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Creative (and cultural) industry entrepreneurship in the 21st century - state of the art

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Abstract

Our chapter examines emerging theoretical approaches and thematic aspects of creative and cultural entrepreneurship and their significant societal and economic contributions. It reviews the concepts and definitions essential to examining creative industry entrepreneurship. We then provide framing for this exceptional collection of chapters in volume 1 (of 2). We discuss existing research approaches from surveys and small-scale qualitative studies. The chapters' overview showcases the range of international research in three sections: Conceptual reflections on creative and cultural entrepreneurship; Resilience and adaptation of creative and cultural enterprises; and Insights into Creative Subsectors. Finally, we propose a research agenda for developing the field further, addressing methodological gaps (longitudinal studies, cluster research), emerging thematic (rural creative industries, creative placemaking) and sector studies (game and film industry).

Keywords

creative industry research agenda; international creative entrepreneurship; resilient creative entrepreneurship; rural creative entrepreneurship; creative entrepreneurial identities; rural creative entrepreneurship; creative placemaking.

*“Creativity is the industry of tomorrow” UNESCO, 2021 (footnote
<https://en.unesco.org/commemorations/international-years/creativeeconomy2021>)*

We are delighted to bring together the latest thinking and empirical insights from across the world on what creative and cultural industry (CCI) entrepreneurship looks like in the 21st century! The call for chapters generated, within a month, a great interest, generating over 30 fascinating abstracts, submitted from Ghana to Nigeria, the US, Australia, Spain, Cameroon, Malaysia, India, the UK, France, Switzerland, Norway, Brazil, Estonia, Zimbabwe. Thank you to all authors for engaging with the call and the wish to take stock of the past, present and future of CCI entrepreneurship—we were positively overwhelmed! It was our aim to ensure selections were as inclusive and diverse as possible in terms of author gender, country of origin, career stage and disciplinary background, across two volumes. We are also delighted to feature a foreword from Andy Pratt, a leading creative and cultural industry researcher, and currently Chair of the UNESCO Commission for the Global Creative Economy.

With this book, we take a fresh perspective of the creative and cultural businesses, the processes leading to their formation and development, as well as their founders. CCIs are abundant in all countries and nations, and have been the fastest growing contributors to world economies for the last two decades pre-COVID-19 (UNCTAD 2018). Knowing more about these entrepreneurial ventures and their development steps and needs is of interest, not only because of this economic growth, but due to the many stakeholders looking to improve their socio-economic contribution to the well-being and economic success of global societies (Jones et al., 2018). These stakeholders include not only scholars of entrepreneurship and organization studies, but also active creative

entrepreneurs, policy makers and creative industry networks. Most significantly, as a result of the various worldwide lockdowns, different strategies and business models emerged showing the resilience of this sector to external changes. Business strategies changed, new businesses emerged and new business channels developed.

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

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

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

Cultural industries, creative economy, creative and cultural entrepreneurship - clarifying concepts

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

So then, what does ‘cultural industries’ denote? According to UNESCO (1982), “cultural industry” applies to those industries that combine the creation, production and marketing of content that is by nature cultural and intangible. Content is protected by intellectual property rights and can take the form of goods and services. Cultural industries represent one of the few economic sectors where dynamic future development is expected, and referred to as the ‘culturalisation’ or ‘creativisation’

of the economy (Pitts, 2015). Although cultural and creative industries are considered to be one and the same in many areas of policy and indeed research, academic scholarship is less clear, and cultural industries are shown as a sub-group of the creative industries. This allocation is due to the fact that, while they share most of creative industry firm characteristics (creation, system of production, tendency to generate copyright, potential to create wealth), cultural industries have particular social and cultural significance (McElwee, 2022).

Klamer (2011, p141) describes the cultural entrepreneur as one “who is entrepreneurial in the realization of cultural values”, and so rather than being distinguished by a particular approach or even specific sub-sector within the broader creative industries, we might consider that the cultural industries and their entrepreneurs do indeed create much more than purely economic value. Cultural value can be defined as our appreciation and acknowledgement of the societal importance of the “rich complex of meanings, beliefs, practices, symbols, norms, and values prevalent among people in a society” (Schwartz 2006, p.138). The cultural entrepreneur, therefore, is a custodian of these intangible values, which may be evident in the art, music, theatre, heritage, tourism development, or artisanal crafts that may typify their mode of production.

The UK defines nine creative subsectors (DCMS 2015) that fall under ‘creative industries’. These are: crafts, architecture, visual and performing arts, fashion, advertising and marketing, design, film / TV / radio / video and photography, publishing / museums / galleries and libraries, and IT / Software / and computer services (including the games industry). In other countries, education or cultural heritage tourism are included in the CCI industry sector. Over the last 10 to 20 years, the term ‘creative economy’ has emerged to capture the connectedness between the creative and cultural industries (Pratt, 2021; UNESCO, 2018). As a term, ‘creative economy’ captures the element of creativity and novelty that underlies all these subsectors. This sector of the economy is a significant contributor to national gross domestic product, and demonstrates the confluence of the commercial and cultural value of creativity to society.

The contributions of creative and cultural industry entrepreneurship

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

Economic and sustainable development contributions

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

Pre-COVID-19, the contribution of CCIs to the world economy amounted to three per cent of global GDP, and offered about 30 million jobs worldwide (UNESCO, 2021). At this time, the estimate was that CCIs could create eight million additional jobs by 2030. In Nigeria, for example, the music industry alone was growing annually by 13.4%. Nollywood, the national film industry sector, produced over 2000 films a year and employed about one million people. Similarly, in Australia, over half a million of Australians work in CCIs, with exports of over a billion dollars. In 2016, India had become, for the first time, the leading film market with 2.2 billion movie tickets sold. In Switzerland, the design industry was a great success, exporting for over nearly 16 billion US dollars (UNCTAD, 2018), whereas in Estonia the designed goods for interior design and

fashion industries were leading subsectors. These numbers are only indicative of the significant economic role CCIs play in just some of the countries represented by our authors.

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

Societal contributions - health and well-being

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

Community development and placemaking

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

Linked to community development is the *placemaking role* of creative and cultural industry entrepreneurship (Courage et al., 2021; Hill et al., 2021). In volume 2 of this edited book, Jevnaker and Hill, Rae and Naudin study selected placemaking activities in rural and urban contexts; they demonstrate the significant social role that economic activities have within the community. 'Placemaking' denotes a temporary materialisation of the social relations and senses of community and belonging in physical locations (see Hill et al., 2021). In the UK, the government called for a re-building of inner-cities by local authorities as effective spaces for living and meeting; the same call has been issued in summer 2022 for villages and rural towns.

Emerging trends for and with creative and cultural industry entrepreneurship

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

For example, COVID-19 induced lockdown periods severely impacted the creative and cultural sectors, with many CCI entrepreneurs leaving the sector altogether, interrupting their CCI businesses and taking other temporary jobs – developing brand new ventures on- and offline, and taking their services online in different ways (Hill et al., 2021). Often overlooked is how the value of the creative and cultural industries stretches far beyond solely its economic contribution to society. Throughout the global pandemic, the need for cultural connection and creative consumption highlighted that CCI entrepreneurs indeed offer a wide range of cultural value for

societies. The UK based Centre for Cultural Value recently published its ongoing work assessing UK CCIs within the pandemic context in its *Culture in Crisis* report (Walmsley et al., 2022). Key findings were threefold: Firstly, although the shift to digital did indeed transform cultural experiences for those already engaged with the sector, these digital offerings have failed to diversify and expand audiences and customer bases. Secondly, those working in the cultural sector currently experience impact to their capacity, and the research points to significant effects of sector ‘burnout’ and significant gaps in technical and digital skills. Thirdly, many cultural organisations are currently engaged in reevaluating their purpose and relevance to local communities, especially in light of the ‘Black Lives Matter’ movement, and the issue of the digital divide highlighted by the pandemic (Walmsley et al 2022). The collection of research in this volume connects with these calls to action, and beyond, outlining current and future research trends.

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

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

Insights into the entrepreneurship stories in this volume

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

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

In their chapter, Marins and Davel explore the aesthetic dimension of cultural and arts entrepreneurship, building from three perspectives in organizational aesthetics theory: sensible knowing, connection and judgments. Placing aesthetics at the very core of cultural and arts entrepreneurship, the authors delve deep into the beauty and complexity of what drives innovative processes. The result is an insightful and much-needed exploration that brings back into the fore the

body and the senses, as well as the interactions, interconnections, relations, and the tacit, non-verbal and (inter)subjective understandings that fuel entrepreneurial practices and how entrepreneurs make sense of themselves—and their innovations—in relation to the world. The authors conclude with a call for entrepreneurship scholars to embrace difference, otherness and delight as fundamental components of aesthetic entrepreneuring.

Building from the old, now rarely-used verb “to indite”, meaning to compose or give expression, Posselt introduces and takes the first steps to theorise the notion of inditation as the creative, complex process of forming entrepreneurial brainchildren. These entrepreneurial brainchildren refer to “the new”, or the novel, unique offerings that creative entrepreneurs develop, such as artworks and creative products or services. This chapter explores the origins of the term, distinguishing it from related concepts, such as creation, ideation, intuition, inspiration, invention and imagination. It also provides a first-person, auto-ethnographic perspective on inditation, building from the author’s experience as a practitioner, creative entrepreneur and researcher. The author concludes with a roadmap for future theorisation of inditation as a process- and practice-based approach for creative entrepreneurs to bring their brainchildren into the world.

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

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

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

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

as a creative hub offering premises to small- and medium-sized creative businesses. Using an organisational ethnographic approach with data collection during the pandemic, they demonstrate in a unique way how this organisation developed new behaviours to sustain its existence and support its tenants, demonstrating resilience with a future-forward effect. Their findings are organised around six themes (operational compliance and guidance; adapting to suit tenant needs; innovation, opportunity and change; communication from the creative hub; networking and advocacy; maximising the financials).

'Insights into creative subsectors' provides insights into subsectors studied less often from an entrepreneurship perspective. Rajeev Kamenini and Ruth Rentschl discuss critically the small number of women entrepreneurs in the Indian movie industry. They introduce the reader to the role of women in the Indian movie industry. Based on 17 interviews with women movie producers, and employing life history analysis, they use the lens of social capital to unpack how movie producers use family ties and networks for career progression. Framed by the three key themes of innovation, risk taking and pro-activeness, family ties and networks, they tell the stories of how movie producers advance their careers, along with the role of gender. The rich illustration with quotes gives unique, contextualised insight into the construction of gendered entrepreneurial careers in this subsector. They suggest, amongst other things, that support should be focused on raising awareness and skills in developing social capital for career construction.

The Schieb-Bienfait and Emin chapter considers the policies in CCIs, which are often based on implicit assumptions that work in the cultural and creative sectors is 'good work', with dominant discourses tending to over-celebrate entrepreneurship. The chapter argues that sufficient attention has been paid to the 'real work' in CCIs. The stake is to more effectively address the symptoms observed for a sustainable and inclusive economy in CCIs. Adopting an entrepreneurship-as-practice perspective, the chapter documents professionalisation difficulties in the music sector, with a qualitative study set in a French city and a focus on the marginalisation experienced by young artists. With the identification of their work specificities and the tendencies for the 21st century, the chapter identifies the diversity of the tasks, the multi-activity and collective practices, and the need for some innovative organizational forms of support to develop training and skilling (both artistic and entrepreneurial).

Osei-Nimo et al. focus on UK fashion entrepreneurs from black and minority ethnic backgrounds. They discuss these entrepreneurs' positioning in this subsector, applying Foucault's concepts of power and governmentality. The chapter focuses on the essential role of Black, Asian and Minority Ethnic (BAME) fashion entrepreneurs and their challenges in promoting young designers from disadvantaged communities. Critically evaluating the discourse on fashion and creative industries over the last two decades, they recommend applying intersectionality consistently to challenge existing support for talent development. Similarly, they suggest all stakeholders to engage in change processes to ensure that talent in ethnic minorities is spotted and supported for the gain of all involved, proposing specialist mentoring as an important tool.

Ning's chapter evaluates how the creative industries contribute to the economic and social development of the country. The author also explores the creative industries in Cameroon, with a specific focus on the artists of popular and folk music and the challenges they face. The chapter offers suggestions for optimising the value of this sector to the benefit of the Cameroon economy. Finally, Jenkins unpacks the role of creative identity, as well as how creative identity intertwines with entrepreneurial identity. Building from the notion that creative people often struggle with also being an entrepreneur, the author critically examines the creative and entrepreneurial identities of creative practitioners and how these enable them to work commercially, creating offerings that possess commercial value whilst also validating their creative and professional identity. The author uses in-depth, semi-structured interviews of 14 creative practitioners in the UK, working as

either architects or photographers, to illuminate that creative identity and entrepreneurial identity are varied, contextualised, and complex concepts. By highlighting the quest to operate successfully as a creative practitioner as a driver for entrepreneurial identity, the author paves the way for continued research and discussion on creative practice, as well as theory and education in the creative industries.

The way forward

Theoretical framing and approaches

As our selection of chapters demonstrates, research can only apply a limited amount of theoretical lenses, and often, these are not made explicit. Sara Elias and myself are passionate practice theory researchers and part of the entrepreneurship-as-practice (EAP) group. We see the need to conceptualise the verbal, non-verbal and physical doing of creative entrepreneurship through a process-relational lens to gain more cogent knowledge relevant for practitioners and policy makers, following the call for more impactful research echoing through all disciplines (Thompson et al., 2021; Welter, 2011). The enactment of ‘entrepreneurship’ is conceptualised as entrepreneurial practices that evolve when we take a practice-theory lens for investigating the situated performances of creative and cultural entrepreneurs. To do so, we need to consider how creative industry practices are resourced and include socio-materiality into the investigation (Hill, 2022; Orlikowski, 2016). This entails considering tangible and intangible resources, including how ideas for the future materialise from imagination into products and actions (Byrne & Thompson, 2022; Elias et al., 2022).

As explored in Throsby’s (2008) Concentric Circles model for the CCIs, those entrepreneurs acting within the core cultural industries (e.g., film, museums, galleries, libraries, photography) and the wider cultural industries (e.g., heritage services, publishing, television and radio, digital media, video and computer games) provide the critical connection between the core creative arts and wider related industries. Any theoretical lens needs to consider entrepreneurial activity in the CCIs as part of a wider and interconnected ecosystem, which positions the arts and creative industries as intrinsic to innovation efforts across a much wider range of industries. In this sense, the work of the core creative arts at the beginning of the value chain cannot be disassociated with the products and services developed by those wider industries further down the line. Understanding the role of CCIs in a holistic sense is thus an important way forward, requiring diverse topics of research focus and diversified agenda.

Methodological approaches

Creative industry research has generally been either qualitative, with relatively small sample sizes, or quantitative, analysing large scale business survey data, extracting information on creative industries or using a small number of specific surveys, such as the UK Creative Radar Survey (Siepel et al., 2020); few studies employ a mixed-method approach. There is currently a need for further longitudinal studies, using quantitative and/or qualitative methodologies, to identify how creative entrepreneurial practices emerge over time, in different spatial and social contexts (Hill et al., 2021; Pratt, 2021). As a field, we need to step away from overviews of ‘creative city’ or ‘rural creatives’ and instead seek to capture the multi-level complexity of CCI entrepreneurship in its diversity, and the varying contexts of rural and urban areas. Future research can help develop understanding of a number of important topics, such as how creative businesses change their income streams and customer groups.

For studying subsectors within the CCIs, a focus on clusters of creative entrepreneurs (Siepel et al., 2020; Velez et al., 2022) will facilitate greater visibility. Relatedly, these clusters can materialise as creative hubs, which are themselves the focus of an emerging research stream (Pratt, 2021; Pratt et

al., 2019) in urban and rural contexts (Hill, 2021; Hill et al., 2021; Merrell et al. 2021a). Yet we still need to understand how the allocation of studio spaces and hubs productivity are impacted by existing ownership and management structures. Moreover, we need to foreground the voices of hub users, the resident artisan entrepreneurs (Pratt, 2021) in enterprise hubs, to gain further insights into the living worlds of co-located creative entrepreneurs. Hence, creative hub research is one of the core areas for further research (Pratt and Gill, 2019) that will illustrate a vision for the *Future of Work* (OECD, 2019). Particularly, with the rising numbers of enterprise hubs (a et al., 2021b), co-working spaces and other types of shared and temporary work arrangements outside of homes (as a result of COVID-19 induced lockdown phases), this clustering will only increase. These insights will also provide lessons for industries outside of the CCIs (Hill, 2021), as many more sectors increasingly focus on less core employed workers, outsourcing highly specialist functions to freelancers; as the post-COVID-19 months have shown, these freelancers will use some form of co-working spaces. Managers and freelancers alike need to discover how to manage these new ways of working, from the positive effects of working from home, in isolation, to synergy effects of co-working spaces, using the same space with other freelancers (Merrell et al., 2021b). Creative professionals have fine-tuned insights such as these over time.

Subsectors within the creative and cultural industry and their entrepreneurship

Craft entrepreneurship has recently gained attention (Bell et al., 2018; Hill, 2021; Ratten et al., 2022; Pret and Conan, 2018). Yet, topics such as how daily activities of income generation, following a passion and garnering community support need greater investigation in the future. Similarly, community creative entrepreneurship is an overlooked area; some artists self-identify as *community artists*, whose core purpose is supporting local communities through teaching in schools and beyond and making a difference to community life. Yet another subsector in need of further research is gaming and video creation businesses (Wirtz, 2020).

Impact of recent significant external economic events

We have so far minimal understanding regarding the effects of the triple impact of Brexit, the Covid-19 pandemic and the Ukrainian war on creative and cultural entrepreneurship, in the UK and throughout Europe. The UK has entered a period of significant political instability with the likelihood of a long-lasting economic recession. This development will undoubtedly lead to higher failure rates by small and medium enterprises, along with increased challenges for the CCI business community and their changing markets. These creative firms will need to demonstrate considerable resilience in order to ensure survival, which researchers need to continue investigating, ideally with longitudinal studies considering the ecosystem in detail (OECD, 2018).

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