

## **OVERVIEW ON CREATIVITY AND ENTREPRENEURSHIP IN CREATIVE INDUSTRIES**

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**ABSTRACT:** From the music we listen to, to the door we open at work and the chair we sit on right now, creativity is all around us. It has a great contribution in our everyday lives, as nowadays more and more people strive to develop both their imagination and inventiveness. An individual who has nurtured his creativity has an advantage over a person who did not. He or she might bring up an unusual solution, yet effective for a difficult problem, create something unseen or unheard before or even design a new and innovative product - but creativity does not imply an artistic or world-changing creation. Everyday tasks require creativity, therefore almost every individual has developed his inner creativeness to a certain level. “Creative entrepreneurship” is a term which refers to business activity within a creative sector and refers to investment in the entrepreneur’s or others’ talent. The aim of this paper is to offer an overview on creativity and clarify what exactly means to be creative, and to contrast the differences between a regular entrepreneur and one who performs in a creative industry.

**KEYWORDS:** creativity, entrepreneurship, creative industry.

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## **1. Introduction**

This article presents a selective overview about creativity and entrepreneurship in creative industries literature. Five topics are explored including 1<sup>st</sup> the definition of creativity; 2<sup>nd</sup> types of creating and its association with entrepreneurship; 3<sup>rd</sup> entrepreneurship in creative industries; 4<sup>th</sup> creative entrepreneurship; 5<sup>th</sup> creative entrepreneurs' characteristics. The article begins with a creativity definition review, with particular reference to its use in distinct models and types of creativity. It then draws together views about creativity and entrepreneurship, exploring and summarising research on the link between creativity and entrepreneurship. A core section reviews creative entrepreneurship and creative entrepreneurs' characteristics.

The paper intends to be useful to future researchers and students interested in understanding these topics. The articles summarize and are committed to explore concisely what is meant by creativity in terms of definition and types of creativity. And summarise an interconnected association between creativity and entrepreneurship. Finally, the interpretations are recapped, and the main research issues and opportunities are highlighted.

## **2. Literature review**

Nowadays, creativity is perceived by society as one of the best qualities a person can acquire. Everyone wants to be creative, from teachers to students, to business owners and salespeople. A recent analysis of undergraduate entrepreneurship programs shows that eighty-two percent of program directors identified the introduction of courses which focus on creativity and innovation as a crucial part of their curriculum (Schmidt, Soper & Bernaciak, 2013). A vast majority of the programs contain courses which aim at developing one's originality and inventiveness, but eighty percent of them required some degree of training in creativity, either as a stand-alone course or course units (Schmidt, Soper, & Bernaciak, 2013). Creativity makes the difference from ordinary to extraordinary and is seen as the ultimate trait in contemporary society (Bujor & Avasilcai, 2016).

Defining creativity is very difficult because previous scholars attributed distinct interpretations to this term, therefore, there is a large number of definitions regarding this subject (Colin, 2017). Researchers have agreed that any new piece of work that is valuable to

a group of people can be considered to be creative. However, other academics consider that the piece of work must bring something new and unseen, as well as be surprising in order to be entirely creative. Among these definitions, a new perspective on creativity has emerged, which states that any product is considered creative even if it does not bring value to anyone (Harrington 2018). Even if there is not an actual definition there is a common agreement that creativity requires originality and effectiveness, novelty, and value (Colin, 2017).

More opportunities appear every day, but also the competition rises due to globalization. The new trend in the economy nowadays is moving towards more creative-based activities instead of knowledge-based, such as innovation or entrepreneurship (Fillis & Rentschler, 2010). Creativity helps entrepreneurs generate and recognize ideas which have potential, as well as seizing those opportunities in order to design, launch and run successful businesses. (Ward, 2004). On one hand, an entrepreneur is a person who starts a business and is willing to risk loss in order to make money (Merriam-Webster, 2020). On the other hand, a creative entrepreneur is a person who sets up a business model in a creative industry, which is one of the fastest growing sectors in today's economy (Chen, Chang & Lee, 2015). Those industries can be related to art, architecture, media, book market, performing arts, the music and film sectors, and the software and games industry (Hausmann & Heinze, 2016).

## **2.1. Definitions of creativity**

An exact definition regarding creativity lacks from the academic literature, mostly because scholars perceive creativity differently (Imaginário, 2017). Its subjectivity is one of the main reasons for this individuality, depending fully on the context in which it is analysed (Colin, 2017). Culture, age, geographic location, values, beliefs, among others, are elements that influence the definition of creativity (Imaginário, 2017). Defining implies setting limits and a strict definition of creativity would probably differ from the meaning of the word “creativity” when spoken by an individual, as most views on imaginativeness do not differentiate it from related words within the class (Gotz, 1981).

The word “creativity” is derived from the verb “to create” (Imaginário, 2017; Moreira, 2015) which, in any context given, means “to bring into existence”, “to produce”, “to cause”, “to design” (Merriam-Webster, 2020; Gotz, 1981). The verb itself implies that something, either tangible or intangible, must appear to be created (Bujor & Avasilcai, 2016). For example, when a picture is painted, the painter created that image, or, when there is poverty in a society, that poverty creates famine, an intangible phenomenon with disastrous consequences. Another

example, when tube paints were produced, this allowed artists to express their art on the streets, thus creating a new art form (Hanson, 2012). Personal characteristics and environmental factors promote the development of creativity (Moreira, 2015). These have grown in popularity recently and its appearance in the Western vocabulary is concomitant with the field of creativity research. Its popularity grew with velocity until the 2000s and the European Union branded 2009 the “Year of Creativity and Innovation” (Colin, 2017).

Different models of creativity have been developed since the emergence of the field. Over the years, creativity has been viewed as a process with different stages (Wallas, 1926) blind variation with selective retention (Campbell, 1960) or it was related to convergent and divergent thinking (Guilford, 1950; Dollinger, Urban, & James, 2004; Moreira, 2015; Sousa, 2018). Another perspective of creativity is related to lateral and vertical thinking and bisecting thinking (Moreira, 2015; Sousa, 2018). Another perspective on creativity tied it to the concepts of novel and useful (Amabile & Pratt, 2016) while another view defined it as an ability to change an existing domain (Patten, 2016; Csikszentmihalyi, 1996).

Hanson (2012) understands that creativity is a deviant attitude, it is about thinking differently (Norte, 2015). Even though there are many perspectives on creativity, the overall view is that it implies the production of new and useful products (Walia, 2019), new idea or solution (Imaginário, 2017).

The stage-based model, developed by Graham Wallas in 1926, described the creative process as a sum of different stages: preparation, incubation, illumination, and verification. The preparation phase consists of exploring the dimensions of a problem, followed by the incubation phase, which consists of internalizing the problem, and in the lighting phase, the solution emerges (Moreira, 2015; Sousa, 2018). The verification phase consists of evaluating the entire process developed (Moreira, 2015; Sousa, 2018). More actual versions of this model include stages for problem-finding and the communication of results (Lubart, 2001; Colin, 2017).

The blind variation with selective retention, proposed by Donald Campbell in 1960, was a theory which characterised the generation and growth of knowledge – an advanced theory of creative thinking (Dasgupta, 2011). This model is based on trial and error (Colin, 2017). The concept of “blind variation” is used to express the fact that variables are generated by chance in the subconsciousness and the creator has no certainty that the idea is a progress towards the final creative product (Gabora, 2011). “Selective retention” is used to describe that not all thoughts and ideas will be a part of the final product. “Blind variation” is responsible

for the originality of the product, whereas “selective retention” determines the utility of the product (Dasgupta, 2011).

Divergent thinking is a vital element of creativity because it is identified as one’s ability to analyse different possibilities, derived from an initial problem (Vries & Lubart, 2019), several solutions are presented (Moreira, 2015; Sousa, 2018). While divergent thinking is related to the emotional side, convergent thinking is related to the rational side (Moreira, 2015).

Convergent thinking is the ability to give the correct and expected answer to common questions that do not require ingenuity, conventional solutions are presented (Moreira, 2015; Sousa, 2018). It is the thinking that provides one well thought answer to a problem (Cropley, 2006) because it is governed by logical rules (Moreira, 2015). Divergent thinking creates an ecosystem with convergent thinking, as they are unable to work without each other. Both of them are linked together in producing a creative product and too much or too little of one type is bad for creativity (Cropley, 2006). Divergent thinking allows the creation of multiple solutions, while convergent thinking chooses the best solutions (Moreira, 2015). So, in the creative process these two thoughts must be present.

Vertical thinking is related to logic and lateral thinking is related to emotion (Moreira, 2015; Sousa, 2018). While vertical thinking applies the same ideas to the same problem, lateral thinking seeks new ideas away from the problem (Moreira, 2015; Sousa, 2018).

Bisociation thinking is related to several areas, of which: humour, science, engineering and art (Moreira, 2015; Sousa, 2018). This thought consists of connecting several areas that are not related, through an idea that involves the various areas (Moreira, 2015; Sousa, 2018).

Novelty and usefulness, originality and effectiveness are two terms that create the foundation of creativity (Colin, 2017). One emerging problem with them is that they have ambiguities when defining creativity, as both are relative. Originality is subjective as different individuals can have different opinions on a creative product and effectiveness is relative to a fixed value or a criterion (Colin, 2017).

Another outlook on creativity is that it has the ability to change an existing domain. It can be viewed as any act, idea or product that modifies an already existing domain into something new, as long as the novelty this change brings is accepted for inclusion in the field (Bujor & Avasilcai, 2016). Something is creative as long as there is a domain, someone who brings novelty into that domain and a field of experts who recognize and validate the innovation (Csikszentmihalyi, 1988).

Although there are numerous definitions and perceptions on creativity, as well as on what implies to be a creative individual, some common elements can be observed. Overall,

most of the existing academic literature states that to be creative, an idea or a product has to be new, innovative, original, and unique (Bujor & Avasilcai, 2016). Thus, creativity is reflected in originality and innovation (Norte, 2015).

## **2.2. Types of creativity**

Creativity is a complex mechanism, as well as a crucial part of what makes us human. It can manifest in various ways that it has to be divided into different types in order to make it tractable (Dietrich, 2019). From a psychological point of view, there are three distinct modes of information-processing in which a creative product can be developed: deliberate mode, spontaneous mode, and flow mode (Dietrich, 2019).

In the deliberate mode, creative ideas are generated voluntarily, within the consciousness. This type is generated in the prefrontal cortex, where higher-cognitive functions bear the creative task. It requires a great amount of knowledge about a subject and is characterised by deliberate iterations of trial and error (Dietrich, 2019). On the other hand, in the spontaneous mode, ideas are generated spontaneously in the mind. Ideas are generated when the creative task is removed from consciousness, as this allows the unconscious part of the mind to work. The way information is processed is less sharply, but this brings a wider reach in the brain network and also the speed information is travelling is altered (Dietrich, 2019).

For full effectiveness, each type of creativity should be used according to the context, as each one brings advantages and disadvantages. The deliberate mode is associated with analytical research, whereas the spontaneous mode is associated with insight problem solving (Dietrich, 2019).

The flow mode is a mental state (Csikszentmihalyi, 2009) and is perceived as a different way of generating ideas in which physical motion is involved (Dietrich, 2019). This state is characterised by intense concentration, full involvement, and enjoyment. When someone enters this state, the individual is completely absorbed in the action resulting in a loss of reflective self-consciousness and the perception of time is altered (Nakamura & Csikszentmihalyi, 2009).

## **2.3. Entrepreneurship in creative industries**

Entrepreneurship is defined as the capacity and willingness to develop, organize, and manage a business, along with any associated risks in order to make a profit (Castelan, Lucca,

Ferreira, Marcelino, & Gomez, 2019; Business dictionary, 2020). It was first defined in 1723 by Richard Cantillon, an Irish-French economist, as a person who buys something in order to resell it at an uncertain price (Navale, 2013). Entrepreneurship results from the identification and evaluation of opportunities (Castelan et al., 2019; Imaginário, 2017). Entrepreneurial action consists of creating, innovating, and / or adding value to a product (Imaginário, 2017).

An entrepreneur's actions differ from a manager's because the entrepreneur is responsible for establishing the organization by seizing an opportunity. Moreover, he has the duty of maintaining the organization's continuity, while the manager is responsible for planning, organizing, and managing the enterprise (Hausmann & Heinze, 2016). Initiative, working under pressure, communication, time management, adaptation, responsibility, and technical knowledge are some of the characteristics of the manager (Imaginário, 2017). In this way, the manager is the person responsible for converting the idea into a profitable product (Imaginário, 2017). The entrepreneur can be the person who creates, as can the worker (in this case the manager) (Bujor & Avasilcai, 2014).

Entrepreneurs play a major role in the society (Imaginário, 2017), and economy as their actions are related to economic growth and job creation (Fuller, Liu, Bajaba, Marler & Pratt, 2018). Entrepreneurial behaviour is determined by an individual's proactive personality (Fuller, Liu, Bajaba, Marler & Pratt, 2018) as well as the social and economic factors (Navale, 2013). Leadership, management ability, team building, skills are all essential qualities of an entrepreneur (Navale, 2013). Entrepreneur is a person who takes risks, creates and innovates (Imaginário, 2017).

Proactivity and willingness to look for a potential economic opportunity further represent vital traits of an entrepreneur (Fuller, Liu, Bajaba, Marler & Pratt, 2018). However, if an individual possesses this skill, but the environment which surrounds him does not favour entrepreneurship, all these qualities will not be exploited at their full potential in the entrepreneurial domain, at least. There are several elements that influence entrepreneurship at the economic, social, environmental, demographic, cultural and psychological level (Castelan et al., 2019). A country's entrepreneurial and innovation culture, resource availability, laws and procedures related to opening a business and also the sell environment are all factors which influence entrepreneurial behaviour (Han, Yang & Zhao, 2012). Diverse market and strong safety nets encourage entrepreneurial behaviour, as this makes people more open to taking risks (Navale, 2013).

#### **2.4. Creative entrepreneurship**

Creative entrepreneurship is an entrepreneurship practice in a creative industry (Bujor & Avasilcai, 2014) like art, architecture, literature, performing arts, music, film or software, gaming (Hausmann & Heinze, 2016), urban regeneration, art and design, photography, industrial innovation and artificial intelligence, mass-media (paper, audio or video), fashion and design, traditional crafts, monuments and cultural tourism, , advertising, printings and bookbinding, web design (Bujor & Avasilcai, 2014; Norte, 2015). This activity is characterized by talent, which can generate profits and create jobs (Norte, 2015). Also, according to these scholar (1) creative entrepreneurship consists of an activity that explores intellectual property, talent, individual creativity, (2) it is the activity that links intellectual property to the economic sector, as the entrepreneur exploits his own talent, (3) the products sold are ideas with significant value and (4) this expressive value can be considered, social value, aesthetic value, spiritual value, historical value, symbolic value and authenticity value.

There also exists the term of cultural entrepreneurship, but both activities focus on producing goods and services with aesthetic and symbolic value (Hausmann & Heinze, 2016). Although these industries are starting to be considered crucial to social and economic development (Yang & Černevičiūtė, 2017; Landoni, Dell'era, Frat tini, Messeni Petruzzelli, Verganti & Manelli, 2017), research on developing entrepreneurial skills in this field is still sparse and at its beginnings (Bujor & Avasilcai, 2016; Hausmann & Heinze, 2016). The contribution of the creative industries towards job creation (Lima, 2007; Norte, 2015), innovation and social inclusion is obvious as they produce revenues and stimulate economic diversification (Chen, Chang & Lee, 2015). The trend in the economy to move towards creativity is justified by the transformation of work, the decrease of full-time employees, changes to the labour market, industry restructuring and entrepreneurial initiatives (Wright, Marsh & Mc Ardle, 2019). The creative industries are characterized by constantly looking for new ideas, are made up of small businesses and mostly individual and young entrepreneurs, and produce knowledge, these industries are therefore characterized by constantly looking for new ideas, are made up of small businesses and mostly individual and young entrepreneurs, and produce knowledge (Norte, 2015).

The hardest challenge that a creative entrepreneur might face is managing the business at both levels: financial and artistic (Bujor & Avasilcai, 2016). To be successful, the creative entrepreneur must generate ideas, find a market, promote the product, and find suitable employees, just like a regular entrepreneur (Bujor & Avasilcai, 2016). However, in order for this activity to be successful, it is necessary to captivate private investors, so the creative



entrepreneur must show interest in creating a company, ensuring that the value of its content is a competitive advantage and adopting good management practices (Norte, 2015).

Creative and creative entrepreneurship involves a connection between the entrepreneurial skills and the creative ones (Grünwald & Heinrichs, 2012). Also, one major issue of cultural industries is that there is an uncertain demand, unlimited variety and it is difficult to determine what skills are required to produce the goods (Suwala, 2015). One must mediate between the complex process of creation and exploiting their commercial potential as cultural goods and services (Suwala, 2015).

## **2.5. Creative entrepreneurs' characteristics**

A successful creative entrepreneur, like any other entrepreneur, must be willing to take risks (Bujor & Avasilcai, 2014) seize opportunities and bring innovation in order to generate revenue (Suwala, 2015). Both entrepreneurs seek recognition, status, a certain lifestyle, and material goods (Bujor & Avasilcai, 2014). The main difference between a creative entrepreneur and a regular one is that the first type prioritises self-fulfilment and independence, rather than making money (Suwala, 2015). They focus on ideas over data, like the artist, but what differs creative entrepreneurs from artists is that they valorise ideas and methods turning them into valuable cultural products or services (Suwala, 2015). The main target of this kind of entrepreneur is to spread and promote culture, but at the same time obtain profit from their activities on which they use entrepreneurial principles to organise and manage (Oliva Abarca, 2018). Creative entrepreneurs can be defined as entrepreneurs: from creative service providers, creative content producers, creative experience providers, and creative original producers (Bujor & Avasilcai, 2014).

There are three categories of competencies a creative entrepreneur must possess, beside personality factors like intrinsic motivation or decision-making capacities, in order to be successful: social, cultural and business (Grünwald & Heinrichs, 2012). As a creative entrepreneur, one must have some general and cultural knowledge and some experience in a field of arts, and some business know-how like marketing, sales and managerial skills. Social skills include empathy, team-leading and also the will of building and maintaining connections with partners and employees (Grünwald & Heinrichs, 2012).

Successful entrepreneurs, in general, have some common traits (Singh & Ratvi, 2013):

- They are smart and bring innovation in their field.
- They are good at planning, organizing, and making decisions.

- They evaluate and take risks and have a good tolerance of uncertainty and ambiguity.
- They are flexible and can easily adapt to change, but at the same time they are hard workers.
- They are pursuing success by enduring and continuing for a long time

Good creative entrepreneurs have the following characteristics (Klamer, 2011):

- They are alert to opportunities
- They are creative regarding their artistic content, but also in the way they manage finances and organize conversation.
- For them, art is on the first spot. It is their passion and commitment, while economics falls on the second place.
- They are persuasive in convincing artists to work with them, stir interest in the art, find people and generate funds like donations or fundraisers.
- They are prudent and exhibit courage, hope, and faith in their actions.

Analysing both lists' results in similarities between the general entrepreneur and the particular case of the creative entrepreneur with the main difference being that the creative one is focused on generating culture instead of revenue. Both entrepreneurs need innovation in their businesses to be successful and good planning and organizing are vital when running a business.

### **3. Conclusions**

Creativity is one term that we get to hear more and more often, and we need a better understanding of this concept. The creative industry is one of the fastest growing industries in today's economy and more people are starting to develop businesses in this domain. If they manage to find balance between their art and the economic aspect of doing business, they should be successful. Doing business in a creative field has many common aspects with regular business, but it is a different field, and it has its particularities, as finding a market for art can be difficult due to its subjectivity. Analysing both types of entrepreneurs showed that there are some differences between the approach on business, the main one being that creative entrepreneurs are more concerned with creating cultural value, instead of generating profits.

They also share similar characteristics like being innovative and willing to take risk, but, in the end, the goal is completely different.

In summary, the opportunities for future scholars can be finding further agents / engagements which promote entrepreneurship in creativity industries, and which intrinsic reasons are more favourable to creativity. A full comprehension about these key factors can inspire more jobs and organizations in this industry and give a better idea how entrepreneurs can become more aware of problems that need to be taken into consideration when opening a new creative venture or when they are in the course of targeting to sustain or regenerate creativity.

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