Introduction

Luciana Lazzeretti and Marilena Vecco

The creative economy is one of the most successful emerging paradigms of the new millennium. First conceptualised in Anglophone countries and after booming in the Global North, the cultural and creative industries (CCIs) are presently spreading across the Global South (UNESCO 2013). With no sign of plateauing, CCIs continue to grow as one of the main topics in creative economy research and local economic development (Potts 2016). Creativity is a fuzzy concept (Markusen et al. 2008) that is still in transition. However, over time it has increasingly been characterised by the local and global dimension. On the one hand, creativity has always been linked to a place's identity and culture and to the challenges of local development. On the other, the inherent global dimension of creativity has sustained globalisation through support for new digital technologies. We analyse the relationship between the CCIs, local economic development and entrepreneurship in a global perspective. Adopting a multidisciplinary approach, we include cultural and creative economics, management, entrepreneurship, international business, urban and regional studies, historical sciences, and media and cultural studies.

This book aims first to investigate the evolving paradigm of the CCIs and creative entrepreneurship and the related economy. We explore different stages of how this paradigm has developed in 'first-generation countries' such as North America, Canada, Australia and Europe and 'second-generation countries' like Asia, South America and North Africa. This research attempts to identify new trends and any distinctions that have emerged. It links creative industries and entrepreneurship, pointing out the role of innovation and creativity by analysing behaviours, processes and outcomes, and using aggregated data and selected case studies to develop broad theoretical perspectives from a global context.

CCIs, inclusive of creative cities and the creative class concept, are the most important pillars of the creative economy (KEA 2011; UNCTAD 2018), and, understandably, of creative economy research. Some recent bibliometric analyses conducted on global databases show that the CCIs cover the majority of the scientific publications in creative economy

research (Chuluunbaatar et al. 2013; Chen and Chen 2014; Lazzeretti et al. 2017). Moreover, the geography of creativity has been the subject of multiple studies that have sought to identify and describe this phenomenon. Due to the variety and diversity of tangible and intangible heritage worldwide, we have different classifications of CCIs, which may substantially differ from country to country (Kong and O'Connor 2009; El Amrani 2010; Flew and Cunningham 2010; Power and Nielsen 2010; Bakhshi et al. 2013; Boix et al. 2014).

There is a clear need for further research in order to fully understand the variety and complexity of CCIs. More attention should be paid to the transformations featuring CCIs over time and place. The global perspective – with a special focus on the different stages that characterise the development of the creative economy paradigm – becomes more and more relevant. The analysis of this paradigm shift allows us first to understand the dynamics and the implications of these concepts (CCIs, entrepreneurship and creative economy), and second, provides us with a holistic perspective of a complex phenomenon that from a ‘standard’ observation may appear to be quite separate things and trends.

The second key concept of the book aims to interrogate the relationship between specialisation in the CCIs and entrepreneurship. This aims at bridging the ‘traditional’ and the cultural approach in entrepreneurship within the framework of the spillover theory of entrepreneurship (Vecco and Srakar 2017). The complexity of the production systems organised around the different components of the CCIs provides many opportunities for entrepreneurs. Furthermore, this complication gives rise to new opportunities due to the rapid changes in markets and technologies.

Generally, we have little research-based knowledge on the relationship between CCIs and entrepreneurship. In the endogenous growth theory, internally created knowledge results in knowledge spillovers, which allow entrepreneurs to identify and exploit available opportunities. This implies that opportunities exploited by entrepreneurs are endogenous. Moreover, this endogeneity relies on how the entrepreneur acts within his specific cultural and creative ecosystem. In this new conceptual framework, the adaptability of entrepreneurship in the CCIs is an important factor in how economies adjust and retain their competitiveness. This is in line with decentralisation processes and trends at a global level; it is clearly verifiable by checking the growing numbers of small and medium enterprises (SMEs), clusters and networks. The network system relies not only on economies of scale but also on a system of learning and organising that arises through interdependence and mutual exchange between enterprises and their territory (Nolan-OECD 2003; Walzer 2007; Audretsch et al. 2012). Moreover, and as mentioned earlier, over the last decades, the link

between local development and entrepreneurship has become increasingly clear and more relevant to achieve sustainable development in CCIs.

Different kinds of units of analysis at the macro, meso and micro level are used to explore the topics that follow. Some contributions study the country, city or regional level; others the cluster, milieu, network or ecosystem level; while others focus more on the organisation level. Similarly, the methodologies vary: quantitatively from statistics to econometrics, and qualitatively from social network analysis to bibliometric analyses and several case studies.

Three parts constitute the present volume. Part I presents an overview of the concepts and trends of CCIs and creative entrepreneurship in scientific debate at the global level, while Part II and Part III analyse these concepts in the first- and second-generation countries, respectively.

The first chapter of Part I presents the evolution of the creative economy in academic research. The study has a twofold objective. First, it aims to contribute to address the fragmentation of the literature on the creative economy, and second, to lay the foundation for an economic study of the CCIs (Caves 2000; Potts 2016). Following a bibliometric approach, the authors analyse all publications collected from the ISI Web of Science database, starting from 1998 and ending in 2016 (around 1600 publications). Following this, they apply a co-citation analysis developed using social network analysis, thereby exploring the founders and disseminators of CCIs. Results underline that CCIs are not only the major topic in creative economy research but this trend has become even stronger in the last few years. In addition, this evidence strongly confirms the relevance of the CCIs in the contemporary economy and this importance can only be expected to grow in the future.

Chapter 2 explores the relationship between specialisation in CCIs and entrepreneurship rates and characteristics in a large sample of developing and developed countries. There is partial evidence about the positive effects of creativity on entrepreneurship in developed countries, although this evidence is lacking for developing countries, and to date the results for both types of countries have rarely been compared. This analysis is possible due to the elaboration of a new database crossing registers from the Global Entrepreneurship Monitor (GEM), Eurostat, the World Bank, the World Intellectual Property Office (WIPO), Orbis and country reports. Importantly, this includes data from 81 countries covering Europe, Asia, America, Africa and Oceania. Culture-based and intellectual property-based definitions of the CCIs are used in order to assess whether the positive effects on entrepreneurship are due to core creative competences or to the effect of an enhanced creative ecosystem. This offers a new perspective on the indirect effects of the CCIs in the whole economy through entrepreneurship.

Chapter 3 completes the investigation conducted in Chapter 1 on the evolution of creative economy research on ISI Web of Science during the period from 1998 to 2016 focusing on creative entrepreneurship. According to the bibliometric approach, the authors find that creative entrepreneurship is a new, relevant emerging topic growing especially in the last five years within the academic debate but the development trajectories are nevertheless not so delineated and the concept of creative entrepreneurship is still not clearly defined.

Part II collects contributions on creative industries and entrepreneurship in first-generation extra-European (USA, Canada and Australia) and selected European countries. As we already know, the concept of CCIs first emerged in English-speaking countries such as Australia, the UK and the USA, later gaining currency in Northern Europe. We use a traditional approach that relies on a local development perspective but focuses on two specific trends: the digital economy, and the relationship between the CCIs and entrepreneurship and innovation (highly characterised by the production of symbolic capital). As the CCIs represent a well-defined sector, these researchers take an understandable focus on specific case studies. Nevertheless, in the wider context, attention is still directed to the urban dimension (for example, the creative city) and the strategic role played by CCIs as a regenerative tool post-economic crisis.

The emerging models are complex and multidimensional as they refer to a plurality of analytical units (innovation network, ecosystem, creative city, platform and creative milieu). They combine technological supports and physical and intangible/virtual assets, demonstrating the increasingly strategic role played at the 'community level' and by social networks in innovative and entrepreneurial processes. Furthermore, they also share a local and global dimension. The study finds that although the topic of the creation of new enterprises dominates the non-European countries, in Europe it is undermined, as rhetoric still focuses on how the CCIs can mitigate against the negative consequences of the financial crisis.

The first two chapters in Part II consider fashion. In Chapter 4, the topic of fashion is discussed in the context of the fashion city in the global world. Fashion design has been treated as a key element within the creative economy and of the CCIs. In recent years, local governments and some academic approaches have focused on the idea of the 'fashion city' and on the strategic role of fashion for economic development, growth and regeneration. As a result, in addition to the traditional fashion of 'world cities', a number of 'second-tier' or 'not-so-global' cities of fashion have emerged and are achieving rising visibility in the global fashion geography. This chapter argues that there is not a singular model of the 'fashion city', and that treating fashion simply as a component of the

CCIs underplays its complexity. It highlights the different trajectories of ‘fashion’s world cities’, in particular Paris, New York, Milan and London, and identifies the existence of two broad tendencies within strategies to consciously develop ‘second-tier cities’ of fashion like Auckland, Toronto and Antwerp.

In Chapter 5, the authors study the correlation between knowledge brokerage and creativity in a collaborative online innovation network of fashion makers, named Openwear. Recently, innovation in the fashion sector – characterised by a new and more radical do-it-yourself (DIY) culture led by the Maker Movement – has benefited from co-design and co-creation practices that are accelerated by online platforms of collaboration as well as by digital fabrication technologies. Using dynamic social network analysis (SNA) and knowledge exchanges theoretical approach, they provide evidence to the theory-based assumption that creative work requires innovation and breaking known patterns of thought and behaviour, through a continuous rotation in brokerage roles and contributions.

Chapter 6 explores the case of Ubisoft’s Montréal studio, a multinational group, which quickly became the ‘anchor firm’ of Montréal’s videogame cluster. This can be described as an innovation ecosystem as more than 150 SMEs and start-ups are mushrooming in the same domain. The case study relies on semi-structured interviews conducted over the past 20 years with employees and managers working for this multinational group, as well as city officials. The authors define Ubisoft’s role in the creation of Montréal’s videogame ecosystem. After highlighting the evolution of its organisational structure (which shifted from a classical matrix form of organisation to an idea-based company) they then examine the organisational impact of the growing role of communities in a creative idea-led organisation. Finally, they analyse how Ubisoft has intentionally progressively orchestrated its local ecosystem, by emphasising the importance of Montréal’s middleground in the domain of videogames.

Chapter 7 is a narrative about David Walsh, a private entrepreneur and his art museum, the MONA, established in 2011. This museum is situated in the capital city of Tasmania, Hobart, Australia’s southernmost state characterised by high unemployment, poor education retention rates and lower than average income levels. Although studies of MONA exist, less attention has been paid to the complex and paradoxical attractions of MONA from the perspective of its broader role in stimulating Hobart’s rise as an emerging creative city. This chapter identifies the role played by MONA’s owner, as well as its stakeholders in business, government and the art world, who contributed to its development and present state.

Chapter 8 uses symbolic data analysis to model ‘entrepreneurial regimes’ in cultural entrepreneurship in the main Central and Eastern European

countries (CEE). Using the Amadeus database, the authors select a sample of firms active in the CCIs across Europe to verify to what extent entrepreneurial activities in CEE countries differ in 'old' (Western) European countries. Analysing several entrepreneurial (firm-level), institutional and macroeconomic distributional variables, and symbolic data clustering algorithms, the dataset has been transformed into a set of symbolic variables. The results clearly show that cultural and creative entrepreneurship in CEE countries perform differently compared to other European countries and those countries can be separated into two clusters, based largely on the level of their development. Furthermore, Estonia and Slovenia emerge as clear outliers being closer to Western European countries.

Moving from CEE countries to the Mediterranean, Chapter 9 examines the contemporary relevance of the CCIs in the metropolitan area of Lisbon. This analysis is centred on the creative dynamics identified in the outskirts of this territory, in a moment of deep socio-economic restructuring. Post-industrial tendencies in Portugal and the country's entrance into the European Union in 1986 have empowered a mono-centrism of the Lisbon metropolitan area. This has made stronger the polarisation between the city centre and its peripheries, characterised by the dismantlement of strong industrial poles. Focusing on the case of the Barreiro area – which illustrates the deep transformations and the huge territorial development challenges faced by these peripheral metropolitan zones – this contribution presents an analysis of some recent creative projects centred around the mobilisation of local creative entrepreneurship as sources of new co-production of knowledge. This case study provides a good example of the endogenous potential of creative industries to revitalise expectant spaces and to enhance resilience strategies in territories exposed to greater social and economic pressure.

Part III outlines the trends in entrepreneurship and the CCIs in 'second-generation countries'. In the context of this book, we apply the concept of 'second-generation country' to countries that rapidly adjusted themselves to the economic trajectories characterising first-generation countries. An emblematic example is China, where the key focus is the integration of technological innovation and cultural creativity. The situation differs in emerging countries such as Brazil, Colombia, Mexico and Egypt. Only recently have these countries opened up to the potential of the CCIs and entrepreneurship and started to develop models that are closer to what we might call 'traditional' local development models (creative clusters, districts, hubs and so on). These 'second-generation countries' are still searching for tailored and sustainable models that can capture the specificities and impact of the cultural and creative phenomenon in a local context. Nonetheless, many of the countries analysed in the book demonstrate strong efforts to step in the global circuit.

In South America, Brazil invests in CCIs and entrepreneurship for a twofold objective: to open up to internationalisation processes and to develop an internal market in specific sectors such as advanced digital technologies and videogames, or sectors like wine that are characterised by a high cultural and symbolic value. Mexico and Colombia mirror the features of a new geography of CCIs and new policies to support their development and diffusion. Egypt, hosting foreign direct investment, a cluster of software enterprises, benefits from outsourcing processes of multinational companies, however, no specific emphasis is put on the definition of this new and complex sector.

The first two chapters of Part III deal with the Chinese case. Chapter 10 examines the evolution of the creative economy. Whereas China's cultural industries were and to some extent remain predicated on material culture (illustrated by the rollout of hundreds of cultural parks and creative clusters), the emphasis within the 13th Five Year Plan is for a digitally connected China in which young entrepreneurs provide the driving force for the economy. Associated with this is the concept of collaborative innovation. The authors question if collaborative 'grassroots' innovation epitomised by makerspaces and co-working spaces will deliver the scale of benefits that the industrial economy has achieved. Certainly, the emphasis on collaboration, efficiency and knowledge is a different blueprint than the industrial clusters of the previous decade, most of which ended up as real estate projects. The government's slogan to incentivise such young entrepreneurs is 'mass entrepreneurship, mass innovation'. The focus is on so-called incubators and innovation spaces in Hangzhou and Shenzhen. Noting the influence of China's commercial digital companies such as Alibaba and Tencent, the authors look at the potential of these spaces to generate digital disruption, and ultimately innovation.

Focusing on the profile of the new generation of Chinese creative entrepreneurs in the fashion and luxury industry, Chapter 11 studies the mix of endogenous factors that support these entrepreneurs' growth in the city context of Beijing. Based on a review of the elements characterising the present stage of the development of this industry, and on the results of interviews conducted with representatives of two emerging brands, this exploratory chapter argues that, in the struggle to affirm the positive value of Chinese creativity, this new breed of entrepreneurs is developing a syncretic mix of Chinese, Asian and Western elements rather than proposing a nationalistic rediscovery of 'Chineseness'. A 'Beijing effect' is visible, giving evidence to the relationship between art and fashion. Finally, their growth and success appears in tune with the government's domestic and international policy.

The next three chapters deal with Latin America. Using the Brazilian

case, Chapter 12 discusses the relationships between the cultural and institutional backgrounds of the CCIs and their internationalisation, with a special focus on the wine industry. Adopting an international business perspective, the authors propose that Brazilian wine industry agglomeration economies have guaranteed advantages that not only sustain firms' competitiveness in the domestic market, but also stimulate internationalisation and support their growth in the international market. This contribution outlines the cultural background of the wine industry in Vale dos Vinhedos (Brazil) and establishes how external entrepreneurial network capabilities and internationalisation shape the dynamics of the region's wine industry. The main findings point to a process of transition from a commodity-oriented wine industry to a creative and cultural industry which is the result of firms making a substantial commitment of entrepreneurial capability to exploit international networks.

Chapter 13 analyses the relationship between the manufacturing industry oriented towards exports and the CCIs across metropolitan areas (MAs) in Mexico. To study this relationship, the author advances a simple model that explains specialisation of manufacturing exports as a function of a set of CCI economic indicators at the MA level. The model is implemented through quantile regressions, and the author finds evidence that the CCIs' effects are quite heterogeneous. The analyses reveal that CCIs contribute to manufacturing exports only in those MAs with the highest levels of specialisation. It also shows that CCIs may otherwise have a negative effect but mainly in the MAs where the agglomeration economic forces are weak. The author suggests that these results align with the hypothesis that in Mexico the rise of CCIs is characterised by dual behaviours: one strongly associated with trade liberalisation and the other linked with internal markets, tourism and cultural heritage.

Chapter 14 provides a description of the process by which the CCIs have been strengthened and legitimised in Colombia, a middle income Latin American country. The core argument of this chapter emerges from the structural changes of the country's institutions as the result of the promulgation of the Constitution in 1991, introducing a cultural dimension in the definition of national identity. Historically, Colombia has been marked by significant inequalities, reflected in the existence of two or more different 'realities' in society, with contrasting forms of logic and individual dynamics of development. This duality shapes the development of 'industrial' activities within the field of arts and culture. The chapter concludes by describing the evolution of CCIs and its subsectors, illustrating the way in which their development has, up to now, contributed to the generation of more social than economic value.

Finally, Chapter 15 presents the Egyptian case. The authors explore

to what extent creative entrepreneurship in emerging market economies plays a relevant role in the attraction of foreign direct investments, thus generating opportunities for economic and social growth. The analysis of data coming from the fDi Markets database and Zephyr on greenfield investments and mergers and acquisition confirm the relevance of the phenomenon. Three empirical illustrations allow the identification of three ideal types, represented by the three cases selected for the analysis: (1) start-ups that attracted foreign venture capital investments from Silicon Valley (the case of Wuzzuf); (2) start-ups that attracted foreign companies' investments from Silicon Valley (the case of SysDSOft); (3) start-ups that attracted foreign and local investments from risk capital players (the case of Fawry). This study's results show that Egypt has established itself as a leading supplier of information and communications (ICT) back office operation and services for multinational companies, and now intends to develop an ecosystem that is conducive to the growth and proliferation of innovation and entrepreneurship in the ICT industry.

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