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Culture and university entrepreneurship

Abstract

Latin American universities typically fulfil the functions of teaching, research and the dissemination of culture. To become *entrepreneurial universities*, they incorporate knowledge transfer or, more generally, the commercialization of academic research and involvement in socio-economic development. However, proposals have been made to treat culture as a horizontal activity that also encompasses the creation of university cultural enterprises. To achieve this requires the crossing of the Arts and Sciences and the promotion of the resulting knowledge transfer. Here, an exploratory study of 16 cultural firms in Mexico allows us to identify strategies aimed at enhancing the entrepreneurial potential of the universities' cultural activities in the country.

Keywords: Culture; University; Cultural entrepreneurship; Creative industries; Mexico

Introduction

Cultural entrepreneurship is concerned with creating a business that is “grounded in the arts, creatively inclined and/or is relevant to the cultural heritage of a specific community. (...)

Cultural entrepreneurship [has been] characterized as a sub-set of social entrepreneurship” (Buford 2017).

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Since the 1980s, cultural businesses in all fields of the traditional arts have been promoted and funded within UNESCO, forming what has become known as the “cultural and creative industries” (CCIs) (Cunningham 2002) in the nascent field of creative economy research (CER) (Lazzeretti et al. 2018).

The study of cultural entrepreneurship has emerged as a scholarly task in three fields: 1) From a sociological perspective, focusing on the organizational processes by which cultural products are created; 2) From a managerial perspective, focusing on the dissemination of cultural processes; and 3) From a cultural perspective, as a new wave in “cultural making”, where culture is both a medium (a “deploying”) and an outcome (a “making”) of entrepreneurial actions (Gehman and Soublière 2017). When universities are conceived fundamentally as a way of life and of cultural development¹, then we should observe, first, the deploying of cultural activities; second, the undertaking of cultural research; and third, the teaching of cultural activities and the implicit values that form culture itself².

This means that the entrepreneurial university seeks to complement its traditional teaching and research functions with cultural activities, at the same time as it incorporates cultural content with external productive relations through cultural entrepreneurship.

Thus, in considering how to profile their main activities, universities have to make a dual selection: on the one hand, undertaking research, technology transfer and providing services in artistic and cultural knowledge; and, on the other, the promotion of innovative spin-offs from their cultural services.

¹ The university is a space of cultural learning: “It is critical to develop once more within the University the teaching of culture or of the system of the living ideas that time possesses... This must be the radical task of the University. This, before anything else, has to be the university” (Ortega y Gasset 1976).

² As such, the three functions of the universities are: I. Cultural transmission, II. Teaching of the professions, and III. Scientific research (Ortega y Gasset 1976).

This paper reports a study and critical analysis of a number of cultural ventures. Here, by means of a questionnaire, data were gathered aimed at identifying innovations and factors that promote or impede links – i.e. relationships founded on knowledge, technology transfer and incubation – between cultural firms and universities, where the requirements of entrepreneurship are recognized as needs for obtaining and developing management skills, financing, linkages, visibility and, sustainability.

The hypothesis underpinning this study is that the consolidation of cultural entrepreneurs depends on their differentiation and on their commercialization capabilities in accordance with their specific cultural/artistic type, and on available institutional support, in particular that provided by the universities, within a diverse environment of factors and relationships that enable such start-ups to survive in the various stages of the life cycle.

As part of the conclusions, some develop criteria are elaborated for designing policies to increase the generation, survival and consolidation of cultural and artistic ventures.

Methods

An evolutionary approach to the functions of the University provides a new dimension to its cultural activities. Here, since the end of the 19th century, the historical context and the need to construct a national identity in Mexico have served as the primary motives underpinning the development and promotion of the cultural activities of the country's universities (Molina Ahtziri and Ejea 2019). Indeed, the importance attached to cultural activities in various Mexican universities can be inferred by the relative financial weight assigned to promoting these goals within their total budget. At this point, we examine the University's functions based on its evolution and the marked increase in its interrelations with the dissemination of knowledge.

Two levels of data are considered: First, an analysis of nine aggregate creative industries, making up Mexico's cultural and creative sectors, is reported, focusing on their impacts, at both the regional and national levels, on employment and the number of firms. Second, an estimate of the sustainability of ten cultural start-ups and identify the challenges they face. We then contrast their prospects with those of six mature cultural firms and examine how Mexico's universities might boost the capacities of these cultural ventures. The firms' innovativeness is measured using a structured questionnaire, the INDICO Index (Corona Treviño 2015), specifically adapted to cultural entrepreneurship.

Here, we formulate and address three main questions: 1) How can a university incorporate within its functions the objectives of an entrepreneurial university? 2) What is the relative intensity of cultural activities in the universities of Mexico? 3) What kind of policies and strategies emerge as being most effective from our study of the ten university cultural ventures?

Universities begin by fulfilling what is typically and exclusively a teaching function before evolving to establish themselves as research universities. In Latin American, moreover, universities generally also fulfil the function of disseminating culture, which might be related to their teaching and social research. Some universities promote a range of extension activities, which serve to highlight the relationship between the university and the community in which it is immersed, becoming one of the three university's functions: namely teaching, research and extension.

A more recent development has been the evolution of what have become known as *entrepreneurial* universities, as the latter have incorporated activities of knowledge transfer or, more generally, the commercialization of academic research and a closer involvement in

socio-economic development. To achieve this requires the crossing of the Arts and Sciences and the promotion of the resulting knowledge transfer. Therefore, what has been proposed is the treatment of culture as a horizontal activity that cuts across all university functions, a move that also encompasses the creation of university cultural enterprises.

An entrepreneurial university is said to be conceived when this third mission of economic and social development is added to those of teaching and research (Etzkowitz 2003); when it is prepared to take risks in translating the knowledge produced within the university into economic and social utility (Clark 1998), and when the research it undertakes leads to patentable inventions and discoveries, faculty spin-off ventures, and technology transfers (Chrisman 1995) (see Table 1).

Table 1. The vision of the entrepreneurial university

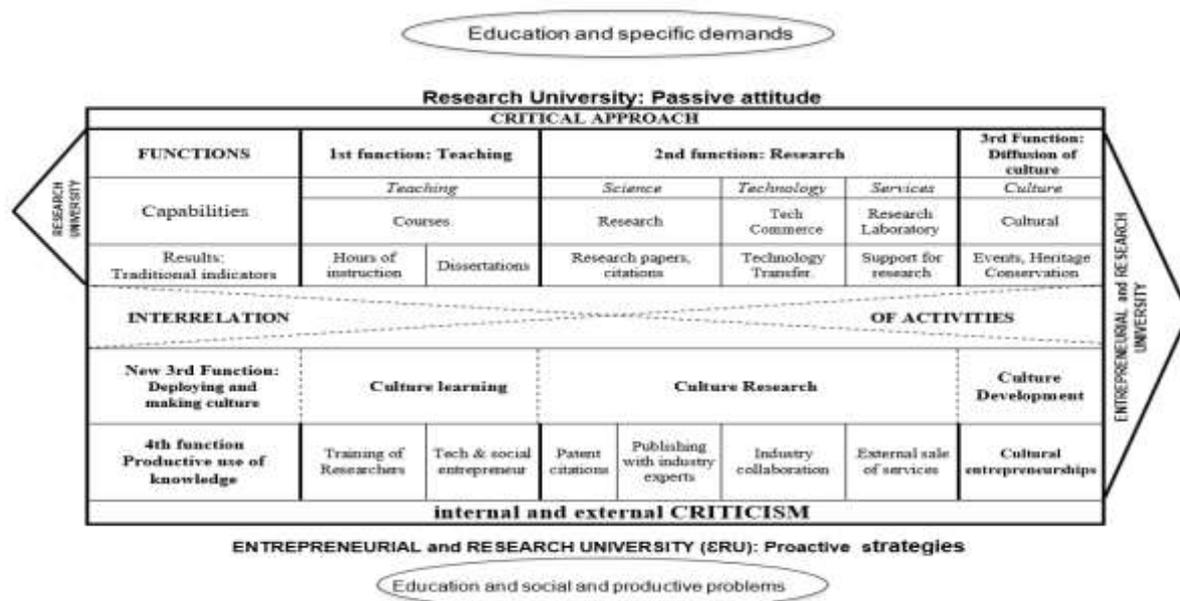
Entrepreneurial University				
Henry Etzkowitz (2002)	Expansion of university mission	Teaching	Preservation and dissemination of knowledge	New missions generate conflict of interest and controversies
		Research	First academic revolution	Two missions: teaching and research
		Entrepreneurial	Second academic revolution	Third mission: economic and social development, old missions continue
Burton R. Clark (1998)	The entrepreneurial university has the ability to generate a focused strategic direction, both in formulating academic goals and in translating knowledge produced within the university into economic and social utility. Taking risks when initiating new practices whose outcome is in doubt is a major factor.			
James J. Chrisman (1995)	Universities are still in the education business and this mission continues to be of critical importance. However, universities also make substantial contributions to local economies through research leading to patentable inventions and discoveries, faculty spin-off ventures, and technology transfers.			

Source: Based on the works of the authors cited.

However, to become an entrepreneurial university, it is not enough simply to develop external links aimed at solving social and economic problems. A number of fundamental changes are required (see Figure 1):

- 1) A shift from the diffusion of culture to the inclusion of cultural making activities. Each university must acquire a cultural dimension, based on culture learning, cultural research and cultural development, in general.
- 2) The promotion and strengthening of interrelations between culture, research and teaching activities, developing additional capabilities for undertaking these activities and introducing a systemic perspective for solving external problems³.
- 3) Facilitating external criticism on and of society but also explicit mechanisms for facilitating internal criticism.

Figure 1. Entrepreneurial and Research University (ERU)



Source: Author's own.

³ With the objective of a true articulation of cultural diffusion with research and teaching which originates creation and knowledge development (Regil Vargas 2009). An additional aspect is the "collaboration between public services and the private sector with the universities for the promotion of an entrepreneurial culture (de Pablo, Isidro et al. 2011).

Results

Cultural activities of Mexico's universities

The cultural activities of Mexico's universities represent around 6% of their total budget. For the National Autonomous University of Mexico or UNAM, they represent 8.2%, a figure that rises to 11.5% if we include the budgets for cultural teaching activities (1.6%) and cultural research centers (1.7%)⁴ (Table 2).

Table 2. University budgets for cultural diffusion, 2018 (millions of Mex. pesos).

University	Income (\$ millions of Mex. Pesos)	Cultural diffusion budget (\$ millions of Mex. Pesos)	Percentage
UNAM	38300	3135	8.2
IPN	15554	-	
UdeG	13398	328	2.4
UANL	7858	587	7.5
UAM	7097	643	9.1
UV	6529	419	6.4
UABC	4526	353	7.8
Total	93262	5465	5.9

Source: http://www.estadistica.unam.mx/series_inst/index.php; <http://www.transparencia.uam.mx>;

<http://patronato.uabc.edu.mx/documents/10652/59534/PresupUABC2018.pdf>;

http://transparencia.uanl.mx/secciones/informacion_presupuestal/presupuesto_2018/.pdf;

http://transparencia.udg.mx/sites/default/files/presupuesto_2018.pdf;

<http://colaboracion.uv.mx/informacionpublica/presupuestos/.pdf>

In general, and increasingly, according to Regil Vargas (2009) the activities of cultural diffusion in public universities find themselves blocked by the uncertainty between fading away and their reactivation.

⁴ UNAM has the Schools of Arts and Design, Music, Cinematic Arts and a Theater Center within its teaching spaces (representing 1.61% of its total budget). UNAM research includes its Bibliographic, Librarianship and Information, Aesthetics and Philological Research Institutes (representing 1.7% of its total budget).

Creative industries in Mexico

There is a correlation – a two-way interaction – between culture and creativity: creative expression is a universal human phenomenon that has its foundations in culture and which at the same time has a profound impact on culture (Rudovicz 2003). Over the last two decades, Mexico's cultural and creative industries (CCIs) have made a notable contribution to national growth, calculated at somewhere between three and six percent of gross domestic product (GDP). The contribution originates from two main sources, one linked to modernity and highly creative technology, the other to the country's culture and heritage (Valdivia 2018). Mexico's CCIs are constituted by 91,000 firms, which employ somewhere in the region of 725 thousand people, equivalent to 2.5percent of the country's active population and 1.7percent of the country's total firms⁵ (Table 3).

Table 3. Number of firms and employees per creative sector.

Creative Industries	Firms	Employees	Mean n° of employees per firm
Music & Visual and Performing Arts	27 791	180 686	7
Advertising and Marketing	15 042	150 802	10
Publishing	19 216	80 750	4
Architecture	6 945	75 145	11
Film, TV & Radio	3 324	70 588	21
Software	3 947	67 753	17
Libraries and Museums	6 114	42 983	7
Handicrafts	6 254	41 501	7
Design	2 755	14 779	5
Total/Average	91 388	724 987	8

Source: (Mapa Transmedia 2019). The creative industries have been adapted from Bakhshi et al. 2013. <https://www.nesta.org.uk>.

The first three sectors in Table 3, i.e. Music & Visual and Performing Arts, Advertising and Marketing, and Publishing, provide jobs for half the people working in the creative industries

⁵ The 2.5% is a proportion of total employment and 1.7% of firms according to DENUE statistics (INEGI 2015; 2018)

(53%). The largest firms operate in the Film, TV & Radio industry (mean number of employees is 21) followed by Software (17 employees per firm).

To determine the picture at the regional level, we selected the top 14 Mexican States (from a total of 32) presenting the highest growth rates between 2015 and 2018 as determined by the creative industries index. These 14 states moreover also have the highest number of firms operating in the CCIs (Table 4). Three of the states, namely Querétaro, Mexico City and Nuevo Leon, are the most diversified, presenting five more cultural and creative industries than the national average. Within this ranking, Querétaro appears in first place, thanks, in large part, to the fact that growth in the Software, Architecture and Design sectors is double that of the other states. Mexico City takes second place in the ranking, with a rate of growth in the Software sector that is the triple of that of its competitors. It is also the state with the highest average number of employees per firm at 14. In third place is Nuevo Leon, where growth in Software is 2.6 higher than that of its competitors, while it is the state has the second highest average number of employees per firm at 10.7. Overall, Design has grown at a rate above the average in eight states, as have Software and Architecture in six states.

The City of Mexico concentrates most of the country's CCIs, with 1,512 creative firms and employing 22,301 workers per million inhabitants. It is followed by the states of Aguascalientes (872 firms), Jalisco (862), Quintana Roo (846) and Campeche (831), each of which has around 7,000 employees, both figures per million inhabitants (Table 3). Interestingly, three of these last four states are among Mexico's smallest having enjoyed high growth rates in the following sectors: Aguascalientes – with an increase in Design of 2.02, in Software of 1.73, in Architecture of 1.43 and in Advertising and Marketing of 1.25; and Quintana Roo and Campeche, most notably in Film, TV & Radio, with respective increases of 1.6 and 1.62, respectively (Table 4).

Table 4. Mexico States with high-growth creative industries, 2015-2018; and highest number of firms 2018.

9 Creative Industries	National Average growth index	Querétaro	Mexico City	Jalisco	Aguascalientes	Veracruz	Quintana Roo	Campeche	Tabasco	Coahuila	Nuevo León	Guanajuato	Estado de México	Chiapas	Oaxaca	Nº of States
<i>Music & Visual and Performing Arts</i>	1.03	1.3												1.22		2
<i>Advertising and Marketing</i>	0.98	1.6	2.42		1.25		1.54				1.73					5
<i>Publishing</i>	0.93												1.26			1
<i>Architecture</i>	1.05	2.14	1.87		1.43			1.73	1.27		1.84					6
<i>Film, TV & Radio</i>	1.1		1.5				1.6	1.62		1.8	1.38					5
<i>Software</i>	0.93	2.69	3.14	1.27	1.73					1.14	2.64					6
<i>Library and Museums</i>	1.1								1.33						1.62	2
<i>Handicrafts</i>	0.9			1.17											1.32	2
<i>Design</i>	0.99	2.26	1.9	1.39	2.02		1.42			1.22	1.57	1.55				8
<i>Number of creative industries above National average</i>		5	5	3	4	0	3	2	2	3	5	1	1	1	2	14
Number of firms		2102	13485	6764	1145	4313	1270	748	1222	2061	4281	3902	9130	2925	2968	
Number of Employees		17508	198894	52483	9051	25933	11457	6388	11464	17536	45825	24797	54564	15106	14421	
Average employees per firm	8	8.3	14.7	7.8	7.9	6	9	8.5	9.4	8.5	10.7	6.4	6	5.2	4.9	
Population Millions inhabitants	119.5	5.1	8.9	7.8	1.3	8.1	1.5	0.9	2.4	3	5.1	5.9	16.2	5.2	4	75.4
Firms per million inhabitants	765	411	1512	862	872	532	846	831	510	697	836	667	564	561	748	
Employees per million inhabitants	6065	3420	22301	6690	6896	3197	7630	7098	4787	5935	8951	4236	3371	2895	3634	

Source: Table based on data from Mapa Transmedia (2019).

Specific cases of cultural entrepreneurship

Based on an exploratory study of ten cases of cultural entrepreneurship, we identify strategies that can be employed to enhance the entrepreneurial potential of a university's cultural activities. The majority of these cases form part of the UNAM's incubator, the "Laboratory of Cultural Initiatives", which is a program of Cultural Diffusion Coordination. The incubator supports artistic entrepreneurs in their efforts to investigate, experiment and learn in collaborative teams. These teams receive an annual scholarship and are provided with a mentor, workshop space and a range of services for undertaking their artistic work⁶. We then compare and contrast the characteristics of these start-ups with those of six mature firms, with an average age of 12 years compared to just 3.4 in the case of the ten cultural entrepreneurships.

On average, the Indico index recorded for the cultural entrepreneurship is 4.0 which, as we would have expected, is lower than that of the mature firms (5.6). The latter record a Result index score that is nearly twice (1.8) that of the start-ups, whereas both sets of firms have similar score in terms of Capacity (Table 5b).

Most of the cases of cultural entrepreneurship are characterized by collaboration in the generation of innovations: some of these are institutional, others are based on artist networks⁷. On average, nearly half the innovation comes from external links, whereas in the case of the mature firms the influence of these links is smaller at 43%. Clearly, external collaboration is critical, however, for the success of both types of cultural entrepreneurship.

⁶ The incubator is located in the emblematic "1968 Cultural UNAM" building and is known as "Piso 16" or Floor 16. There have, as of 2019, been only two calls for artistic projects. In 2019, ten projects were selected from a total of 135 presented, while in 2018, just five from a total of 102 won support.

⁷ Artistic innovation typically moves through four stages – proximal innovation, fuzzy innovation, established innovation and maintained innovation – sustained by a relational network characterized by strong or weak ties, depending on the artist's inclusion and differentiation (Montanari et al. 2016).

Investment in creative effort (R&D) of the cultural entrepreneurships stands at 41%, and while important for mature cultural companies, it represents less than half (19%), Fig 5a.

Table 5a. University cultural entrepreneurships vs. mature firms

Entrepreneurship/Firms	Cultural-Artistic industry	Age in Years	Innovations (average)				Linkage: University Kind of support	Participation in innovation %			R&D activities %
			P	p	M	Tot		Firm	Universities	Others	
10 £	8 Arts (3 Theater, 3 Visual, 2 Dance) 2 Publishing	3.4	1.3	0.1	0.3	1.7	Workshops, Space, Mentoring	45.5	24	30.5	38 of effort
6 Creative Firms	4 Art 1 Advertising 1 Publishing	12.2	1.8	0.3	0.5	2.7	Students mentor, Academic collaboration	61	5	34.5	30 of sales

Table 5b. University cultural entrepreneurships vs. mature firms (cont.)

Entrepreneurship £ /Firms	Intellectual Property	Main Client	Sales \$ Million Mx pesos/year	Personnel		Indico Index			Legitimation			
				Support	Creative	R	C	Indico Index	Award (%)	Exhibition (%)	Media reportage (%)	Reviewer (%)
10 £	Authors' copyright	Diverse	0.15	2.7	5.9	3.52	4.50	4.0	100	40	0	0
6 Creative Firms	Copyrights and trademarks	Diverse	102.53	4.4	10.6	6.34	4.79	5.6	50	100	83	67

Source: Based on responses to the INDICO questionnaire from ten cultural entrepreneurships and six mature creative firms. (See Annexes 1 and 2).

Conclusions

An important new function is being fulfilled by universities, namely, that of knowledge transfer. Scientific, technological, social and cultural entrepreneurships all form part of this transfer and have come to play major roles in relation to the universities' fourth function, that of the productive use of knowledge. Within an entrepreneurship university, interrelationships are created internally between culture, research and teaching, while at the same time external

links are developed to solve productive and social problems, within an overall framework of external and internal criticism (Fig. 1).

Three of Mexico's States – Querétaro, Mexico City and Nuevo Leon – present a higher degree of diversification in their creative industries than their counterparts. Querétaro is ranked first, enjoying more than twice the growth presented by its regional competitors in the Software, Architecture and Design sectors. Mexico City, ranked second, records three times the growth of the other states in Software, and has the largest average firm size with 14 employees. Third place is taken by Nuevo Leon with 2.6 times the growth in the Software sector and the second largest average firm size with 10.7 employees.

It is evident that cultural entrepreneurship could be substantially boosted were it to be supported by the universities' cultural activities, as illustrated by the UNAM's cultural incubator "Piso 16". However, such initiatives need to be escalated and multiplied (with just ten out of a 135 projects presented being selected by UNAM) in order to respond to the potential of cultural entrepreneurship that requires supporting.

The average age of the ten cultural ventures is 3.4 years, considerably less than that of the mature firms with an average of 12 years. Measuring the innovativeness of the cultural entrepreneurs, using the Indico Index, provides an opportunity also to compare the heterogeneity within their apparent artistic diversity. It also allows a comparison to be made with other creative industries. On average, they present an innovativeness of 4.0 which is lower than the 5.6 presented by the mature creative firms. The latter also score almost twice as high in terms of Output as the entrepreneurs, while are similar in terms of their Capacity. The creative effort (R&D) of the artistic entrepreneurship projects is 38%, and while important for mature cultural companies stands at 30%.

The goal must be to strengthen the links between the functions of the universities as this would serve to enhance the possibility of the students' integral education in different areas of knowledge – including technology, the arts and humanities. Likewise, it would boost the diversity of intra- and inter-entrepreneurship.

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Annex 1. Cases of creative and cultural entrepreneurship. Mexico 2019.Group 1: UNAM's Floor 16th: entrepreneurships.

Entrepreneurship	Cultural-Artistic industry	Founda tion	Innovatio ns			Linkage: University	Participation for innovation %			R&D activi ties
			P	p	M		Kind of support	Fir m	Univers ities	
Editorial Sin Fe	Collaborative editorial (Editorial)	2009	1	1	1	UdG: entrepreneur' s students	40	0	60	25
Lolita Pank	Visual Arts	2013	1	0	0	1. Space 2. Workshops 3. Training program.	50	15	35	50
Mercado Negro Editorial	Editorial	2019	2	0	0	Support for entrepreneursh ip	45	25	30	10
MOC	Performing Arts. Dance	2013	1	0	0	1 Space 2Scholarship 3 Workshops	50	10	40	30
País ARID	Performing Arts. Party`s Scenario.	2019	1	0	0	1 Training 2Workshops	60	30	10	50
Buitre Amargo, Desde la escena	Performing Arts. Theater	2016	3	0	0	1 Mentoring 2 Space 3) Workshops	50	20	30	80
Colectivo giroscopio	Performing Arts. Philosophy Dance	2015	1	0	1	1. Mentoring 2. Other E's mentoring 3. Space with services.	60	40	0	40
Proyecto OVNI	Visual Arts' Management	2017	1	0	0	1.-Workshops 2.-Mentoring 3.-Scholarship	0	50	50	25
Colmena Consulting on public space	Urban Scenarios	2016	1	0	0	1.Workshops 2.-Visibility 3.Scholarship	70	30	0	40
OTO PRINTS	Graphic (Music & Visual) Performing Arts)	2019	1	0	1	1.Mentoring, 2. workshops	30	20	50	30

Group 1: UNAM's Floor 16th: entrepreneurships. (Continuation)

Entrepreneurship	Intellectual Property	Main Client	Sales \$ Million Mx pesos / year	Personnel		Indico Index			legitimation			
				Support	Creative	R	C	Indico Index	Award	Exhibition	Media reportage	Reviewer
Editorial Sin Fe	Creative Commons	Library "Sol Luna"	0,10	8	40	6,0	4,4	5,2	1	0	0	0
Lolita Pank	----	Punk women	----	2	1	1,7	5,2	3,4	1	0	0	0
Mercado Negro Editorial	----	Collectors	0.5	0	1	2,8	2,8	2,8	1	0	0	0
MOC	Author copyright	Public Institutions	0.1	3	2	3,1	4,0	3,6	1	0	0	0
País ARID						3,7	4,9	4,3	1	1	0	0
Buitre Amargo, Desde la escena	Author copyright	Young people	0.1	4	4	3,8	3,8	3,8	1	0	0	0
Colectivo giroscopio	----	Dancers	0.2	2	2	4,3	5,3	4,8	1	1	0	0
Proyecto OVNI	Author copyright	Art Students	0.0	3	2	2,7	3,3	3,0	1	0	0	0
Colmena Consulting on public space	-----	General public	0,30	2	4	2,9	5,7	4,3	1	1	0	0
OTO PRINTS	Author licences	Hotels	0,05	2	1	4,0	5,5	4,8	1	1	0	0

Source: Application of INDICO` questionnaire to entrepreneurships.

Annex 2. Cases of creative and cultural Firms. Mexico 2019

Group 2 Firm	Creative industry	Foundatio n	Innovation s			Linkage		Participation for innovation %			R& D
			P	p	M	Institu te	Kind	Firm	Univers ities	Oth ers	% of sale s
Miravete LMS	2 Advertising	2017	2	0	1	RC- CETC*	Technology Development	70	10	20	5
Taller 8A	1 Graphic and Sculpture	2012	3	1		Esmer alda	Training and space for art students	50	0	50	15
Estudio Miguel Rodríguez Sepúlveda	1 Painting (Music & Visual and Performing Arts)	2007	1	0	1	UNAM	Student, mentor	100	0	0	30
Shakespeare & CÍA	1 Graphic and Sculpture (Music & Visual and Performing Arts)	2000	0	1	0	UNAM	Student, mentor	30	0	70	50
Sebastian	1 Monumental sculpture	1990	2	0	1	UNAM	Academic staff	68	0	32	30 R Cen ter
Fondo Editorial Universitario UAQ	3 Quality Editorial and Book sales (Editorial)	2015	2	0	1	UAQ	UAQ's entrepreneurs hip	45	20	35	50

Group 2: Contrast cases: Creative and Artistic` Firms (Continue)

Group 2 Firms	IP	Main Client	Sales \$ Million Mx pesos, year	Personnel		Indico Index			legitimation			
				Supp ort	Creat ive	R	C	Indic o Index	Aw ard	exhi bitio n	Media report age	Revie wer, Curat or
Miravete LMS	Patent LMS	Visual Moving	2,00	2	3	6.39	3.9	5.15	0	1	0	0
Taller 8A	Artist's copyrigh ts	Artists	0,30	2	8	5.06	4.57	4.81	0	1	1	1
Estudio: Miguel Rodríguez Sepúlveda	Logos& Design copyrigh ts	Public Modern Art	0,35	1	1	7,1	4,5	5,8	1	1	1	1
Shakespeare & CÍA	Tradem arks	Performing Arts Public	10,00	12	35	3,5	3,9	3,7	0	1	1	1
Sebastian	Author copyrigh t*	UNAM	500	NA	NA	5.27	4.79	5.03	1	1	1	1
Fondo Editorial Universitario UAQ	Author copyrigh t	Readers	NA	5	6	5,5	5,5	5,5	1	1	1	0

Source: Application of INDICO` questionnaire to firms.

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