

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

CONTEMPORARY ISSUES IN ENTREPRENEURSHIP RESEARCH

Series Editor, Volumes 1–6: Gerard McElwee

Volume 7 onward: Paul Jones

- Volume 1: Innovating Women: Contributions to Technological Advancement Edited by *Pooran Wyncarczyk and Susan Marlow*
- Volume 2: Social and Sustainable Enterprise: Changing the Nature of Business Edited by *Sarah Underwood, Richard Blundel, Fergus Lyon and Anja Schaefer*
- Volume 3: Enterprising Places: Leadership and Governance Edited by *Lee Pugalis and Joyce Liddle*
- Volume 4: Exploring Rural Enterprise: New Perspectives on Research, Policy and Practice Edited by *Colette Henry and Gerard McElwee*
- Volume 5: Exploring Criminal and Illegal Enterprise: New Perspectives on Research, Policy and Practice Edited by *Gerard McElwee and Robert Smith*
- Volume 6: New Perspectives on Research, Policy and Practice in Public Entrepreneurship Edited by *Joyce Liddle*
- Volume 7: New Perspectives on Entrepreneurship Education Edited by *Paul Jones, Gideon Maas and Luke Pittaway*
- Volume 8: Entrepreneurship and the Sustainable Development Goals Edited by *Nikolaos Apostolopoulos, Haya Al-Dajani, Diane Holt, Paul Jones and Robert Newbery*
- Volume 9A: Creating Entrepreneurial Space: Talking Through Multi-Voices, Reflections on Emerging Debates Edited by *David Higgins, Paul Jones and Pauric McGowan*
- Volume 9B: Creating Entrepreneurial Space: Talking Through Multi-Voices, Reflections on Emerging Debates Edited by *David Higgins, Paul Jones and Pauric McGowan*
- Volume 10: International Entrepreneurship in Emerging Markets: Nature, Drivers, Barriers and Determinants Edited by *Mohamed Yacine Haddoud, Paul Jones and Adah-Kole Emmanuel Onjewu*
- Volume 11: Universities and Entrepreneurship: Meeting the Educational and Social Challenges Edited by *Paul Jones, Nikolaos Apostolopoulos, Alexandros Kakouris, Christopher Moon, Vanessa Ratten and Andreas Walmsley*
- Volume 12: Entrepreneurship in Policing and Criminal Contexts Edited by *Robert Smith*
- Volume 13: Global Migration, Entrepreneurship and Society Edited by *Natalia Vershinina, Peter Rodgers, Mirela Xheneti, Jan Brzozowski and Paul Lasalle*
- Volume 14: Disadvantaged Entrepreneurship and the Entrepreneurial Ecosystem Edited by *David Grant Pickernell, Martina Battisti, Zoe Dann and Carol Ekinsmyth*
- Volume 15: Entrepreneurial Place Leadership: Negotiating the Entrepreneurial Landscape Edited by *Robert Newbery, Yevhen Baranchenko and Colin Bell*
- Volume 16: Bleeding-Edge Entrepreneurship: Digitalization, Blockchains, Space, the Ocean, and Artificial Intelligence Edited by *João J. Ferreira and Patrick J. Murphy*
- Volume 17: Nurturing Modalities of Inquiry in Entrepreneurship Research: Seeing the World Through the Eyes of Those Who Research Edited by *David Higgins, Catherine Brentnall, Paul Jones and Pauric McGowan*
- Volume 18A: Creative (and Cultural) Industry Entrepreneurship in the 21st Century Edited by *Inge Hill, Sara R. S. T. A. Elias, Stephen Dobson and Paul Jones*
- Volume 19: Extracurricular Enterprise and Entrepreneurship Activity: A Global and Holistic Perspective Edited by *Sarah Preedy and Emily Beaumont*

CONTEMPORARY ISSUES IN ENTREPRENEURSHIP
RESEARCH VOLUME 18B

**CREATIVE (AND CULTURAL)
INDUSTRY ENTREPRENEURSHIP
IN THE 21ST CENTURY: POLICY
CHALLENGES FOR AND BY
POLICYMAKERS**

EDITED BY

INGE HILL

The Open University, UK

SARA R. S. T. A. ELIAS

University of Victoria, Canada

PAUL JONES

Swansea University, UK

AND

STEPHEN DOBSON

University of Leeds, UK



United Kingdom – North America – Japan
India – Malaysia – China

Emerald Publishing Limited
Emerald Publishing, Floor 5, Northspring, 21-23 Wellington Street, Leeds LS1 4DL.

First edition 2025

Editorial matter and selection © 2025 Inge Hill, Sara R. S. T. A. Elias, Paul Jones, and Stephen Dobson.

Individual chapters © 2025 The authors.

Published under exclusive licence by Emerald Publishing Limited.

Reprints and permissions service

Contact: www.copyright.com

No part of this book may be reproduced, stored in a retrieval system, transmitted in any form or by any means electronic, mechanical, photocopying, recording or otherwise without either the prior written permission of the publisher or a licence permitting restricted copying issued in the UK by The Copyright Licensing Agency and in the USA by The Copyright Clearance Center. Any opinions expressed in the chapters are those of the authors. Whilst Emerald makes every effort to ensure the quality and accuracy of its content, Emerald makes no representation implied or otherwise, as to the chapters' suitability and application and disclaims any warranties, express or implied, to their use.

British Library Cataloguing in Publication Data

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

ISBN: 978-1-80455-907-9 (Print)

ISBN: 978-1-80455-906-2 (Online)

ISBN: 978-1-80455-908-6 (Epub)

ISSN: 2040-7246 (Series)



INVESTOR IN PEOPLE

CONTENTS

<i>About the Editors</i>	vii
<i>About the Contributors</i>	ix
Chapter 1 Creative and Cultural Industry Entrepreneurship in the 21st Century: Challenges by and for Policymakers <i>Inge Hill, Sara R. S. T. A. Elias, Stephen Dobson and Paul Jones</i>	1
Unusual and Temporary Places for CCI Entrepreneurship	
Chapter 2 Temporary Art Spaces: A Conceptual Framework <i>Hayley Reid, Andreana Drencheva and Malcolm Patterson</i>	23
Chapter 3 Cultural Entrepreneurship at the Aardklop Arts Festival: An Ecosystem Perspective <i>Saskia de Klerk and Nada Endrissat</i>	35
Chapter 4 Out of the Studio and into the Street: A Case Study of Street Art Opportunities During COVID-19 <i>Leigh Morland and Ekaterina Sheath</i>	49
Economic Perspectives on CCI Entrepreneurship	
Chapter 5 Essential Puzzle Piece for CCI Entrepreneurship: CCI Managers' Mental Models Concerning Collaborative Processes with nonCCI <i>Kristiina Urb</i>	65
Chapter 6 Entrepreneurial Performance and Competition Within the Creative and Cultural Industries: Challenges for Cultural Entrepreneurs in a Developing Country <i>Tafadzwa Masiye, Alison Lawson and Kuldeep Banwait</i>	81
Chapter 7 Make it Work: Strategies of Creative Entrepreneurs for Coping with the Tension from Artistic and Economic Logics <i>Nanne Migchels and Milou van der Linden</i>	93

Organising Clustering of CCI Entrepreneur

Chapter 8 Play, Experimentation, and Proximity in the Creative Industries <i>Stephen Dobson, Lorena Raquel Serrano Tamayo and Sue Hayton</i>	109
Chapter 9 Building Online Communities to Support Women Creative Entrepreneurs During Lockdown <i>Beki Gowing</i>	123
Chapter 10 The ‘Creative Village’: A Creative Entrepreneurship Framework for Catalysing Africa’s Creative and Cultural Industries <i>Adeyinka Adewale, Jean-Pierre Choulet, Chike Maduegbuna, Barry Van Zyl and Stephen Budd</i>	137
Cognitive Aspects of Doing CCI Entrepreneurship	
Chapter 11 Exploration of Entrepreneurship Education and Innovative Talent Training Model: New Normal Perspective <i>Lei Jian Qiang, Oo Yu Hock and Osaro Aigbogun</i>	157
Chapter 12 Neuroentrepreneurship: Pierce the Veil of Creativity in Workplaces <i>Rajat Sharma and Rita Devi</i>	171
Social Spaces and Placemaking for CCI Entrepreneurs	
Chapter 13 Community and Creative Entrepreneurship: The Dynamic Relationship between Social Workspaces and Creative Entrepreneurs <i>Annette Naudin</i>	185
Chapter 14 Creative Placemaking in the Scottish Rurality: Comparing Two Small Towns <i>David Rae</i>	199
Chapter 15 Heritage Craft Entrepreneurship in ‘The Wild’: The Role of Entrepreneurial Placemaking for Rural Development <i>Birgit Helene Jevnaker and Inge Hill</i>	213
<i>Index</i>	227

ABOUT THE EDITORS

Inge Hill, PhD, FRSA, is a former award-winning microentrepreneur, and a Lecturer in Entrepreneurship at the Open University, UK. Her research investigates micro-exchange processes for SMEs and is rooted in process and practice theories. She investigates creative entrepreneurship, business support and economic development policy in urban and rural contexts, applies entrepreneurship-as-practice theory, and publishes on qualitative methodologies. She is an Associate Fellow of the Research England funded National Innovation Centre for Rural Enterprise, for which she co-leads the research stream on rural creative enterprises. She founded and directs the Open University research cluster Rural Economy. She has published widely, including with *Local Economy*, *Entrepreneurship Regional Development* and the *International Journal of Entrepreneurial Behaviour and Research*, and is on the Editorial Review Board. She regularly reviews AHRC/ESRC funding applications and for *Cultural Trends*, *Industry and European Journal of Management*. She serves on the Council of the British Academy of Management and is the lead editor of this edited book.

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 her 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* and *Organizational Research Methods*, among others.

Paul Jones, PhD, Professor, Professor of Entrepreneurship and Innovation at the School of Management, Swansea University. He is Editor-in-Chief in the *International Journal of Entrepreneurial Behaviour and Research*. He is also an Associate Editor with the *International Journal of Management Education* and a Senior Editor on *Information Technology and People*. He is also a Series Editor of the Contemporary Issues in Entrepreneurship Research book series published by Emerald Publishing. His research explores entrepreneurial behaviour and small business management.

Stephen Dobson, PhD, is an Associate Professor in Creativity and Enterprise at the School of Performance and Cultural Industries, University of Leeds. His research interests span several areas related 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. He is the Director of International Activities for the School of Performance and Cultural Industries.

ABOUT THE CONTRIBUTORS

Adeyinka Adewale, PhD, is an Associate Professor of Leadership Ethics and Entrepreneurship and the Deputy Director of Studies in the Department of Leadership Organisations and Behaviour at the Henley Business School. He regularly gives keynote addresses and facilitates workshops with private and public sector audiences on themes around leadership, entrepreneurship and ethics in Europe, Africa, Asia and the United States. His work in recent years has involved working with creative and tech entrepreneurs around Africa in building sustainable businesses for the future. He is a published author and reviewer for top management journals and leading textbook publishers. He serves on the board of exciting start-ups and charities in Africa through which he affirms his dedication to contributing his expertise to Africa's development.

Osaro Aigbogun, PhD, is a management specialist and certified management consultant with a background in the pharmaceutical industry, academia and management consulting. He has taught students from over 75 different countries and led programmes at the tertiary level for about a decade. He currently directs several research projects and sits on the examination board for doctoral candidates. He has spoken at several international conferences and delivered training and workshops on a wide range of subjects, including global issues in entrepreneurship, crisis management, critical thinking, management of innovation, corporate strategy and supply chain resilience. His current research focusses on developing innovative models and analytical methods for supporting the operation of the global pharmaceutical supply chain. He is a Fellow of the Institute of Management Consultants, a Fellow of the Higher Education Academy in the United Kingdom, and a member of the British Academy of Management.

Kuldeep Banwait is a Principal Lecturer in Marketing at Oxford Brookes University where he is responsible for talent management and development of the marketing subject group. Before joining Oxford Brookes, he spent several years at the University of Derby, where he was a Senior Lecturer and Course Director across both undergraduate and postgraduate courses.

Prior to joining academia, he worked in the Events and Hospitality sector, which defined his philosophy as a marketer that brands should visualise the world from the eyes of the customer and be open to the idea of co-creation in order to turn their pains into gains. His doctorate and subsequent journal publication studied the increase in marketisation in the English higher sector and its impact on universities. His main research interests are university branding and co-creation, corporate social responsibility and brand heritage.

Stephen Budd is a British music Industry Executive and artist Manager based in London. He is a Director of the Artist and Producer of management company Stephen Budd Music Ltd, the OneFest Festival, of Damon Albarn's Africa Express project and is the Co-founder of the NH7 Weekender festivals in India and helped create the DMZ Peace Train Festival in Korea. He is a recognised TV commentator on music industry issues that regularly appears on a variety of British TV news shows. He has created charity projects including co-producing Amnesty International and Sofar Sounds' 'Give A Home' global concert series for refugees and War Child's 'Passport Back To The Bars' concert series. And in 2022, The Music Venues Trust 'Passport Back To Our Roots' concert series to raise money for COVID-19 endangered live music venues. He served a three-year term as Co-chairman of the Music Managers Forum, the trade body for artist managers.

Jean-Pierre Choulet is Vice Dean Africa, Henley Business School. He is also Director of Development and Alumni, Henley Business School, and Executive Director of the Reading Real Estate Foundation. He has over 25 years of international experience at the executive level in Higher Education. He is also a Non-executive Director of Audencia Business School. He is passionate about how talent and leadership are critical assets for generating an impact from digital transformation. For the past 15 years, he has been delivering programmes to mentoring and coaching entrepreneurs, including leading them successfully to the pitching level to trigger the investment they need to move to the next step. Since 2017, he has been leading Henley Business School's development in West Africa, with a focus on Nigeria, Ghana, Togo and Benin.

Rita Devi is a Faculty member at the School of Commerce and Management Studies, Central University of Himachal Pradesh, India. She has eight years of postgraduate teaching and research experience and her areas of specialisation are human resource management and organisational behaviour. She has been meritorious throughout her studies and was awarded a JRF scholarship for pursuing her PhD. She has contributed to the academic field as a dedicated academician. She has published more than 15 research papers and book chapters in reputed journals. She has presented in multiple national and international conferences/seminars. She has also attended and organised numerous faculty development programmes and workshops. Her research interests include: emotional intelligence, leadership, entrepreneurship, cross-cultural management, sustainability and organisational development.

Andreana Drencheva, PhD, is a Senior Lecturer (Associate Professor) in Entrepreneurship at King's Business School. She received her PhD in Work Psychology in 2016 from the Institute of Work Psychology at the University of Sheffield. Her research investigates why and how individuals and communities engage in (social) entrepreneurship and with what the intended and unintended impact.

Nada Endrissat is a Professor at the New Work Institute at Bern Business School, Switzerland and has held visiting positions at the University of California, Irvine,

United States, Université du Québec à Montréal, Canada and the University of the Sunshine Coast, Australia. Her current research interests include the transformation of work and new forms of organising with a particular focus on creative and cultural industries. Her research has been published in academic journals such as *Human Relations*, *Organisation Studies* and *Information & Organisation*.

Beki Gowing is a Senior Lecturer in Fashion Enterprise at London College of Fashion where she leads the enterprise pathways for the Fashion Business School and Communications Programme. After starting her career in buying, she launched the textile design studio Print & Press London which designed and manufactured fabrics for the fashion and homeware industry. She has a Master's degree in Creative and Cultural Entrepreneurship and a PG Cert in Acceptance and Commitment Therapy informed coaching, both from Goldsmiths College, University of London. She is a Coach and Creative Business Consultant for start-ups and SMEs at Enterprise Nation and Hatch Enterprise. Her research interests include peer coaching, enterprise communities, empathy and collaboration.

OO Yu Hock, PhD, Professor, a Ministry of Education-Malayan Teachers College trained teacher-cum-Associate Professor at the University of Malaya (UM) Kuala Lumpur, secured his PhD, MPA and MS Ed from the University of Southern California, Los Angeles, United States, under a Ford Foundation Fellowship. Five years later, awarded a Fulbright Scholarship under the American Council of Learned Society, he was a Visiting Scholar at the Hubert Humphrey Institute of Public Affairs and University of Minnesota, Minneapolis-St. Paul, United States, with research support from the Asia Foundation and Toyota Foundation. A continually active government-retiree advocate-writer of 'life-long learning' and 'knowledge-share consultancy exchanges', he has lectured, supervised and examined a spectrum-topic mix-list of local and foreign Masters and Doctoral graduates. Currently, a Visiting Professor in Bangladesh and Africa, he is an active Governing Board Member of Global Academicians Research Academy and its Malaysia Chapter President, engaged in e-conferences with subsequent Scopus-indexed publications in Research Gate.

Sue Hayton is a creative industry professional with a career that spans visual and performing arts, publishing and heritage. She has been influential in the generation of ideas and creativity in cross disciplinary and cross domain relationships. Expanding this interest, she developed Leeds Creative Labs as a tool for collaboration between academic researchers and creative practitioners. Her research interests include creative research methods and creative knowledge exchange, exploring the role of artist as researcher and as catalyst for innovation. She is a consultant to the Centre for Cultural Value at the University of Leeds.

Birgit Helene Jevnaker, PhD, is Professor (em.) of Innovation and Economic Organisation at BI Norwegian Business School, Department of Leadership and Organisational Behaviour, Oslo. She has published extensively on creative design and collaboration, innovation and entrepreneurship, knowledge and management

learning, arts and leadership and sustainable organisation (shorturl.at/djmI4). She was awarded the BI's Development Prize for her executive leadership programme. Her recent coauthored book *Reimagining Sustainable Organization* won the European Academy of Management 2023 best book award.

Saskia de Klerk, PhD, is the Discipline Lead for Marketing, International Business and Tourism at the University of the Sunshine Coast. She holds an adjunct position as an Associate Professor at North-West University, South Africa, and a Senior Lecturer Research position at the University of New South Wales, Australia. She is serving as a topic editor and reviewer for several international reputed journals. She teaches international business, cross-cultural management, venture growth and innovation. Her research interests include networking, entrepreneurship and regional entrepreneurial ecosystem development. She is interested in supporting the development of an entrepreneurial mindset and articulating pathways to transition into entrepreneurship and sustainable practices in regional ecosystems through a circular economy, and bricolage strategies. Her research can be viewed via Google Scholar, LinkedIn and ResearcherID.

Alison Lawson is Head of the Discipline of Marketing and Operations at Derby Business School, University of Derby. She has worked in higher education for 14 years, and prior to this, she worked in book publishing, both in commercial and not-for-profit organisations. Her main research interests are in social marketing for positive behaviour change, marketing for social goods, arts/heritage marketing and consumers' emotional attachment to products and services. She is also a methodology geek and writes a blog called Musings on Methodology.

Milou van der Linden is the founder of Like Lightning, a company that creates business illustrations as a visual tool to support business processes or implement change. Milou van der Linden herself is a creative entrepreneur with the ability to bring together business, innovation and the creation process. She graduated as a Master of Business Administration from Radboud University, Nijmegen.

Chike Maduegbuna is an entrepreneur, founder, CEO of Afrinolly Nigeria Limited. Afrinolly Nigeria Limited is a Creative Hub in Lagos built to address inadequate Audio and Video Post-Production facilities in Nigeria. Afrinolly's App won Google's Android Developers Challenge for Sub-Saharan Africa in September 2011 and since 2012, Afrinolly has embarked on various activities that aim to promote Movie Production and Distribution in Nigeria. He is on the Steering Committee of Nigeria Economic Summit Group. He is on the Technical Working Group for Creative Industry for National Development Plan for Nigeria. Also, he is currently on the board of LEAP Africa. He trained as an Accountant with PriceWaterhouseCoopers and obtained BSc Economics from the University of Nigeria, Nsukka and MSc Development Management from the UK Open University.

Tafadzwa Masiye MA (HONS), MBA, is a College Director in an embedded pathway college. He is a current PhD student at the University of Derby attached

to the Market Sensing Group at the College of Business Law and Social Science. His area of research is creative entrepreneurship with a particular interest in co-creation as a market development strategy for entrepreneurial artists in Malawi, Zambia and Zimbabwe. This research is inspired by lived experiences of working in that region and encountering artists who often struggle to sustain their livelihoods from their artistic work. The research will hopefully find sustainable strategies for developing access to international markets.

Nanne Migchels is an Assistant Professor at Radboud University, Nijmegen. He teaches marketing and entrepreneurship. His research interests focus on creative industries and the management of entrepreneurial ecosystems. He studied Agricultural Economics at Wageningen University and holds a PhD in Technology Management from Eindhoven University of Technology.

Leigh Morland, PhD, is a Freelance Academic and Associate Faculty at the School of Performance and Creative Industries, University of Leeds. Previously, she held the positions of Head of Student Enterprise Development, University of Huddersfield and Subject Group Leader for Entrepreneurship and Sustainability, The Business School, University of Huddersfield. She has over 25 years of experience in teaching at Universities and is an advocate of Action Learning and teaching case studies. Her research interests include the role of space and place in business start-up, lone behaviour in coffee shops, speciality coffee, and cultural regeneration in towns.

Annette Naudin, PhD, is an Associate Professor with responsibility for Learning and Teaching at the College of English and Media at BCU, where she is a member of the Birmingham Centre for Media and Cultural Research. Prior to working in academia, she set up and ran a creative enterprise for 10 years and developed programmes to support entrepreneurship in the creative and cultural industries. She completed a PhD (2015) at the University of Warwick, exploring cultural workers' experience with entrepreneurship. Since then, her research has been concerned with inequalities and the challenges faced by creative and cultural entrepreneurs, the relationship to cultural policy, to place and to higher education provision.

Malcolm Patterson, PhD, is a Senior Research Fellow at Sheffield University Management School, The University of Sheffield. His research interests include organisational culture and climate, cross-cultural behaviour, human resource management and performance and the relationships between work conditions, employee affect and behaviour.

Lei Jian Qiang, PhD, is an innovation and entrepreneurship training expert with a background in the business incubation industry, academia and management consulting fields. Currently, he is the Director of the Science and Technology Park Training Center of Guangxi University, China. He is also President of the China Chapter of the Global Academic Research Academy. He is also a Start Your Business Entrepreneurship Trainer approved by the International Labour

Organisation. He has taught tens of thousands of college students at various levels and has led higher education courses for over a decade. He has published dozens of journal articles and spoken at several international conferences on related subjects of innovative talent cultivation models. His research mainly explores entrepreneurship education and the development of innovative talent ability.

David Rae, PhD, is a Professor of Enterprise at Leicester Castle Business School, De Montfort University, Leicester, United Kingdom. His mission is to maximise the value created for all, by connecting research, enterprise, innovation and learning between universities, businesses and society. Since 1996, he has held senior academic roles at six universities. He has been deeply involved in research, development and teaching on entrepreneurial learning, development and enterprise education for over 20 years, gaining his PhD in Entrepreneurial Learning in 2003. His work was recognised as the European Entrepreneurship Education Award Winner 2020. This award cited his contribution at the national, European and international levels as the 'boundary spanner between entrepreneurial learning and enterprise education'. He has contributed to entrepreneurship research, education, policy and regional development, within Europe, North America, Africa, and South Asia. He continues to research intercultural, minority and sustainable entrepreneurship, creative industries and entrepreneurial collective intelligence.

Hayley Reid is a PhD researcher and artist at Sheffield University Management School, The University of Sheffield. Her research explores the influence of temporary art spaces on artists' wellbeing through a collaborative doctoral partnership with a Leeds-based arts organisation, East Street Arts. Her art practice takes a mixed-media approach, combining fiction and poetry writing with textile and video work.

Rajat Sharma is a Faculty member at the School of Commerce and Management Studies, at Career Point University, Hamirpur, Himachal Pradesh. He has more than one year of experience in teaching especially in the field of human resource management and organisational behaviour. He has participated and presented research papers in more than 10 national and international conferences and seminars and has produced numerous publications on the UGC Care List and in peer-reviewed journals. He has attended and organised various faculty development programmes and workshops.

Ekaterina Sheath is a freelance illustrator based in Leeds. Through community engagement, on-location drawing and research, she shares hidden stories and transforms local spaces into cultural assets. A core value is representation: celebrating diversity and equality. Working with social organisations she brings engaging and educational illustrations to communities. Examples of her clients include: Leeds City Council, Leeds BID, Victoria Quarter, Trinity Leeds Shopping Centre, Canal & River Trust and Kiezfonds Lichtenberg (Berlin). She has been short-listed for the World Illustration Awards 2022 and chosen as 'Twenty of the Most Exciting Illustrators to Follow in 2022' by Creative Boom.

Lorena Raquel Serrano Tamayo is a cultural researcher exploring music policy as a tool for social development while managing projects within the European and US markets. Also, working on the first fan-driven platform for the live touring industry. She has over seven years of experience in marketing communications and PR for the creative industries and has worked for the US, CA, EU and UK markets. Thus, she is interested in cross-cultural communication. Her main interest and passion are to understand and research creativity and innovation to improve businesses in creative industries.

Kristiina Urb has been involved in the CCI for over 15 years in different managerial, consulting and expert roles locally and internationally. She was a co-founder and manager of a graphic design agency and a company combining new technologies and audio-visual solutions. She used her experience and knowledge to research CCI and consult creative and cultural organisations and companies in different expert roles. She leads the Creative Industries and Smart Cities research group at Estonian Business School. She has recently published, among others, in the *European Journal of Cultural Management and Policy* and in the book *Management, Participation, and Entrepreneurship in the Cultural and Creative Sector* by Springer International Publishing AG. Her research interests are mainly focussed on creative industries and informal institutions.

Barry van Zyl is a world-renowned musician with over 30 years of experience in the creative sector, from performance and production to education, strategy and business development. Having toured the world for 21 years with South Africa's most famous export, Johnny Clegg, and while working with artists like Annie Lennox, Ladysmith Black Mambazo, Peter Gabriel and Die Antwoord, he completed an MBA at the Henley Business School and is now focussed on executive education in the areas of personal development, entrepreneurship and innovation. Since 2018, he has been a growing new business for Henley Business School, starting in Nigeria and then in other areas of west and east Africa, with the aim of 'building the people, that build the businesses that build Africa'. He is a tutor on the MBA programme internationally and is the chair of Henley's pan-African Alumni community.

This page intentionally left blank

CHAPTER 1

CREATIVE AND CULTURAL INDUSTRY ENTREPRENEURSHIP IN THE 21ST CENTURY: CHALLENGES BY AND FOR POLICYMAKERS

Inge Hill^a, Sara R. S. T. A. Elias^b, Stephen Dobson^c
and Paul Jones^d

^a*The Open University, UK*

^b*University of Victoria, Canada*

^c*University of Leeds, UK*

^d*Swansea University, UK*

ABSTRACT

Our chapter focuses on the disconnect between economic and cultural policies and the needs of individual firms and creative industry professionals, all of which affect creative and cultural industry (CCI) entrepreneurship in the 21st century. After a review of selected policy trends and the overlooked role of creative industries in developing more sustainable liveable communities worldwide, we discuss recommendations by chapter authors in volumes 18A and 18B for useful policy actions, not only in and for their respective countries of study but also for other geographical contexts. Our particular focus is on how the CCIs have contributed to developing sustainable societies and meeting many targets of the Sustainable Development Goals. Thereafter, we provide an overview of the fifteen chapters distributed over five sections: 'unusual and

Creative (and Cultural) Industry Entrepreneurship in the 21st Century:

Policy Challenges for and by Policymakers

Contemporary Issues in Entrepreneurship Research, Volume 18B, 1–19

Copyright © 2025 by Inge Hill, Sara R. S. T. A. Elias, Stephen Dobson and Paul Jones

Published under exclusive licence by Emerald Publishing Limited

ISSN: 2040-7246/doi:10.1108/S2040-72462024000018B001

temporary places for CCI entrepreneurship', 'economic perspectives on CCI entrepreneurship', 'organising clustering of CCI entrepreneurs', 'cognitive aspects of doing CCI entrepreneurship', and 'social spaces and placemaking for CCI entrepreneurs'. Topics discussed include CCI entrepreneurship in rural areas (heritage entrepreneurship, book festivals), social work spaces, creativity and neuroentrepreneurship, strategic networking management for creatives, tensions from economic and artistic logics, collaboration challenges, street art and arts festivals. Countries considered include Estonia, Nigeria, Norway, South Africa, the United Kingdom, and Zimbabwe. We conclude the chapter with a selection of policy implications of chapters in both volumes 18A and 18B, and a research programme and manifesto for researchers to develop novel insights for policymakers, aimed at strengthening the important role of the CCIs in creating more liveable sustainable communities and economies.

Keywords: Creative and cultural industry entrepreneurship; sustainable development goals; policies for creative industries; policymaking; research impact; actionable research findings; cultural policies

RECENT TRENDS THAT DEMONSTRATE THE VALUE OF CREATIVE INDUSTRIES AND POLICY CHALLENGES

While the cultural and creative industries (CCIs) are well established as generally thriving and have shown significant growth rates, pre- and post-COVID-19, policymakers in most countries find it difficult to identify their wider value for societies (and economies) (Hill et al., 2023). Recent research has stressed the importance of entrepreneurial context and regions benefiting from increased identity (Jones et al., 2018). Most strategies for the CCIs tend to focus on digital businesses, and possibly web(site) services and gaming industry sub-sectors, yet are silent on the needs and significance of crafts and the performing and visual arts, to name a few of the nine industry sectors subsumed under the CCIs in the United Kingdom's (UK) definition (DCMS, 2023).

While definitions of CCIs vary, we refer in this chapter to the UNESCO definition that CCIs are industries with the 'principal purpose of production or reproduction, promotion, distribution, or commercialisation of goods, services, and activities of a cultural, artistic, or heritage value' (UNESCO and World Bank, 2021, p. 8). As the industries subsumed under this label are vastly diverse (e.g., advertising, web design, architecture, crafts, visual arts, and performing arts), attributing impact on economic development to convince policymakers to invest more into supporting the creative industries is difficult, mostly, because specific evidence is often missing.

To highlight examples of national and subnational policies aiming to support a wide selection of creative industry sectors, we selected the United Kingdom and Canada as illustrations of how policymakers have developed solutions, partially fit-for-purpose, but with the insight that 'something' has to be done. The editors

and many of the authors are based in these countries; hence, the lived experience of these interventions' outcomes has influenced the choice of geographic focus.

In 2023, the Department for Culture Media and Sport (DCMS) data for the UK (DCMS, 2023a) showed that there were almost 265K businesses in 2023 in the United Kingdom, which represented 9.7% of all UK businesses. The 2023 data also illustrate a positive post-COVID-19 picture for the sector with the number of businesses gradually increasing from March 2019 to March 2023 by 6,680 (9.1%). The CCIs, however, have generally followed the trends of businesses in the United Kingdom with a slight growth post-COVID-19 to March 2022, followed by a decline in 2022–2023.

As a response to the somewhat challenging economic environment that the creative industries have faced in rebuilding, restructuring, and refinding the market after the pandemic, the UK government published 'Creative Industries Sector Vision' in 2023 (DCMS, 2023b) to set out its strategy for increasing growth in the CCIs. Developed in partnership with the Creative Industries Council, the sector body in the United Kingdom, the strategy sets out ambitions for the UK CCI sector, aiming, by 2030, to:

- grow creative industries in creative clusters by an extra £50 billion;
- build a pipeline of talent into the sector;
- support a million extra jobs; and
- develop stronger connections between the creative industries and place.

Place is an important dimension of the UK Sector Vision strategy and is specifically related in that manuscript to wellbeing, the environment, and soft power through international relations. In Scotland, the strategy points to the 'Creative Placemaking' methodology to support community-led change through the development of creative hubs, as well as increased high street ownership for communities (DCMS, 2023b). The links between CCI enterprises and places are an important thread in this UK strategy.

A case study of a 'devolved nation' is Wales, in the United Kingdom—comparable to yet different from a federal country. This sub-national example demonstrates how regional units can make a difference for their creative economies alongside and in addition to national policies. For example, the CCIs are extremely important to the economy in Wales, contributing more than 5% of Welsh gross domestic product (Fodor et al., 2023). Evidence suggests that the creative industry sector employs over 35K people in over 3,400 businesses, generating £1.7 billion for the Welsh economy. The Welsh government has effectively supported the CCI with several additional policies, including a New Creative Skills Action plan (2022–2025). This plan includes a £1 million fund to support the creative sector, including the television, film, music, and digital content industries (Welsh Government, 2022).

The action plan seeks to support individual talent within the creative industries by finding, supporting and nurturing Welsh creative talent, and encouraging individuals to consider the sector as a viable career choice, mirroring the UK

strategy with a location focus on Wales. The creative industry sector is now integrated into the education sector within Wales to ensure a pipeline of suitably qualified talent. The plan was designed to ensure the creation of opportunities to support the CCI sector, to create a workforce that reflects all the communities within Wales, and to address the disconnect between people leaving the education sector and industry employment needs (Fodor et al., 2023). The £1 million creative skills fund has been created to support skills and training projects in the sector with between £15K and £200K available for individual successful projects (Welsh Government, 2022). Further research is required in due course to assess the effectiveness of this project.

In Canada, the [Department of Canadian Heritage \(2017\)](#) developed the 2017 Creative Canada policy framework, which aimed to support Canadian cultural offerings and encourage diversification and innovation in the Canadian economy (Kim, 2021). As detailed by the [Department of Canadian Heritage \(2017\)](#), this framework entailed a C\$1.9 billion investment in the cultural industries and the development of new programmes aimed at promoting the exportation of Canadian content. It sought to preserve cultural diversity by ‘supporting the cultural activities of cultural minorities, Indigenous creators, and female producers’ (Kim, 2021, p. 430). This framework came in the sequence of various creative economy projects, including the creation of several agencies in the 1980s by Canadian provincial governments that promoted the cities of Montréal, Toronto, and Vancouver as key creative clusters (Kim, 2021). The 2017 Creative Canada policy framework not only re-emphasised projects by the various Canadian provinces but also amplified them into the federal echelon with the overall goal of improving the economy at the national level and of ‘positioning Canada as a world leader in putting its creative industries at the centre of its future economy’ while creating jobs and fostering growth ([Department of Canadian Heritage, 2017](#), p. 5).

Despite these aims, the Creative Canada policy framework has also faced some backlash. For example, because private capital was encouraged to commercialise cultural goods and make Canadian content more visible, the domestic market had to be deregulated and private investors (including those accused of cultural invasion) were given benefits, resulting in the understanding that the framework was driven by a market rather than an artistic logic (Kim, 2021). This insight illustrates the incessant and ongoing tension between artistic and economic logic in the creation of craft, cultural, and artistic offerings (Becker, 1978; Eikhof & Haunschild, 2007; Elias et al., 2024). Furthermore, Indigenous communities and Francophones were disappointed and sceptical about the framework because it did not seem to focus on producing or promoting their cultural offerings (Marsh, 2017). Overall, what this backlash demonstrates is that any policy and its outcomes are always complex, and that in a Canadian context, non-commercial logics and cultural values play an important role in national cultural politics (Kim, 2021).

While these economic development trends of the CCI sectors are well demonstrated, how to support creative firms and individuals at the local level, so that precarious livelihoods (e.g., fluctuating income levels, portfolio income including part-time jobs, and creative businesses) can be turned into more stable livelihoods,

is for many policymakers a ‘black box’. Anecdotally, we know how many struggle to understand why someone would not take a job or start a business that simply ‘makes more money from the start’.

Challenges for policymakers at all levels (local, regional, and international) include the limited understanding of the key features of ‘doing business differently’ to other industry sectors. Hence, the sometimes-negative connotation attributed to ‘life-style’ businesses, as being run part-time by the retired and ‘women next to childcare’, is still more prevalent than data and academic research findings demonstrate. While the societal impact of audience participation on mental health and overall well-being is academically demonstrated as positive (Putland, 2008; Stickley et al., 2015), such findings rarely reach policymakers in a way that they positively affect spending in these industry sectors.

Lastly, policymakers have, to date, received limited insights from existing research on *how* creative firms operate outside of creative hubs or craft centres (Velez-Ospina et al., 2022). They also require a greater understanding on the kinds of business support that creative firms require that fit with their socio-economic goals and enable them to manage tensions arising from community, social, creative, and economic goals (see Hill, 2021, for craft businesses, and Watson, 2023 for music businesses).

Our mission with these two volumes, 18A and 18B, is to make the societal contribution of the CCIs to national economies more visible. At the end of this chapter, we conclude with a manifesto for more policy research so that the operations of creative firms are understood in greater detail, which hopefully will lead to more policy investments for the benefit of sustainable societies and socio-economically thriving local communities and economies.

THE CONTRIBUTION OF THE CREATIVE AND CULTURAL INDUSTRIES TO SUSTAINABILITY

While it has been acknowledged that CCIs have a positive impact on society (e.g., well-being, community cohesion, and potential local economic development), how this impact is achieved is currently under-researched. In addition, the significant role of CCIs for achieving the Sustainable Development Goals (SDGs) (UN, 2015) seems to only be a whisper amongst experts (Apostolopoulos et al., 2018; Klein et al., 2021). To address this lack of clarity, this section outlines what we know and, subsequently, what further research we need.

In 2021, the United Nations emphasised the important link between CCIs and sustainability when announcing 2021 as the International Year of Creative Economy for Sustainable Development:

[c]ultural and creative industries, which include arts and crafts, advertising, design, entertainment, architecture, books, media and software, have become a vital force in accelerating human development. They empower people to take ownership of their own development and stimulate the innovation that can drive inclusive sustainable growth. (Palaniverl, 2019, para 1)

However, what is the role of the CCIs for sustainable development and how can it be strengthened? Moreover, why should policymakers be interested? First,

some authors highlight the fostering of creativity more generally as an outcome of CCI's activities that support more sustainable economic activities (Burford et al., 2013). Others highlight the economic aspects of CCIs in providing employment opportunities in their supply chains in other sectors (retail, tourism), particularly for marginalised society groups and regions (Dobson et al., 2020; Li et al., 2021; Pagan, 2020). A third group of authors focuses on relational aspects, highlighting how CCIs teach humans to live in better balance with nature and foster inter-generational relationships, important for social cohesion (e.g., Cattaneo et al., 2020). Regarding the second question above, *policymakers should be interested in supporting CCIs to create sustainable societies and liveable communities, which is in line with several SDGs.*

Based on our understanding, which is supported by limited academic discussion (see indicatively Gao et al., 2024), and our own ongoing research efforts in this field, the CCIs already contribute to these SDGs and related targets (UN, 2017), as noted in Table 1.1, which lists only some indicatively:

Table 1.1 illustrates a selection of SDGs and targets and how the CCIs have been contributing to them, perhaps silently, with their business offers. Chapters in volumes 18A and 18B are referenced to indicate where these kinds of offers are discussed in more detail, though connections to specific SDGs may not necessarily be explicit in those chapters. What we conclude from this brief overview is that many CCI enterprises (including the self-employed), despite often going unnoticed, have contributed to meeting what we call today the SDGs in their ways of working. While admittedly the often-precarious working conditions within the CCIs are challenging, this does not devalue the sustainability effect of their economic activities and their significant social impact.

Indicatively, a case study of a Council run creative hub demonstrates how a micro-business with studios, a cafe, and a retail area, contributes to developing a local economy and meets the SDGs (Hill & Scott, 2024, p. 266):

- Low fees for studio rental to local creatives enable residents to remain local and to reach out to more customers via the hub's marketing activities, providing quality and sustainable infrastructure to support economic development and human well-being through affordable access (SDG 9.1).
- Seasonal events offered by the hub bring local residents and families together to enjoy shared activities, developing creative skills (SDG 8.3) and supporting healthy lives and well-being (SDG 3).
- The use of recycled paper in the shop for packing purchases within the creative hub aligns with sustainable consumption and production patterns (SDGs 12.5 and 12.7).

While we know about the relevance of cultural heritage and culture for society and economic development, this knowledge is 'somehow' lacking depth about *how* the CCIs matter for increasing or accelerating sustainable development. As we demonstrate below, the insight into how the CCIs operate, 'think', and practice sustainable business under the pressure of enormous resource constraints is one important strand of research we need for policymaking within the CCIs, both

Table 1.1. How CCIs have been Contributing to Meeting the SDGs (The Authors).

SDG Number	SDG Title	Target NumBer	Target Description	Contributions by CCIs
4	Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all	4.3/ 4.7a	4.3 By 2030, ensure equal access for all women and men to affordable and quality technical, vocational and tertiary education, including university; 4.7a Build and upgrade education facilities that are child, disability and gender sensitive and provide safe, non-violent, inclusive and effective learning environments for all.	Workshops, co-curricular and outside of formal education, that develop creativity and craft skills (pottery, jewellery making, wood turning, etc.); mask-making by women during COVID-19 (Grammann et al., 2023, in volume 18A); innovative organisational forms of support to professional training and skilling, arising from professionalisation difficulties in the music sector, and marginalisation of young artists in France (Schieb-Bienfait & Emin, 2023, in volume 18A)
8	Promote sustained, inclusive and sustainable economic growth, full and productive employment and decent work for all	8.3/ 8.9	8.3 Promote development-oriented policies that support productive activities, decent job creation, entrepreneurship, creativity and innovation, and encourage the formalisation and growth of micro-, small- and medium-sized enterprises, including through access to financial services; 8.9 By 2030, devise and implement policies to promote sustainable tourism that creates jobs and promotes local culture and products.	Employment and self-employment in CCIs, not only for women (Gowling's chapter 9 in this volume 18B), but also disadvantaged societal groups; workshops aimed at developing creativity in citizens of all ages; supply chain to CCIs offering jobs, often on a self-employed basis

(Continued)

Table 1.1. (Continued)

SDG Number	SDG Title	Target NumBer	Target Description	Contributions by CCIs
9	Build resilient infrastructure, promote inclusive and sustainable industrialisation and foster innovation	9.4	By 2030, upgrade infrastructure and retrofit industries to make them sustainable, with increased resource-use efficiency and greater adoption of clean and environmentally sound technologies and industrial processes, with all countries taking action in accordance with their respective capabilities.	Fostering innovation through workshops and skills development (as above); improved contributions to the economy through discussion of the challenges popular and folk music artists in Cameroon face (Ning, 2023, in volume 18A)
10	Reduce inequality within and among countries	10.2	By 2030, empower and promote the social, economic and political inclusion of all, irrespective of age, sex, disability, race, ethnicity, origin, religion or economic or other status.	While employment in crafts is often precarious, it can be a stepping stone for women's empowerment to earn an income and move on afterwards to more profitable income streams (Grannemann et al., 2023 in volume 18A)
11	Make cities and human settlements inclusive, safe, resilient and sustainable	11.4	Strengthen efforts to protect and safeguard the world's cultural and natural heritage.	Heritage craft (Jevnaker & Hill, chapter 15 in this volume 18B), across the world focuses on maintaining traditional skills and using local/regional materials for craft production
12	Ensure sustainable consumption and production patterns	12.8	By 2030, ensure that people everywhere have the relevant information and awareness for sustainable development and lifestyles in harmony with nature	Self-help groups in the Himachal Pradesh region in India during and after the COVID-19 pandemic (Bhardwaj et al., 2023, in volume 18A, see also Goal 11 above)