

CREATIVE (AND CULTURAL) INDUSTRY ENTREPRENEURSHIP IN THE 21ST CENTURY

Edited by Inge Hill, Sara R. S. T. A. Elias,
Stephen Dobson and Paul Jones

CONTEMPORARY ISSUES IN
ENTREPRENEURSHIP RESEARCH

VOLUME 18A

CREATIVE (AND CULTURAL)
INDUSTRY ENTREPRENEURSHIP
IN THE 21ST CENTURY

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RESEARCH VOLUME 18A

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ENTREPRENEURSHIP IN
THE 21ST CENTURY**

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Emerald Publishing Limited
Howard House, Wagon Lane, Bingley BD16 1WA, UK

First edition 2024

Editorial matter and selection © 2024 Inge Hill, Sara R. S. T. A. Elias, Stephen Dobson,
and Paul Jones.

Individual chapters © 2024 The authors.

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British Library Cataloguing in Publication Data

A catalogue record for this book is available from the British Library

ISBN: 978-1-80382-412-3 (Print)

ISBN: 978-1-80382-411-6 (Online)

ISBN: 978-1-80382-413-0 (Epub)

ISSN: 2040-7246 (Series)



INVESTOR IN PEOPLE

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FOREWORD

The cultural and creative activities are perhaps the Cinderella of the industrial policy, business and the entrepreneurship and innovation worlds. However, in the last decade they have not only ‘come to the ball’ but are also being proposed as the great hope of the future. This should give us caution as well as hope. The hope of course is that the field of the cultural and creative industries is given its appropriate moment in the spotlight and more research is encouraged; however, the concern is that simplistic and erroneous lessons will be proposed. As the contributors to this volume demonstrate, there are a vast wealth of experiences, contexts, processes, and outcomes to absorb, let alone draw lessons from. I particularly welcome the breath of authorial origin, gender, and generation: something that reflects the economy studied. These contributions will repay careful consideration both in terms of their variety and their unique response to (social, cultural, economic, and regulatory) embeddedness.

Sadly, much of the scholarship in this field has been nationally or locally based; the challenges and opportunities of learning through comparison and contrast are so seldom taken. This collection is a welcome exception to that rule. Moreover, it is a reminder that the creative economy is a feature of ALL economies and societies, not just those of the Global North, or of World Cities. This collection is expansive in its selection of context and contrast. We are reminded by UNCTAD in its regular creative economy report updates that the growth rate of the creative economy is greater in the Global South than the Global North.

It is a further welcome aspect of this collection that it takes a more ‘open’ view of what economies and entrepreneurship is and whom it is ‘for’. The expansion of the Creative economy to embrace both, the for- and the not-for profit as well as the formal and informal, and the social and the economic echoes that of the wider understanding of business organisations. To be sure, it is a complex challenge for researchers; but it is also one that is ‘resolved’ each and every day by practitioners.

In the light of the (hopefully) post-COVID world we have been given a strong reminder of the challenge of sustainability for those working in the creative economy. Sustainability can be seen from two dimensions here, both are picked up in the collection. First, sustainability, as in resilience and the ability of ‘go on’. It is notable that many creative businesses are past masters in dealing with crisis and risk. In fact, the degree to which these businesses do not just survive, but thrive, indicates that there are lessons to be learned. Second, sustainability in the environmental sense. We have been too slow to recognise the impacts that cultural and creative activities can have on the environment; we seem to have assumed them to be benign. However, the lessons of struggling to understand the experiences of working in the creative economy have encouraged more relational ideas

of co-dependency and more generally circular and heuristic thinking. We will certainly need them in the coming years.

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