

## **Broadening the Conceptualization of Cultural Entrepreneurship: A Humanities Perspective**

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### Introduction

In its most recent 2013 UNCTAD Creative Economy Report, the United Nations working group tasked with measuring the economic impact of cultural and creative industries (CCIs) points out that culture is now “a *driver* [emphasis in the original document] of economic development, led by the growth of the creative economy in general and the cultural and creative industries in particular, recognized not only for their economic value but also increasingly for their role in producing new creative ideas or technologies, and their non-monetized social benefits” (Programme, 2013). For the past decade, since the publication of Richard Florida’s seminal work on the creative class (Florida, 2002), scholars have sought to define, delineate and measure the impact of cultural and creative industries on national economies and global trade (Bakhshi, Freeman, & Higgs, 2013; Howkins, 2002; Oakley, 2004; Reis et al., 2008).

Collectively, this work has mapped a shift in our service industry-based economy (Florida, 2012). On the one hand, low-paying service industry jobs continue to expand (Project, 2012). On the other hand, the knowledge-based, highly-skilled creative workforce is rapidly growing, both in specific countries and globally (Calabrò & Wijngaarde, 2013; Restrepo & Marquez, 2013). As statistics have shown, this global trend continued even through the recent global recession and financial crisis of 2008 and 2009 (Duisenberg, 2008, 2010). In the United States, a similar trend has been documented, and a framework for categorizing the creative economy was developed (Harris, Collins, & Cheek, 2013). Global drivers of this growth are small and medium sized enterprises (SMEs), which points to the increasing significance of entrepreneurship and start-ups in driving the growth of the creative economy (Connell, 2013; Hayter & Pierce, 2011; Kooyman, 2011).

Simultaneously, in Europe, we have also seen a defunding of public arts institutions, forcing these to be more entrepreneurial in securing funding (Cronshaw & Tullin, 2012; Klamer, 1996). In the United States, this has been true as well, and public, non-profit institutions also have been looking for ways to increase revenue by exploring for-profit strategies (Brooks, 2001; Gómez-Peña, 2004; Himmelstein & Zaid, 1984).

As observers and analysts of societal trends that are tasked with preparing the next generation of the work force, universities and think tanks across the globe have increasingly offered courses and programs to prepare students for the creative economy of the future, and a new focal point of discussion has emerged: CULTURAL ENTREPRENEURSHIP.

In the area of university education, new programs are combining traditional instruction in the arts, art history, cultural studies and other humanities disciplines with business school and economics training. This allows students that typically would have not chosen business careers to get additional professional skills that make them more marketable in the corporate world.

In Europe, courses and full programs began to emerge in the late 1980s and early 1990s, and have generally been offered under the subject of arts management and cultural economics, highlighting the need to inject a more business-driven approach to the organization and operation of artistic endeavors and institutions, both large and small. For example, coming from the perspective of economics, Erasmus University developed a program in cultural economics and entrepreneurship, looking at regional, national and global trends in creative industries, and preparing analysts of this phenomenon for the future. Similarly broad, the Universität Passau, in its International Cultural and Business Studies (*Kulturwirtschaft*) degree, along with a variety of other German programs, is combining cultural and area studies with business and language curricula. Exemplifying a more industry-focused fashion, Goldsmith's College in London began offering a graduate program in cultural entrepreneurship, focusing on career pathways in computing, design, fashion, media and communications, music or theater and performance.

In the United States, in contrast, there are fewer programs training students for the creative and cultural industries, and many colleges only offer selective course work rather than certificates or degrees. For example, Wake Forest University began a concentration in Entrepreneurship in the Liberal Arts that now has morphed into a new minor entitled Entrepreneurship and Social Enterprise, broadly introducing liberal arts students to entrepreneurship. More oriented towards professional training, the Cooperstown Graduate Program in Museum Studies offers an Institute for Cultural Entrepreneurship, an annual boot camp for mid-career professionals, and several other institutions including Harvard University are offering individual courses on the subject. The University of Minnesota Duluth's (UMD) Bachelor of Arts program in Cultural Entrepreneurship (CUE) is the first full degree program in North America, which will be discussed in detail later, and its curricular design is the focus of this chapter.

Despite their differences, a few patterns emerge when comparing this global offering of creative and cultural industry courses, and these programs have a number of things in common:

- a) One group approaches training for the CCIs from the perspective of traditional business and economics schools, and expands training to include the economics and business operation of cultural institutions or enterprises producing, selling, and/or trading cultural goods and services.
- b) A second group is housed in arts colleges and museum studies programs, and trains artists and curators to be entrepreneurial, along with being creative. The focus here is on start-ups, the creation of new businesses (financing), the operating and promotion of a business (marketing, human resource management) and turning a non-profit into a for-profit organization.

- c) With a few exceptions, however, either of these specifically require training in foreign languages and the science and scholarship of creativity. Creativity and creative thinking are often fostered in the art school training listed above under b), and students in economics and business courses are exposed to the diversity and value of cultures. Yet, when it comes to language instruction, it is generally missing or an elective option among those programs training future workforce for the CCIs. While many languages are spoken in both Europe and the United States, and bilingualism is common on both continents among immigrant populations and (to a lesser degree) among natives, foreign language instruction, at the college level, is either stagnant or in decline, in both European countries (especially the UK) and the United States (Ammon, Darquennes, & Wright, 2010; Geisler et al., 2007; Ovando, 2003).

At the same time, along with this development and alignment of scholars from a variety of disciplines have defined the concept of cultural entrepreneurship, and contributed to its proliferation. In line with the educational programs, perhaps not surprisingly, definitions of cultural entrepreneurship have been formulated by economists and business scholars on the one hand, and artist/creative on the other.

#### Cultural Entrepreneurship Curriculum and the Development of Cultural and Creative Industries (CCI) Competencies: From Language to Creativity to Entrepreneurship Skills

This paper makes the case that cultural entrepreneurship can and perhaps should also be defined within, by and for the liberal arts and humanities. Especially, it can be defined as emerging out of the foreign languages.

Training and professional preparation for jobs in the cultural and creative industries, and cultural entrepreneurship, should begin with, and be centered on, foreign and indigenous language instruction. The evidence presented here will show that foreign or indigenous language skills in turn will promote both creative and entrepreneurial traits among student populations and CCI industry professionals.

Beginning in 2009, College of Liberal Arts at UMD started working on a B.A. Program in Cultural Entrepreneurship that has much in common with many of the abovementioned programs. It does include extensive training in business and entrepreneurship (approximately 40 per cent of the required courses of the program include economics, business and entrepreneurship courses). The program, like many in Europe and the United States, also includes training in cultural and creative competencies, much like many arts and media schools.

What is unique, though, and at the heart of the new program, is its focus on language instruction. The pedagogical and curriculum development approach of the new degree began with the centrality of language proficiency not just as a communication skill, but as cognitive skill – a way of thinking and problem solving that seamlessly promotes the other components of the program. The degree is housed in the Department of Foreign

Languages and Literatures, which is far from accidental, but purposeful and intended (see Appendix 1 for the list of required and elective courses).

### Language Instruction: Its Centrality in Training for the Cultural and Creative Industries

As illustrated in the appended curriculum overview, the UMD B.A. Program in Cultural Entrepreneurship requires students to study two foreign languages. Student choices are Ojibwe (the indigenous language spoken by American Indian Tribes in Minnesota and other Midwestern US states), Chinese, French, German, Russian or Spanish. Further languages are offered to students via the University of Minnesota campus in Minneapolis, another private college in Duluth, and through study-abroad options. The Cultural Entrepreneurship program requires students to complete language training in one language to the advanced level (two-three years of instruction, providing the skill level for conversations on professional topics), and in another language to the beginner level (one year of instruction, giving students proficiency to communicate in everyday situations). Oral proficiency tests are administered to students admitted to the program, to ensure proper placement in language classes, and their progress throughout the coursework is closely monitored. The program is enforcing such extensive training, and highlights the centrality of language skills because research has provided ample evidence of the multiple impacts of bi- and multilingualism.

First, foreign language skills significantly improve cognition and critical thinking skills. Learning, knowing and speaking two or more languages regularly forces the brain's executive control system to sort through information constantly and to prioritize based on relevancy, which increases our efficiency of thinking (Luo, Craik, Moreno, & Bialystok, 2013; Morales, Calvo, & Bialystok, 2013).

Second, there is conclusive data showing the individual economic impact of second language proficiency on income (Cortina, Garza, & Pinto, 2007; Henley & Jones, 2005), and the regional as well as national economic impact of multilingual populations (Jorge, Lipner, Moncarz, & Salazar-Carrillo, 1983).

Third, there is extensive empirical evidence that not only highlights the impact of multilingualism on income, but links it to higher levels of creativity (Abreu, Cruz-Santos, Tourinho, Martin, & Bialystok, 2012). Knowing a second language increases convergent and divergent thinking, imaginative capacities, and visualization skills (Kharkhurin, 2012).

Collectively, these impacts make foreign language skills indispensable for training in the CCIs, since there is a proven impact of bilingualism on creative problem solving abilities – those skills that lead to new creative solutions, new artwork, design, or design thinking (Cummins, 1981; Landry, 1973; Marsh et al., 2009).

### Enhancing Creative Skills: A Core Competency for Cultural Entrepreneurship

In addition to highlighting languages, much of the recent literature on CCIs has emphasized the need to shift skills development among students from linear, analytical thinking to more divergent approaches, engaging learners in exercises that develop more ambidextrous capabilities. The United States has seen a significant decline in creativity over the past two decades, and future workforce training must again focus on increasing creative skills, and provide measurable results of such improvements (Gardner, 1982; Zhao, 2012). This requires collaborating with creative economy employers on identifying occupations and skill sets that are projected to become more significant in the future. Among many others, think tanks such as the *Institute for the Future* in the United States, *Cultuur-Ondernemen* in the Netherlands (Davies, Fidler, & Gorbis, 2011; Heinsius & Lehikoinen, 2013), and non-profit agencies such as *Arts Council England* in the United Kingdom and the *Creative Skills Industry Council* in Australia have identified skills development strategies.

Collectively they highlight design thinking, synthesizing, empathic action, meaning-making and intercultural understanding (Gardner, 2006a, 2006b; C. Henry & de Bruin, 2011; T. Henry, 2011; Pink, 2006), or transdisciplinary thinking, sense making, social intelligence, New Media literacy, and virtual collaboration as key development areas of the future (Davies et al., 2011). The B.A. program curriculum in Cultural Entrepreneurship at UMD condensed this broad set of creative skills to six themes that are clustering coursework in the degree program (See Appendix 1 for a detailed course listing):

*Creativity and Design:* This skills area contains courses on design thinking, creative problem solving, fine arts, art history, civil engineering, gaming, geospatial thinking and qualitative research methods. The core focus is to prepare students for the entrepreneurship courses in the program. Entrepreneurship, as Zhao (2013, 9) points out, is “fundamentally about the desire to solve problems creatively. The foundation of entrepreneurship – creativity, curiosity, imagination, risk taking, and collaboration – is just like the ideas of engineering, in our bones and part of our human nature and experience”.

*Empathy, Ethics and Respect:* Skills conveyed in these courses are based on the evidence that empathy has become an increasingly important business and entrepreneurial skill. Inquiring deeply about customer concerns, for example, is a key element in innovating business practices, and empathic skills have become a key business commodity (Dyer, Gregersen, & Christensen, 2011; Pink, 2006; Rifkin, 2009). Courses in this curriculum section consequently focus on creating across cultures and the psychology of interpersonal communication.

*Meaning:* This skills area tackles a key dichotomy of cultural entrepreneurship – the balancing act of *means* versus *meaning*, the question of the intrinsic and monetary value of culture that needs to be balanced (Klamer, 1996). Coursework in this section addresses the monetization of culture from a environmental, societal, moral and religious perspective (Fogel, 2000).

*Picture and Story:* This category of courses hones new media literacy and a design mindset by focusing on oral and written communication skills, in both word and picture, for multiple mass media (Davies et al., 2011). Students must show proficiency in photography, film, public speaking and writing for media to pass these courses.

*Symphony and Synthesis:* This category of courses focuses on systems thinking, and is meant to enhance students' skills in understanding relationships and connections between disciplines and systems of thought, and to encourage them to cross the boundaries of traditional academic silos, in order to better work in collaborative team settings with people of different academic backgrounds (Derry, Schunn, & Gernsbacher, 2009).

*Play and Discipline:* Research has shown the continued economic and social significance of play in our contemporary world. Play allows people to challenge, experiment with, shape and reinforce social rules. It enhances group dynamics, stimulates creativity and has become, as Pat Kane points out, "our dominant way of knowing, doing and creating value" (Kane, 2005, 12). Moreover, it is an important catalyst for innovation and entrepreneurship, thus creating a positive economic impact (Combs, 2000; Skogen & Sjøvoll, 2010)

#### Conclusion: Ambidextrous Entrepreneurship Training for the Liberal Arts

Many of the contemporary programs and courses training students for the CCIs require a certain set of economics and business courses. Some programs, as noted above, emerged out of the discipline of economics, whereas others came out of liberal or fine arts schools, adding business content to the creative curriculum.

The entrepreneurship curriculum in the Cultural Entrepreneurship program at UMD emerges out of the humanities, particularly the centrality of foreign languages. Knowledge of languages builds cognitive, economic and creative capital that translates into increased aptitude for creative problem solving, and these creative capacities, in turn, are no longer so-called "soft skills" in our contemporary economy, but are key skills for developing an entrepreneurial mindset.

To further prepare students for the culture industry, and to give them opportunities to experiment with entrepreneurship and start-ups, the cultural entrepreneurship curriculum at UMD adds courses specifically targeted at entrepreneurship in the creative sector, encompassing in this training preparation for both the non-profit and for-profit sector, and approaching entrepreneurship from a traditional, linear, and predictive approach, as well as from an inductive perspective that highlights creativity and experimentation. This is much in line the new entrepreneurial approaches that include both prediction logic and creation logic in their pedagogy. As noted in a recent book on entrepreneurial leadership, compiled by faculty at Babson College, one of the leading business schools in the United States (Greenberg, McKone-Sweet, & Wilson, 2011, 12), "we have not paid enough attention to developing leaders who are reflective of themselves and of the world around them". Key to cultivating entrepreneurship, according to these authors, is training in both prediction and creation logic.

Prediction logic is the established analytical approach taught by most management schools. It includes data mining, market research, statistical tools and quantitative modeling to identify, develop and scale business opportunities. While these remain important and should be a part of entrepreneurship training, a second approach, using creation logic, is equally important.

Creation logic is an action-oriented approach based on the notion that new inputs (actions, information, and resources) expand the available opportunities. Furthermore it is an approach in which teams of individuals are co-creating. Individuals bring to the table different knowledge, resources, and networks. Employing design thinking, gaming and simulation, data visualization, ethnography and reflective practice, the creation logic approach fosters an ambidextrous entrepreneurship education that knowledge institutions (universities, colleges, think-tanks, non-profits) should adopt to cultivate entrepreneurs for the creative and cultural industries. Such curriculum prepares individuals for the ever-changing nature of business environments, hones creative skills, adaptation practices and increases innovative thinking (Datar, Garvin, & Cullen, 2010; Moldoveanu & Martin, 2008).

At UMD, the course work focused on business and entrepreneurship includes both training in prediction logic (Appendix 1, courses with a BUS designator) and creation logic (Appendix 1, courses with a CUE designator). Students in the CUE courses, upon completion of the sequence, will have not only practiced both logical approaches, but also will have had the opportunity to develop and revise their own business plans; and presented these to a public jury of entrepreneurs, in a competition for start-up funds, thus experiencing either success or failure in their attempt to launch their own business while still enrolled at a university. As students move through their entrepreneurship curriculum, and develop their own business projects, they continue to improve and practice their language and creative skills, thus synergistically working towards entrepreneurship in the CCIs.

The central argument of this chapter was to show that an entrepreneurial spirit can be cultivated in different ways, and that knowledge institutions can provide different paths towards preparation for the cultural and creative industries. Training for the CCIs can emerge out of the arts, from a business and economics curriculum outward, or, as demonstrated here, begin with and be tied to language training.

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## *Appendix 1*

### **Curriculum and Course Requirements for the Cultural Entrepreneurship B.A. Program at the University of Minnesota Duluth**

#### Foreign Language Requirements

Students must complete a first language through the advanced or intermediate level (courses listed below).

AMIN 2104 - Intermediate Ojibwe  
FR 2301 - Advanced French  
GER 2301 - Advanced German  
RUSS 1210 - Intermediate Russian Language and Culture  
SPAN 2301 - Advanced Spanish

Students must complete a second language through the beginning sequence (two courses).

AMIN 1103 - Introduction to the Ojibwe Language  
AMIN 1104 - Beginning Ojibwe II  
CHIN 1101 - Beginning Chinese I: A Practical Introduction to Everyday Mandarin Chinese  
CHIN 1102 - Beginning Chinese II: A Practical Introduction to Everyday Mandarin Chinese  
FR 1101 - Beginning French I  
FR 1102 - Beginning French II  
*or* GER 1101 - Beginning German I  
GER 1102 - Beginning German II  
*or* RUSS 1101 - Beginning Russian I  
RUSS 1102 - Beginning Russian II [  
*or* SPAN 1101 - Beginning Spanish I  
SPAN 1102 - Beginning Spanish II

#### Entrepreneurship Requirements

Certificate Core: After the successful completion of this required core, students will receive a Certificate of Business Administration from the Labovitz School of Business at UMD. These courses are provided in an on-line format.

BUS 2100 - Fundamentals of Accounting  
BUS 2200 - Fundamentals of Economics  
BUS 2300 - Fundamentals of Operations Management  
BUS 2400 - Fundamentals of Organizational Management

BUS 2500 - Fundamentals of Applied Statistics  
BUS 2600 - Fundamentals of Financial Management  
BUS 2700 - Fundamentals of Marketing  
BUS 2800 - Fundamentals of Human Resource Management

#### Cultural Entrepreneurship Required Core Courses

CUE 1001 - Culture Industry and Creative Economy  
CUE 3001 - Foundations of Cultural Entrepreneurship and Culture Management I  
CUE 3002 - Foundations of Cultural Entrepreneurship and Culture Management II

#### Cultural Entrepreneurship Elective Courses (student take at least one of the following)

CUE 4001 - Entrepreneurial Finance for Creative Industries  
CUE 4002 - Entrepreneurship, Opportunity and Feasibility  
CUE 4003 - Entrepreneurial Ethics and Values  
CUE 4097 - Internship

#### Cultural and Creative Core Requirements

Students select five courses from at least two of the following six areas. Students may propose alternative courses with advisor approval.

##### *Creativity and Design*

AMIN 2605 - Survey of American Indian Arts  
ANTH 1604 - Cultural Anthropology  
ANTH 1612 - Introduction to Archaeology  
ART 1001 - Art Today  
ART 1010 - Drawing I  
ART 1013 - 2-D Digital Design  
ART 2801 - 2-D Animation Principles  
ART 2911 - Graphic Design I  
ARTH 1303 - History of World Art I  
ARTH 1304 - History of World Art II  
CE 1000 - History of Structures  
COMM 1500 - Media and Society  
CS 1301 - Introduction to 3D Game Development  
ENGL 1801 - Freshman Seminar: American Gothic  
GEOG 2552 - Introduction to Maps and Geospatial Information  
SOC 2155 - Introduction to Research Methods and Analysis  
CUE 1111 Creative Problem Solving

##### *Empathy, Ethics and Respect*

AMIN 1020 - American Indian Experiences: 1900-present

AMIN 2405 - American Indian Families and Society  
ART 1814 - Creating Across Cultures  
ANTH 1080 - Understanding Global Cultures  
ARTH 1305 - Survey of Non-Western Art  
ARTH 2300 - The City as a Work of Art  
GEOG 1202 - World Regional Geography  
MU 1005 - Jazz Studies  
PHIL 1003 - Ethics and Society  
POL 1610 - Introduction to Political Theory  
PSY 1003 - General Psychology  
PSY 2021 - Developmental Psychology  
PSY 2023 - Marriages and Families Worldwide  
SW 1000 - Introduction to Social Welfare  
SW 1210 - Global Issues  
TH 1111 - Introduction to Acting

*Meaning*

CST 1101 - Introduction to Cultural Studies  
GEOG 2360 - Geography of Religion  
HIST 1027 - Introduction to Islam  
HIST 1400 - Modern World History from 1500 to present  
PHIL 1001 - Introduction to Philosophy  
PHIL 1007 - Philosophy and World Religions  
PHIL 1021 - Classical Mythology  
PHIL 2001 - Existential Literature  
SOC 1201 - Sociology of the Family

*Picture and Story*

ART 1605 - Fundamentals of Photography  
COMM 1000 - Human Communication Theory  
COMM 1010 - Persuasion  
COMM 1112 - Public Speaking  
COMM 3535 - Intercultural Communication  
ENGL 1582 - Introduction to World Literatures  
JOUR 2001 - Reporting and Writing I  
JOUR 2300 - News Photography  
MU 1004 - Music in Film  
TH 1053 - Film and Society

*Play and Discipline*

CST 1050 - Freshman Seminar: Bodies and Culture Through Film  
DN 1001 - Introduction to the World of Dance  
ENED 1000 - Introduction to Outdoor Recreation

ENGL 1805 - Freshman Seminar: Satire and Humor  
FR 2315 - French Cinema  
POL 1800 - Mock Trial  
TH 1001 - Introduction to Theatre Arts  
TH 1051 - Introduction to Film

*Symphony and Synthesis*

AST 1040 - Introductory Astronomy  
BIOL 1001 - Biology and Society  
CST 2001 - Introduction to Gay Lesbian Bisexual and Transgender Studies  
ENGL 1507 - Time and Place  
ENGL 1666 - Tales of Terror  
GEOG 1304 - Human Geography  
GEOG 1414 - Physical Geography  
GEOG 2305 - Geography of Cultural Diversity  
GER 2402 - Germany Today  
HIST 1208 - Europe in the Modern Age  
HIST 1304 - US History Part I: 1607-1877  
HIST 1305 - US History Part II: 1865-Present  
LING 1811 - Introduction to Linguistics  
PHIL 1008 - Critical Thinking  
PHIL 1018 - Logic  
PHYS 1011 - Conceptual Physics  
PHYS 1033 - Cosmology, String Theory and the Death of the Universe  
POL 1011 - American Government and Politics  
POL 1050 - International Relations  
POL 1500 - Introduction to Comparative  
WS 2101 - Women, Race, and Class

Elective Courses

Students propose at least additional 5 courses of their choice.