Art Entrepreneurship
Art Entrepreneurship

Edited by
Mikael Scherdin
Assistant Professor, Uppsala University, Sweden

Ivo Zander
Anders Wall Professor of Entrepreneurship, Uppsala University, Sweden

Edward Elgar
Cheltenham, UK • Northampton, MA, USA
Contents

List of figures vi
List of contributors vii
Preface xii
Acknowledgements xiii

1 Art entrepreneurship: an introduction
   Mikael Scherdin and Ivo Zander 1

2 Artist entrepreneurs
   Katja Lindqvist 10

3 The new and the challenge of the market or the non-instrumental function of creation
   Maria Bonnafous-Boucher, Raphael Cuir and Marc Partouche 23

4 Opportunity revelation: cogitative powers of the brain
   Mikael Scherdin 50

5 Inviting the unexpected: entrepreneurship and the arts
   Stefan Meisiek and Stefan Haefliger 78

6 Innovation processes: experience drawn from the creation of Dalhalla
   Per Frankelius 98

7 Distant relations: art practice in a global culture
   Morten Søndergaard 142

8 Art and entrepreneurship, apart and together
   Daved Barry 154

9 Emerging themes and new research openings
   Mikael Scherdin and Ivo Zander 169

Index 187
Figures

3.1 The new in creation 25
3.2 Marcel Duchamp (1887–1968). “The Bottle Rack” (or “Bottle Dryer” or “Hedgehog”) 1914, galvanized iron, 64 × 42 cm in diameter 27
3.3 Constantin Brancusi (1876–1957). “Bird in Space”, 1923, polished bronze, 137 × 22 × 16 cm 28
3.5 Typology of the relationship between artists and firms 37
3.6 Jobs salary table for Jeff Koons Productions Inc. 38
3.7 Yann Toma, Indian Ouest-Lumière Agency Advertising Campaign. Twenty painted billboards displayed for a three year period in Neemrana, Rajasthan, 2006 41
3.8 Bernard Brunon, University of Rennes 2, Library, south façade, May 2008 42
3.9 Julien Prévieux, Letters of non-motivation, 2004 43
4.1 Sudret, Gotland, Sweden 62
4.2 Gattières, Nice, France 64
4.3 Äsele, Sweden 66
4.4 Skålan, Jämtland, Sweden 69
6.1 The conceptual frame of reference 99
6.2 The location of Dalhalla 101
8.1 art and Art 159
8.2 Minding the (a)Art and employing an (a)Artmind 161
Contributors

Daved Barry
Daved Barry is Visiting Professor at Nova SBE (Faculdade de Economia, Universidade Nova de Lisboa) and Professor of Creative Organization Studies in the Department of Management, Politics and Philosophy at the Copenhagen Business School. Earlier he studied music, painting, chemistry, and cooking, eventually going on to complete a BA (Hons) in Psychology and a PhD in Strategic Management and Organizational Psychology at the University of Maryland. In 1986 he moved to Syracuse University, NY, where he taught strategic management, and then to New Zealand where he held the Victoria University Chair in Creative Organization Studies. In 2003 he joined Learning Lab Denmark and the Copenhagen Business School as a research professor of innovation, art, and business. His work appears in a number of journals, including the *Academy of Management Review*, *Business & Society*, *Human Relations*, *Journal of Organizational Change Management*, *Organizational Behavior and Human Decision Processes*, *Organizational Dynamics*, *Organization Science*, and *Organization Studies*. Some of his accomplishments include the co-founding of AACORN (Arts, Aesthetics, Creativity, and Organization Research Network; www.aacorn.net), a global association of arts and business researchers, and LAICS (www.laics.net), a European graduate program in innovation and leadership. In 2007 he was awarded the Imagination Lab Foundation/EURAM (European Academy of Management) Career Achievement Award for Innovative Scholarship, and in 2008 published *The Sage Handbook of New Approaches to Management and Organization* with Hans Hansen.

Maria Bonnafous-Boucher
PhD in strategy and organizational studies, MA in philosophy, Maria Bonnafous-Boucher is Professor in strategy and organizational studies and currently Dean of Research at Advancia-Negocia (since 2005). She is co-director of the Chair of Research in Entrepreneurship HEC, ESCP Europe, ADVANCIA, and ESIEE Management. She was Associate Professor in Epistemology and Organizational Studies at the Conservatoire National des Arts et Métiers in Paris from 2002 to 2007 and a member of Collège International de Philosophie from 1995 to 2002. In 2008, she co-created
the Chair of Research in creation and creativity at Advancia-Negocia. Her research interests concern mainly normative and non-normative theories of action as creative action. In entrepreneurship, she applies stakeholder theory within the governance of clusters. She has been guest editor with Michaël Laviolette, “Catalyzing International Entrepreneurship” (Special Issue of the *International Journal of Entrepreneurship and Innovation*, 10(3)). In strategy, she works in the fields of institutional theory, stakeholder theory, corporate governance and corporate social responsibility, on which she edited two books, *Stakeholder Theory* (Palgrave, 2005) and *Décider avec les parties prenantes/Making Decisions with Stakeholders* (La Découverte, 2006). She has published numerous articles, including “Some Philosophical Issues in Corporate Governance: The Role of Property in Stakeholder Theory” (*Corporate Governance Journal*, 2004).

**Raphael Cuir**

PhD in art history, Raphael Cuir conducts research on the representation of the body focusing on anatomy and art from the Renaissance to the present. He was a Postdoctoral Fellow at the Getty Research Institute in the years 2005–2006. He is a collaborator of *Art Press* magazine and the author of numerous articles and essays. He has taught at Otis College of Art and Design, Los Angeles (2007), and frequently lectures at universities worldwide. In 1999, he created the first art history TV channel on the Internet, featuring interviews with some of the most prominent art historians, curators, artists, philosophers, and writers. He is the author of *The Development of the Study of Anatomy from the Renaissance to Cartesianism: da Carpi, Vesalius, Estienne, Bidloo* (Edwin Mellen Press, 2009) and recently edited *Pourquoi y a-t-il de l’art plutôt que rien?* (Archibooks, 2009). He is currently scientific coordinator of the Chair of Research in creation and creativity at Advancia-Negocia.

**Per Frankelius**

Per Frankelius, PhD, is Associate Professor at the Swedish Business School, Örebro University. He is a Fellow of the Linnean Society of London, a member of the Royal Economic Society, and has been a member of the board of the Swedish Entrepreneurship Forum. His doctoral research concerned the progress of the first project to use DNA technology to develop a pharmaceutical product (growth hormone). His current research focuses on innovation. He was Principal Secretary in the inquiry on innovation appointed by the Swedish Government (*SOU Innovative Processes 2002–03*). He was head of the project (2003–05) which led to the creation of the Swedish Business School at Örebro University. He was also instrumental in the development of a new type of master course in Sweden called
Contributors

Creative Business Management. In 2006, he was elected a member of the Swedish Broadcasting Commission. He has been involved in the designing of several regional strategies, and in 2010 he was part-time employed by Örebro Regional Council. His research on innovation has been presented in countries such as the United States, Russia, Hungary, Iceland, Finland, and the United Kingdom. He is the author of some 350 publications, including the article “Questioning two myths in innovation literature” in the Journal of High Technology Management Research.

Stefan Haefliger
Stefan Haefliger works as a researcher and lecturer at the Department of Management, Technology, and Economics at ETH Zurich. He holds a master degree in economics and finance and a doctorate in business administration from the University of St. Gallen, Switzerland. His research and teaching focus on co-creation strategies and knowledge reuse in innovation processes. Stefan’s research has appeared in Management Science, Harvard Business Review, and Information Research. Stefan is an Associate Editor of Long Range Planning. Since 2003, he has acted as a member of management and president of the board of etoy.CORPORATION, an art firm headquartered in Zug, Switzerland. Founded in 1994, etoy is known for its pioneering role in Internet art, controversial operations like the digital hijack and the domain name battle TOYWAR with eToys.com. Currently, the art group invests all resources into MISSION ETERNITY.

Katja Lindqvist
Katja Lindqvist (PhD) is Associate Senior Lecturer at the Department of Service Management at Lund University, and specializes in the areas of artistic enterprising and management in the cultural sector. She is also a founding member of the steering board of the Curating Art Master's course at the Department of Art History at Stockholm University, where she lectures on art management.

Stefan Meisiek
Stefan Meisiek is Assistant Professor of Entrepreneurship and Organizational Design at the School of Economics and Management, Universidade Nova de Lisboa. He received his PhD in Management from the Stockholm School of Economics, and his MA from the Free University, Berlin. Further, he has been a visiting scholar at NYU Stern, ESADE, Stanford University, Learning Lab Denmark, and MIT. His research interests concern mainly ideation, entrepreneurial reasoning, design thinking and arts-based approaches to organizational change. In 2007 he was awarded the Imagination Lab Foundation/EURAM
Art entrepreneurship

(European Academy of Management) Award for Innovative Scholarship. At his university, Stefan has taught in a technology commercialization program that attracted 25 million euros in venture investment. He is also a jury member for the National Award for the Creative Industries, and a project evaluator for the Nova Idea business plan competition.

Marc Partouche
PhD in art history and aesthetics, currently Dean of the Royal Academy of Fine Arts in Brussels, he has been Dean of The National Graduate School of Fine Arts in Paris-Cergy and previously Dean of The Graduate School of Fine Arts in Avignon. While pursuing a career as high-ranking civil servant at the Ministry of Culture (General Chief Inspector in Research, Technological Creation and Media), he is also involved in various activities in the service of contemporary creation – organizing exhibitions, creating and distributing reviews and magazines, and creating book publishing collections. He has written a large number of articles, texts for art catalogues, and books, including La lignée oubliée. Bohèmes, avant-gardes et art contemporain, de 1860 à nos jours (al dante, 2004), Marcel Duchamp, une vie d’artiste (Images en Manœuvres, 1991), Mauvais Œil et peinture abstraite (Sgraffite, 1983). In 2008, he co-created the Chair of Research in creation and creativity with the Cité du Design and Advancia-Negocia.

Mikael Scherdin
In his doctoral thesis, Assistant Professor Mikael Scherdin used the autoethnographic method to describe the growth and ultimate fate of the art initiative nonTVTVstation. He is now working on a research project that combines academic research with a live art project, trying to develop new methods for “practitioners” working with creative processes in the fields of, for example, art and entrepreneurship. The main theoretical focus is on artistic and entrepreneurial processes in the context of cognitive powers of the brain. Other ongoing work includes papers on the core assumptions of the domain of entrepreneurship research, the ecology of new art initiatives, and opportunity recognition. Before completing his PhD at the Department of Business Studies, Mikael worked as (and still is) an artist for some ten years. He has produced several art pieces that combine sound and vision in perfectly synchronic, real-time-based objects. Most of the art pieces have been shown in international avant-garde art spaces, among them Eyebeam of New York City, LaVillette Numerique, Paris, and Society for Art and Technology in Canada but also at prestigious spaces such as the Museum for Contemporary Art in Finland (Kiasma), the Swedish Museum of Modern Art (Moderna), the
Danish Museum of Contemporary Art (Museet for Samtidskunst), and the Nordic Pavilion at the World Expo Japan.

**Morten Søndergaard**

**Ivo Zander**
Ivo Zander is the Anders Wall Professor of Entrepreneurship at the Department of Business Studies, Uppsala University. He received his PhD from the Institute of International Business, Stockholm School of Economics, and has been a visiting scholar at the Harvard Business School, SCANCOR at Stanford University, and Macquarie Graduate School of Management. Before moving into the field of entrepreneurship, he conducted research on regional agglomerations and the internationalization of research and development in multinational corporations. His work has appeared in journals such as *Journal of International Business Studies*, *Journal of International Management*, *Journal of Management Studies*, *Industrial and Corporate Change*, and *Research Policy*. Current research interests include corporate entrepreneurship, the entrepreneurial dynamics of accelerated internationalization, the evolution of advanced foreign subsidiaries of the multinational corporation, and art entrepreneurship. He has served as an expert evaluator for the Swedish Research Council, the Knowledge Foundation, and the European Science Foundation. He is a member of the Royal Swedish Academy of Engineering Sciences and of the prize committee for the Akzo Nobel Science Award Sweden.
Preface

The first steps towards the realization of this book were taken in 2006, when we decided to set up a workshop in Stockholm around the themes of entrepreneurship and renewal on the art arena. By drawing together a small group of researchers, practicing artists, and representatives of various government agencies, the ambition was to identify new research openings as well as policies for the promotion of new art initiatives. Our intuition at that time was that research had made use to an insufficient extent of the connections between art and entrepreneurship, and that the art arena, at least in the Swedish context, had been running out of steam and seen too few novel and path-breaking art initiatives.

The workshop revealed that much of the initial intuition was correct, and on closing day the intention was formed to turn some of the workshop discussions and findings into a book project. A follow-up workshop was staged at Uppsala University in 2007. That second workshop identified a number of distinct book contributions and refined some of the central underlying themes and ideas. The list of contributors was expanded, and the final results of the entire project can now be presented in this volume. We see the final product as an outcome of fundamental research at its best, starting with an intuition and drawing upon the curiosity and personal interests of the project members to arrive at the final product. As suggested by the individual chapters and the closing summary, the intersection of art and entrepreneurship offers many openings for continued studies – we hope to have captured some of the central issues and that the book will inspire both further research and practical endeavors.

Mikael Scherdin and Ivo Zander
Uppsala, 1 January 2011
Acknowledgements

We would not have been able to produce this book without the help of several open-minded and progressive individuals and organizations. Financial support was received from the Bank of Sweden Tercentenary Foundation, the Knowledge Foundation, the Foundation for the Culture of the Future, the Swedish Research Council, the Department of Business Studies, Uppsala University, and Anders Wall’s Foundations. We are particularly pleased to acknowledge this as the first edited and art-related volume from the research group around the Anders Wall Chair of Entrepreneurship at the Department of Business Studies, Uppsala University. Finally, of course, we would like to thank the individual contributors to this volume. It has been a pleasure working together on the project, and we have certainly emerged more knowledgeable about the fascinating world of art entrepreneurship.

The publishers wish to thank the following who have kindly given permission for the use of copyright material.

ADAGP for the illustration of Marcel Duchamp’s “The Bottle Rack” (Chapter 3).

CNAC/MNAM/RMN for illustrations of Constantin Brancusi’s “Bird in Space” and Bertrand Lavier’s “Brandt sur Haffner” (Chapter 3).

Yann Toma for permission to use Indian Ouest-Lumière Agency Advertising Campaign, 2006.

Bernard Brunon, for permission to use the photograph University of Rennes 2, Library, South façade, May 2008.

Julien Prévieux, for granting permission to use Letters of Non-Motivation, 2004.

Leif Forslund and Martin Litens for photographs of Dalhalla (Chapter 6).

Every effort has been made to trace all the copyright holders but if any have been inadvertently overlooked the publishers will be pleased to make the necessary arrangements at the first opportunity.
1. Art entrepreneurship: an introduction

Mikael Scherdin and Ivo Zander

In many ways, the creation of art captures the essence of entrepreneurial activity. It is a genuinely creative process that finds its origin in the artist’s perception of highly subjective ideas, whose viability and ultimate impact on the art arena are surrounded by genuine uncertainty. The process of developing subjective ideas into tangible objects of art and convincing often incredulous observers about their aesthetic or other qualities is often arduous. From the artist’s perspective, it can be a process characterized by doubts, frustrations, and setbacks, requiring unusual persistence for arriving at the final product. It involves intellectual and practical development of the art idea, sometimes requiring the solving of hitherto unknown technical problems, as well as interaction with external observers to “sell” the novel idea and make it accessible to the intended audience. Ultimately, a few artistic ideas have the potential to radically alter perceptions about art and what are considered established, legitimate, and taken-for-granted artistic expressions.

Despite the obvious similarities between artistic work and entrepreneurial processes as they unfold in the business context, the two fields have remained separate in terms of both academic research and practice. The arts literature has mainly been concerned with art-related phenomena and occasionally dealt with the assumedly particular nature and dynamics of the art industry (for example Ormrod, 1999; Caves, 2000). Only rarely has there been interest in the entrepreneurial aspects of artistic work, perhaps because many artists remain fundamentally suspicious of anything that has to do with commerce and business. Entrepreneurship research on its side has traditionally focused on economic phenomena such as the creation of firms and the nature of the start-up process (for example Cooper, 2003; Davidsson, 2005; Landström, 2005), often from a practical point of view. Issues such as creativity, subjectivity, and the cognitive aspects of opportunity recognition have only recently been explored in some more detail (Baron, 1998, 2006; Scherdin and Zander, 2008).

There are signs of change, however, as there is emerging interest in
exploring the boundaries of the evolving domain of entrepreneurship research (Steyaert and Hjorth, 2003; Steyaert and Katz, 2003; Hjorth, Jones and Gartner, 2008; Rindova, Barry and Ketchen, 2009). The present volume found its origin in the intuition that the creative setting of art and artistic work must intersect with a number of phenomena dealt with by the traditional entrepreneurship literature, with ample opportunities for cross-fertilization between the two fields. It uses art and the art arena as the conceptual and empirical platform from which to probe the issues of novelty, creativity, and the meeting between the new and the old, ultimately producing a number of observations and findings that may contribute to the development of the entrepreneurship literature. In the process, it introduces the (some would say heretic) notion of artistic entrepreneurship as an equivalent to entrepreneurial processes observed in the business world, illustrating how established conceptual and theoretical work in the entrepreneurship literature can be of significant help in analysing and understanding the nature and dynamics of the art arena. In this way, what may be referred to as art entrepreneurship becomes the catalyst for change and development in both fields of academic research.

Following a brief and general introduction to the fields of art and entrepreneurship, this introductory chapter contains a set of short summaries of the individual chapters and contributions. While the summaries can only capture the main issues and arguments of each chapter, many of the corollary points and insights will resurface in the concluding chapter of the book. Some of the concluding reflections, extending into the traditional domain of entrepreneurship research, concern issues such as the nature of opportunity recognition and development, storytelling and the framing of new ideas, multi-level and differentiated selection pressures acting upon novel ideas, methodological openings, and policies aimed at renewal on the art arena.

ART AND ENTREPRENEURSHIP – SOME GENERAL POINTS OF DEPARTURE

The term entrepreneurship is most commonly associated with the discovery and pursuit of new business opportunities through the creation of business firms (Gartner, 1988; Shane and Venkataraman, 2000). In reflection of this, and despite cautioning empirical evidence (for example Amit et al., 2000; Carter et al., 2003), the entrepreneurship literature has typically maintained a more or less explicit connection to individual wealth creation (Landström, 2005).

At the more fundamental level, entrepreneurship can be defined as
undertaking something in the face of genuine uncertainty (Knight, 1921; Mises, 1949). This broader definition embraces the discovery and pursuit of any new idea or project that bends, stretches, or transgresses existing rules and structures (Holmquist, 2003), as well as the use of a multitude of differentiated “vehicles” for its realization (cf. Lindgren and Packendorff, 2003). For example, new ideas and projects may be realized through the formation of non-profit organizations, work within established firms and organizations, or project teams of limited duration. Authors use books as vehicles to convey new stories and opinions, and, in the world of art, new ideas, projects, and philosophies are expressed in the form of art objects or performances. In many of these cases, the ultimate aim of entrepreneurial activity is only loosely connected to profit or wealth-creation motives, and emphasis instead is placed on the potential of emancipation or removal of perceived constraints in the individual’s environment (Rindova, Barry and Ketchen, 2009).

In the context of art, entrepreneurship is about the discovery and pursuit of new art ideas, using a multitude of artistic expressions and organizational forms as vehicles by which to express and convey these ideas to the public. This is a process that displays many of the characteristics that have also been associated with entrepreneurial processes in the business context. Closely reflecting the traditional focus on the individual in entrepreneurship research (Shane, 2003; Shane and Eckhardt, 2003), art and artistic processes have been intimately associated with the traits, psychology, and activities of the individual artist; a great number of popular accounts and penetrating biographies have explored the lives of individual artists and the connections between their life experiences and artistic production.

Artistic work is also about the introduction of novelty, which has remained central to the entrepreneurship literature (Schumpeter, 1934; cf. Kirzner, 2009) and figures prominently in popular perceptions about the role and achievements of great entrepreneurs. Inevitably, and just like in the business context, new art ideas are surrounded by risk and genuine uncertainty, especially when it comes to the introduction of significant new movements in art. Artistic ideas rarely come in fully fledged and developed forms, and it is difficult to perceive the ultimate art objects and reactions from the general public. Indeed, history shows how the reception of novel work by critics or art audiences ranges from the scandal to rave reviews (Lindqvist, this volume), and how the road to acceptance and recognition from the general public is often long and arduous.

While at the fundamental level artistic work and entrepreneurship in the business context thus display many similarities, the context of art appears to be distinctive in three respects (more detail on the similarities
and differences will be found throughout this volume, especially the chapters by Lindqvist, Bonnafous-Boucher, Cuir and Partouche, Meisiek and Haefliger, and Barry): (1) it maintains a particularly pronounced focus on creativity and the production of novelty (Wijnberg and Gemser, 2000), and (2) it is concerned with the introduction of novel ideas and concepts that are de-coupled from immediate utility or profit motives (Bonnafous-Boucher, Cuir and Partouche, this volume). In many cases, artistic work reflects the mere joy of creating and expressing something new, a sense of wanting to communicate with and contribute to the cultural or wider development of society, or simply the urge to deal and come to grips with an artistic “itch” or possession that is still only rudimentarily perceived. This then makes for special circumstances in the meeting between the new and the old, where (3) the artist’s communication and persuasive efforts must rest on other means than proof of practical usefulness or profit potential.

Art and artistic processes thereby offer a distinctive and from a research point of view fruitful arena for studying the issues of creativity, novelty, and processes of transformation where the new seeks to position itself alongside or replace the established and conventional. These issues and processes are important study objects in their own right, especially as they tend to be taken for granted and thus have escaped systematic reflection and analysis among practicing artists and other actors on the art arena. Studying artistic processes unfolding under the marked or “acid” conditions of the art arena also promises to elucidate and elaborate on phenomena that are found at the core of entrepreneurship research. These then are the intuitions and assumptions that prompted and inspired the various studies that are part of this book.

INDIVIDUAL CHAPTERS AND CONTRIBUTIONS

The individual chapters of the present volume represent a first attempt to explore the fundamentals of what may collectively be termed art entrepreneurship – how artists and people engaged in artistic activities perceive of new art ideas, how these ideas are transformed into tangible objects of art and artistic expressions, and how they are ultimately accepted or rejected by the general public.

In the opening chapter “Artist entrepreneurs”, Katja Lindqvist sets the stage by exploring the similarities and differences between artists and entrepreneurs, addressing issues such as their traditionally ascribed characteristics, norm and rule breaking behaviours, and functions in the process of bringing original ideas into the realm of consumers and larger
Introduction

society. The chapter indeed identifies many similarities between the two groups, including that of broader developments in the academic literature on both art and entrepreneurship. Of particular notice is the emergence and existence of sometimes open-ended artistic processes, involving both a collective of artists and the prospective audience in a process that could be labelled co-productive. This particular type of creative process should be observable also in the domain of other entrepreneurial ventures, specifically those dealing with social or cultural entrepreneurship, and emerges as an appealing concept to be explored in future entrepreneurship studies.

In their chapter entitled “The new and the challenge of the market or the non-instrumental function of creation”, Maria Bonnafous-Boucher, Raphael Cuir, and Marc Partouche probe further into the uniting and distinctive elements of artistic and entrepreneurial processes. They specifically propose and explore the fundamental distinction between creation and creativity, suggesting that while the work of the artist is intimately connected to creation, or uncaused action aiming at creation in and of itself, entrepreneurship as it is commonly perceived is concerned with creativity, which adds usefulness as one of its key defining parameters.

Drawing upon numerous examples from the art arena, the authors illustrate the fundamental and conceptually important distinction between creation and creativity, as well as how the world of art has come to explore and make use of the concept of the firm for both artistic and commercial purposes. A proposed typology of existing relationships between artists and firms effectively illustrates the distinction between the artist and the entrepreneur, yet at the same time documents the potential or perhaps already emerging fluidity between the fields of arts and business. While convergence of the two fields remains an open question, the conceptual distinctions made by the authors serve as a powerful starting point for exploring what artists and entrepreneurs in the business context have in common, and ultimately what they can learn from each other.

In the chapter entitled “Opportunity revelation: cogitative powers of the brain”, Mikael Scherdin takes a closer look at the concept of opportunity recognition as it has been treated in the traditional entrepreneurship literature and brings it into the context of artistic processes. Drawing upon advances in neurosciences and neurophilosophy, and specifically the distinction between cognitive and cogitative powers of the brain, he makes the argument that the traditional concept of opportunity recognition fails to capture the loosely coupled, internally driven, and open-ended processes that are typical of creative and artistic processes. An auto-ethnographic case study illustrates the emergence of an artistic concept as seen from the perspective of the practicing artist. In conclusion, it is suggested that the concept and process of opportunity revelation may be
an important complement to more traditionally perceived opportunity recognition processes.

The chapter by Stefan Meisiek and Stefan Haefliger, entitled “Inviting the unexpected: entrepreneurship and the arts”, suggests that for a number of reasons art and artistic processes have a lot to tell about the creation and ultimate acceptance of novelty. Drawing upon the empirical cases of etoy and the MISSION ETERNITY project, they particularly emphasize the importance of the unexpected in artistic processes. While the unexpected is usually regarded as destabilizing and confusing, in the creation of novelty it has the opposite effect – it creates stability in the process that connects the emergence of new ideas with ultimate acceptance by external audiences. To support their idea, they insightfully argue that what is perceived of and accepted as novel manages to successfully balance the familiar and unfamiliar, and the valued and unvalued in unexpected yet meaningful ways. This balancing act is accentuated in the context of art, where both utility and the commercial aspects of creativity by tradition have been either absent or played subsidiary roles.

Meisiek and Haefliger further document how a community of artists can be highly beneficial in terms of embracing the unexpected and finding the fruitful balance between the valued and unvalued. Drawing a number of parallels to the extant entrepreneurship literature, the chapter concludes by identifying several areas where entrepreneurship research is likely to benefit from the study of art and artistic processes, including the (productive) role of the unexpected throughout opportunity recognition and development processes, the balancing of the new and the old in the development of novel business concepts, as well as the particular dynamics of entrepreneurial communities and the potentially unique effects on the unfolding and ultimate impact of opportunity recognition and development processes.

In a similar way, the chapter by Per Frankelius, entitled “Innovation processes: experience drawn from the creation of Dalhalla”, uses empirical observations from the cultural arena to critically assess existing perceptions and understandings of the concept of innovation. The chapter offers a detailed account of the long, arduous, but ultimately successful process of developing a new cultural concept, with a particular focus on multiple and multi-faceted selection pressures in the environment. The case also provides an illustration of how idea generators and project champions – in the present case opera singer Margareta Dellefors – play a critical role in overcoming various forms of resistance to novel ideas; yet, they may ultimately lose control over their created ventures. In conclusion, Frankelius draws attention to the fact that the traditional innovation literature, focusing primarily on technology and product development, has ignored