Index

ABBA, impact on Swedish music industry 47–8
Adalsteinsson, G. 44
advertising 163
agglomeration strategies for investment 121–2
Albu, M. 172
Amin, A. 184–5
Arppe, A. 170
art-entrepreneurs
barriers faced by 77–8
characteristics of 78–9
and corporate venturing 35–6
defining and identifying 31–2
definition 95
in Denmark’s music industry 39–40
in Finland 42, 43
in Iceland 44
in the music industry 32–4, 39
in Norway 45–7
research into 49–50
in Sweden 47–9
see also creative entrepreneurs
artists and entrepreneurs 95–6
arts students
commercial awareness of 128
employment status of 127–8
enterprise teaching of 129
Asia
China 27
compared to UK 10
Hong Kong 21–6
Japan 10–11
Singapore 14–18, 20
South Korea 12–14, 27
Taiwan 18, 20–21, 22
Auckland 99
audiences and cultural diffusion 69
Audretsch, D. 96
barriers faced
by creative entrepreneurs 77–8, 201–3
by creative industries 77–8
by new businesses 109
Bell, J. 172
Bilton, C. 182
Björk 44
Björkegren, D. 34
Blue Fish Design 66
broadcasting 163
Brown, P. 126
Bugge, M. 45
business networks 62
business risk in creative industries 182–3
business sector, mainstream, issues for in UK creative economy 60
cafe culture in Russia 153–4
Castells, M. 173
Caves, R. 33, 94
Chahal, G. 163
China 27
city centre living 153
Club on Brestkaya Street, Moscow 155–6
cluster/agglomeration strategies for investment 121–2
clusters 180–81
and innovation 184
need for 184–5
Common Sense DJ 162
competitiveness of European countries 166–8
Connexor 170
corporation, cultural 182
in Russia 156–7
Russia and the West compared 148–9
correlation and production, distinction between 63
copyright industries in Singapore 17–18, 19

209
corporate venturing 35–6
  and art entrepreneurs 37–9
  in the music industry 48
  Swedish music industry 48
cost leadership of UK economy 61–2
Cox Review 55, 57, 58, 60, 70
creative entrepreneurs
  and artists 95–6
  barriers faced by 77–8, 201–3
  characteristics of 78–9, 200–201
  as special case for investment 111–12
see also art-entrepreneurs
creative entrepreneurship
  and economic development 75–7
  fostering in human language technologies (HLT) 172–3
  teaching of 129–33
creative industries
  academic research into 73
  barriers faced by 77–8
  business models 180–81
  business risk in 182–3
  business size 181–2
  definition of 179–80, 197–8, 205
  development in Russia and the West 146–8
  economic value of 11
  flexibility of 182
  growth of 73
  importance of 198–200
  increasingly mainstreamed 205–6
  international collaboration in 74
  investor’s lack of confidence in 75
  market intelligence 113
  markets of 182
  measuring economic value of 9
  organisational characteristics 180–81
  as part of global economy 1–2
  perception of 60, 62–3
  as priority sector for government 74–5
  recategorisation of 205
  size of sector in New Zealand 93
  support for in the future 207
  type of activities undertaken 181–2
  value chain 118–20
  work patterns in 183
see also investment in creative industries
creative networks 62
creative service companies 118–19
creativity
  developing understanding of 131
  relevance and value of in society 70–1
cultural consumption 182
  in Russia 156–7
  Russia and the West compared 148–9
cultural diffusion 63–9
cultural entrepreneurship in higher education 155–8
cultural goods and services, UNESCO
  definition 21, 28
cultural industries, term used in Asia 9–10
see also creative industries
cultural provision in Russia and the West 145–6
culture, creative and mainstream organisations 61
customers and cultural diffusion 69
de Bruin, A. 93, 94, 96
Denmark, music industry in 39–41
design, investment in (UK) 60
Dewey, J. 63
diffusion, cultural 63–9
DiMaggio, P. 35
Dodgson, M. 191, 192
Drayton, W. 174

Eastern Europe, scarcity of data and literature 143
economic contribution
  Hong Kong 23–4
  Irish music industry 81–2
  Japan 10
  Singapore 14–15, 20
  South Korea 14
  Taiwan 21, 22
economic development and creative entrepreneurship 75–7
education and training
  developing understanding of
creativity 131
development of resources 133
  employers concerns over 126
  enterprise teaching 129, 203, 206
influence of entrepreneurship in 85
issues faced in UK creative economy 59
mentoring 130–1
New Zealand reforms 97
real-life project performances 130
reflective practice 130
responsibility for enterprise education 133–5
Singapore 17
teaching cultural entrepreneurship 129–33
United Kingdom 61
see also higher education employment
of arts graduates 128–9
in creative industries 183
Denmark’s music industry 41
freelance and self employment 25–6, 127–8, 203
Hong Kong 24–6
Ireland 97
Irish music industry 82
New Zealand 97
New Zealand film industry 93
Norway’s music industry 47
portfolio working patterns 132
US entertainment industry 76
enterprise education
in higher education 135–8
PACE projects 129–33, 138
responsibility for 133–5
entrepreneurs
and artists 95–6
barriers faced by 77–8
characteristics of 78–9
issues faced in UK creative economy 58–9
Peter Jackson as example 100
entrepreneurship
cultural, teaching of 129–33, 135–8
defining and identifying art-entrepreneurs 31–2
definition 94
defining and economic development 75–7
fostering in human language technologies (HLT) 172–3
innovation as part of 96
mindsets of 35
municipal-community 97
music industry in Scandinavia 31
potential for in Hong Kong 25
public 97–8
research into 49–50
equity market and investment 112
European Union (EU)
competitiveness within 166–8
human language technologies (HLT) 164–6
Eurovision Song Contest 33, 82
film industry
competition between production centres 90
decentralisation of 89–90
NZ Film Commission 97–8
NZ regional clusters 98–9
and public entrepreneurship 97–8
start of in New Zealand 90–91
success stories of New Zealand 88
Film New Zealand 92–3
financial support 77
Finland
competitiveness of 166–8
Connexor 170
human language technologies (HLT) in 166–75
ICT strategy model 175
Imagetalk 171–2
as model of social entrepreneurship 173–4
music industry in 41–3
neural network concept 173
flexible entrepreneurs 131–3, 182
Fredriksen, L. 41
freelance employment 127
funding sources 77
language technology in Finland 169
Games Workshop plc 66
Global Competitiveness Report 2000–2004 167
Golden, W. 174
government support 204–5
of film industry in New Zealand 91–2
Hong Kong 26
Japan 10–11
language technology in Finland 169
NZ film industry 97–8
Singapore 15–17
South Korea 12–14
Taiwan 18, 20–21
see also public sector
growth rates
of creative industries 73, 74
Hong Kong 23–4
New Zealand film industry 93
Singapore 17–18
South Korea 14
Taiwan 21

Hallencreutz, D. 37
Hanrahan, S. 93
Henry, C. 95
Hesketh, A. 126

higher education
creative enterprise in 135–8
and the creative industries 178–9
cultural entrepreneurship in 135–8
enterprise teaching in 127
institutions, role of 184–6
issues faced in UK creative economy 59
and knowledge transfer 187–91
performing arts courses 126–7
relation to the labour market 126
responsibility for enterprise education 133–5
see also education and training
Himanen, P. 173, 174
Home Stagers® 66

Hong Kong
CCPR Report 21, 23–4
creative industries in 76
economic contribution of creative industries 23–4
employment in creative industries 24–5
government policy 28
potential for entrepreneurship in 25
self-employment in 25–6
Howkins, J. 95
Hughes, A. 173

human language technologies (HLT)
and advertising 163
application of 159–60
computer-generated poetry 160–62
Connexor 170
European Union (EU) 164–6

in Finland 166–75
fostering entrepreneurship in 172–3
Imagetalk 171–2
language processing and DJs 162
modelling of music notation 162–3
natural language generation (NLG) 163
potential of 160
in publishing and broadcasting 163
video games 164

Iceland, music industry in 44–5
Imagetalk 171–2
India, creative industries in 76
innovation
and clusters 184
as part of entrepreneurship 96
Peter Jackson as example 100
in the UK 60
institutions, role of 184–6
intellectual property rights
IPR-led companies 119–20
music industry 37
investment in creative industries 75, 77–8
accounting for differences and specialisms 120–121
approaches to public sector intervention 108–9
arts funding mentality 116–17
and barriers for new businesses 109
and businesses in other sectors 111–12
cluster/agglomeration strategies 121–2
creative service companies 118–19
difficulty raising 112–13
IPR-led companies 119–20, 121
as last resort 122
and local or global orientation 115–16
need for coordination 120
need for special support services 117–18, 121
public sector policy towards 122, 207
readiness initiatives 110
regional strategic funding 110
size and growth potential 113–15
value chain 118–20
IPR-led companies 119–20
Ireland
creative industries as economic contributors 76
critical issues 75
economic significance of music industry 81–2
entrepreneurial development after Riverdance 83–4
Eurovision Song Contest 82
music and dance in 80–81
Riverdance 82–3
Jackson, Peter 100
Japan 10–11
Joscelyne, A. 166
Kickul, J.R. 77
knowledge transfer 187–91
Kohonen, Teuvo 173
labour market of creative industries 183
Lambeth Report 60
language processing and DJs 162
Leadbetter, C. 61, 63
Linux operating system 173–4
Livesay, H. 31, 75
Lockwood, R. 166
Lorenzen, M. 41
MacMillan, I. 35
mainstream business, issues for in UK creative economy 60
market intelligence 113
markets of creative industries 182
McDougall, P.P. 172
McGrath, R. 35
mentoring 130–131
Milkov, Dimitri 154
Mitchell, C.J. 76
municipal-community entrepreneurship 97
music industry
art entrepreneurs in 32–4, 39, 94
characteristics of entrepreneurs 78–9
corporate venturing in 37–9
Denmark 39–41
domination by multinational corporations 41, 42–3, 44
Finland 41–3
growth and dynamism of 79–80
growth of 34
Iceland 44–5
impact of technological change 34
intellectual property rights 37
international scope 30
in Ireland 80–84
Norway 45–7
processes within 80
in southern Sweden 36–7
studies of 36–7
supporting industries 37
Sweden 47–9
unpredictability of market 34–5
Music Markup Language (MML) 162–3
music notation, modelling of 162–3
natural language generation (NLG) 163
networks, creative and business 62
neural network concept 173
Nevarez, L. 192
New Zealand
Auckland 99
education and training reforms 97
Film New Zealand 92–3
government support of film industry 91–2
regional clusters in film industry 98–9
size of creative industries sector 93
start of film industry 90–91
success stories of film industry 88
Wellington 99
night-time economy of Russia 153
non-profit sector
in Russia 147–8, 150–1
significance of in Western Europe 143–4
Norway, music industry in 45–7
Oakley, K. 61, 63
OKA Café and Gallery, Moscow 155
Oviatt, B.M. 172
PACE see Performing Arts Creative Enterprise (PACE) projects
Performing Arts Creative Enterprise (PACE) projects 129–33, 138, 203
Phoenix Fabrications 68
Piore, M.J. 182
poetry, computer-generated 160–62
policymakers
issues faced in UK creative economy 59
renewed approach 207
portfolio working patterns 132
Power, D. 37
Pratt, A.C. 181
production and consumption, distinction between 63
public entrepreneurship in the NZ film industry 97–8
public sector
approaches to intervention 108–9
policy towards investment 122, 204
readiness initiatives 110
regional strategic funding 110
support for language technology in Finland 169
see also government support
publishing 163

Ragnarsdottir, H. 44
readiness for investment initiatives 110
record companies
Denmark 41
Finland 42–3
Iceland 44
Norway 46–7
Sweden 47
reflective practice 130
regional development 178
and innovation 184
research into creative industries 73
risk
in creative industries 182–3
and investment 112
Riverdance 82–3, 84
Rogers, E.M. 63
Romijn, H. 172
Russia
amateur clubs 152
atelier workshops 151–2
attitudinal issues 148–50
cafe culture 153–4
characteristics favourable to creative enterprise 151–6
city centre living 153
Club on Brestkaya Street 155–6
conservative approach to culture 149–50
cultural provision in compared to the West 145–6
development of creative industries 147–8
inflexibility of large organisations 150
infrastructural problems 150–151
introduction of Western strategies 151
need for creative enterprise development 144–5
networks of trust and help 152
night-time economy 153
non-profit sector 147–8, 150–151
OKA Café and Gallery, Moscow 155
polarisation between state and market 142, 156
scarcity of data and literature 143
slow change in cultural sector 142
suspicion of earned income 149
tax and finance disadvantages for small enterprises 150–511
Vladimir Nabokov Museum, St Petersburg 154–5

Sabel, C.F. 182
Say, J.B. 100
Scandinavia
Denmark 39–41
Finland 41–3
Iceland 44–5
international scope of music industry 30
Norway 45–7
Sweden 47–9
Schumpeter, J.A. 79, 95–6
self employment 203
of arts graduates 127–8
in Hong Kong 25–6
service companies 118–19
Shires FM 66, 68
Singapore 14–18, 20
film industry 90
### Index

Sipilä, K. 173  
Social entrepreneurship 173–4  
South Korea 12–14, 27  
Film industry 90  
Stakeholders, issues for in creative economy 58–60  
States  
Entrepreneurship of 97–8  
Role of regarding entrepreneurship 96–7  
Stinchcombe, A. 37  
Sweden  
Impact of ABBA on music industry 47–8  
Music industry in 47–9  
Southern, music industry in 37  
Taiwan 18, 20–21, 22  
Tango music 42  
Thrift, N. 184–5  
Thurik, R. 96  
Torvalds, Linus 173–4  
Trinity College of Music 131  

**United Kingdom**  
Compared to Asia 10  
Cost leadership of economy 61–2  
Cox Review 55, 57, 58, 60, 70  
Creative and business networks 62  
Design and innovation in 60  
Differences between creative and mainstream organisations 61  
Discontinuities in creative economy 60–63  
Education and training 61  
Growth of creative industries 55–6, 74  
Issues for stakeholders 58–60  
The Lambeth Report 60  
Political attention to creative industries 57–8  
Production and consumption, distinction between 63  
Traditional industries 57  
United States, employment in entertainment 76  
Universities and the creative industries 178, 191–2, 203–4  
Institutions, role of 184–6  
And knowledge transfer 187–91  
University of Sunderland 130–131  
University of Winchester 133  
Value chain 118–20  
Video games 164  
Virtanen, H. 41  
Vladimir Nabokov Museum, St Petersburg 154–5  

**Wall, G.** 76  
Wellington 99  
Welsch, H.P. 77  
Western Europe  
Cultural provision in compared to Russia 145–6  
Development of creative industries 146–7  
Significance of non-profit sector 143–4  
Wolf, M.J. 74  
Work patterns in creative industries 183  
York St John College 131–3