hodgetts, 1995, p. 472)

Phase Two: Start Up Activities

On the second stage, according to Kuratko & Hodgetts (1995), the focus is on “the foundation work needed for creating a formal business plan, searching for capital, carrying out marketing activities and developing an effective entrepreneurial team” (p. 472). It demands strategy with maximum efforts.

Phase Three: Growth

This is a growth stage. Due to competition and other market forces, major changes in entrepreneurial strategy are usually required. (Kuratko & Hodgetts, 1995, p. 473)

Phase Four: Stabilization of the business

On this stage, “the effort the enterprise is maturing into a more stable, structural existence. It is deepening its structural sustainability and improving its market position”. (HKU, 2010, p. 473)

Phase Five: Innovation or Decline

The last phase identified is dealing with mature growth within a strongly networked environment. Firms must innovate in order to remain active. (Kuratko & Hodgetts, 1995, p. 474). It is time to identify and implement sustainable paths to a continuous enterprise growth.

4. Cultural and Creative Entrepreneurship

Cultural and Creative Entrepreneurship may be defined as:

[...] the process of integrating two freedoms: artistic freedom as immaterial content oriented value and entrepreneurial freedom as material value, supportive to immaterial (cultural) values. (HKU, 2010, p. 14)⁴

The term ‘cultural and creative entrepreneurship’ embraces the Cultural and Creative Industries (CCIs) and the Entrepreneurship dimension through the recognition of the latent entrepreneurial spirit of the artist and the creative spirit of the entrepreneur and the particular environments in which cultural and creative enterprises operate. (HKU, 2010, p. 15)

Cultural and creative entrepreneurs can be seen as those who own and manage their business enterprise like a general entrepreneur, thus creating economical value, but acting within the CCIs sector:

In essence, a cultural and creative entrepreneur can be understood as someone who creates or innovates a cultural or creative product or service and who uses entrepreneurial principles to organize and manage his/her creative activity in a commercial manner. (HKU, 2010, p. 15)

The cultural and creative entrepreneur has to be able to draw upon expert knowledge from several areas and disciplines and to move efficiently between them in order to deal both the artistic creation and the requirements linked with an entrepreneurial activity. (HKU, 2010, p. 17)

On “The Entrepreneurial Dimension Report” (2010, p. 14), cultural and creative entrepreneurs are referred as holding specific characteristics:

they operate in difficult market conditions; produce goods that are cultural by nature; work with people that are often more content-driven than commercially oriented; and usually create very small enterprises that exist on the basis of more permanent networks.

⁴ Hagoort, G. (2007). *Cultural Entrepreneurship: On the freedom to create art and the freedom of enterprise*. Utrecht: HKU Utrecht School of the Arts.

Combining the CCIs and the entrepreneurial dimension can significantly contribute to the process of innovation, essential for changing economic and social environment, since it fosters human development, social interaction and cultural diversity through structured experiences across various channels of expression and communication.

5. Challenges for Strengthening Creativity and Entrepreneurial Innovation in Portugal

Besides the conventional challenges considering the specific characteristics of the CCIs – their size and composition, the shifting output consumption, their creation process or their natural intangible assets –, two topics arise concerning the strengthening of creative entrepreneurship: ‘innovation strategies’ and ‘cultural aspects’, which will be given more attention below:

Smart growth means strengthening knowledge and innovation as drivers of our future growth. This requires improving the quality of our education, strengthening our research performance, promoting innovation and knowledge transfer throughout the Union, making full use of information and communication technologies and ensuring that innovative ideas can be turned into new products and services that create growth, quality jobs and help address European and global societal challenges. But, to succeed, this must be combined with entrepreneurship, finance, and a focus on user needs and market opportunities.⁵ (HKU, 2010, p. 5)

According to “The Entrepreneurial Dimension Report” (2010), the number of initiatives at European level promoting creative economy is growing exponentially. However, there is a hybrid European model of innovation – a model that combines stewardship and entrepreneurship; experience and innovation; social cohesion and rewards for risk-taking –, since strategies for the creative-based economy growth are shaped by each country. The different innovation performances depend on the national innovation policies framework and approaches to enforcing innovation:

⁵ EC Communication, (March 2010b), Europe 2020: A Strategy for Smart, Sustainable and inclusive Growth, COM (2010) 2020, p. 7.

Certain approaches respond to the necessity either to maintain (and possibly to improve) competitiveness, while others aim at providing the national economy with competitive technological and organizational infrastructures. Therefore, innovation policies in certain countries are more oriented towards addressing human factors and engage in recognising creativity as driver of innovation (usually in the richer and more innovative countries). In other countries innovation policies and measures are focused on technology and production, an approach more common in the “catching up” nations. (HKU, 2010, p. 43)

Furthermore, as mentioned above (2.2.1. Keys for entrepreneurial performance), the cultural aspects, comprising the individuals’ ‘structures of thought’ and habits, influence directly the creative and the entrepreneurial performances:

Culture, economic structure, innovation readiness and demographic factors define the level and profile of entrepreneurial activity for each country and therefore the profile of CC Industry. (HKU, 2010, p. 45)

Considering interviews conducted with different national experts on entrepreneurship and with those responsible for different programs and entrepreneurship institutions in Portugal, Carrilho & Porfírio (2015) observe in their research that in Portugal the factors, influenced by cultural aspects, that most influence the success of entrepreneurship in CCIs are *network building, education, risk taking and local support*.

Network Building

Considering the network opportunities of local artistic networks, Carrilho, & Porfírio (2015) state that Portuguese entrepreneurs are not well organized in terms of effective collaboration and the agents are often driven by condescension. (p. 26) This difficulty in building advantageous networks in Portugal may be related to the obstacles that Portuguese culture faces regarding working on a horizontal level. According to the research of Hofstede on ‘dimensions of national culture’, Portugal has a high score (63) on the *power distance dimension*⁶, which measures the expectation and acceptance that power is distributed unequally in a particular society. This result reflects that hierarchical distance is accepted and those holding the most powerful positions are

⁶ Hofstede, G. (n.d.). Dimensions of national cultures – Portugal. Retrieved on April 9, 2017 from: <https://geert-hofstede.com/portugal.html>

admitted to have privileges and control. In addition, providing negative information and talking about negative situations is often very distressed.

These communication obstacles are not favourable to network dynamics and all the advantages it provides, as innovation stimulation, access to pertinent information, greater social recognition and promotion of the company, access to new knowledge and to training networks, closer contact with other start-ups and spin-offs, and better access to innovations within their own business sector. (Carrilho, & Porfírio, 2015, p. 26)

Education

Education plays a significant role to foment and develop creative and entrepreneurial attitudes and contributes significantly to a better understanding of the actual contribution of entrepreneurs in society. However, it faces two main challenges: the results and continuity of initiatives that foment the development of creative or entrepreneurial skills, and the recognition of the reputation of the CCI agents.

Carrilho, & Porfírio (2015) state that “in 2009 in the Northern Region of Portugal there were 93 university graduations corresponding to around 3.700 vacancies in creative areas”. (p. 25) However, they observe that:

the conditions and background for entrepreneurship in CIs [Creative Industries] resulted in a few creative business initiatives for firm projects in the region. The link between universities and the market is still weak: the majority of the almost 5.000 recently graduates in CI courses did not create their own business. (Carrilho, & Porfírio, 2015, p. 25)

Regarding the recognition of creative entrepreneurs, it is evident that the measurement of their abilities and professional paths is atypical:

Due to the abundance of practitioners with very diverse backgrounds (certification by degree, acquiring experience through internship, vocational degree, etc.), there are often difficulties when recognising or certifying the quality and reputation of cultural and creative entrepreneurs. This makes the position of the potential employer in the Arts (as compared to other labour markets) especially difficult because of a lack of information and quality criteria. (HKU, 2010, p. 22)

Nevertheless, this situation can be overcome once the quality standards can be evaluated through the active participation on art competitions, referees, etc., rather than certification on formal schooling. (HKU, 2010, p. 22)

Risk Taking

“If there is a dimension that defines Portugal very clearly, it is Uncertainty Avoidance. Portugal scores 99 on this dimension”⁷. On the Hofstede study, the *Uncertainty Avoidance dimension* is related with the way that the members of a society deal with the fact that the future can never be known. Therefore, the members of Portuguese culture may have the tendency to feel threatened by ambiguous or unknown situations and try to avoid these; innovation may be resisted and security is an important element in individual motivation:

the most feared risks for opening a new business in the creative industries in Portugal seems to derive from the possibility of getting "irregular income or not having guaranteed income" (collecting 71% of the opinions) followed by "the possibility of going bankrupt" (47% of the answers). (Carrilho, & Porfírio, 2015, p. 27)

This desire for security does not foster large-scale change or innovation, limiting the artistic expression and entrepreneurial ventures creation.

Local Support

Comparing creative production and wealth, according to Carrilho & Porfírio (2015), Portugal shows positive results compared with similar or more developed countries: Portugal is in the EU 16th position in terms of creative productions and in 27th position in the global ranking. Moreover, they show there exists clearly and adequate infrastructure including several institutions dedicated to promote and support Entrepreneurship and CIs in Portugal, inclusive the municipalities' attempt to create and develop creative hubs, linked to local industries. Yet, there is a general opinion that there is a lack of demand on these initiatives:

there is even a lack of demand for Services from the potential entrepreneurs within the Creative Industries Sector, compared to the institutions available (especially in some regions of our country) to provide these services. (Carrilho & Porfírio, 2015, p. 25)

⁷ Ibidem.

6. Concluding Remarks

In this paper, we have accomplished the purpose of providing concise and useful information for the understanding of the integration of entrepreneurship and creative activities. We have offered tools for a critical reflection on the challenging cultural aspects one may face for the creation and growth of a venture in the Creative Industries field in Portugal. We have also shown that the entrepreneurial process may be similar, but there is no formula to success. Each creative entrepreneur finds its own path combining the unique personal experience and abilities, culture, and technical skills.

Doing this research was a fulfilling experience, and the most relevant outcomes of this work are the implementation, already in course, of the knowledge acquired to move from an idea to a venture, and the distribution of a simple version, a brochure, among creative professionals. We are, thus, contributing actively for the expansion of artistic and creative practices, inspiring and encouraging an entrepreneurial attitude and the awareness of its personal, professional and social benefits, as a strong source of value.

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Annex 1

Institutions and Programs supporting Entrepreneurship in Portugal	
ANJE - Associação Nacional de Jovens Empresários	http://www.anje.pt/portal
Associação FabLabs Portugal	http://www.fablabsportugal.pt/
EMPREEND - Associação Portuguesa para o Empreendedorismo	http://empreend.pt/web/
FNABA – Federação Nacional de Associações de Business Angels	http://www.fnaba.org/pt/
Gabinete de Apoio ao Empreendedor Migrante ACM - Alto Comissariado para as Migrações, I.P.	http://www.acm.gov.pt/-/gabinete-de-apoio-ao-empreendedor-migrante?inheritRedirect=true
IAPMEI — Instituto de Apoio às Pequenas e Médias Empresas e ao Investimento, I. P.	https://www.iapmei.pt/
IEFP - Instituto do Emprego e Formação Profissional, I. P.	https://www.iefp.pt/
IFDEP – Instituto para o Fomento e Desenvolvimento do Empreendedorismo em Portugal	http://www.ifdep.pt/entidade.html
INOVISA – Inovação no sector agrícola, alimentar e florestal	http://inovisa.pt/
João Sem Medo, Comunidade de Empreendedores Evolucionários	http://www.joaosemedo.org/
Lisboa Startup City	http://www.incubadoraslisboa.pt/
PEI – Projeto Promoção do Empreendedorismo Imigrante ACM - Alto Comissariado para as Migrações, I.P	http://www.acm.gov.pt/-/programa-de-empreendedorismo-imigrante-pe-1?inheritRedirect=true
Portal dos Incentivos	http://www.portaldosincentivos.pt/index.php
Portugal Venture	http://www.portugalventures.pt/pt-pt
ProDeR – Programa de Desenvolvimento Rural	http://www.proder.pt/
Programa Empreende Já — Rede de Perceção e Gestão de Negócios (EJÁ)	https://eja.juventude.gov.pt/
Projeto Bolsa do Empreendedorismo 2017	http://www.bolsadoempreendedorismo.pt/
RIERC – Rede de Incubadoras de Empresas da Região Centro.	http://www.incubar.net/rierc/pt
StartUP Portugal	http://startupportugal.com/home-pt/
Turismo de Portugal, I. P. Empreendedorismo e Inovação	http://empreendedorismo.turismodeportugal.pt/

Annex 2

Institutions and Initiatives supporting Artists and Creative Industries in Portugal and Europe

ADDICT – Agência para o Desenvolvimento das Indústrias Criativas da Região Norte	https://www.linkedin.com/company/ag-ncia-para-o-desenvolvimento-das-ind-strias-criativas
ANI – Agência Nacional de Inovação	http://ani.pt/
AUDIOGEST – Associação para a Gestão e Distribuição de Direitos	http://www.passmusica.org/
Camões - Instituto da Cooperação e da Língua, I. P.	http://www.instituto-camoes.pt/
Centro Nacional de Cultura	http://www.cnc.pt/
Cultura 360 Asia-Europe Foundation (ASEF)	http://www.asef.org/
Direção-Geral das Artes	https://www.dgartes.pt/
Europa Criativa EUROCID	http://www.europacriativa.eu/
European Creative Hubs Network (ECHN)	http://creativehubs.eu/
European Cultural Foundation	http://www.culturalfoundation.eu/
Fundação Bissaya Barreto	http://www.fbb.pt/
Fundação Calouste Gulbenkian	https://gulbenkian.pt/
Fundação GDA - Gestão dos Direitos dos Artistas	http://www.gda.pt/pt
Indústria Criativa ®	https://industriacriativa.pt/imprensa
International Fund for the Promotion of Culture UNESCO	http://en.unesco.org/ifpc/
NEM Portugal – New European Media	https://nem-initiative.org/
POPs – Projetos Originais Portugueses Serralves	http://www.serralves.pt/pt/industrias-criativas/
SI Empreendedorismo Qualificado e Criativo IAPMEI — Instituto de Apoio às Pequenas e Médias Empresas e ao Investimento, I. P.	https://www.iapmei.pt/PRODUTOS-E-SERVICOS/Incentivos-Financiamento/Portugal-2020/SI-Empreendedorismo.aspx
Sociedade Portuguesa de Autores	https://www.spautores.pt/
Super Bock - UNICER Prémio Indústrias Criativas	http://www.industriasciativas.com/
