



GÖTEBORGS UNIVERSITET
HANDELSHÖGSKOLAN

Cultural and Social Entrepreneurship
An IIE Research Workshop
Thursday 12th November 2015

Ågrenska Villan, Högåsplatsen 2 Gothenburg
<http://www.gu.se/motesservice/konferenspaket/agrenska>
Mölnlyckerummet

Organized by:

Astrid Heidemann Lassen, *Visiting Professor*, Erik Gustafsson; *PhD student*
Maureen McKelvey, *Professor*
Institute of Innovation & Entrepreneurship, Department of Economy & Society
www.handels.gu.se/iie

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The Broman Foundation &
The Sten A Olsson Foundation for Research & Culture
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Cultural and Social entrepreneurship are topics of increasing relevance in the field of entrepreneurship. The topics provide us with constructive perspectives for understanding fundamental changes in social dynamics and in the production, dissemination and consumption of arts and culture. This also raises interesting questions as to what value is and how value is made sense of in different cultural and/or social settings.

The purpose of the workshop is to bring together a select group of researchers, to discuss and debate current research about cultural and social entrepreneurship. There are paper presentations by invitation only, and participants include PhD students as well as senior researchers. Another purpose is to encourage submissions to a dedicated section of the journal *Creativity and Innovation Management*.

Practicalities:

Each paper is allocated a total of 30 minutes: 15 min for presentation, followed by 5 min for the discussant and 10 min for general discussion and author responses.

Dropbox: Presenters are asked to send their papers by Tuesday 1st November to Erik Gustafsson (erik.gustafsson@handels.gu.se). All papers will then be made available in a joint Dropbox folder.

Discussants play an important role in stimulating discussions. We ask that you start your presentation by pinpointing 1-2 main contributions (or key points of interest) in your assigned paper before turning to comments to improve and/or move this paper towards publication. In doing so, also bear in mind the intentions of the workshop outlined above.

There are no workshop fees. IIE through the generous support of the Sten A Olsson Foundation will cover the cost of the locality, coffees and lunches.

Contact: If you have any questions regarding the workshop, do not hesitate to contact Erik Gustafsson on erik.gustafsson@handels.gu.se

SCHEDULE

8:45 Coffee at Ågrenska Villan

9:00-9:15 Opening of Workshop by A.H. Lassen and McKelvey

09:15-9:45 Presentation and Discussion of Paper by Ida Hermansson

Why Embeddedness in Networks Affects the Development of Entrepreneurial Ventures: Entrepreneurs in the textile industry in Borås, Sweden

by Ida Hermansson, Olof Zaring & Maureen McKelvey

This study combines the embeddedness approach with insights from the resource based view and demonstrates how resource use depends on the pre-history of entrepreneurs as well as the socio-economic characteristics of the local industrial community. The principal approach of this paper is to use theoretical models to explore entrepreneurship as a path-dependent process of embedding in an industry and local community. This paper is based on a qualitative study of entrepreneurs starting and establishing new ventures in a regional (Borås) textile industry setting. The purpose of this paper is to explore regional structure, when entrepreneurs become embedded over time, as well as explain different patterns of embeddedness.

Discussant: Martin Henning

9:50-10:20 Presentation and Discussion of Paper by Björn Remneland Wikhamn

Exploration vs. exploitation, and how video game developers are able to combine the two

by Björn Remneland Wikhamn and Alexander Styhre

This paper reports an in-depth qualitative study about the innovation work in the Swedish video game industry. The video game industry has been transformed from a hobby of enthusiasts to a global industry with cultural as well as economic importance.

It has done so within an environment of rapid, disruptive change in market conditions as well as in technology advancements. An increased variety of game genres, development techniques, business models, hardware and consumer demands have constantly changed the rules of the game, and incumbent firms as well as intruders need to quickly adapt in order to stay competitive, financially viable and to sustain their legitimacy in the field. More specifically, the paper focuses on how game developers are building ambidextrous capabilities to simultaneously addressing explorative and exploitative activities in this dynamic environment.

Discussant: Daniel Ljungberg

10:30-11:00 Presentation and Discussion of Paper by Staffan Albinsson

Who Calls the Tune? The dismantling of formal musical professionalism in Swedish music institutions after the Cultural Policy Act of 1974

by Staffan Albinsson

One of the effects of post-modernism in tax-funded Swedish music institutions has been the broadening of competencies, which are regarded as required. This may have come as a response to a general societal trend where cultural goods and services are increasingly commodified. Marketing departments have grown as a result. Furthermore, the quest for the use of cultural activities as instruments in addressing traditionally non-cultural societal issues have created a greater need for evaluation staff. Efforts to include target groups, which have had little prior contact with cultural institutions have called for new personnel with various educational background. Musicians have been made redundant in public music institutions, which, instead, have relied on supply of personnel from the free-lance market. Some music institutions have substituted their own production of products and services with the promotion of music produced by others. This calls for increased entrepreneurial skills among musicians. The trends from 1974 are described and discussed with examples from Sweden with a focus on the Västra Götaland Region. The paper presented is a first draft version.

Discussant: Astrid Heidemann Lassen

11:05-11:35 Presentation and Discussion by Lisbeth Svengren Holm

The Extension of Design – from product to social innovation

by Lisbeth Svengren Holm

Design used to be a tool for creating attractive products that were different from the competitors, unique, and at the same time communicating the brand of the manufacturer. The role of designer was that of a co-ordinator, between manufacturing and marketing. Design was co-opted as a significant factor in the global competition and consumerism. Design today has moved beyond material artefacts and design is recognized as a process, a way of thinking, not only for innovations but also for framing and reframing the problems and challenges companies and society face.

Discussant: Staffan Albinsson

11:40-12:10 Presentation and Discussion of Paper by Hanna Niklasson

Constructing urban arts: a study on the market practices of street art and graffiti

by Hanna Niklasson

This presentation is about the practices of graffiti and street artists when they begin to work as “urban artists”. Urban art is a common term used for street art and graffiti when it becomes commodified and commercialized. Becoming an urban artist implies a translation to a more professional work where the artists e.g. need to adapt outdoor practices to indoor settings and value their previously “free” artworks in monetary terms. Moreover, the artists need to negotiate their legitimate, professional career with their former (and sometimes parallel) identity as street artists producing illegitimate artworks.

Discussant: Elena Raviola

12:15 Lunch

13:15-13:45 Presentation and Discussion of Paper by M. McKelvey and O. Zaring

Co-delivery of social innovations as quasi-public services: Exploring the university's new role as intermediary when interacting with society

by Maureen McKelvey and Olof Zaring

Social innovations are here defined as a quasi-public good, involving collective action by multiple stakeholders. This type of quasi-public good in fact provides a service, which involves co-delivery of the social innovation, based upon the development of multiple network and partner relationships. In explaining what social innovation is and how they are delivered, much existing research focuses upon the role of NGOs and community based collective action. This article starts from the observation that universities can play different roles in social innovation, and then focuses on how to explain theoretically how and why the university is an intermediary in providing this quasi-public good. This is a role, which has been neglected in recent decades with the emphasis upon commercialization, e.g. patents and start-up companies. This article uses this insight, in order to propose a conceptual framework, to understand how and why the university can organize the co-delivery of social innovations through education. The conceptual framework is then illustrated with a case study, leading to propositions for later research.

Discussant: Jun Jin

13:50-14:20 Presentation and Discussion of Paper by Elena Raviola

Creative Entrepreneurship: Stories from the field

by Elena Raviola

This paper focuses on how entrepreneurship in the creative and cultural fields is organized in practice and is based on a qualitative study of creative and cultural entrepreneurs in Turin, Italy. The study brings up stories of passion and struggles of entrepreneurs, but also of different efforts to organize entrepreneurship as a collective phenomenon. It shows a variety of ways in which entrepreneurship takes place and is

organized in the creative and cultural fields, depending on a number of elements related to the tension between “culture” and “commerce” and to the degree of public and private funding. The aim of the paper is to present entrepreneurship in the creative and cultural fields as a collective phenomenon and as a multifaceted way to reframe “culture” and “commerce”.

Discussant: Olof Zaring

14:20 Coffe break

14:45-15:15 Presentation and Discussion by Erik Gustafsson (no paper)

Fashioning an Industry – inquiries into the Swedish fashion industry

by Erik Gustafsson

This presentation aims at outlining the overarching structure for a coming resarch project on entrepreneurship in the Swedish fashion industry, focusing on the role of the designer. The work takes its starting point in a two by two matrix, mapping the importance of artistic and business motivation respectively for the setting up of a fashion business venture. By studying two different Swedish companies with different positions in the matrix, the aim is to look into what factors matter for maintaining a high artistic vision whilst sustaining a business.

Discussant: Snöfrid Herou Börjesson

15:20-15:50 Presentation and Discussion of Paper by Astrid Heidemann Lassen

Business Design Or Creative Design: Towards A Unifying Framework On Design Within The Context Of Entrepreneurship In Creative Industries

by Suna Løwe Nielsen, Astrid Heidemann Lassen and Louise Nielsen

Business design is about turning good ideas into future business, but it requires a great entrepreneurial opportunity to be exploited via a valid strategic and organizational design. The literature says much about how entrepreneurs design strategies and organizations, but how do they design an opportunity? So far, the literature has highly relied on the concept of alertness, which implies to notice without deliberate creation of opportunities. Theories seldom describe how entrepreneurial opportunities purposely come into existence – the concept of “opportunity design” is a black box. The paper is a rudimentary effort to fill this box. Since opportunity design is a creative process, ideas from the creative design industrie and literature are brought in to suggest a framework to explain how opportunities intentionally and pro-actively can be designed. This framework is indeed valuable to support aspirating entrepreneurs. An illustrative case provides an empirical example of the soundness of the framework.

Discussant: Johan Brink

15:50-16:00 Conclusions of the Workshop by A.H. Lassen and M. McKelvey

Wrap-up of the day

Discussion of the process forward (e.g. submissions for the *Creativity and Innovation Management*)

Participants in the Workshop

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Not Able to Participate but Updated About the Workshop:

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