



Unit 1:

Understanding the Entrepreneurship in the CCIs

Theme 1.1.

Creativity. Innovation and Cross-Sectoral collaborations. Intellectual Property.

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1 THEME Overview

The theme ***Creativity, Innovation and Cross-Sectoral Collaborations. Intellectual Property.*** focuses on the several aspects crucial to the implementation of an art project. These include creativity, innovation, project design, providing an adequate team of collaborators and team members' accountability and ethical behavior. After setting a clear definition of what the project is about, the differences between the creative process and innovative action are tackled. We then discuss the issues regarding the team creation which depends on the nature of the project, and the key elements of good communication within the team as well as with the external participants of the event. The audience is also seen as a participant; therefore, some ethical forms of behavior normally expected in the team should also be transferred to the elements of the artistic event that is being organized. However, it should not contain "communication noise" with the visitors, or, this should not be the case with the messages intentionally set by the artist, i.e. by the work of art.

2 THEME Reader

Creativity and Innovation

Contemporary trends in organizing artistic/ cultural events testify to the constant changes that are taking place in the field of CCI and to the need to adapt to the new cultural needs of society and its social groups. The prejudices about classical music as music for the "elite", for example, have been overcome, just like the discourse about the "elite audience" in galleries etc. There are more and more events that are open to the audience and the participation of wider social groups. This implies close cooperation of until recently rarely networked teams in the implementation of various CCI projects.

Projects are implemented in various fields of science and art in order to obtain new results that encourage the development and progress of the field in which they are implemented. Projects in the field of art are changing culture and society, and today, in addition to causing "disinterested liking" (E. Kant), they almost as a rule have an engaging role in society - they draw attention to current social problems and its possible solutions. In relation to whether the project is related to one field of art (visual, dramatic or music), we can determine the degree of its autochthony or interdisciplinary aspect. The more interdisciplinary the project, the more specific the team of **creative** collaborators who will implement their ideas and show their potential for **innovation!**

In the organization of certain artistic events today, one notices the originality of the content, space and collaborators, that is, there is a trend of stepping out of the "classical framework". This intervention could be called "shaking up of the tradition", to paraphrase Walter Benjamin from his famous essay *A Work of Art in the Age of Mechanical Reproduction* (Benjamin 1974). It seems, however, that it does not go in the direction of "liquidation of the work of art" (Benjamin 1974: 125), but rather in the direction of finding a compromise between artists,

organizers and audiences in the era of different media which are becoming serious competition to traditional cultural contents such as exhibitions, opera performances, museums etc. The trend to organize events that go beyond the narrow expertise of one field of art and interests has completely taken over CCI, providing a testing ground for seamless networking of different teams in which cooperation of several sectors is necessary - from classical music, dance, fine and dramatic arts, video art, VR space etc.

A Dutch art theorist, Hans van Maanen emphasizes the tripartite nature of the function of art, relying on Kant (Emanuel Kant) and Gadamer (Hans Georg Gadamer) - intrinsic, semi-intrinsic and extrinsic properties. The first emphasizes “disinterested aesthetic contemplation” in which “the joy of a beautiful play of form” is reflected; the second one already implies a personal interest in certain work or artist charisma; and finally, the extrinsic property, which highlights the environment in the process of receiving a work of art, i.e. to the sociological dimension of the visits to a particular art event where those who like the same or similar things meet and where a certain degree of similarity of taste exists. This division is also very important within CCI, because it can help find the possible ways to organize an art event.

The well-known terms we now use in CCI are **creativity** and **innovation**. However, although they might seem similar, they have a completely different meaning, i.e. in a sense, they complement each other. While creativity involves inventing, imagining, ideas, brainstorming and a kind of ingenuity; innovation has a measurable value, it is a product produced on the basis of a creative idea, representing a novelty and an obvious improvement.

“Creativity can be understood as being a multidimensional construct, involving cognitive variables, personality characteristics, family, educational aspects, and both social and cultural elements. These dimensions interact with each other according to individual thinking and creative styles and are therefore expressed and found in many different ways (Sternberg, 2010; Wechsler, 2008). Therefore, the creative phenomenon has been studied under the most different approaches, sometimes emphasizing the person, or the process or products, the environment, or even the interaction between two or more of these variables, thus implying that creativity has multiple ways to be identified (Alencar & Fleith, 2008; Nakano & Wechsler, 2012).

“Innovation has been valued as a necessary individual characteristic in the globalized world. Taken as a concept of multidisciplinary interest, research on this phenomenon has been developed in several areas of knowledge including administration, education, economics, psychology and sociology, among others. As a concept, innovation has been defined as the development of the product or practice of new and useful ideas to benefit individuals, teams, organizations or a broader range of society (Bledow, Frese, Anderson, Erez, & Farr 2009). Then, there is the need to clarify that innovation is not just a matter of coming up with a new idea but also requires a valuable product. In this case, “product” is not limited to a tangible object but can also be seen as a process to increase production and reduce costs in a way not yet tested in that specific context.” (Cropley, Kaufman, & Cropley, 2011).

“The term ‘innovation’ is always linked to the insertion, implementation or development of an idea, product or service for the purpose of utility in society. Given its amplitude, different types of innovation were defined by the Organization for Economic Cooperation and Development (OECD, 2016) as the following: a) product innovation is the application of an idea or service that has undergone substantial development, the feasibility of which may be related to its functionality or other techniques that make new uses for that idea or service possible; b)

process innovation, referring to the development of new methods to achieve a given production; c) organizational innovation, or new types of organization or means of administering organizations; and d) marketing innovation, whereby new methods are used to obtain the development of products and their associated packaging, forms of cost and promotional publicity.” (Cropley, Kaufman, & Cropley, 2011).

Cross-sectoral Collaborations

CCIs have a major role to play in the fourth industrial revolution and the Internet of things that have resulted from the digital transformation of modern society (known as Industry 4.0). This connotation is even more important in the context of the experience economy in which the good and services are valued based on the experiences they create for the customers (Pine and Gillmor, 1998). The value-creation chain in the CCIs defines to a large extent the process of monetisation of a/the results of human creative activities and turning them into marketable products whose consumption is very much dependent on the involvement and interpretation by customers (i.e. on the created experiences).

The complexity of CCIs makes defining them a challenge, especially when defining typical processes in the industry, typical teams, or typical output goals. That is why it is critically important to understand the particular branch of creative industries in which one wants to get involved, to be able to also successfully develop the business side of the endeavor.

CCIs provide platforms in which artists implement their creative ideas, often combined with other creators, in order to produce a cultural product, or service that has added value for the consumer/customer. This means that creative production needs to be accompanied with business sense, integration with other sectors (e.g. hospitality), good organization and adequate networking.

Efforts to build a smart economy in Europe are aimed at improving competitiveness, while maintaining the model of social market economy and efficient use of resources. The main part of efforts to encourage innovation is focused on utilization of the existing potential for innovation in the EU. Firstly, it's a huge domestic market, but also highly qualified researchers, entrepreneurs and companies and unique advantages in terms of values, traditions and diversity.

Industries diversify and develop in parallel with the new challenges to meet the increasingly fragmented needs and desires of modern humans for individual forms of communication, relaxation and recreation, empathy with nature, for consuming cultural values and heritage, exploring new cultures and territories and so on. Organizations with different competences increasingly rely on the services and cooperation with creative companies to upgrade their products and services and acquire a new approach to their customers and partners. Hence the interconnectedness of the CCIs with the sectors of communications, travel and tourism, education, research and so on.

Creative industries are not only innovative in themselves, but they are an important driving force of innovations in non-creative industries. The support for including companies from the creative sector in experimental projects frequently leads to further innovations. This is so

because the providers of creative services tend to help companies develop more market-oriented and customer-oriented products and services

The main features of the CCIs that make them indispensable for the development of the modern societies refer to the following:

- Based on art and culture and not utility-based
- Rely on creativity, creation and co-creation – this makes them highly resistant towards automation and the jobs that exist in this industries are likely to prevail parallel with the automation of the other areas of life;
- Occur in the form of ad hoc partnerships among individual creators – this makes the creative partnership versatile and highly productive of new ideas and works, but very vulnerable from an organizational and economic perspective as well since project-based work prevails;
- Spin-off new solutions/innovations in the other sectors of the economy;
- Rely on networking, sharing and clustering;
- Promote social cohesion and inclusion being based on shared values, attitudes, knowledge, beliefs, and so on;
- Create experiences and individual personal value and sensation for every consumer;
- Permeate all other sectors of the economy – both with and without digitalization;
- Are most directly connected to tourism (as they often generate the core of the tourist products), recreation and education, however with the advancement of VR and AR and the internet of things, they intertwine everywhere;
- Are expected to drive solutions to the global, regional and local challenges that modern societies face.

Intellectual Property

“We cannot negotiate with people who say
what's mine is mine and
what's yours is negotiable.”
(J. F. Kennedy, 1961)

When the Pulcinella ballet by the then young Igor Stravinsky was premiered in 1920, no one accused him intellectual property theft. The ballet was based on the music of several old masters of the 18th century¹. What would happen today if someone did something like that? Nothing! Because, Stravinsky used two centuries old music, which he partially changed (by adding new music to the existing one!). If someone did something similar today, the only issue would be how old the original is. If it was a work from, let's say, 1723, critics would only consider the originality of the arrangement, and lawyers would have nothing to work with. Strict copyright laws govern music as well as other arts. Authorship starts automatically, from the

¹ The authors whose works were used were most probably: Domenico Gallo, Unico Wilhelm van Wassenaer, Carlo Ignazio Monza i Alessandro Parisotti

moment an artist completes his/her work throughout his life and 70 years post mortem². However, the laws also protect another type of creative work which we call intellectual property. "In a broader sense, the term intellectual property implies various creations of the human mind. Those creations and innovations that meet the conditions prescribed by law, can be protected by certain forms of intellectual property rights³. Only a "materialized" idea can be protected - a logo, a technical type of invention, the design of some objects, an original art work, a television show⁴, but not the idea itself. Intellectual property can be protected within a certain territory - country, but it is possible to extend the protection to other countries with which they have signed a contract. The intellectual property of CCI is most often related to the already mentioned "copyrights and related rights". This addition "related rights" refers to other rights in the creation of the art work and are enforced by special legal regulations. Intellectual property in creative industries is controlled much better today than in the past, thanks to the specialized agencies that take care of the performance of works, keep statistics on the number and place of the performances, etc. The Internet is a space which allows the illegal use of copyrights, but there are less and less of these offenses thanks to the music tracks recognition programmes (the most famous is shazam). However, they are not absolutely effective either, because these programmes one can control absolutely identical pieces. For example, it is possible for someone to perform someone else's song in a similar way, but the application will not recognize it as copyright theft. Intellectual property theft is also common in industrial design or in the creation of logos of various institutions and companies, where court proceedings are often conducted to prove the degree of similarity, etc.

Intellectual property is an important segment of the CCI development because it values art work in an adequate and transparent way. This sensitive area must be respected during the implementation of various projects in culture, because the ways of distributing the culture are often so original that they can be seen as intellectual property themselves. Therefore, the CCI strategies of action must be recorded and monitored in order to identify (in time) the values that under certain circumstances can be recognized and protected as intellectual property.

² <https://www.zis.gov.rs/prava/autorsko-i-srodna-prava/#section-1>

³ See: Šta je intelektualna svojina? <https://www.zis.gov.rs/prava/intelektualna-svojina/> last visited on Mar 23, 2022.

⁴ It is interesting that the TV show in itself as a genre is not a subject of intellectual property, however, the show with an appropriate original name, concept etc. is. Recently, a court procedure has been conducted in Serbia for the theft of intellectual property in this field. Namely, the author of the TV show *Utisak nedelje*, Olja Bečković, sued the author of similar TV show *Hit Tvit* for stealing the concept of the show.

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