

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

# CONTEMPORARY ISSUES IN ENTREPRENEURSHIP RESEARCH

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the World Through the Eyes of Those Who Research  
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# CREATIVE (AND CULTURAL) INDUSTRY ENTREPRENEURSHIP IN THE 21ST CENTURY

EDITED BY

**INGE HILL**

*The Open University, UK*

**SARA R. S. T. A. ELIAS**

*University of Victoria, Canada*

**STEPHEN DOBSON**

*University of Leeds, UK*

and

**PAUL JONES**

*Swansea University, UK*



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## ABOUT THE AUTHORS

**Emmanuel Aboagye-Nimo** is a Chartered Construction Manager (MCIOB) and a Senior Lecturer in Construction Management. He is a Fellow of the Higher Education Academy. He has a background in Quantity Surveying and Construction Management. He has researched and consulted on health and safety practices for numerous small and micro construction firms as well as safety groups. He has advocated for the acknowledgement of safety ideologies adopted by small teams on construction projects due to their overlooked and yet invaluable wealth of health and safety experience, which is often tacit. He is an Advocate for equality in the workplace and was the Former Chair for Race, Ethnicity, and Cultural Heritage at Nottingham Trent University. He has worked with a range of academic institutions and construction firms in implementing policies to enhance transparency and fair treatment of employees and also to improve employee well-being.

**Doreen Adusei**, MBE, FRSA, did a MA in Fashion from the Royal College of Art in London. She worked for Liberty of London, Harvey Nichols, and multinational companies including Courtaulds Textiles as a Designer and Trend Forecaster for many years. She has evolved to become an Educationalist and Creative Business Strategist. Her journey has involved many successful firsts within the UK including developing targeted programmes to win the UK Government's National Skills Challenge Award competition. This led to the establishment of the Fashionworks' programmes, which support employment and sustainable growth within the fashion and manufacturing sectors in London. In the last 20 years, Fashionworks has established an excellent track record and reputation within the wider creative industry for its inclusivity in delivery. In recognition of these high-impact programmes and initiatives, she was awarded an MBE in the Queen's Birthday Honour List in 2006 for services to the Fashion industry.

**Fiona Armstrong-Gibbs**, PhD, is Programme Leader in Executive Education at Liverpool Business School and Chair of Baltic Creative Community Interest Company based in Liverpool. She combines her practice and research to explore how social enterprises and community-owned business models are a catalyst for responsible business growth, better ecosystems and contribute to sustainable local and regional economies.

**Bhawana Bhardwaj**, PhD, is Senior Assistant Professor at the School of Commerce and Management Studies, Central University of Himachal Pradesh, India. Her area of specialisation is HRM and OB. She has 17 years of teaching and research experience. She has been meritorious throughout her studies and

has merit scholarships throughout her studies. As a Committed Academician and Prolific Writer, she has contributed by raising various social and organisational issues. She has also published two books on *Organizational Effectiveness* and *Women Empowerment*. She has published more than 34 research papers and book chapters in reputed refereed national and international journals. She has participated as well as acted as a resource person in different national and international conferences. She has also attended and organised numerous faculty development programmes along with workshops. As a resource person she has been immensely appreciated by the organisers for her pedagogy and content.

**Jan Brown**, PhD, is a Senior Lecturer in Marketing and Entrepreneurship at Liverpool Business School, Liverpool John Moores University (LJMU), UK. She obtained a PhD in Service Ecosystems and works collaboratively with a wide range of partners, from both academia and industry, who are willing to challenge boundaries to link theory to practice more creatively. Her current research includes social return on investment, creative ecosystems, and digital networking.

**Eduardo P. B. Davel**, PhD in Management from the École des Hautes Études Commerciales de Montreal (Canada). Professor at the School of Management, Federal University of Bahia, Brazil. Leader of the research collective OCA – Organization, Culture, and Art (CNPq). Editor-in-chief of O&S – *Organizations & Society Journal*. He develops research and publishes on cultural entrepreneurship, management education, qualitative methods of research, learning, culture, creativity, art, and aesthetics in and around organisations.

**Stephen Dobson**, PhD, is Associate Professor in Creativity and Enterprise at the School of Performance and Cultural Industries, University of Leeds. His research interests span several areas relating to cultural and creative industries and entrepreneurship including entrepreneurial identity and creative enterprise, the creative workplace and leadership for fostering innovation and creativity, critical management, cross-disciplinary creativity, cultural and creative industries policy, and digital enterprise. At the wider scale he explores urbanism and especially the appropriation of degraded and abandoned spaces, fringe landscapes, and derelict space as opportunities for creativity, enterprise, and urban regeneration, creative clusters, and creative labs. He is also the Director of International Activities for the School of Performance and Cultural Industries.

**Sara R. S. T. A. Elias**, PhD, is an Associate Professor at the University of Victoria's Peter B. Gustavson School of Business and a Research Associate of the Center for Psychosocial Organization Studies. Her research interests include creative entrepreneurial processes, entrepreneurial imagining, arts entrepreneurship, aesthetics in organisations and entrepreneurship, entrepreneurship as practice, and qualitative methodologies. These research interests stem from Sara's background in Business, Engineering, and Music as well as from her experience as an Arts Entrepreneur, Music Manager, Performing Artist, and Managing Director

of *Associação CICO*, an international centre for promoting the performing arts, headquartered in Portugal. She is Associate Editor of the *Scandinavian Journal of Management* and is a Member of the Editorial Boards of *Art, Culture & Entrepreneurship* and *Organizações & Sociedade*. She has published in *Organization Studies*, *Organization Theory*, *Organization*, *Journal of Management Inquiry*, *International Journal of Entrepreneurial Behavior & Research*, *Organizational Research Methods*, among others.

**Sandrine Emin**, PhD in Management Science, is Senior Lecturer in Management and Entrepreneurship at the University of Angers (France) and Researcher at the laboratory GRANEM (Angevin Research Group in Economics and Management). Member of the Scientific Academy for Innovation and Entrepreneurship where she is the Co-director of Tracks on Cultural Entrepreneurship. Specialist of entrepreneurship, her research areas focus on collective entrepreneurship in economy solidarity and cultural industries – cultural clusters, local scenes – and on accompaniment of artist–entrepreneurs. She notably co-edited a special issue of the *Review of Entrepreneurship/Revue de l'Entrepreneuriat on Cultural and Creative Entrepreneurship* (2018, Vol. 18/1). Co-investigator of several research programs, currently the SCAENA project (Cultural Scenes, Atmospheres and urban transformations), a national program that aims to analyse the complex embeddedness between the cultural and artistic activities, presence of start-ups or creative entrepreneurs, and the socio-urban configuration of a territory.

**Hannah Grannemann** is an Assistant Professor and the Director of the Arts Administration Program at The University of North Carolina at Greensboro. She has published in the *Journal of International Council on Small Business*, *Cultural Management: Science and Education*, *Arts Professional (UK)*, and *Business Issues in the Arts* (chapter) published by Routledge. Presentations include conferences for the *Association of Arts Administration Educators (AAAE)*, *Association of Theatre in Higher Education (ATHE)*, *Hong Kong Academy for the Performing Arts*, *Society of Arts Entrepreneurship Educators (SAEE)*, the *International Council on Small Business*, and the *Beijing Dance Academy Forum*. She holds a BFA in Theatre from New York University/Tisch School of the Arts and an MFA/MBA in Theatre Management from Yale School of Drama/Yale School of Management. She was Executive Director of Children's Theatre of Charlotte and Managing Director of PlayMakers Repertory Company. She writes about arts audiences on her blog Row X on ArtsJournal.com.

**Inge Hill**, PhD, FRSA, is a Lecturer in Entrepreneurship at The Open University. Her research investigates micro-exchange processes of SMEs and is rooted in process and practice theories. She investigates creative industry entrepreneurship, strategic business advice, and local economic development in urban and rural contexts and publishes on qualitative methodologies. She is an Associate Fellow with the Research England-funded cross-university National Innovation Centre of Rural Enterprise and co-leads the project's research stream on rural creative enterprises. She has published widely including in *Local Economy*,

*Entrepreneurship and Regional Development*, and the *International Journal of Entrepreneurial Behaviour and Research*, where she serves on the Editorial Review Board. She acts as Associate Editor for *SN Business and Economics* and regularly reviews AHRC/ESRC funding applications and for many journals including *Cultural Trends* and the *European Journal of Management*. She serves on the *Council of the British Academy of Management* and is the Lead Editor of this edited book.

**Jacqueline Jenkins**, PhD, is a Senior Lecturer at Nottingham Business School, Nottingham Trent University, UK. Her research is multidisciplinary as it encompasses creative disciplines/creative industries, gender, and entrepreneurship. Her research fits under four main themes: entrepreneurial identity, entrepreneurs in the creative industries, female entrepreneurship, and higher education shaping entrepreneurial outcomes. Her PhD thesis is entitled *Creative Discipline Education Shaping Entrepreneurial Outcomes in the Creative Industries, a Gender Perspective*. The research explored the role that higher education plays in shaping entrepreneurial outcomes in supporting students' preparation for obtaining work in their chosen industry including working self-employed/freelance. She teaches on a variety of courses at both undergraduate and postgraduate levels with particular focus on management, project management, and entrepreneurship. She brings her research into her teaching by understanding the significance of situating academic theories and models into a business context and real-life business case studies.

**Paul Jones**, PhD, Professor, is Head of School and Professor of Entrepreneurship and Innovation at the School of Management, Swansea University. He is Editor-in-Chief on the *International Journal of Entrepreneurial Behaviour and Research* journal. He is also Associate Editor with the journal *International Journal of Management Education* and a Senior Editor on *Information Technology and People*. He is also Series Editor of the *Contemporary Issues in Entrepreneurship Research* book series published by Emerald Publishing. He is a prolific entrepreneurial researcher and has authored over 100 refereed journal articles in his career to date. In addition, he has co-edited 14 books to date on various contemporary entrepreneurial topics. His research predominantly explores entrepreneurial behaviour and small business management.

**Rajeev Kamineni**, PhD, started his working career in a bookstore almost three decades ago and then moved onto Area Sales Manager, Director, Executive Director, Chief Officer, Lecturer, and Head of Program positions. He is a multiple award-winning lecturer with lecturing stints in Australia, South Africa, Singapore, Japan, India, and Dubai. Currently Associate Head of accreditation at Adelaide Business School and teaching management for University of Adelaide's students, he is an active Rotarian for many years and is currently the 100th President of Rotary Adelaide. He was actively involved in financing 35 movies and producing 14 movies in the Indian movie industry. With a PhD in movie entrepreneurship and a lifelong passion for cinema, he was also an Organiser and Executive Committee Member of the Chennai International Film Festival (CIFF) and with

Ruth Rentschler published the renowned book *Indian Movie Entrepreneurship: Not Just Song and Dance* (Routledge, 2020). It was judged one of the top movie books of all time.

**Ellen Loots**, PhD in Applied Economics from Antwerp University, Belgium, is specialised in Arts Management, Cultural Organisations, and Creative Entrepreneurship, and has a special interest in the motivations and behaviours of individuals and organisations in the cultural and creative industries. Social challenges such as justice, community, and sustainability influence many of her choices in research and teaching. She currently works at Erasmus University Rotterdam, the Netherlands.

**Simony R. Marins**, PhD in Management at the School of Management, Federal University of Bahia, Brazil; Visiting Scholar at the Faculty of Business and Law of University of Portsmouth, UK; Master in Management at the State University of Ceará, Brazil; Bachelor of Tourism at the Fluminense Federal University, Brazil; and Researcher at the collective OCA – Organization, Culture, and Art (CNPq). Researches and publishes on cultural and arts entrepreneurship, tourism, learning, qualitative methods, aesthetics, and organisations.

**Maggie Murphy** is the Art & Design Librarian at The University of North Carolina at Greensboro, where she works with students, faculty, and curators in the School of Art, interdisciplinary Arts Administration Program, Department of Interior Architecture, and Weatherspoon Art Museum. She is also affiliated faculty in the Department of Religious Studies, teaching a course on fandom and popular culture through the analytic lens of religion. She previously worked as the Visual Resources Curator at Queens College (CUNY). Her research interests include artistic research practice, craft entrepreneurship, creative pedagogy, and contemporary engagement with print culture.

**Ernestine Nnam Ning**, PhD, is a Senior Lecturer in Entrepreneurship and Small Business Management, at the Faculty of Business and Law, University of Portsmouth Business School, UK. She was previously a Lecturer in Enterprise and Entrepreneurship at Coventry University, UK, a Teaching Assistant at the University of Edinburgh Business School, Scotland, UK, where she earned her PhD in Management (Entrepreneurship and Innovation). Prior to her PhD program, she was a full-time Assistant Lecturer at the University of Buea in Cameroon. Her research and expertise revolve in the broad areas of entrepreneurship, new venture creation and family business, with a special interest in the nature and role of family networks and their effects on the entrepreneurial performance of pluriactive entrepreneurs in Africa. She has authored book chapters and has published articles in leading entrepreneurship journals.

**Samuel Osei-Nimo**, PhD, is a Senior Lecturer in Business and a Higher Education Academy Fellow. His doctoral studies and previous research projects influenced his interests. He has studied organisational environments using Systems-thinking

and Information Systems methodologies. He is interested in power, knowledge, and systems approaches. Utilising his background in business and information systems, he has also explored and successfully investigated the effectiveness of Soft Systems Methodology in assisting with Foucault's poststructuralist approach to addressing problematic situations in Western culture. He uses systemic (holistic) methodologies to identify, classify, and contrast different discourses, practices, and organisational actors in the fashion and creative industries. He is a Course Director and Link Tutor at Birmingham City University's Business, Law, and Social Sciences Research Ethics Committee. He has supervised doctoral research in entrepreneurship, organisational identities, and diversity.

**Balkrishan** is a PhD scholar at the HPKVBS, School of Commerce and Management Studies, at Central University of Himachal Pradesh, Dharamshala, India. He is three times UGC-NET (University Grant Commission – National Eligibility Test) qualified in the subject of Labour Welfare/Personnel Management/Industrial Relations/Labour and Social Welfare/Human Resource Management. He holds a Master's of Business Administration postgraduate degree from the Central University of Himachal Pradesh, Dharamshala, India, with a specialisation in the field of Human Resource Management and Organisational Behaviour.

**Ulrike Posselt** writes a PhD thesis at the University of Gloucestershire, studies Philosophy/Sociology at the Friedrich-Schiller-Universität Jena, and holds Diplomas in Communication Design and Business Administration. She is an Independent Researcher and has been a Visiting Lecturer. Her research focuses on intra-/interpersonal flow experiences in teams. She works as a communications consultant and helps entrepreneurial clients in Europe and North America to realise their business models and develop their organisations to meet their clients' needs. She worked for private and public clients such as Deutsche Bank, AirLiquide, and the states of Hessen and Rhineland-Palatinate. She began her career with formal training as a Typographer and won State and National Awards.

**Ruth Rentschler**, PhD, OAM (BA Hons Melbourne PhD Monash) is Professor of Arts & Cultural Leadership at the University of South Australia. She has a strong interest in the creative and cultural industries, entrepreneurship, diversity, and inclusion. She serves the community as Chair of the Board of Australian Dance Theatre and No Strings Attached Theatre of Disability. She has published in top journals such as *Journal of Business Ethics*, *British Journal of Management*, *Personnel Review*, and *European Journal of Marketing*, to name a few. With Rajeev Kamineni she published the renowned book *Indian Movie Entrepreneurship: Not Just Song and Dance* (Routledge, 2020). It was judged one of the top movie books of all time.

**Jennifer Reis**, Assistant Professor of Arts Administration at The University of North Carolina at Greensboro, is a Creative Entrepreneur, Artist, Educator, and Curator with 25 years' experience in Arts Business and Administration. Her earned degrees include a BFA from Columbus College of Art and Design and

graduate degrees in Arts Management, Studio Art, and Arts Education from Syracuse University and Morehead State University. She is a Master Facilitator for adult learning initiatives such as the Kauffman Foundation's FastTrac entrepreneurship education program and the AIR Institute's courses in arts-based community and economic revitalisation. Through her consulting company Make Do Creative, she supports foundations invested in developing artist-entrepreneurs and with community and economic development, trade, governmental, and cultural organisations to design, manage, and deliver creative entrepreneurship curriculum.

**Nathalie Schieb-Bienfait**, PhD in Management Science, is Full Associate Professor and Director of Research in Management and Entrepreneurship at Nantes University. Researcher at the laboratory LEMNA, Associate Editor with the academic Journal *Review of Entrepreneurship (Revue de l'Entrepreneuriat)* and Member of the Board of AEI (Academy for Innovation and Entrepreneurship). Specialist of entrepreneurship in cultural and creative industries, accompaniment of artist-entrepreneurs, innovation process, and small business management, she has authored over 80 refereed journal articles in her career to date. Director for several multidisciplinary research programmes on the evaluation of cultural activities value, on the artistic work, and on the entrepreneurial competences. She notably co-edited a special issue of the *Review of Entrepreneurship/Revue de l'Entrepreneuriat on Cultural and Creative Entrepreneurship* (2018, Vol. 18/1), in the *International Journal of Arts Management* (2018, Vol. 20/1), in the book *Entrepreneurship in Culture and Creatives Industries* (2018, Springer). Her last book is entitled *From the Entrepreneur to Entrepreneurial* (Paris, EMS, 2022; <https://www.univ-nantes.fr/nathalie-schieb-bienfait>).

**Marie Segares**, has launched or expanded programs in every full-time job she has held during her career in the non-profit health and education industries. She has earned her AB in Sociology from Barnard College, her MPH in Sociomedical Sciences from Columbia University, her MBA in Entrepreneurship & Innovation and Leadership & Change Management from New York University, and her EdD in Organizational Leadership Studies from Northeastern University. She has taught business, entrepreneurship and social entrepreneurship, human resources, management and organisational behaviour, marketing, health education and public health, and health care management courses at the undergraduate, post-baccalaureate, and graduate levels in face-to-face, online, and hybrid learning environments. She is an Associate Professor and the Founding Director of the MS in Management at St. Francis College. Her areas of research interest include artisan entrepreneurship, creative business, microenterprise, leadership, small business marketing, and gender and diversity in entrepreneurship and organisations.

**Dipanker Sharma** is Professor at Central University of Himachal Pradesh in the School of Commerce and Management Studies and teaches Human Resource Management and Organisational Behaviour. Specialised in Human Resource

Management, he has total work experience of 17 years. He carries rich industrial exposure and has conducted extensive research. With an illustrious industrial experience for more than a decade as a Corporate Trainer with many renowned MNCs, his contribution to academia becomes unparalleled. He has received several national and international awards for capacity building and patents. He has done short assignments in Asian countries like Hong Kong, Dubai, Bhutan, and Singapore and has taken up many research projects on women empowerment and related issues. His area of research includes Entrepreneurship, Brain Circulation of Human Capital, Leadership, Work-life Balance, Workforce Diversity, and Knowledge Management.

**David Sharpe** is a Business Consultant specialising in digital and creative industries. Based in Wollongong, Australia, he undertakes strategic research and analysis for government agencies and provides management and operational advice to companies and not-for-profit organisations working across the full range of cultural and creative industries. He is completing a PhD at the University of Wollongong focusing on narrative accounts of creative industries entrepreneurs. He blogs about the process at <https://creativebusinessleadership.com/>. He has taught at the University of Technology, Sydney and the Australian Film Television and Radio School. His seminar paper on narrative accounts of careers within the cultural and creative industries is available at <https://pathwaysbeyondeconomicgrowth.wordpress.com/>.

# 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.

*Andy Pratt*

UNESCO Chair for Global Creative Economy  
Professor of Cultural Economy and Director of the  
Centre for Culture, and the Creative Industries  
City University, University of London

# CHAPTER 1

## CREATIVE (AND CULTURAL) INDUSTRY ENTREPRENEURSHIP IN THE 21ST CENTURY – STATE OF THE ART

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

### ABSTRACT

*This chapter examines emerging theoretical approaches and thematic aspects of creative and cultural entrepreneurship and the significant societal and economic contributions of creative firms. It reviews the concepts and definitions essential to examining creative industry entrepreneurship. The authors then provide framing for this exceptional collection of chapters in Volume 1 (of 2) and discuss existing research approaches from surveys and small-scale qualitative studies. Then, the chapter's overview showcases the range of international research included in three sections: conceptual reflections on creative and cultural entrepreneurship, resilience and adaptation of creative and cultural enterprises, and insights into creative subsectors. Finally, the chapter proposes a research agenda for developing the field further, addressing methodological gaps (longitudinal studies and cluster research), emerging thematics (rural creative industries and creative placemaking) and sector studies (game and film industries).*

**Keywords:** Creative industry research agenda; international creative entrepreneurship; resilient creative entrepreneurship; rural creative entrepreneurship; creative entrepreneurial identities; rural creative entrepreneurship; creative placemaking

Creativity is the industry of tomorrow. (UNESCO, 2021)

We are delighted to bring together the latest thinking and empirical insights from across the world on what creative and cultural industry (CCI) entrepreneurship looks like in the twenty-first century! The call for chapters generated within a month a great interest, attracting over 30 fascinating abstracts, submitted from Ghana to Nigeria, the USA, Australia, Spain, Cameroon, Malaysia, India, the UK, France, Switzerland, Norway, Brazil, Estonia, and Zimbabwe. Thank you to all authors for engaging with the call and the wish to take stock of the past, present, and future of CCI entrepreneurship – we were positively overwhelmed! It was our aim to ensure that selections were as inclusive and diverse as possible in terms of author gender, country of origin, career stage, and disciplinary background across two volumes. We are also delighted to feature a foreword from Andy Pratt, a leading CCI researcher, and currently UNESCO Chair of the Global Creative Economy.

With this book, we take a fresh perspective on creative and cultural businesses, the processes leading to their formation and development as well as their founders. CCIs are abundant in all countries and nations and have been the fastest growing contributors to world economies for the last two decades pre-COVID-19 (UNCTAD, 2018). Knowing more about these entrepreneurial ventures and their development steps and needs is of interest not only because of this economic growth but also due to the many stakeholders looking to improve their socio-economic contribution to the well-being and economic success of global societies (Jones et al., 2018). These stakeholders include not only scholars of entrepreneurship and organisation studies but also active creative entrepreneurs, policymakers and creative industry networks. Most significantly, as a result of the various worldwide lockdowns, different strategies and business models emerged showing the resilience of this sector to external changes. Business strategies changed, new businesses emerged, and new business channels developed.

Whilst CCIs were great economic and societal contributors to economies pre-COVID-19 (Hill, 2021; UNCTAD, 2018), they are not as visible and recognised by the public for their socio-economic contributions to society as other industries such as manufacturing. Reasons for this limited public visibility are manifold: one significant cause is the large number of freelancers and micro-businesses (with 1–9 employees, an EU definition) and the comparatively few high-growth businesses within the industry. This characteristic means that government support has less focus on this sector, which typically does not provide substantial employment. Other reasons include a lack of physical presence: many freelancers work from home; indeed, there are less creative industry entrepreneurs in enterprise parks, villages, and towns, leading to fewer creative business premises. Nonetheless, studies of creative hubs have made visible the particular locations where creative firms cluster (Hill et al., 2021; Pratt, 2021; Pratt et al., 2019; Velez et al., 2022), with recent research also highlighting, for the first time, that rural and urban clusters do not differ greatly in their drivers for agglomeration and co-location of rural creative industries (Velez et al., 2022).

These mounting developments indicate that it is the ideal time for research on creative industry entrepreneurship to seek insights into recent progressions, changes, and successes, to gain a more nuanced understanding of how creative businesses themselves change and develop in various contexts. These contexts include economic, spatial, social, technological, time-related, and institutional settings (Welter, 2011). However, it is important to continue investigating CCI entrepreneurial ventures, as their development steps and needs are of interest to many stakeholders for improving their socio-economic contribution to the well-being of societies and economies, not only entrepreneurship and organisation studies scholars but also practicing creative entrepreneurs, policy-makers and creative industry networks.

The following section clarifies some core concepts and reiterates the most important contributions that CCIs have been making to societies and economies. Before we provide insight into the chapters included in this volume, we discuss some emerging trends prevalent to the field.

## **1. CULTURAL INDUSTRIES, CREATIVE ECONOMY, CREATIVE AND CULTURAL ENTREPRENEURSHIP – CLARIFYING CONCEPTS**

The term ‘creative industries’ subsumes a wide range of entrepreneurs, from non-profit volunteers running museums, to fashion and IT designers, craft and artisan entrepreneurs, gallery owners, architects, to game creators. There is growing interest in the creative industries from policy-makers and those who start these businesses, as to how these entrepreneurs create, sustain, and market their services and products and how their contexts influence their ‘doing business’. The specification of ‘CCIs’ emerged in the 1990s, as a ‘new’ term to replace the then commonly used ‘cultural industries’ due to changes in policy leadership in the UK (Pratt et al., 2019). Scholarly attention to the creative (and cultural) industries has grown in recent years, along with a recognition that they provide fruitful venues for studying, for example, entrepreneurial processes of novelty (co-)creation (Elias et al., 2018).

So then, what does ‘cultural industries’ denote? According to UNESCO (1982), ‘cultural industry’ applies to those industries that combine the creation, production, and marketing of content that is by nature cultural and intangible. Content is protected by intellectual property rights and can take the form of goods and services. Cultural industries represent one of the few economic sectors where dynamic future development is expected and referred to as the ‘culturalisation’ or ‘creativisation’ of the economy (Pitts, 2015). Although cultural and creative industries are considered to be one and the same in many areas of policy and indeed research, academic scholarship is less clear, and cultural industries are shown as a sub-group of the creative industries. This allocation is due to the fact that, while they share most of the creative industry firm characteristics (creation, system of production, tendency to generate copyright, potential to

create wealth), cultural industries have particular social and cultural significance (McElwee, 2022).

Klamer (2011, p. 141) describes the cultural entrepreneur as one ‘who is entrepreneurial in the realization of cultural values’, and so, rather than being distinguished by a particular approach or even a specific subsector within the broader creative industries, we might consider that the cultural industries and their entrepreneurs do indeed create much more than purely economic value. Cultural value can be defined as our appreciation and acknowledgment of the societal importance of the ‘rich complex of meanings, beliefs, practices, symbols, norms, and values prevalent among people in a society’ (Schwartz, 2006, p. 138). The cultural entrepreneur, therefore, is a custodian of these intangible values, which may be evident in the art, music, theatre, heritage, tourism development, or artisanal crafts that may typify their mode of production.

The UK defines nine creative subsectors (DCMS, 2016) that fall under ‘creative industries’. These are crafts, architecture, visual and performing arts, fashion, advertising and marketing, design, film/TV/radio/video and photography, publishing, museums/galleries and libraries, and IT/software, and computer services (including the games industry). In other countries, education or cultural heritage tourism is included in the CCI industry sector. Over the last 10–20 years, the term ‘creative economy’ has emerged to capture the connectedness between the creative and cultural industries (Pratt, 2021; UNESCO, 2018). As a term, ‘creative economy’ captures the element of creativity and novelty that underlies all these subsectors. This sector of the economy is a significant contributor to the national gross domestic product and demonstrates the confluence of the commercial and cultural value of creativity to society.

## 2. THE CONTRIBUTIONS OF CCI ENTREPRENEURSHIP

What do we know about the value and contribution of CCIs to societies? We start with a discussion of the contributions to the economy, followed by health and well-being, and improvements to community development.

### 2.1. *Economic and Sustainable Development Contributions*

Self-employment is common for many of those working in CCIs, not just in the UK. Indicative for many other countries, the UK creative industries have a large number of freelancers often choosing self-employment (32% in 2019; DCMS, 2021). In the music, performance, and visual arts sectors, the rate of fragmentation and micro-businesses without employees rises to 72% (in 2018, UK Office for National Statistics, ONS, 2022). Illustratively, most performance dancers have multiple income streams, such as ‘training other professionals and/or the wider public, and sometimes non-arts-related part-time jobs’ to survive economically (Hill et al., 2021, p. 629; Roberts & Townsend, 2016).

Pre-COVID-19, the contribution of CCIs to the world economy amounted to 3% of the global GDP and offered about 30 million jobs worldwide (UNESCO, 2021). At that time, the estimate was that CCIs could create 8 million additional

jobs by 2030. In Nigeria, for example, the music industry alone was growing annually by 13.4%. Nollywood, the national film industry sector, produced over 2,000 films a year and employed about 1 million people. Similarly, in Australia, over half a million of Australians worked in CCIs, with exports of over a billion dollars. In 2016, India had become, for the first time, the leading film market with 2.2 billion movie tickets sold. In Switzerland, the design industry was a great success, exporting for over nearly 16 billion US dollars (UNCTAD, 2018), whereas in Estonia, the designed goods for interior design and fashion industries were leading subsectors. These numbers are only indicative of the significant economic role CCIs play in just some of the countries represented by the authors of this book's chapters.

The year 2021 was declared the *International Year of Creative Economy for Sustainable Development* at the 74th United Nations (UN) General Assembly. An exciting year of events and publications highlighted particular contributions to the implementation of the UN Sustainable Development Goals (Hill & Rowe, 2021a). Our introductory chapter to Volume 2 will talk more about it.

## 2.2. Societal Contributions – Health and Well-Being

What else do we know about the value and contribution of CCIs to societies? My (Inge Hill) studies have shown that the health and well-being benefits for audiences and consumers as co-producers of creative outputs are often overlooked and undervalued. Hence, some important insights include these aspects (Meyrick & Barnett, 2021): studies have shown that dance and musical activities can improve mental and physical health, for example, relieving depression and improving flexibility (Murcia et al., 2010; Quin et al., 2007; Stickley et al., 2015). In Hill et al. (2021), my colleagues and I also demonstrated how online dance practice greatly impacted individuals' lives during the 2021 UK lockdown phase.

## 2.3. Community Development and Placemaking

Similarly, the *community engagement and contribution* of many artists through community work (often unpaid) and education engagement are undervalued. The term 'community artist', which so many artists use for themselves, illuminates how these artists conceptualise their societal engagement and responsibility that often goes unnoticed (Federal Reserve Bank of San Francisco, 2019). In the US, an article collection by public policy-makers, academics, and artists (Federal Reserve Bank of San Francisco, 2019) links the function of community to the engagement of artists, thus illuminating the artists' essential role for regional socio-economic development. While anecdotally acknowledged in Europe, the recognition of this essential contribution by policy-makers and the wider global public is growing only recently.

Linked to community development is the *placemaking role* of CCI entrepreneurship (Courage et al., 2021; Hill et al., 2021). In Volume 2 of this edited book, Jevnaker and Hill, Rae, and Naudin, study selected placemaking activities in rural and urban contexts; they demonstrate the significant social role that economic activities have within the community. 'Placemaking' denotes a temporary

materialisation of the social relations and senses of community and belonging in physical locations (Hill et al., 2021). In the UK, the government has called for a re-building of inner cities by local authorities as effective spaces for living and meeting; the same call has been issued in summer 2022 for villages and rural towns.

### 3. EMERGING TRENDS FOR AND WITH CCI ENTREPRENEURSHIP

We consider the emergent topics that need further research to include the impact of COVID-19 on the CCI sector, rural CCI entrepreneurship, the aesthetics of CCI entrepreneurship, the role of imagination in driving entrepreneurial practices in the CCIs and the impact of recent disruptive socio-economic events for Europe, such as Brexit and the war in Ukraine.

For example, COVID-19-induced lockdown periods severely impacted the creative and cultural sectors, with many CCI entrepreneurs leaving the sector altogether, interrupting their CCI businesses and taking other temporary jobs – developing brand new ventures on- and offline and taking their services online in different ways (Hill et al., 2021). Often overlooked is how the value of the creative and cultural industries stretches far beyond solely its economic contribution to society. Throughout the global pandemic, the need for cultural connection and creative consumption highlighted that CCI entrepreneurs indeed offer a wide range of cultural value for societies. The UK-based Centre for Cultural Value recently published its ongoing work assessing UK CCIs within the pandemic context in its *Culture in Crisis* report (Walmsley et al., 2022). Key findings were threefold: first, although the shift to digital did indeed transform cultural experiences for those already engaged with the sector, these digital offerings have failed to diversify and expand audiences and customer bases. Second, those working in the cultural sector currently experience impact on their capacity; the research points to significant effects of sector ‘burnout’ and significant gaps in technical and digital skills. Third, many cultural organisations are currently engaged in re-evaluating their purpose and relevance to local communities, especially in light of the ‘Black Lives Matter’ movement, and the issue of the digital divide highlighted by the pandemic (Walmsley et al., 2022). The collection of research in this volume connects with these calls to action, and beyond, outlining current and future research trends.

*Rural creative entrepreneurship* is often overlooked in research on ‘the’ CCIs (Balfour et al., 2018; Bell & Jayne, 2010; Hill et al., 2021). For this reason, among others, the recent Research England-funded National Innovation Centre for Rural Enterprise (NICRE) operates a research strand on this sector that I, Inge Hill, am delighted to co-lead (Hill & Rowe, 2021a and b). The cause of this oversight of CCIs in rural areas lies in that rural research seems to have its own journals and publication outlets and that the validity of mainstream research implicitly is assumed to cover all areas in countries including rural locations (Bell & Jayne, 2010; Velez et al., 2022). Additionally, COVID-19 lockdown phases meant that many urban professionals moved into rural areas.

In the general entrepreneurship literature, there is some differentiation between ‘rural businesses’ and ‘businesses in the rural’ (Bosworth & Turner, 2018; Hill & Mole, 2022). ‘Rural businesses’ have at least some local and regional customers, staff and suppliers, in contrast to those businesses located in rural areas without much of the above that defines a ‘rural business’ (Bosworth & Turner, 2018). Rural creative industries and their characteristics have been studied less.

#### 4. INSIGHTS INTO THE ENTREPRENEURSHIP STORIES IN THIS VOLUME

We invite you, readers, to join us on a journey of discovery through many countries across the world and hopefully share our excitement about what CCIs can achieve. This first volume allows you to dip into topics of new conceptual insights on CCI entrepreneurship, learn about adaptations to COVID-19 in Africa and the UK, and gain a deeper insight into sectors less studied, such as the Indian movie industry, living arts in Europe, UK ethnic minority fashion entrepreneurs, photographers, and architects.

We have divided the chapters into two volumes. We begin this first volume with a number of *Conceptual reflections on creative and cultural entrepreneurship*, with insights from taking a fresh look at old concepts to exciting extensions with concepts from other disciplines for CCI entrepreneurship. Loots reflects on the fragmentation that pervades the field of entrepreneurship, arising from its interdisciplinary nature. While identifying key ingredients in the ‘hodgepodge’ of entrepreneurship, the author contributes to our theoretical understanding of entrepreneurial action and the agency–structure relationship within the CCIs. Significantly, this chapter sheds light on fundamental entrepreneurship concepts in the context of CCIs, providing important insights that researchers, teachers, students, and practitioners may use as they contribute to the bright future that lies ahead for CCI entrepreneurship.

In their chapter, Marins and Davel explore the aesthetic dimension of cultural and arts entrepreneurship, building from three perspectives in organisational aesthetics theory: sensible knowing, connection, and judgements. Placing aesthetics at the very core of cultural and arts entrepreneurship, the authors delve deep into the beauty and complexity of what drives innovative processes. The result is an insightful and much-needed exploration that brings back into the fore the body and the senses, as well as the interactions, interconnections, relations, and the tacit, non-verbal and (inter)subjective understandings that fuel entrepreneurial practices and how entrepreneurs make sense of themselves – and their innovations – in relation to the world. The authors conclude with a call for entrepreneurship scholars to embrace difference, otherness and delight as fundamental components of aesthetic entrepreneuring.

Building from the old, now rarely-used verb ‘to indite’, meaning to compose or give expression, Posselt introduces and takes the first steps to theorise the notion of inditation as the creative, complex process of forming entrepreneurial brainchildren. These entrepreneurial brainchildren refer to ‘the new’, or the novel,

unique offerings that creative entrepreneurs develop, such as artworks and creative products or services. This chapter explores the origins of the term, distinguishing it from related concepts such as creation, ideation, intuition, inspiration, invention, and imagination. It also provides a first-person, auto-ethnographic perspective on inditiation, building from the author's experience as a practitioner, creative entrepreneur, and researcher. The author concludes with a roadmap for the future theorisation of inditiation as a process- and practice-based approach for creative entrepreneurs to bring their brainchildren into the world.

To investigate how venture creation unfolds in the cultural and creative industries, Sharpe critically investigates the slipperiness of entrepreneurial intention within this context. Reflecting on, and in a way destabilising what we currently know about venture creation as a planned, deliberate, and precise act, the author questions whether extant models of entrepreneurial intention hold true for cultural and creative entrepreneurs. Based on narrative research of 18 entrepreneurs from a range of cultural and creative industries in Australia, Sharpe shows that entrepreneurial intention, as experienced by these entrepreneurs, is an organic, undefined, fluid, spontaneous, and uncertain process. The author concludes with a call for scholars to recognise the slipperiness of entrepreneurial intention in the context of cultural and creative entrepreneurship, which also provides an opportunity to explore concepts and ideas that are currently missing from extant entrepreneurship models and theories.

*Resilience and adaptation of creative and cultural enterprises* offers insights into examples of resilient behaviours as a reaction to COVID-19 lockdown phases. Grannemann et al. explore themes from a sample of predominantly female-identifying participants, who created an enterprise or added a product line to an existing business. The sample included individuals who did not identify as a 'creative entrepreneur' prior to the pandemic, but did identify as an entrepreneur after a mask-making venture. Informed by entrepreneurship literature, the chapter observes how these nascent entrepreneurs articulate recognisable motivations for social entrepreneurship, show signs of pre-existing entrepreneurial mindsets, and employ business models and marketing tactics of entrepreneurs, largely without any business training. Study implications include increased recognition of latent entrepreneurial readiness, interest of women in social entrepreneurship, and higher levels of business knowledge among women than previously recognised.

Bhardwaj et al.'s chapter explores the role of creative entrepreneurship in supporting and helping self-help groups to function seamlessly during the COVID-19 pandemic. The chapter analyses pandemic and post-pandemic creative entrepreneurship through self-help groups in the Himachal Pradesh region in India. The authors identify that creative entrepreneurship initiatives have significantly changed and supported the livelihood of rural people during the pandemic. The chapter also highlights challenges faced by the self-help groups during the lockdown, as well as illuminates their resilience strategies.

Armstrong-Gibbs and Brown discuss the adaptation strategies of a UK social enterprise during COVID-19 lockdowns. This community-owned property development company was established to regenerate a post-industrial area and support creative industries. In 2022, they are focused on acting as a creative hub offering