

# ENTREPRENEURSHIP IN THE CREATIVE INDUSTRIES: A BIBLIOMETRIC STUDY

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Paula Sanches Santana<sup>1</sup>  
Franciane Freitas Silveira<sup>2</sup>

## ABSTRACT

The aim of this study is to discuss the scientific production scenario related to the theme entrepreneurship in the creative industries sector through a bibliometric study, using co-citation network. The sample was based on the ISI Web of Knowledge platform (Web of Science), totaling 131 selected articles. Based on data analysis, we concluded that entrepreneurship in the creative industry sector is a subject still under-explored, but there has been a significant increase in publications in the last five years. Looking at the co-citation network, we were able to map the intellectual structure of entrepreneurship in the creative industries sector and the development in research and publications as well.

**Keywords:** Entrepreneurship, creative industry, cultural industry, bibliometrics

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1 Has a Master's degree in Business Administration by Universidade Nove de Julho and Information Technology bachelor degree by Universidade Anhembi Morumbi. She has more than 16 years of experience in the field of information technology, working in critical mission environment with high level of stress. Paula currently lives in São Paulo, where she has a small business company for personal development and dedicates her studies to human behavior and mindfulness.

ORCIDID: <https://orcid.org/0000-0002-1161-3078>

2 PhD, is Adjunct Professor of Business Management in the Center for Engineering, Modeling and Applied Social Sciences (CECS) at the Federal University of ABC (UFABC) in São Paulo, Brazil. Holds masters and PhD degrees in Business Administration from the Faculty of Economics, Business and Accountancy (FEA) at the University of São Paulo (USP), with emphasis on Technology Innovation. Dr. Silveira worked as an Innovation Project Manager for 8 years mainly in the Telecommunications Industry. Mrs. Silveira is an author, consultant and professor in the fields of technology management and Social and Sustainable Innovation management.

ORCID: <https://orcid.org/0000-0002-8015-8144>

# 1. INTRODUCTION

By meeting basic needs such as economic well-being and social integration, post-materialistic society demands new types of products and services. The individual demands become esthetic, intellectual, quality of life and autonomy (BENDASSOLLI et al., 2009). The growth of the initiatives of creation in all sectors demonstrates an expansive movement of the cultural field (ARRUDA, 2003).

Innovative behavior, coupled with strategic orientation towards profitability and growth, can be defined as entrepreneurship (GARTNER, 1988). According to Davel and Cora (2011), a way of relating culture and entrepreneurship, is to analyze culture as a process of symbolic creation during the entrepreneurial activity. Culture is shared by the people, who make up an organization, sustaining the entrepreneurial process. Another relation between culture and entrepreneurship is cultural consumption, in which the consumption of goods of experience is made. Cultural consumption can be defined as the “set of socio-cultural processes in which the appropriation and the use of products takes place” (CANCLINI, 2001, p.77).

Florida (2002) defined as “creative class” the group of professionals, scientists and artists, whose presence generates economic, social and cultural dynamism. This term is derived from the concept of “cultural entrepreneurship”. The “creative class” includes individuals or groups in the fields of science, engineering, architecture and design, education, the arts, music and entertainment. The economic function of the “creative class” is to create something new and useful. The creative economy is based on intellectual inputs, created by human creativity (Florida, 2006).

In 2008, the United Nations Conference on Trade and Development (UNCTAD) launched the first version of the Creative Economy Report. In 2010, the report stated that even during the global economic crisis of 2008, world exports of creative products and services continued to grow. This sector reached 592 billion USD in 2008, with an annual growth rate of 14 percent for six consecutive years. The other industrial sectors had a drop in global demand, in addition to a concentration of 12% in international trade. The creative industry is characterized by the development and creation of symbolic and artistic goods, whose consumption is of an interpretive, esthetic, experiential order (JUDICE; FURTADO, 2014).

Given the importance of the theme, in 2012 the Brazilian Ministry of Culture created the Secretariat of Creative Economy. The mission of this secretariat is to lead the formulation, implementation and monitoring of public policies for local and regional development, prioritizing support and encouragement for professionals and micro and small creative Brazilian enterprises. Creative industries have great potential for developing countries seeking to “diversify their economies and make a leap towards one of the most dynamic sectors of the world economy” (UNCTAD, 2010).

The phenomenon of the creative industry has generated great interest among the researchers of Organizations. However, the available literature is fragmented and disassociated (BENDASSOLLI et al., 2009) especially at the national level. The objective of this study is to map and discuss the scientific production scenario related to entrepreneurship in the creative industry sector through a bibliometric study, using the ISI Web of Knowledge database. The aim of this study is to contribute to future research on entrepreneurship in the creative industry sector, identifying the main topics addressed in the area, pointing out the main trends and gaps related to this topic, in addition to identifying the main authors and works.

The article has four more sessions. In the theoretical reference session will be presented the concepts on entrepreneurship, cultural entrepreneurship and creative industry. In the methodology section, the methodological strategy used in this work will be presented, presenting the selection method of the article sample and the analysis criteria. The fourth session will present the results. The fifth session will present the conclusion, limitations and suggestions for future work.

## 2. THEORETICAL FRAMEWORK

This study aims to analyze the scientific production on entrepreneurship in the creative industry sector. In this sense, the theoretical reference was developed with the objective of conceptualizing Entrepreneurship, Cultural Entrepreneurship and Creative Industry.

### 2.1. Entrepreneurship

The concept of entrepreneurship has been valued by governments and organizations as an important pillar for economic growth today (Barros & Pereira, 2008). Research on entrepreneurship has a long tradition. The field has grown significantly since the 1980s (LANDSTRÖM; HARIRCHI; ÅSTRÖM, 2012). Entrepreneurship typically encompasses risk-taking, innovation and proactivity; in the absence of any of these elements, the process can be considered as little entrepreneurial (MILLER, 2011). In the recent past, management and economics scholars believed that the motivating principle of entrepreneurship was commercial profit. However, over the last two decades, there has been a growing acceptance of the notion that entrepreneurs do not need to have their profit-oriented view, nor should they be associated with mercantilist practices (DACIN; DACIN; MATEAR, 2010). In a study on social entrepreneurship, Dacin et al. (2010) organized the types of entrepreneurship according to Table 1.

Type of Entrepreneur	Conventional	Institutional	Cultural	Social
Definition	An agent that allows or approves a vision based on new ideas for creating successful innovations (SCHUMPETER, 1950).	An agent who can mobilize resources to influence or change institutional rules, in order to support or destroy an existing institution, or to establish a new (DIMAGGIO; POWELL, 1983).	An individual who identifies an opportunity and acts according to it in order to create social value, cultural or economic (DIMAGGIO, 1982b; WILSON; STOKES, 2004).	An actor who applies business principles to solve social problems (DACIN; DACIN; MATEAR, 2010).
Wealth Distribution	Shareholders	Shareholders and / or stakeholders	Shareholders and / or stakeholders	Shareholders and / or stakeholders
Predominant Organizational Form	For-profit	For-profit	For-Profit or Non-Profit	For-Profit or Non-Profit
Primary Objectives (Motivations)	Economic	Institutional Reform \ Development	Cultural diffusion \ clarification	Social change \ welfare
Product	Create and / or distribute the product or service to the consumer	establish legitimacy	Establish new norms and values	Promoting ideology / social change
Tensions	Growth in relation to survival	Resistance to change (complementation versus competitive advantage?)	Marketing versus culture (authenticity)	Economic sustainability versus social mission
Examples	Service providers, software development and tourism companies	Kodak, Apple	Museums, Art festivals, symphony orchestras	Aravind Eye Clinic, Rugmark, Greyston Bakery

Table 1: Types of entrepreneurs - Dimensions and definitions.

Source: Dacin et al. (2010)

The established theories on entrepreneurship provide a range of information for understanding this field. Dacin et al. (2010), explain that the best strategy for entrepreneurship research in the cultural context is to focus on aspects related to the mission, processes and resources of this context.

## **2.2. Cultural Entrepreneurship**

Dimaggio (1982b), defined the concept of cultural entrepreneurship as a function of “cultural capitalism”. The process begins with identifying the opportunity of the cultural domain and then, there is a risk of developing and disseminating the vision with the aim of creating something with cultural value. For Bankset al. (2000), cultural entrepreneurship is directly related to the production of cultural goods and services, products whose main value is symbolic, through images, symbols, signs and sounds. Cultural entrepreneurs may or may not aim for profit (DACIN; DACIN; MATEAR, 2010). Cultural entrepreneurship refers not only to the cultural industry sector, but also to norms that guide social patterns of behavior in a given society (DIMAGGIO, 1994). Cultural entrepreneurship represents, in the context of its operations and impact, the interpretation and perception of culture in a society (JOHNSON, 2007). Like other types of entrepreneurs, successful cultural entrepreneurs appear to possess certain individual skills and abilities (DIMAGGIO, 1982b). Cultural entrepreneurs must be able to accumulate and manipulate cultural capital, possess a set of skills, knowledge, practices and tastes that are unusual, characteristic and socially virtuous (BOURDIEU *apud* DACIN; DACIN; MATEAR, 2010).

Guerra and Paiva Júnior (2011), argue that the creative industry is a sector with strategic potential for the development of a region, being the action of cultural producers understood from the perspective of entrepreneurship.

## **2.3. Creative industry**

The term “creative industry” arose in movements that occurred in the 1990s in some industrialized countries. The creative industry sector is in continuous growth, and should be understood as an economic phenomenon related to public development policies (BENDASSOLLI et al., 2009).

Analyzing the literature, it is possible to find several denominations for this sector: cultural industries, creative industries, creative economy, knowledge industries, content industries, entertainment industries, copyright protection industries and media industries (FLACH; ANTONELLO, 2011). While there is no consensus on the definition, the concept of creativity is an essential feature of the creative industry. For the UNCTAD (2010) creative industries are classified as: cultural heritage, including traditional cultural expressions; visual and scenic arts; audiovisual industries; publications and print media; new media; design; and creative services, including advertising and architecture.

Bendassolli *et al.* (2009), analyzed the definitions of creative industries and divided them into four components. In the first component, creativity is the central element for the generation of intellectual property with commercial potential. The second represents the perception of the consumer in the generation of value in the act of consumption. In the third component, the creative industries transform the value generated by the consumer, in economic value. Finally, we verify the convergence of arts, business and technology.

### 3. METHODOLOGY

The methodology used in this study was the literature review, using the theory of bibliometrics and analysis of co-citation networks. In management research, the literature review process is a key tool, used to manage the diversity of knowledge for a specific academic research. The literature review allows the researcher to map and evaluate the existing intellectual territory, supporting it in specifying a research question (TRANFIELD; DENYER; SMART, 2003). Bibliometrics is an approach used to measure scientific production. The evolution of information technologies facilitated the use of this approach (MORETTI; CAMPANARIO, 2009). The bibliometric analysis has applications in several areas, with the aim of improving research and analyzing trends (SMALL, 2003).

This work was developed using the ISI Web of Knowledge platform (Web of Science). The ISI database supports a variety of software tools, enabling the retrieval of a variety of important meta-data for research, such as: abstract, cited references, date of citation, authors, institutions and countries (LOPES; CARVALHO, 2012; LI; ROLLINS; YAN, 2018), in addition to providing the h-index. The h-index is an index proposed by Hirsch (2005), with the objective of characterizing the importance of the scientific production of a researcher. The h-index represents the number of articles published by the researcher, which obtained citations greater than or equal to that number.

The ISI search system covers other databases, which the abstracts are indexed in the ISI, with impact factor as measured by the Journal Citation Report (JCR). Another important point is that the analysis of social networks would be unfeasible, in the case of the use of other databases in conjunction with the ISI database. Each database has different formats and typologies, there is no compatibility. The research in the ISI database was done in five steps. In all, only articles were filtered (Document Type), because they undergo peer review processes in their full version (LOPES; CARVALHO, 2012).

In the first step, we only searched for the keyword "ENTREPRENEUR \*\*", resulting in 19,138 articles. In the second, we seek the terms: "CREATIVE ECONOM\*\*" or "CREATIVE INDUSTR\*\*" or "CULTURAL INDUSTR\*\*" or "CREATIVE CLASS" or "CREATIVE CLUSTER\*\*", resulting in 1,940 articles. We then combine the articles that had the terms of the first and (AND) second steps. The result of the combination made in the third step were 114 articles. In the fourth step we searched for the terms "CREATIVE ENTREPRENEUR\*\*" or (OR) "CULTURAL ENTREPRENEUR\*\*". The result was 120 articles. In the fifth step we combine the articles from step three or (OR) four, totaling 218 articles as shown in Figure 1. In the sixth step, we read the titles and abstracts of the 218 articles to verify adherence with the proposed research.

The articles were analyzed according to the following criteria: (a) relevance of the article in relation to the objective of this work, based on the abstract; (b) journal impact factor as measured by the Journal Citation Report (JCR), (c) number of article citations. After this analysis, we obtained 131 articles. The meta-data of the 131 articles were exported from the ISI database as plain text. For data analysis, we used Bibexcel software. Bibexcel allows the construction of citation relationships between the authors and the references, as well as being compatible with relational mapping tools such as the Ucinet software (RUAS; PEREIRA, 2014). Using the Bibexcel we extracted from the sample (i) the most commonly used keywords, (ii) the most cited articles and references, (iii) the journal's knowledge area and (iv) the co-citation analysis. Co-citation analysis is a set of data collection, analysis, and graphical display techniques, which can be used to produce empirical maps of important authors in various areas of study (MCCAIN, 1990). The co-citation map, used mainly to analyze the intellectual structure of a given scientific field (AHLGREN; JARNEVING; ROUSSEAU, 2003), was generated through the Ucinet software (Borgatti, Everett & Freeman, 2002). In addition to the aforementioned tools, we also used Microsoft Excel software for creating graphs and filters.

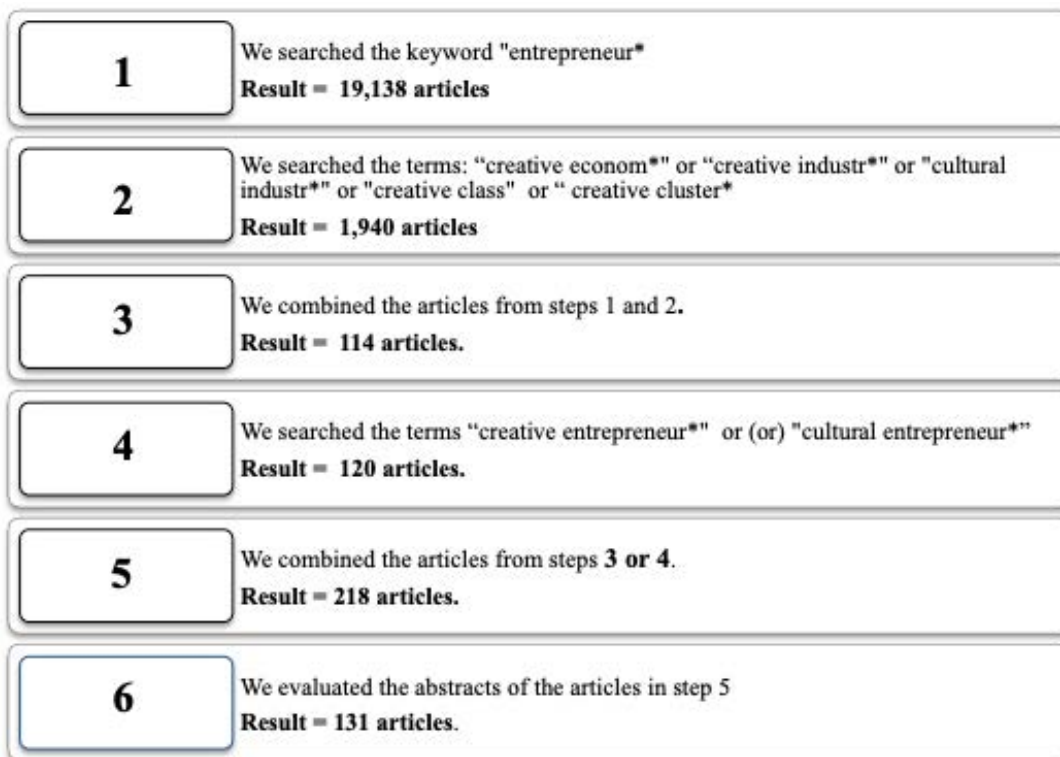


Figure 1: Search process. Source: authors.

The sample was analyzed, grouped and organized in order to obtain the evolution of publications over time, the journals with the largest number of publications, the areas of these journals, the impact factor of journals, the most cited authors, the h-index of these authors and the networks of citations and co-citations.

## 4. RESULTS AND ANALYSIS

The first analysis was the identification of the evolution and distribution of the publication of the 131 articles over time. We verified that the first publication related to the theme dates from the year 1982. Between the years 1983 and 1995 and the years 1996 and 1999 there were no publications. As shown in Figure 1, there is a growth of publications from 2008, with its peak in 2014. The possible explanations for the growth of these studies are: the impact of the creative economy on the innovation capacity of the economy in the midst of the crisis of 2008; the evolution of creative employment between 2009 and 2010, growing four times faster than the economy as a whole, driven by creative employment in non-creative industries and; the fact that the creative industry can directly create products and services that improve economic and social well-being (DE PROPRIIS, 2013).

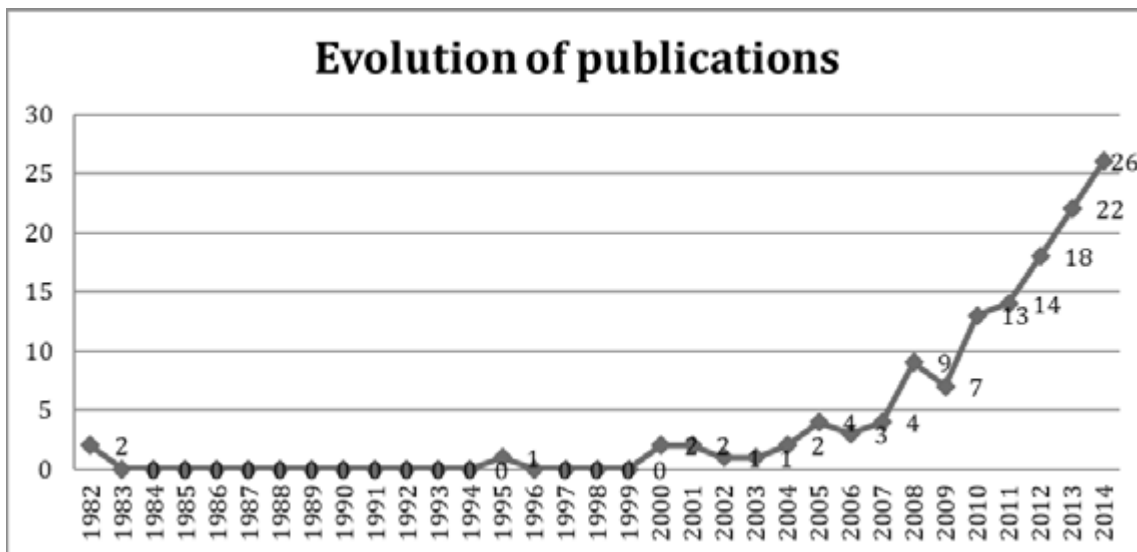


Figure 2: Evolution of publications related to entrepreneurship and the creative industry.  
Source: The authors based on the data surveyed.

The keywords most frequently found in the sample articles were ‘*entrepreneurship*’ and ‘*creative industr\**’ with 15 incidences each and ‘*creativity*’ with 8 incidents. Figure 3 shows the 11 most used keywords in the sample articles.

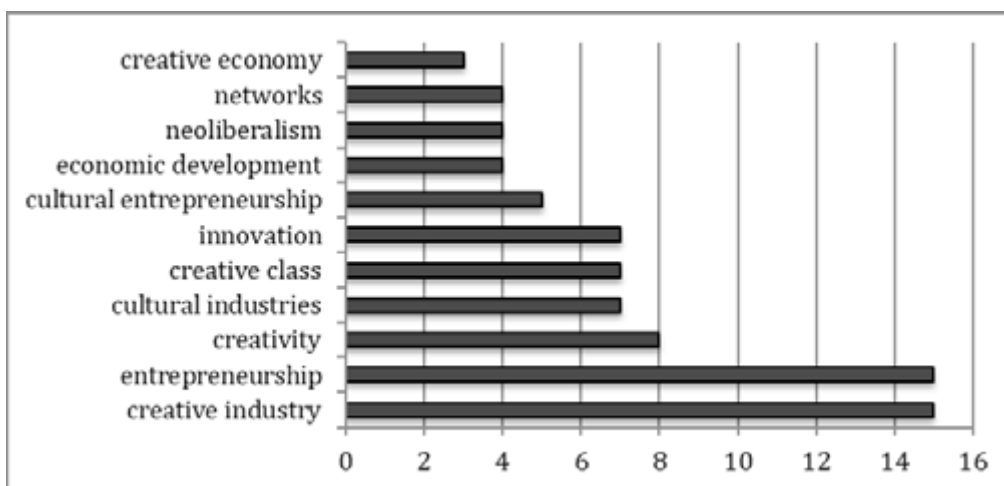


Figure 3: Keyword occurrence chart  
Source: the authors based on the analyzed data

During the analysis process, we verified that terms related to the economy were used as keywords in 21 articles. The term “economic development” was used 4 times. The articles were: (1) “Crafting your way out of the recession? New craft entrepreneurs and the global economic downturn” (JAKOB, 2013); (2) “The alert and creative entrepreneur: a clarification” (KIRZNER, 2009); (3) “Small creative industry firms: a development dilemma?” (CHASTON, 2008) and; (4) “The ‘Cultural Turn’ in Australian Regional Economic Development Discourse: Neoliberalising Creativity?” (GIBSON; KLOCKER, 2005).

The 131 articles were published in 91 different journals, in the areas of business economics, Sociology, Geography, Urban Studies and environmental sciences ecology. Table 2 shows the distribution of the sample articles in relation to the journal area.

Business Economics	30%
Sociology	24%
Geography	19%
Urban Studies	14%
Environmental Sciences Ecology	13%

Table 2: Distribution in the areas of knowledge  
Source: the authors based on the sample data

As verified in Table 2, 30% of articles were published in journals related to Business Economics, 24% in Sociology journals and 19% in periodicals related to Geography. This number is consistent with the theme addressed, since entrepreneurship, creative industry and creative economy approach economic and social aspects, in addition to being related to regional development (CHASTON, 2008; FLORIDA; MELLANDER; STOLARICK, 2008; FOSTER; MANNING; TERKLA, 2013; PIERGIOVANNI; CARREE; SANTARELLI, 2011). Figure 4 presents the journals that published at least three articles within the sample collected, representing 20% of the total.

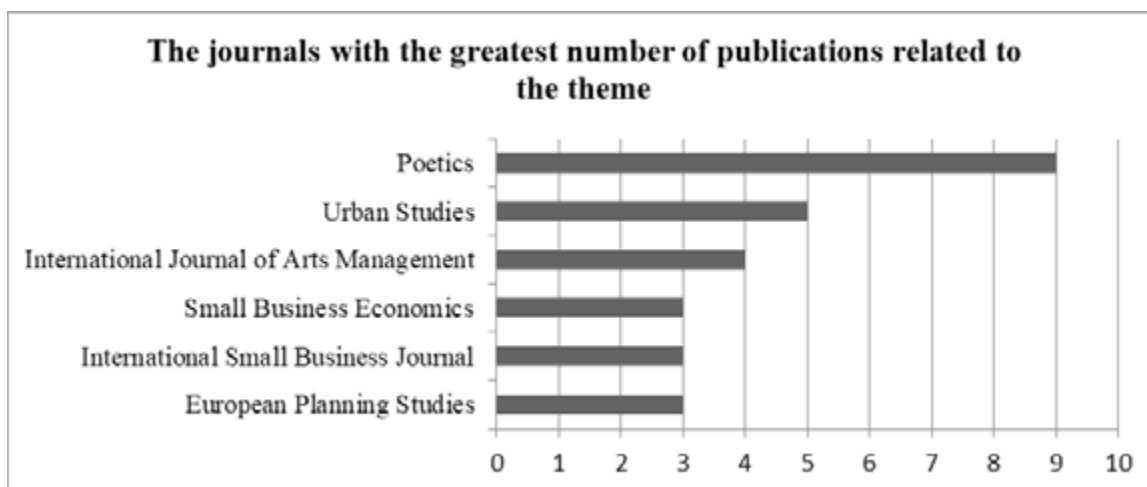


Figure 4: Graph of publications of the sample articles, grouped by journal name  
Source: the authors based on the data collected

With the exception of the International Journal of Arts Management, whose impact factor is 0.233, all other journals have an impact factor higher than 1 (*Journal Citation Report, 2013*), as shown in Table 3.

Name of the Journal	Number of Articles	Impact factor in 2013
Poetics	9	1.025
Urban Studies	5	1.397
International Journal Of Arts Management	4	1.641
European Planning Studies	3	0.233
International Small Business Journal	3	1.330
Small Business Economics	3	1.661

Table 3: Impact factor of journals that published at least 3 articles of the sample  
Source: the authors based on the data collected



Since the impact factor is a quality metric of the journal, we verified all articles that had publications in journals with impact factor greater than 1. Table 4 presents 19 articles published in journals with impact factor greater than 1. The two articles highlighted in bold were published in journals that have a strong relationship with the theme of entrepreneurship.

Article Title	Authors	Journal	Impact Factor (2013)
What is organizational imprinting? Cultural entrepreneurship in the founding of the Paris opera	Johnson (2007)	American Journal of Sociology	4,045
Creative class and regional growth: empirical evidence from seven European countries	Boschma e Fritsch (2009)	Economic Geography	3,281
<b>Social entrepreneurship: why we don't need a new theory and how we move forward from here</b>	<b>Dacin et al. (2010)</b>	<b>Academy of Management Perspectives</b>	<b>2,826</b>
The rural growth trifecta: outdoor amenities, creative class and entrepreneurial context	McGranahan, Wojan e Lambert (2011)	Journal of Economic Geography	2,821
Brokerage in sme networks	Kirkels e Duysters (2010)	Research Policy	2,598
Taking charge of your health': discourses of responsibility in english-canadian women's magazines	Roy (2008)	Sociology of Health & Illness	2,014
Risk and trust in the cultural industries	Banks et al. (2000)	Geoforum	1,877
From brew town to cool town: neoliberalism and the creative city development strategy in Milwaukee	Zimmerman (2008)	Cities	1,836
Archaeologies of city life - commercial culture, masculinity, and spatial relations in 1980s London	Mort (1995)	Environment and Planning D-Society & Space	1,729
Industry evolution and cross-sectoral skill transfers: a comparative analysis of the video game industry in japan, the united states, and the United Kingdom	Izushi e Aoyama (2006)	Environment and Planning A	1,694
Production perspectives in the sociology of music	Dowd (2004)	Poetics	1,661
<b>The alert and creative entrepreneur: a clarification</b>	<b>Kirzner (2009)</b>	<b>Small Business Economics</b>	<b>1,641</b>
Moral economy and cultural work	Banks (2006)	Sociology	1,348
The global cultural city? Spatial imagineering and politics in the (multi) cultural marketplaces of south-east Asia	Yeoh (2005)	Urban Studies	1,330
Becoming a creative city: the entrepreneurial mayor, network politics and the promise of an urban renaissance	Ponzini e Rossi (2010)	Urban Studies	1,330
Diversity, entrepreneurship, and the urban environment	Hackler e Mayer (2008)	Journal Of Urban Affairs	1,298
The 'cultural turn' in Australian regional economic development discourse: neoliberalising creativity?	Gibson e Klockner (2005)	Geographical Research	1,206
Cultural entrepreneurship in nineteenth-century Boston- The creation of an organizational base for high culture in America	Dimaggio (1982b)	Media Culture & Society	1,139
Cultural entrepreneurship in nineteenth-century Boston, Part II: The classification and framing of american-art	Dimaggio (1982a)	Media Culture & Society	1,139

Table 4: Articles published in journals with impact factor greater than 1.

Source: the authors based on the data collected in the Journal Citation Report (2013)

Considering the number of citations of each of the articles over the years, we verified that 10 articles of the sample have at least 26 citations. The two most cited articles are by DiMaggio, both from 1982. The article “Cultural entrepreneurship in nineteenth-century Boston - The creation of an organizational base for high culture in America” has 234 citations and the “Cultural entrepreneurship in nineteenth-century Boston, Part II: The classification and framing of american-art”, has 105 citations. Both were published in the journal *Media Culture & Society*, which had an impact factor in the year 2013 of 1.139. Table 5 presents the 10 most cited articles of the sample and the h-index of the authors, according to the ISI database. In analyzing the h-index of the authors with most cited articles, we verified that the authors Gibson with h-index = 103, Banks with h-index = 77, Johnson with h-index = 77 and Fritsch with h-index = 61 are the authors with the highest h-index of the sample.

Title of the Article	Year of publication	Author	Author h-index	Total Citations
Cultural entrepreneurship in nineteenth-century Boston - the creation of an organizational base for high culture in America	1982b	Dimaggio	30	138
Cultural entrepreneurship in nineteenth-century Boston, part II: the classification and framing of American-art	1982a			66
Risk and trust in the cultural industries	2000	Banks	77	67
		Lovatt	11	
		O'Connor	53	
		Raffo	7	
What is organizational imprinting? Cultural entrepreneurship in the founding of the Paris opera	2007	Johnson	77	72
Social entrepreneurship: why we don't need a new theory and how we move forward from here	2010	Dacin, P.	13	64
		Dacin, M.	15	
		Matear	2	
Creative class and regional growth: empirical evidence from seven European countries	2009	Boschma	13	58
		Fritsch	61	
The global cultural city? Spatial imagineering and politics in the (multi) cultural marketplaces of south-east Asia	2005	Yeoh	25	49
The 'cultural turn' in Australian regional economic development discourse: neoliberalising creativity?	2005	Gibson	103	43
		Klocker	35	
Moral economy and cultural work	2006	Banks	77	31
The alert and creative entrepreneur: a clarification	2009	Kirzner	5	26

Table 5: The 10 articles with the highest number of citations and authors' h-index

Source: Author based on the ISI database analysis

Based on the analysis of the information, we were able to verify the evolution of the citations of the 5 most cited articles over time. We found that the articles “What is organizational imprinting? Cultural entrepreneurship in the founding of the paris opera” by Johnson (2007) and “Social entrepreneurship: why we don’t need a new theory and how we move forward from here” by Dacin, Dacin and Matear (2010) were the ones that had a greater increase of citations in the last ten years. Figure 4 shows the number of citations from the 5 most cited articles of the sample in the last ten years.

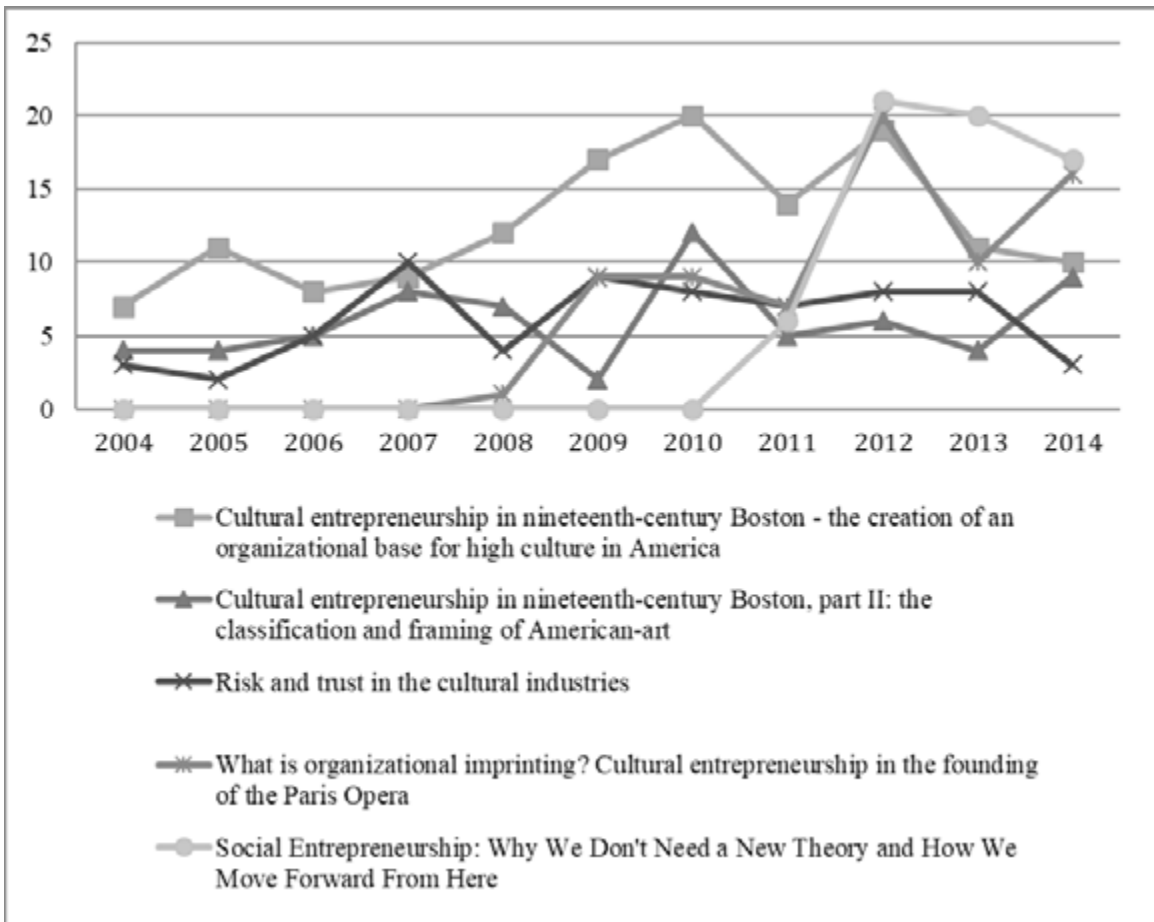


Figure 4: Citation graph of articles in the last 10 years.  
Source: The authors based on the data collected.

In using Bibexcel software we were able to analyze which authors were the most referenced by the 131 articles of the sample. It is important to point out that being referenced does not necessarily mean having an article that is part of the sample. To exemplify, we have the authors Florida (2002), Becker (1982) and Peck (2005). Although they are highly referenced authors in the sample, the publications are not part of the 131 articles in the sample, since they are books. Another motivation for the work not to be listed in the sample is the fact that it addresses only one of the focus theme constructs of this study. Table 6 presents the list of the 10 most referenced authors in the sample.

Number of articles quoting the publication	Author, Year and Journal of Publication
34	Florida R., 2002, Rise Creative Class
16	Caves R, 2000, Creative Ind Contrac
16	Bourdieu P, 1984, Distinction Social C
15	Becker H, 1982, Art Worlds
15	Peck J, 2005, V29, P740, Int J Urban Regional
15	Dimaggio P, 1982b, V4, P303, Media Cult Soc
14	Dimaggio P, 1982a, V4, P33, Media Cult Soc
13	Bourdieu P., 1993, Field Cultural Produ
10	Schumpeter J. A, 1934, Theory EcDev
10	Dimaggio P, 1987, V52, P440, AmSociolRev

Table 6: Most referenced authors within the sample.  
source: The authors based on the analyzed data.

After extracting the references of the articles, it was possible to generate the co-citations map using the Ucinet software (BORGATTI; EVERETT; FREEMAN, 2002). The map shown in Figure 5 represents the co-citation network among the authors, based on the references cited in the articles in the sample. Using the co-citation map, we were able to analyze the intellectual structure of the fields that compose this bibliometric study, grouping authors by research topic.

Analyzing Figure 5, we find 4 groups of authors connected by the similarities of ideas. Co-citation connections characterize similarity, association or co-occurrence of ideas, reflecting significant intellectual connections within the field (SMALL, 1973). The first group is made up of entrepreneurs, such as Schumpeter and Shane. The second group (right side) is formed by researchers of cultural entrepreneurship, such as Dimaggio and Bourdieu. The third group, with more recent studies, are the authors who study the phenomenon of the creative economy, including entrepreneurship in the creative industry, creative cities and cultural industry. In this group we have, Florida and Caves. Finally, the fourth group, made up of scholars of economic and regional development, with the authors Scott and Peck.

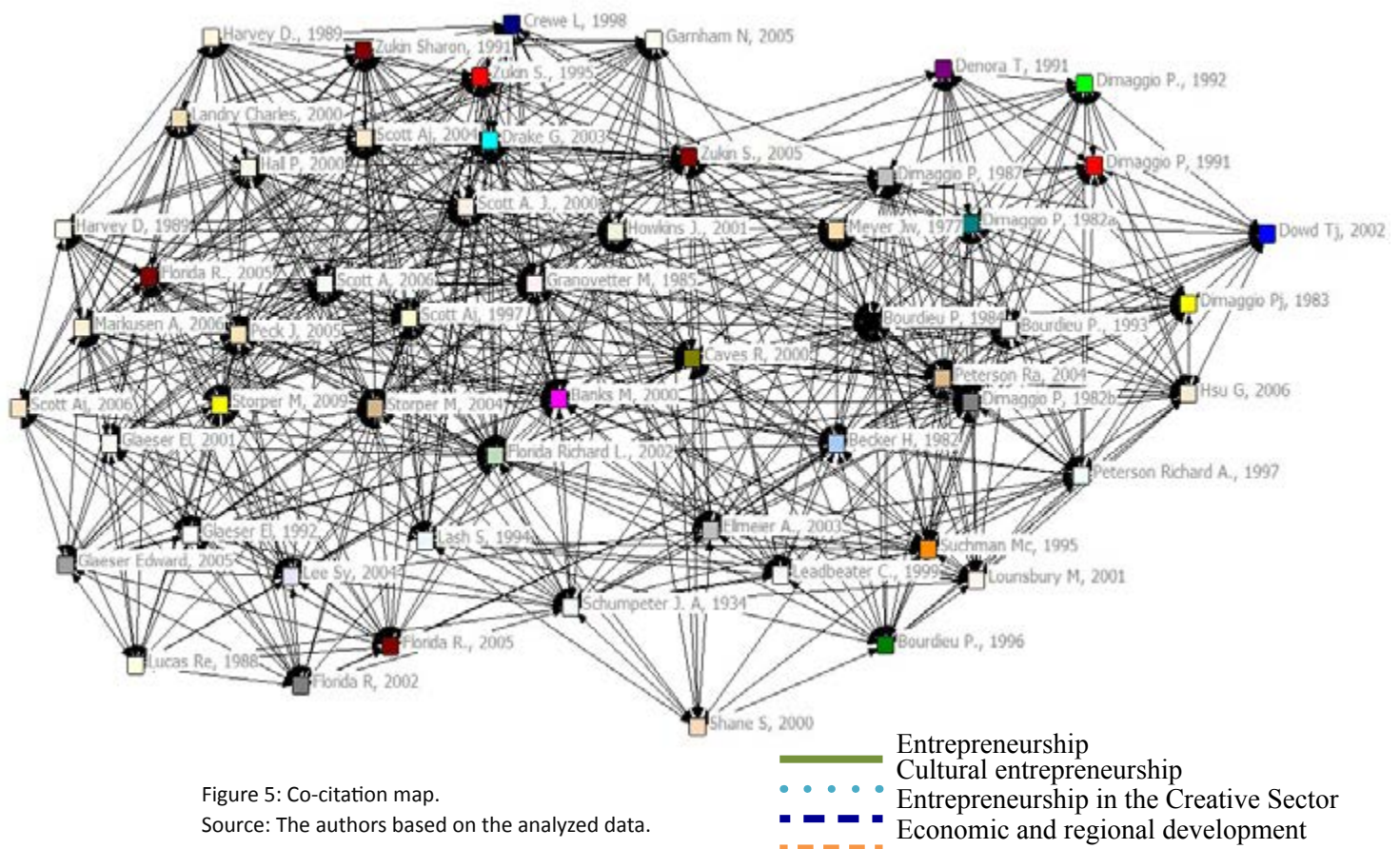


Figure 5: Co-citation map.  
Source: The authors based on the analyzed data.

## 4. CONCLUSIONS

This study aimed to map and discuss the scientific production scenario related to entrepreneurship in the creative industry sector. For this purpose, a bibliometric research was carried out using the ISI Web of Knowledge database, whose final sample resulted in the analysis of 131 articles. According to the study, entrepreneurship in the creative industry sector is still under-explored; however, it begins to draw the attention of researchers. Between the years 2010 and 2014, there has been a considerable increase in the number of publications related to the theme, with the peak of 26 publications in 2014. The sample presented 3 articles by Brazilian researchers, 1 published in 2005 in the journal *Organizações & Sociedade* and 2 published in 2014 in the journal *Tempo Social*. It cannot be said that this growth will continue, however, the graphs show growth trends. In the sample of this study, the areas of the most published journals are related to Economics, Sociology and Geography. We also verified that studies about entrepreneurship in the creative industry are being published in journals with high impact factor, which shows the relevance of the theme.

Among the most commonly used keywords, we highlight *Entrepreneurship*, *creative industr\**, *Creative Class*, in addition to the terms related to the concept of economy. The keyword *Economic Development* was present in 4 sample articles. These articles address the relationship between entrepreneurship in the creative industry and economic development. According to the report presented by UNCTAD (2010), entrepreneurship in the creative industry contributes to economic development.

Using as classification criterion the h-index (HIRSCH, 2005), the authors with the most relevant scientific production on the subject of this study are: (1) Gibson, (2) and e Johnson, (3) Fritsch, (4) O'Connor and (5) Dimaggio. Analyzing the authors most referenced in the 131 articles of the sample, we have Dimaggio, Bourdieu and Florida.

Based on the results, we were able to map and analyze the scientific production scenario related to entrepreneurship in the creative industry. The terms “cultural entrepreneurship”, “entrepreneurship in the cultural industry” and “entrepreneurship in the creative economy” are also related to the subject of this study.

In analyzing the co-citation map (Figure 5), we verified 4 groups of authors within the sample. The first group are entrepreneurs. The second group are students of cultural entrepreneurship. The third group and the fourth group, with more recent publications, are the authors who study respectively the phenomenon of entrepreneurship in the creative sector and economic and regional development.

The main limitation of this study is the fact that the information presented is limited to the articles found in the ISI Web of Knowledge database (Web of Science) due to the incompatibility of the other databases with the software used in this study. In addition, it is recognized that the analyzes presented in this study are quantitative and therefore, a systematic review study of the 131 articles would present a deeper insight into the content of each article. For future research, we suggest studies on entrepreneurship and aspects related to the objective, work processes and resources in the creative sector. We also suggest studies related to cultural entrepreneurship and economic development.

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