Book Review
Entrepreneurship in the Creative Industries: An International Perspective

Lori Wagner

Colette Henry, editor, *Entrepreneurship in the Creative Industries: An International Perspective,* Cheltenham, UK and Northampton, MA: Edward Elgar Publishing, 2007, 224 pages, $115.00.

A *creative* endeavor in the 21st century is a concept in flux. As quickly as technology alters the face of both life and industry, so also does the nature of what is known to be the entrepreneurial "creative" sector change and morph into new definitions of creativity, cultural economics, and intellectual property. Initially comprising areas, such as designer fashion, arts and crafts, film, and theater, the "creative industries" began in the 21st century to branch out to include industries, such as architectural design, publishing, broadcast media, and music recording, not to mention more recent industry developments, such as software development and digital media communications.

This new "creative economy" has been a huge boon to the 21st-century global economy; however, the ever-changing face of what defines a creative industry has also been a challenge to the more slowly changing governmental and institutional support systems that may still label creative industries under more rigid or traditional classifications. The resulting uneven fault between funding and funded has been a source of frustration on the side of both the entrepreneur and those who would seek to support potentially viable and lucrative industries or to boost the economy by replacing defunct and stale businesses with those clearly boasting entrepreneurial energy and creativity.

In her book, *Entrepreneurship in the Creative Industries: An International Perspective,* Colette Henry attempts to introduce the reader to the current issues facing the creative industries as we progress into the 21st century. Addressed to academics, entrepreneurs, support agencies, and policymakers, Henry collects a series of essays that reflect both national and international economic concerns, that investigate both quantitative and qualitative methodologies, and that examine the nature of entrepreneurship across varying industries, economies, and geographies. Her goal seems to be to encourage a healthy reevaluation of what defines the creative industries, what kinds of support they will need in order to maximize their potential within the global economy, and how funders and funded can work together to create new spaces for entrepreneurial energy within various economic and industry settings in a fast-changing digital age.

The book is divided into two primary sections. Part I spends five chapters, along with an introduction by Henry, describing the nature of creative entrepreneurship in areas such as East and Southeast Asia, Scandinavia, the UK, Ireland, New Zealand, and Russia. Part II consists of another five chapters and conclusion evaluating the support for the creative industries in the UK, in arts education in general, in Russia, within human language technology, and within higher education.

In Chapter 2, Desmond Hui describes the redefinition of cultural and creative industries in Japan, South Korea, Singapore, Taiwan, and Hong Kong, and describes new frameworks for support. Hui notes the overall shift from a mechanization economy to a creative digital/tech (i.e., information/organic) economy, and he identifies what industries these Asian countries have currently included in their evaluation of cultural and creative industries. Hui also identifies "entertainment" as the main staple of wealth in the 21st-century economic system. He notes interestingly that in Singapore, the definition of these types of industries has been broadened to an evaluation of them in light of the "four Es"—Expert, Enrichment, Embedded, and Everywhere—and notes extreme potential for Asia to capitalize on its creative potential and to boost/revitalize its economy through creative entrepreneurial endeavors. Hui predicts that the way China, in particular, will promote and develop its cultural and creative industries will impact the world economy (27).

In Chapter 3, Maria Aggestam discusses art entrepreneurship in the Scandinavian music industry, quoting Scandinavia's richness in this area due to groups such as ABBA and the Olson Brothers. She also discusses venturing and the industry's double nature as both a domestic and export industry. In order to look at how venturing has assisted in supporting these industries, Aggestam provides short case studies of Denmark, Finland, Norway, and Sweden.

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Aggestam would seem to indicate that the Scandinavian music industry continues to hold a leadership position in funding this type of industry and offers generous support to those art entrepreneurs who would follow this entrepreneurial path.

In Chapter 4, David Rae discusses the creative industries in the United Kingdom, and urges policymakers to rethink discontinuities between support for new creative economies in the UK. This very well-written article takes the perspective of creative entrepreneurs, policymakers, educators, mainstream businesses, and the community in order to display the complexity in current discontinuities and the dialogue necessary in order to overcome disparate definitions. Rae encourages the UK to "think outside the box" (70) so that it can move beyond current industries and embrace the lucrative changes offered through the consumption of new creative products.

In Chapter 5, Barra O'Cinneide and Colette Henry discuss the Irish music and dance sector, citing the importance of this sector in Ireland's economic growth potential. Frustrations with traditional investors and opportunities for new synergies between supporters and performers make up the primary discussion within the case studies presented. Once again, without the inhibitions of training and funding, the creative industries could potentially be a powerful economic and social force within the economy, according to O'Cinneide and Henry.

In Chapter 6, Anne de Bruin discusses the film industry in New Zealand, noting its global power and international attraction. De Bruin also leads an interesting discussion on Schumpeter's distinction between entrepreneur and inventor, which can illuminate differences between a creative entrepreneur and an artist (94). She notes that the capacity for making a profit in this type of industry is dependent on entrepreneurial skills and that potential industries should be evaluated accordingly.

In Section II, Chapter 7 by Tom Fleming investigates funding for creative enterprises in the UK. Fleming discusses five intervention dilemmas for the public sector and calls for approaches that can respond to the distinctive business profiles of the creative industries (120). The article is detail-specific with good, practical guidelines for establishing funding.

In Chapter 8, Ralph Brown notes the ways in which arts education in the UK is working to promote entrepreneurship among its students. He points out that artists are not necessarily skilled in entrepreneurial innovation, and that education needs to assist them in providing basics for success in these types of industries, including how to find appropriate support. An excellent article, Brown outlines how a mentoring relationship can assist students in learning the necessary skills in order to move into entrepreneurial relationships.

In Chapter 9, Linda Moss explores the problem of restrictive legislation and weak infrastructure on creative enterprises in Russia. She particularly notes problems in transplanting Western formulas and strategies into an Eastern-mentality country, and she notes the need for new ideas and funding alternatives within this developing market economy. A well-researched and thought-out article, Moss gives several good examples of entrepreneurial options within Russia and some different perspectives on how the creative enterprises will have to work with government agencies and consumers to create a more viable creative economy (157).

In Chapter 10, Brian Kenny and Julia Meaton discuss human language technologies and entrepreneurship in Finland in a marginalized economy. Kenny and Meaton see this area to be one of potential strength, as support is given to these new, innovative industries.

In Chapter 11, Calvin Taylor talks about the importance of developing relationships between higher education, enterprise, and innovation within the creative industries and examines the types of business models within which they best operate. Taylor suggests that universities consider their processes of knowledge production for these industries, that various industries learn to engage with universities in supportive relationships, and that public policy needs to consider more specifically the characteristics of innovation and social dynamics for the creative industries.

Finally, Henry concludes Chapter 12 by encouraging continued dialogue and reevaluation between supporting agencies and entrepreneurial creative industries. She strongly believes that the industries have the potential for significant growth if the barriers facing creative entrepreneurs are removed, particularly regarding marketing and funding. Finally, she calls for better relationships between educational institutions and creative industries, as well as between government institutions and entrepreneurs, in order to help support and drive digital technology-driven entertainment and creative sectors.

I found the book to contain good examples of the state of research in the field of entrepreneurship within the creative sector. Although the goals of the volume are not complex nor aggressive, the book can provide a jumping-off point for scholars and businesspeople to inform themselves on the issues facing these potential industries in a 21st-century environment, which will continue to change and grow. If anything, the book is a wake-up call to provide awareness to those needing to recognize the immense economic potential of new and developing sectors, especially for struggling economies.

Although technically divided, Parts I and II seem to blend into one another, and it is hard for the reader to distinguish defining the industries from discussions of their support. Due to the necessary interconnectedness of definition and support systems, it may have been more reasonable to divide the

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book according to region, rather than definition and funding. Additionally, the book's "international" perspective is limited primarily to either studies of the United Kingdom or its relationship to other countries or regions, such as Asia, Russia, or China.

The book could have been used as a significant tool or impetus for change; however, the academic nature of the essays seemed to draw away from the book's own "entrepreneurial" creativity and power, making it instead more of a "safe" sourcebook for further investigation into the definition and economic complexities of the creative industries. Sadly, this may be a symbolic representation of its own theme of disempowerment.

About the Author

Lori Wagner (loribethwagner@gmail.com) holds a BA from Lebanon Valley College and an MA and ABD from the University of Pennsylvania. Her prior publications have concentrated in cultural studies, cultural studies of science, and the relationships of language/literary theory to cultural-scientific paradigms. Formerly an assistant professor, she has taught courses in Science and Society, as well as leadership and business courses and maintains an interest in bridging the gap between academic discourse and entrepreneurism within the societal landscape. In addition to her consulting business, Ms. Snyder currently continues to teach and to write. She lives in the Philadelphia area.

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