

Titre

Origin and Realization of the “Artpreneurs”: The Case of the Ceramists/Potters Sector in Quebec.

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Abstract

This article offers an analysis of the "artpreneurs" phenomenon within the cultural entrepreneurship of ceramists and potters in Quebec. The study highlights the complexity of this "Culturpreneurial" ecosystem by describing the multiple levels of interaction and the various actors who support these entrepreneurial artists. Entrepreneurship in the arts, particularly in ceramics/pottery, has evolved over the centuries, influenced by socio-economic and cultural changes. In the 21st century, the artpreneur emerges as a key player in a complex "Culturpreneurial" ecosystem. This article explores this transformation and highlights the new essential skills required to succeed in this changing environment. Additionally, the article presents a historical evolution of entrepreneurship in the artistic ceramics sector, emphasizing the crucial role of "artpreneurs" in the 21st century. Finally, considerations on contemporary challenges and the skills required to succeed as an artpreneur are discussed.

Keywords

Entrepreneurship, Artpreneurs, Cultural capitalism, Culturpreneurial

Introduction

Rooted in a rich tradition dating back to the 16th century, the ceramic pottery industry in Quebec has evolved through the ages, adapting to changing economic needs and social development. Today, 21st-century potters and ceramists face an entirely new landscape marked by unprecedented economic and social challenges. The pottery and ceramics industry, which merges art and commerce, demands creative skills as much as entrepreneurial ones. To sustain their activities, artisan potters must not only master their crafts, but also understand economic principles and market mechanisms. In this context of entrepreneurial renewal, a new paradigm is emerging: the artpreneur. Ceramic artists, like other cultural entrepreneurs, must navigate a complex universe in which their aspirations, skills, and opportunities offered by their environment converge. Thus, the history of ceramic pottery in Quebec is a testament to resilience and creativity, where cultural entrepreneurship has evolved over the centuries to become an essential element of the Quebec culture. In this article, we will first explore this history, highlighting the key stages and current challenges faced by 21st-century potters and ceramists. Subsequently, using the theoretical model of Paturel (1997), we will provide an overview of the emerging concept of the artpreneur, its unique characteristics, and associated challenges.

Evolution of Cultural Entrepreneurship in the Quebec Context

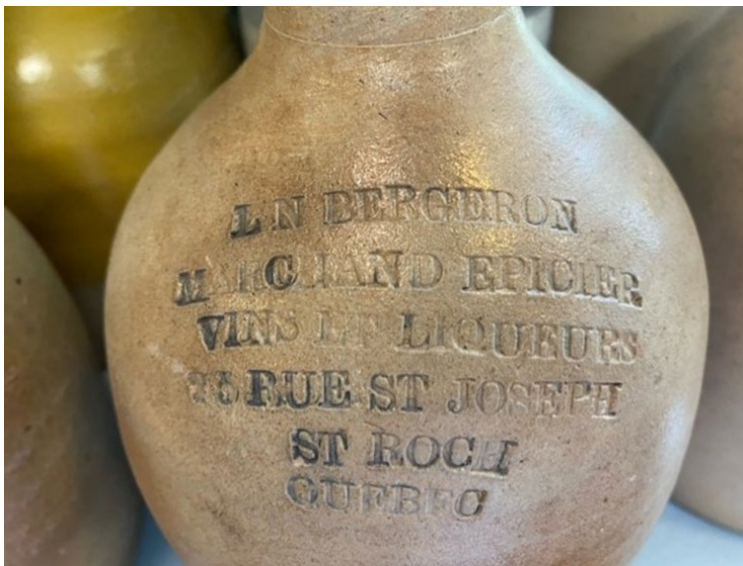
The history of ceramic pottery in Quebec spans several centuries and is characterized by the evolution of techniques, economic needs, and social movements. It began in the 16th century with the colonization of Quebec, marked by Samuel de Champlain's founding of Quebec in 1608 at the site of the Iroquois village "Stadaconé". By the time of the royal edict of 1663, the colony of Montreal began to grow with a diverse contingent of skilled workers.

Women played a significant role in the craftsmanship of New France, with nearly half of them being craftswomen. Marie-Anne Barbel was notable for creating the first utilitarian earthenware pottery in Canada. The new settlers, driven by necessity and escaping the hardships of France, embraced opportunities in the new world for social and economic fulfillment. Many of these early settlers were young apprentices rather than fully trained tradesmen.

Despite challenges, such as wars with the Iroquois, economic and industrial progress was made in the early 18th century. However, the Treaty of Paris in 1763 ended the Seven Years' War, and France lost Quebec to the British. This transition was difficult for the French colony, but French culture persisted along the St. Lawrence River. By the end of the French regime, over a dozen potteries had been active in Quebec, Trois-Rivières, Montreal, and Beauce.

Family-owned pottery businesses emerged in the early 19th century, marking the establishment of family entrepreneurship in the pottery sector. Notable families, such as Thibodeau, Farrar, Bell, and Dion, contributed significantly to this industrial expansion. Despite the changing political landscape, Quebec's ceramic tradition endured, bolstered by family and female entrepreneurship. Around 1870, Quebec witnessed the emergence of poured engobe tableware and other pottery forms, reflecting changing market preferences under English rule. Despite the competition from imported British goods, locally made utilitarian pottery remained popular among French Canadian settlers because of its affordability.

Picture 1: Wine and alcohol urn manufactured for a grocery store in the St-Roch district, Quebec (1871).



In the 20th century, advertising and mail-order catalogs posed challenges to traditional trades, but Quebecois ceramic craftsmanship experienced a revival, notably driven by female entrepreneurship. Initiatives such as the Circle of Farmwives and School of Domestic Arts preserved and promoted artisanal pottery during the Great Depression, elevating ceramics from utilitarian objects to decorative pieces.

The founding of the Ceramics of Beauce in 1940 marked a significant milestone, shaping Quebec's ceramic industry and influencing its trajectory. Formal artisan organizations, such as the Professional Association of Quebec Artisans and Quebec Craft Central, emerged in the late 1940s, fostering a renaissance of traditional skills.

The evolution continued in the 1970s with the transformation of the Professional Association of Quebec Artisans into the Quebec Crafts Corporation, further professionalizing the craft. By the early 1980s, craftsmanship intersected with art, with artisans identifying as artists and formal training programs emerging.

In the early 21st century, Quebec's arts and crafts sector experienced a resurgence, blending tradition with modernity. Throughout its history, the ceramic pottery industry in Quebec has faced economic challenges and cultural transitions; however, the resilience and creativity of Quebecois artisans have sustained its growth and evolution. This history showcases both necessity and opportunity entrepreneurship, with family and female entrepreneurs playing pivotal roles in shaping the industry's trajectory, making it a significant cultural and economic element that reflects Quebec's heritage and adaptive spirit.

Methodological Framework

The methodology adopted for this research on the development of ceramist-potter artpreneurs relied on close collaboration and a series of meetings with actors in the field. The results obtained provide an interesting overview of the challenges and opportunities faced by these entrepreneurial artists in becoming artpreneurs.

Study Context

In 2021, the first author of this article met Mr. Patrick Roy during a small and medium-sized enterprise management course she teaches to undergraduate students at the University of Quebec in Montreal (UQAM). The students presented Mr. Roy with a sectoral note on the ceramic pottery market, highlighting its challenges and issues, especially given the ongoing evolution of the cultural world and aftermath of the Covid-19 pandemic. It is customary to follow up with entrepreneurs after such presentations, and in Mr. Roy's case, regular exchanges continued until 2022, as the pandemic subsided. During this time, Mr. Roy's interest in research related to his field increased. He even accompanied the author on visits to several ceramic potters in the region. These interactions and discussions sparked a deeper investigation into how ceramic potters could navigate and survive in a constantly changing environment, particularly in the post-pandemic era.

Study Sampling

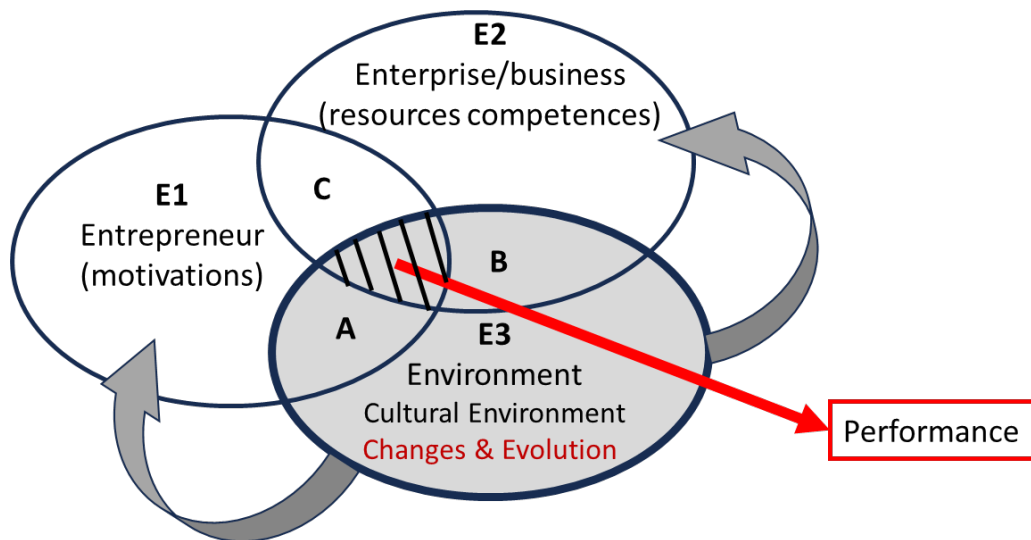
In the summer of 2022, the first author attended the 33rd "1001 Pots" event in Val-David, Quebec, featuring over 80 Quebecois ceramists. This experience allowed for a deeper understanding of the diverse backgrounds of ceramic potters. Returning to 2023 with Mr. Roy, they refined their research by establishing contacts and conducting structured surveys. They also reached out to potters outside their region using Mr. Roy's network, creating a diverse sample. Their research included 12 interviews and 45 direct observations, and resulted in a 40-page notebook, providing a comprehensive study of Quebec's ceramic community.

Given its exploratory nature, a qualitative approach was chosen for this research (Yin, 2017). The results presented in this article are the result of these observations, semi-structured interviews, and informal discussions that allowed us to obtain data rich in information, which we present in detail in the following sections.

The “3 E” Model of Performance

In this study, we adopted the theoretical framework of Paturel's model (1997). This is an integrative model for evaluating the coherence between three dimensions (the “3Es”) which are the aspirations of the Entrepreneur (E1), his resources and competences integrated into the Enterprise like business (E2), and the possibilities offered by the Environment (E3). The convergence of these three dimensions optimizes the chances of success for an emerging enterprise (Levy-Tadjine & Paturel, 2006). The “3 E” model thus allows us to capture the deep logic of a complex entrepreneurial process, even developing a graphical representation of this harmony between the 3 E's that constitute the metamorphosis of its actor (artist/artisan) until becoming an artpreneur as show in figure 1.

Figure 1: The “3E” Model of Performance



More analytically, the model allows us to detach from previous logics, reconsider the entrepreneurial project, and ensure a representation to judge its coherence. We can conceive entrepreneurial activity as an activity that creates value or an economy of value loss, involving a change of various natures for the individual and/or in the innovative environment (Paturel, 2005). This first article is devoted to the part of the 3E model. The theoretical framework explained previously allows us to approach, in a structured way, the emerging changes experienced in the context (Environment E3) and its implications for the Entrepreneur and his motivations (E1), and on the Enterprise, its resources, and competences (E2). Definition of the concept of performance is a brief detour into etymology but is necessary because "to perform" indeed has a dual meaning (Pesqueux, 2005). On one hand, it refers to the accomplishment of a feat or yield. On the other hand, it also equates to an achievement that implies dynamic effects, including long-term structural effects beyond its immediate impact (such as the formation of a company's competitiveness in the sense of its ability to survive in a hostile environment, the reproduction of skills and know-how, effects on the territory, etc.). Overall, performance is a multidimensional concept (global performance) that is technically difficult to measure (Preece, 2011). Global performance is *"the aggregation of economic, social, and environmental performances... a fundamental dimension for evaluating companies and organizations"* (Salgado, 2013). Following this clarification, in the next sections, we will explain in more detail the dimensions that make up our 3E model of performance in the culturpreneurial context.

Turbulence of the cultural environment (E3): analysis of the new culturpreneurial ecosystem

Cultural entrepreneurship is an increasingly studied phenomenon (Chapain et al., 2018; Bissonnette, 2022), with many scientific journals dedicated to this topic. According to Fleischmann, Welters, and Daniel (2017), the cultural and creative economy encompasses all activities involving intellectual property and oriented towards the commercial exploitation of artistic creation. Our study of the Quebecois culturpreneurial environment (Ellmeier, 2003) highlights its complexity, often underestimated in the literature, which seeks to simplify its level of analysis (Germain & Jacquemin, 2017).

Artist entrepreneurs operate in a multilevel ecosystem supported by various actors, including professional producers, agents, technicians, administrators, funders, marketing specialists, advertising agents, conservators, and critics. They also receive support from organizations such as grantors, trade unions, commercial associations in the arts sector, and educational and training establishments.

This ecosystem encompasses artistic research and experimentation, creation, production, distribution, marketing, promotion, public participation, and engagement. This ecosystem is multifaceted and constantly evolving rather than a linear sequence of interactions. New cultural sectors have developed complex environments that require equally complex, multi-segmented interventions, reflecting the

concept of '*bricolage*' (DIY) studied by several authors (Vallière & Gegenhuber, 2014; Preece, 2014; De Klerk, 2015).

As Loacker (2012) suggests, the current study shows how arts are repositioned within cultural capitalism. This view, widely accepted, approaches arts and culture as an economic activity sector. The cultural universe is often described through the language of economics, its discourse, and its logic, which is generally divided into three main areas. First, culture is seen as an industrial sector with its operators and companies. Second, it is considered a commercial market for goods and services, subject to supply and demand. Third, culture is presented as a pool of jobs and paid labor. Although the conditions for artists are not always the most advantageous, artistic, and cultural work is recognized as an activity that can and should be remunerated. This "culturpreneurial" transformation (Ellmeier, 2003) of the arts sector affects artistic practices, forms of organization, and their management (Loacker, 2012; Johannisson et al., 2011). The artistic ecosystem in Quebec is undergoing significant changes, with challenges to overcome and opportunities to seize it. Artists must navigate through these changes by taking advantage of digital opportunities while seeking solutions to overcome financial and visibility obstacles. The constant evolution of this ecosystem requires adaptability and creativity to thrive in a transforming environment. The influence of the culturpreneurial environment (E3) thus requires that the artist artisan (E2) develops motivations to become an entrepreneur (A) and develops new skills (B) to keep his artistic project (E3) viable beyond his art.

The cultural environment (E3) requires motivation (A) from the artisan (E1) to become an entrepreneur.

Our research delves into the extensive involvement of artists beyond formal employment, often engaging in individual entrepreneurship and project-based independent work, commonly referred to as "portfolio careers." Capo-Chichi, Saives, and Camus (2022) shed light on how visual artists in Montreal organize and define their work, underscoring the necessity for artists to adopt an entrepreneurial mindset in pursuing their careers and professional opportunities. In addition to individual creativity, collective creativity plays a vital role in organizational innovation, facilitated by the emergence of open innovation spaces, such as FabLabs, Hackerspaces, Makerspaces, Coworking Spaces, and Living Labs.

Entrepreneurial creativity involves practically applying creativity to seize opportunities and incorporating traits commonly associated with entrepreneurs, such as risk-taking, tolerance for uncertainty and frustration, independence, and self-discipline (Bissola & Imperatori, 2011). The similarities between the constraints, rationality, and decision-making processes of entrepreneurs and artists underscore the intuitive entrepreneurial behaviors exhibited by many art artisans, driven by a profound passion for their craft.

However, artists often grapple with reconciling their artistic values, such as freedom and authenticity, with the pragmatic goals of business development. While they navigate challenges like securing funding, partners, and media exposure, they often fear compromising their artistic integrity by appearing too "commercial."

This dichotomy poses barriers for artists to access entrepreneurial resources, yet they inevitably find themselves assuming entrepreneurial roles out of necessity. Recognizing this reality is crucial as it motivates artists to cultivate the skills needed to leverage their entrepreneurial potential. Studies have elucidated a clear link between an entrepreneur's motivation and the success of their ventures, emphasizing the significance of determination and commitment in navigating the dynamic landscape of entrepreneurship (Wiklund & Shepherd, 2001; Shane et al., 2003). Therefore, fostering entrepreneurial motivation is pivotal for artists to thrive in their endeavors, ensuring resilience, performance, and satisfaction in their entrepreneurial pursuits.

Thus, at the heart of the success of the artist or artisan entrepreneur, there would be no obligation of the cultural environment to push the art artisan to become an entrepreneur, but rather the motivation of the latter to develop entrepreneurial attributes to better align with culturpreneurial changes.

The cultural environment (E3) requires the infusion of new business skills (B) into the organization (E2)

Cultural and creative enterprises encompass sectors that focus on the creation, development, production, reproduction, promotion, distribution, or marketing of goods, services, and activities with cultural, artistic, and/or heritage content. Economically, an artistic project is defined as the potential to bring culturally, artistically, or creatively rich goods, services, and activities to the public and/or market. This includes processes such as reproduction, duplication, technical support, promotion, diffusion, circulation, sales, and distribution.

Cultural entrepreneurship is characterized by an artist's desire to produce a cultural good and gain recognition for it (Chapain et al., 2018). The development of such businesses—whether from strategic, managerial, or production perspectives—relies on the entrepreneur's relationships with their environment. This proximity, often reflected in the small size of these businesses, is fundamental to the nature of their projects, but also presents various challenges for the art artisan-entrepreneur.

Recently, several research have studied a fundamental question (Boutillier & al. 2020): “*what is the contribution of these places to the evolution of work organization and production in Hackerspace, FabLab, Marketplace, living lab, Coworking which tend to develop, even proliferate in the artistic fields*”. If these collaborative creative spaces are questioned from a managerial perspective, they bring real meaning to the creative workers. The creative community seems to benefit from collaborative spaces by pursuing well-defined entrepreneurial objectives, and consequently, by their desire to succeed professionally. To illustrate this, during a discussion with a potter, the latter declared the following: “*It was too hard to do everything alone; she explained in the creation room in the basement. I needed support.*”

Today, the trend favors a project-based production model, pushing workers to become self-entrepreneurs despite themselves. De Klerk (2015) describes the entrepreneurial process of artisan-entrepreneurs as "DIY," where they creatively manage their resources and vision through encounters and opportunities. This approach highlights that the nature and management style of their jobs are inherently creative.

The rise of web giants and various online tools has transformed how work is made available to the public. Traditional intermediaries are bypassed in favor of direct distribution channels, leading to the emergence of new consumption spaces. Additionally, business models, such as streaming and subscriptions, have reshaped how consumers access cultural content, increasing the fragmentation of consumption patterns. Consumers can customize their cultural experiences according to their preferences, thus challenging traditional consumption models.

Digital technologies have enabled works to be broadcast and consumed dematerialized, opening new creative and commercial horizons. Artists and creators can now reach a global audience without relying on physical distribution channels because of the online distribution (Simon et al., 2020). The artisan-entrepreneur, beyond his passion for artistic creation, must possess key skills, such as creativity, innovation, and the ability to establish networks. These characteristics are essential for success in the contemporary artistic world, as emphasized by one of the potters: “*As talented as one can be, an artist does not enter the system with a snap of fingers. We need help but it can be developing.*”

Application of the model to our study of pottery ceramists

The traditional image of an artist entrepreneur, embodied by pottery ceramists, has often been portrayed as an intuitive, independent worker who starts with minimal economic resources and relies on creativity and networking to build their business (Hausmann & Heinze, 2016). However, our research reveals a disparity between this conventional depiction and the realities of potter-ceramists' careers.

Potter-ceramists frequently encounter challenges at the outset of their careers, striving to establish the legitimacy of their art and gain recognition within their community, while grappling with limited financial resources. This contrasts with the outdated notion of starting with minimal means, as significant investments are often necessary, such as the substantial costs associated with participating in major industry events, such as the Salon des métiers d'art de Montréal (CMAQ).

Creativity, innovation, and networking are foundational elements for artists and artisans. Creativity serves as the essence of artistic expression, driving the generation of original ideas and forms that

provoke new perspectives. Potter-ceramists must cultivate their creativity by drawing inspiration from their experiences, emotions, and surroundings, fostering curiosity and open-mindedness to explore new artistic frontiers.

Moreover, creativity must be harnessed for innovation, transforming imaginative concepts into tangible and unique works of art. This innovation extends beyond creation and encompasses the exploration of novel technical, material, and conceptual approaches. For instance, the integration of new technologies, such as virtual and augmented reality, enables potter-ceramists to create interactive and immersive artistic experiences, pushing the boundaries of their craft.

In Quebec alone, there are between 3000 and 3500 professional artisans and artists, collectively generating an annual turnover of approximately \$ 300 million. Within this competitive landscape, potter-ceramists must continually innovate to seize opportunities and distinguish themselves in the market, reflecting the dynamic intersection of creativity, entrepreneurship, and technological advancement in the contemporary artistic landscape.

To illustrate our point, during a discussion with a potter, the latter declared the following: *“To sell my pieces, I now have to enhance them in the context (...) here is the example of my wild geese in clay that were photographed on the banks of the St. Lawrence River in Quebec.”* (Picture 2).

Picture 2: Geese at the St-Laurence River (2022), Patrick Roy, potter.



Networking is a crucial element for contemporary artists. Participating in artistic events, workshops, symposiums, and artist residencies offers artists opportunities to meet their peers and expand their professional networks. Potter-ceramists are increasingly less confined, now having the opportunity to study across the country and abroad, and to participate in artist residencies in Europe, the United States, or China. Establishing and maintaining relationships with other artists, gallery owners, collectors, and critics can open doors to new opportunities, collaborations, and exhibitions. Social media and specialized online platforms also allow potters-ceramists to share their work and create links with a global audience. To illustrate our point, during a discussion with a potter, the latter declared the following: *“I think it's Instagram that allows me to put my work as an artist forward and to make myself known, I use others as well... but it takes a lot of time.”*

In this context, potters and ceramists running small and medium-sized enterprises (SMEs) often adopt innovative business models to remain competitive in the market. Basically, knowing that artists, ceramists, and potters must differentiate themselves by producing unique artisanal pieces and offering customization options to meet the individual needs and preferences of clients, *“clients currently want to find these artisanal works with those little flaws that a 3D printer will certainly never commit”* (Discussion with a potter). The strategies and business models identified in our study are as follows. The classic model of presence at local, national, or international events to present and sell products is developing innovative ways of doing business. Curiously, the local market for Quebecois artist entrepreneurs develops further if they gain foreign recognition. The presence at these events has provided an excellent opportunity to meet potential clients and establish contacts with other industry players for some ceramist/potters. Collaboration is a major vector of bricolage and a key element for enriching networks. This strategy has helped to expand the customer base and generate interest through creative collaborations as indicated by these verbatim excerpts from discussions with potters: *“For me it's essential, collaboration with other artisans or other industries allows you to showcase a ceramic piece and make you known in other environments it's another form of developing my business”* (...) *“Collaborating for example with other industries, restaurants, cafes, or other establishments to provide unique and personalized ceramic tableware.”* (Picture 3)

Picture 3: Artisanal tableware manufactured for restaurants in Quebec.



The use of online platforms has enabled potter-ceramists to sell their products globally, thus expanding their customer base through online stores, craft markets, and social media. This increases visibility and sales, with 29.8% of sales from personal shops and another tenth via Etsy. Emphasizing sustainable and eco-friendly materials appeals to an ecologically conscious clientele that differentiates artists in the market. Some artists offer subscription models for regular new pieces or create collector's clubs with exclusive benefits such as special discounts and limited editions, further enhancing customer engagement and loyalty. These strategies have further enhanced their market presence and customer loyalty. Ceramic pottery is experiencing an enthusiasm for training, as highlighted by a potter: *“We started our school with a few time slots with about 24 students, explains a ceramist and representative of the Association of Quebec Potters. And right now, we're at 64 people per week who come to take classes.”*

The key to the success of pottery ceramists is to break out of isolation. Indeed, this isolation too often exceeds the stage of simple research for calm to become endured, oppressive, and destructive. Artists require social and professional recognition to exist and flourish.

The Canadian government leverages collaborative activities between artists and the community (also called "socially engaged arts," "cultural mediation," or "artists in the community") involving the active participation and mobilization of community members in artistic creation, with professional artists and organizations. These activities enrich the experience of all participants by facilitating the pooling of ideas, expertise, and practices. However, the actions of the various assistance bodies are not always in line with the new reality, as explained by this art artisan: *“The help are disjointed silos that do not talk to each other. There should be programs that are consistent with what is happening on the ground.”*

The Association of Quebec Potters (ACQ), founded in 1970, is a non-profit organization that unites professional ceramic artists and artisans. As a member of the Table des métiers d'art du Conseil de la culture in Quebec and the Chaudière-Appalaches region, the ACQ remains informed about regional issues and shares information with members. The ACQ organizes initiatives such as the "1001 Pots" exhibition, founded by Kinya Ishikawa in 1989, and the "Céramystic expo-sale" at the Rozynski Art Center. The "Carac'terre" annual showcase at the Grand Marché de Quebec also promotes Quebec ceramics. ACQ collaborates with other artistic fields and industries, reflecting a dynamic approach to promoting ceramics.

Birth of the artipreneur (C)

The art business has always been an "enterprise" insofar as he realized projects combining various resources. Thus, the art artisan and his project are inseparable (E1 and E3). However, this relationship takes on a particular tone due to evolutions in the culturpreneurial environment (E3). The art artisan is considered as a creator but today his motivations to become an entrepreneur (A) and to develop his new skills lead him to be increasingly considered as a producer and network animator (B). Spaces A and B are marked by a new paradigm: the artipreneur (C).

Cultural and creative entrepreneurship is a multifaceted dynamic highlighted in the literature for its emphasis on the entrepreneur's personality, skills, social capital, and ability to innovate and create new resources (Hausmann & Heinze, 2016). The traditional role of the artisan as a sole creator is evolving, requiring artists to adopt entrepreneurial skills to thrive where creativity and commerce intersect. While studies have examined the entrepreneurial skills of artists (Bauer et al., 2011; Omane & Fayolle, 2011), these do not always align with the experiences of modern artpreneurs. Unlike engineers who can delegate tasks, artist entrepreneurs cannot delegate their unique talent, necessitating a direct involvement in both creation and business (Simon et al., 2020). Indeed, the creator is responsible for all facets of his business: *"project worker, creator of his own job, team leader, when he must gather around him collaborators with diverse talents, agent of his own commercial or media success, inventor of new structures..."* (Moura 2011).

Moura (2011) and Chapain et al. (2018) describe the multifaceted roles of the art artisan entrepreneur, which include being an artist, independent worker, small business manager, intrapreneur, and association member. This versatility allows artist artisan-entrepreneurs to develop a range of skills categorized by Marschesnay (2014) into entrepreneurship, leadership, and craftsmanship. These skills encompass creativity, innovation, risk management, project development, team leadership, communication, and promotion, relying on both internal resources like knowledge and interpersonal skills and external resources such as relationships and business support.

Chantepie & Diberder (2010) explore the ambivalence artist artisans feel towards entrepreneurship and digital technologies. Industry Canada (2010) stresses the necessity for acquiring skills in digital marketing, online community management, and content creation. Simon et al. (2020) highlights the essential entrepreneurial spirit needed to navigate the evolving artistic landscape and the impact of digital technologies on the artistic ecosystem, which disrupt traditional roles and foster hybrid practices. Torres (2009, 2015) distinguishes "artpreneurs" from traditional artist entrepreneurs, emphasizing their need for social skills in addition to management and marketing training. Moura (2011) underscores artpreneurs' desire to control all aspects of their projects for optimal development within the cultural entrepreneurial ecosystem.

Les métiers d'arts au Québec (2020) and Benghozi et al. (2021) examine the impact of digital technologies on Quebec's artistic landscape, leading to a re-evaluation of business models and highlighting the importance of investment and development ecosystems. Artpreneurs enhance the cultural landscape by embracing innovation, adaptation, and collaboration, forging new paths for creative expression and economic sustainability.

Conclusion

In conclusion, the evolution of crafts in Quebec from the 17th to the 21st century shows a rich history marked by socioeconomic and cultural changes. Beginning with early French settlers who laid the foundations of artisanal production, Quebec's crafts have undergone significant transformations. The

19th century saw the rise of family entrepreneurship, particularly in the ceramic industry, which then evolved dramatically in the 20th century alongside broader societal changes.

The 21st century introduces a new wave of "artpreneurs" who blend creativity with entrepreneurial skills, navigating challenges such as digitization and globalization. These modern artisans leverage technology and networks to create opportunities in an increasingly complex environment. The history of Quebec crafts is characterized by innovation, resilience, and adaptability, which significantly contribute to the region's cultural identity. By balancing artistic creativity with solid business management and exploiting the opportunities offered by technology and connectivity, potter artists can overcome these challenges and thrive in this constantly evolving environment. The rise of artpreneurs in Quebecois entrepreneurship is emblematic of this adaptation, marking a new era where creativity, entrepreneurial skills, and networks play a crucial role. The history of crafts in Quebec is a story of innovation and resilience that continues to thrive in the contemporary context.

Navigating a changing ecosystem as a ceramic/potter artpreneur presents undeniable challenges, but also exciting opportunities. The pottery and ceramics sector in Quebec has progressed uniquely compared to European countries, growing organically within a complex entrepreneurial ecosystem. This sector's evolution reflects broader trends in Quebec's cultural entrepreneurship, highlighting the emergence of artpreneurs. Further research is needed to explore different forms of cultural enterprises and the specific skills required by artpreneurs. The "3F" model, which assesses performance based on efficiency, effectiveness, and resource utilization, could provide valuable insights into the pottery ceramics sector and the broader context of cultural entrepreneurship in Quebec. Understanding these dynamics is crucial for developing policies to support and promote this field.

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