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A study on relationship between cultural industry and economic growth in Vietnam	Thang Loi Ngoa, Thi Van Hoa Trana, Manh Dung Trana, Quynh Hoa Nguyena & Van Hoa Hoanga	Management Science Letters	Volume 9, Issue 6, Pages 787 - 794	2019	Vietnam	10.5267/j.msl.2019.3.009
Art, art education, creative industry: Critique of commodification and fetishism of art aesthetics in Indonesia	Kesiya: Department of Fine Arts Education, Faculty of Languages and Arts, Universitas Negeri Yogyakarta, Yogyakarta, Indonesia	Cogent Arts and Humanities	Volume 6, Issue 11	2019	Indonesia	10.1080/23311983.2019.1586065
Creative economy, cultural economics and entrepreneurship – Questions for a masters programme in its adolescence. An Interview with Mariangela Lavanga and Ellen Loots	Jonathan Vickery, Mariangela Lavanga & Ellen Loots	Arts and Humanities in Higher Education	Volume 18, Issue 2-3, Pages 269 - 278	2019	Netherlands	10.1177/1474022219831613

" [Creative economy and urban wages in Mexico] [Economía creativa y salarios urbanos en México]"	Marcos Valdivia López & Isabel Rodríguez Luna	Problemas del Desarrollo	Volume 50, Issue 196, Pages 83 - 111	2019	Mexico	10.22201/iiec.20078951e.2019.196.61974
Academic libraries on the Creative Industries track: The perception of Spanish and Brazilian professionals	Stavroula Sant-Geronikolou, Alexandros Koulouris & Martínez-Ávila D	Education for Information	Volume 35, Issue 4, Pages 377 - 398	2019	Spain and Brazil	10.3233/efi-180203
From policy to curriculum: drivers of the growth in creative industries courses in the UK and Australia	Terry Flew	Creative Industries Journal	Volume 12, Issue 2, Pages 167 - 1844	2019	United Kingdom and Australia	10.1080/17510694.2019.1583036
From creative industries to the creative place brand: some reflections on city branding in Poland	Sylwia Dudek-Mańkowska & Miroslaw Grochowski	Place Branding and Public Diplomacy	Volume 15, Issue 4, Pages 274 - 287	2019	Poland	10.1057/s41254-019-00141-7

How Early Entrants Impact Cluster Emergence: MNEs vs. Local Firms in the Bangalore Digital Creative Industries	Mark Lorenzen	Management and Organization Review	Volume 15, Issue 3, Pages 495 - 531	2019	Bangladesh	10.1017/mor.2018.53
Innovations in cultural policy and development in Latin America	George Yúdice	International Journal of Cultural Policy	Volume 24, Issue 5, Pages 647 - 663	2018	United States	10.1080/10286632.2018.1514034
La movilidad de los inmigrantes emprendedores con iniciativas culturales y creativas en la Comunidad de Madrid	Miguel Osorio Garcíaoteyza & Mirian Jiménez-Sosa	Iberoamerican Journal of Development Studies	Volume 7, Issue 1, Pages 84 - 107	2018	Spain	10.26754/ojs_ried/ijds.276
Passion Inspires: Motivations of Creative Entrepreneurs in Creative Business Centres in the Netherlands	Pawan V. Bhansing, Erik Hitters, Yosha Wijngaarden	Journal of Entrepreneurship	Volume 27, Issue 1, Pages 1 - 24	2018	Netherlands	10.1177/0971355717738589

<p>[Stakeholders and strengthening of cultural and creative undertakings in the Department of Caldas through digital technologies] [Stakeholders y fortalecimiento de los emprendimientos culturales y creativos en el departamento de Caldas por medio de tecnologías digitales]</p>	<p>Felipe Londoño López, Cristina Alejandra Sabogal Suárez & Adriana Gómez Alzate,</p>	<p>Kepes</p>	<p>Volume 16, Issue 20, Pages 523 - 546</p>	<p>2019</p>	<p>Colombia</p>	<p>10.17151/kepes.2019.16.20.19</p>
<p>Strategies for connecting low income communities to the creative economy through play: two case studies in Northern England</p>	<p>Jessica Symons & Ursula Hurley</p>	<p>Creative Industries Journal</p>	<p>Volume 11, Issue 2, Pages 121 - 136</p>	<p>2018</p>	<p>United Kingdom</p>	<p>10.1080/17510694.2018.1453770</p>
<p>Teaching the cultural and creative industries: An international perspective</p>	<p>Justin O'Connor, Xin Gu & Jonathan Vickery</p>	<p>Arts and Humanities in Higher Education</p>	<p>Volume 18, Issue 2-3, Pages 93 - 98</p>	<p>2019</p>	<p>Australia</p>	<p>10.1177/1474022219833900</p>

The impact of Cultural-Creative Industries on the economic growth - A quantitative approach	Emilia Titan & Todose Monica	Annals of Faculty of Economics	Volume 2, Pages 930-935	2008	Romania	Does not have
Translation in the creative industries: An introduction	Dionysios Kapsaskis	Journal of Specialised Translation	Issue 29, Pages 2 - 11	2018	United Kingdom	ISSN: 1740357X
Creative industries in a regional city: How much work is lost to rivals based elsewhere?	Riccardo Welters , Ryan Daniel & Katja Fleischmann	Local Economy	Volume 33, Issue 1, Pages 63 - 84	2018	Australia	10.1177/0269094218757653
Cultural and creative industries for sustainable postindustrial regional development: The case of Lithuania	Jūrate Černevičiūtė, Rolandas Strazdas, Rusnė Kregždaitė & Manuela Tvaronavičienė	Journal of International Studies	Volume 12, Issue 2, Pages 285 - 298	2019	Lithuania	10.14254/2071-8330.2019/12-2/18
Investigación-creación en Colombia: la formulación del “nuevo” modelo de medición para la producción intelectual en artes, arquitectura y diseño	Héctor Antonio Bonilla Estévez, Francisco Cabanzo, Tania Catalina Delgado, Oscar Andrés Hernández Salgar, Alexander Stward Niño Soto & Juan Salamanca	Kepes	Volume 16, Issue 20, Pages 673 - 704	2019	Colombia	10.17151/kepes.2019.16.20.24

Creative industries: Contract between art and commerce	Richard E. Caves	Book, First Harvard University Press paperback	Chapter Organizing to collect rents: Music copyrights . Pages 297-313	2002	United States	10.2307/3094879
From knowledge sharing to quality performance: The role of absorptive capacity, ambidexterity and innovation capability in creative industry	Pebi Kurniawana, Wiwi Hartatia, Sari Laelatul Qodriaha & Badawi Badawia	Management Science Letters	Volume 10, Issue 2, Pages 433 - 442	2020	Indonesia	10.5267/j.msl.2019.8.027
Economic Impact of Cultural Events: The Case of the Zora! Festival	Manuel Antonio Rivera , Tadayuki Hara & Gerald Kock	Journal of Heritage Tourism	Volume 3, Issue 2, Pages 121 - 137	2008	United States	10.1080/17438730802138139

Apuntes sobre el debate académico en Colombia en el proceso de reconocimiento gubernamental de la creación como práctica de generación de nuevo conocimiento, desarrollo tecnológico e innovación	Héctor Antonio Bonilla Estévez, Francisco Cabanzo, Tania Catalina Delgado, Oscar Andrés Hernández Salgar, Alexander Stward Niño Soto & Juan Salamanca	Cuadernos de Musica, Artes Visuales y Artes Escenicas	Volume 13, Issue 1, Pages 281 - 294	2018	Colombia	10.11144/javeriana.mavae13-1.asda
Structural model for the role of government and social capital on business performance of weaving industry in Jembrana Regency of Bali	G K Gandhiadi	Journal of Physics: Conference Series	Volume 1321, Issue 2	2018	Indonesia	10.1088/1742-6596/1321/2/022065
The role of youth in the development of the creative industry	Agnieszka Budziewicz-Guzlecka	Management-Poland	Volume22, Issue1, Page226-237	2018	Poland	10.2478/management-2018-0016
Creative industries in chile, the case of animation	María Graciela Severino	Brazilian journal of operations & production management	Volume15, Issue3, Page461-470	2018	Brazil	10.14488/BJOPM.2018.v15.n3.a14

Indústrias criativas: reflexões à luz da microeconomia (Creative industries : microeconomic reflexions)	Alexandre Sette Abrantes Fioravante & Magnus Luiz Emmendoerfer	Gestao e desenvolvimento	Volume16 , Issue2, Page170-185	2019	Brazil	10.25112/rgd.v16i2.1835
A Darker Side of Creative Entrepreneurship	Adrian Wright, Dorota Marsh & Louise McArdle	Design Journal	Volume22 , Page177-188, Supplement1	2019	United Kingdom	10.1080/14606925.2019.1595856
Cultural and creative entrepreneurs in financial crises: Sailing against the tide?	Elsa Fontainha & Elisabetta Lazzaro	Scientific annals of economics and business	Volume66 , Page73-89, Special Issue1	2019	Portugal	10.2478/saeb-2019-0022
Individual motivation among entrepreneurs in the creative and cultural industries: A self-determination perspective	Boukje Cnossen, Ellen Loots & Arjen van Witteloostuijn	Creativity and Innovation Management	Volume28 , Issue3, Page389-402	2019	Germany	10.1111/caim.12315

The effects of knowledge management and risk taking on SME financial performance in creative industries in an emerging market: the mediating effect of innovation outcomes	Donard Games & Ranggi Putri Rendi	Journal of global entrepreneurs hip research	Volume9, Issue1, Article Number44	2019	Indonesia	10.1186/s40497-019-0167-1
To trademark or not to trademark: The case of the creative and cultural industries	Carolina Castaldi	Research Policy	Volume47, Issue3, Page606-616	2018	Netherlands	10.1016/j.respol.2018.01.006
New business models for Cultural and Creative Institutions	Sławomir Nikiel	Management-Poland	Volume23, Issue2, Page124-137	2019	Poland	10.2478/management-2019-0022
Creativity as a new production factor of the world Economy	Oleg Shvidanenko, Edgardo Sica & Tatiana Busarieva	Management theory and studies for rural business and infrastructure development	Volume41, Issue1, Page127-133	2019	Ukraine	10.15544/mts.2019.12
Colombia y el dilema clásico del apoyo cinematográfico	Óscar Arias, Enrique Uribe & Toby Miller	Revista internacional de comunicacion y desarrollo	Volume2, Issue9, Page112-125	2018	Colombia	10.15304/ricd.2.9.5570

Creative cities research in Penang, Malaysia: A review of conceptual and methodological framework	Suet Leng Khoo, Nurwati Badarulzaman, Narimah Samat, Morshidi Siratsharifah & Rohayah Sheikh Dawood	Planning Malaysia	Volume 13, Pages 1 - 18	2015	Malasya	ISSN: 16756215
Beyond the creative industries: Mapping the creative economy in the United Kingdom	Peter Higgs, Stuart Cunningham & Hasan Bakhshi	Technical report - Nesta: making innovation flourish	Part 4: The Creative Trident methodology, pages 27-38	2008	United Kingdom	ISBN: 9781848750043
The role of national culture in shaping public policy: a review of the literature	Katherine Daniell	HC Coombs Policy Forum	White paper	2014	Australia	Does not have
From employee to 'entployee' Towards a 'self-entrepreneurial' work force?	Hans J. Pongratz & G. Günter Voß	Concepts and transformation	Volume 8, Issue 3, Pages 239-254	2003	Germany	10.1075/cat.8.3.04pon

Title	Abstract
<p>A study on relationship between cultural industry and economic growth in Vietnam</p>	<p>Culture is a powerful tool to communicate values and promote objectives of public interest that are broader than wealth creation. The economy of culture entails both cultural and creative sectors. The contribution of the culture to the economy has gradually been acknowledged, with the development of the cultural industries. Using the input output table methods, this research presents one way of measuring the economy of culture focusing on the impact of final consumptions of culture industry's output on the growth of value added (GDP). Also, this study employs forward and backward linkage indicators of cultural industry that reveals the relationship between the cultural industry and other sectors in the economy. With the data from 2007, 2012 and 2016 input – output tables, the results show that although the contribution of cultural product consumption to the GDP is less than other sectors, the contribution of the cultural consumption to economic growth is quite high. The power of dispersion index of cultural industry in both 2012 and 2016 is quite high and nearly equal to 1, meaning that a unit of cultural industry change will lead to one unit of change in other industries, thus in turn leads to double the number of changes in value added of the whole economy.</p>
<p>Art, art education, creative industry: Critique of commodification and fetishism of art aesthetics in Indonesia</p>	<p>This paper analyses one of the dark or negative side phenomenon in the creative industries, with particular focus on art and art education in Indonesia. It is the hegemony of economic considerations in its discourse. As a result, culture and creativity itself, as the essential spirits of the creative industry, are subordinated to considerations of materialism and profit calculation. In this discourse, art tends to be defined not as a subject but as an object and functions as a medium of fetishism and commodification. In this way, the ideals and philosophy of art have been distorted. In this context, the role of art education is pivotal to the strategic creation of new cultural meanings in the discourse of creative industry. The paper argues that art education in Indonesian higher education contexts needs to take steps to reorient and revitalize itself in the context of creative industry.</p>
<p>Creative economy, cultural economics and entrepreneurship</p>	<p>Questions for a masters programme in its adolescence. An Interview with Mariangela Lavanga and Ellen Loots The purpose of this interview is to discuss the aims, objectives and achievements of a pioneering European masters degree – in the context of the politics of higher education and the economics of the creative industries.</p>

<p>[Creative economy and urban wages in Mexico] [Economía creativa y salarios urbanos en México]</p>	<p>This research paper analyzes the effects of employment in creative economic activities on urban wages in Mexico during recent years. The results indicate that wages in creative occupations and industries are higher than those in jobs related to non-creative economic activities. Likewise, quantile regressions show that creative employment has a heterogeneous effect throughout wage distribution, the greatest impact being in the upper end. Understanding this heterogeneous effect is fundamental to understanding urban wage inequality in Mexico.</p>
<p>Academic libraries on the Creative Industries track: The perception of Spanish and Brazilian professionals</p>	<p>As governments around the world are beginning to recognize the role of creativity in the promotion of innovation and competitive advantage in a Global Knowledge Economy (GKE), Creative Knowledge-based Industries are becoming the focus of attention. Nevertheless, and in spite of the rise of Big Data, the prevailing absence of systematic library collection of activity data perpetuates the persistence of traditionalist and myopic approaches that tend to overlook the nexus between libraries and creativity while perceiving libraries as exclusively or basically collection gatekeepers, information brokers, and content providers. Given the universally acknowledged fact that the central value of the library is clearly creative, we embarked on the exploration of the academic library position within the Creative Industries system, as seen through the Ibero-American library community lens. In this vein, and following a literature review that focused on the interpretation of the intensity of libraries' creative value and content across different Creative Industries classification models, our survey within the library expert community attempts to investigate the relationship between academic libraries and the creative industries (CI) realm. Our overarching goal is to facilitate the articulation of targeted recommendations and to contribute to the conceptual foundations guiding the formation of a special interest group that will streamline the academic librarianship community response to this challenging area.</p>

<p>From policy to curriculum: drivers of the growth in creative industries courses in the UK and Australia</p>	<p>A striking feature of the 2010s has been significant growth in the number of creative industries courses being offered worldwide, seemingly independently of the fortunes of creative industries as a policy concept. This paper undertakes an analysis of the growth in such courses in the United Kingdom and Australia, reviewing course content, host Faculty, and the underlying approach underpinning the degree programs. Based on this material plus interviews with key informants, the paper identifies five features of these programs: (1) loose and eclectic definitions of the creative industries; (2) the importance of the link between digital technology and creative practices; (3) the extent to which they may be displacing cultural studies, particularly at the postgraduate level; (4) the importance of international student demand; and (5) their inherently interdisciplinary nature. It is proposed that while eclecticism and interdisciplinarity have been necessary features of the early development of creative industries courses, there is a growing requirement for codification of the field, in order to benchmark the various programs against shared objectives. This requires industry and government engagement in order to provide the necessary scaffolding for such course design and development.</p>
<p>From creative industries to the creative place brand: some reflections on city branding in Poland</p>	<p>Contemporary cities function in a competitive environment. In order to succeed, they build their comparative advantages using various instruments. One of them is city branding. Effective branding contributes to the increase of cities' attractiveness and thus to their competitiveness in various fields. Cities with a clear, credible and attractive vision of development have better development prospects. Creativity is used often as a part of branding strategies. Some cities describe themselves as creative and this is justified by their potential. Some possess creative potential but do not present themselves as creative and use other assets for branding. The article presents results of a study whose goal was to determine whether and to what extent creativity, as a positive attribute of a city, is used in branding of cities—capitals of Polish regions. The results of the study prove that cities with a diverse base of economic development and high creative potential treat the creative sector as one of the assets. Cities undergoing restructuring of the economy treat creativity as a very important element of branding. Creativity is also used by cities whose creative potential is negligible. This proves how high the expectations associated with the image of the “creative city” are and at the same time show the lack of realism in policy making and designing branding strategies.</p>

<p>Innovations in cultural policy and development in Latin America</p>	<p>This essay looks at two major tendencies in cultural policy recommendations in Latin America: (1) the economic contribution of arts, heritage and especially the cultural and creative industries; and (2) cultural rights, with a focus on inclusion, access, empowerment, and the integral development/well-being of citizens. The two tendencies, which are part of cultural development policies, are not easily integrated into an all-encompassing policy because they follow different logics and management strategies. Nevertheless, both of these tendencies, which emerged in the heyday of neoliberalism (the 1990s), continue to provide the major justifications for cultural funding, although the current economic crisis has led to budget cuts. After a review of cultural development policies, this essay examines innovative strategies to compensate for scarce funding, including those that seek to bridge both tendencies. The cases examined below correspond to discussions of cultural policies in Latin American forums with hundreds of policy-makers and analysts over the past 20-plus years. Abbreviation: BBC ? British Broadcasting Corporation; CadenAgro - Centro de Apoyo para el Desarrollo de Denominaciones de Origen y Sellos de Calidad de Productos Agroalimentarios; CCI ? Cultural and Creative Industries; CEDE ? Centro de Estudios de Desarrollo Económico; CMD ? Centro de Diseño Metropolitano; CVC ? Cultura Viva Comunitaria; ECLAC ? Economic Commission for Latin America; ILO ? International Labor Organization; IMF ? International Monetary Fund; MDG ? Millennium Development Goals; MDG-F ? Millennium Development Goals Fund; MICA ? Mercado de Industrias Creativas de Argentina; MICSUR ? Mercado de Industrias Culturales del Sur; MSME ? Micro, Small and Medium Enterprises; SEGIB ? Secretaría General Iberoamericana; SELA ? Latin American Economic System; UCLG ? United Cities and Local Governments; UNCTAD ? United Nations Conference on Trade and Development; UNDP ? United Nations Development Program; UNESCO ?</p>
<p>La movilidad de los inmigrantes emprendedores con iniciativas culturales y creativas en la Comunidad de Madrid</p>	<p>Cultural and creative industries have an increasing impact on the economic and social development of the 21st century. The main objective of this article is to bring into debate within the academic community the contribution that the Latin American immigrants make to the economic and social development in Madrid through their cultural and creative initiatives. Specifically, we explore through documentary analysis the social dimension of cultural and creative industries in immigrants' lives as actors of their own future. Elements such as gastronomy, music or religion have always crossed different borders. However, ICT facilitates new migratory flows, such as the mobility of entrepreneurs of art and culture. Cultural and creative industries, besides being a resource for economic mobility, are also a source of identity, create a sense of belonging and facilitate social cohesion.</p>

<p>Passion Inspires: Motivations of Creative Entrepreneurs in Creative Business Centres in the Netherlands</p>	<p>This study focused on the context in which entrepreneurship in the cultural and creative industries (CCI) takes place. We investigated entrepreneurs' inspiration, which refers to a specific type of motivation that allows the transformation of creative ideas into creative products. To explain this, we operationalised 'passion for work', which measures how passionately engaged entrepreneurs are with their work, as well as 'localised passion', which measures the passion others in one's proximity have for their work. Ten locations throughout the Netherlands composed of creative entrepreneurs made up the setting of this study. Our results show that localised passion has two components (passion atmosphere and passion in others), which have a positive effect on inspiration. Moreover, there is a mediating role of passion for work in this relationship.</p>
<p>Stakeholders and strengthening of cultural and creative undertakings in the Department of Caldas through digital technologies</p>	<p>This article is the result of the study: "Research, technologies and creative industries: Stakeholders for strengthening of cultural undertaking" carried out between 2014 and 2016 by researchers of the DICOVI group of Universidad de Caldas with the participation of cultural entrepreneurs of the Municipalities of Aguadas, Anserma, Chinchiná, La Dorada, Riosucio and Salamina in the Department of Caldas. First, some fragments of the interviews applied to the participants in the research, chosen by means of a cartographic exercise, are presented. These data were analyzed using categories created by the researchers and, from them, a training strategy was defined that linked the use of digital platforms, participation in communities of practice and development of specialized knowledge on digital technologies. Finally, reflections on the participation of the entrepreneurs in the training workshops and their strengthening are presented as well as issues related to stakeholders in the region.</p>
<p>Teaching the cultural and creative industries: An international perspective</p>	<p>Much of what passes for 'industry' relevance in CCI masters is actually policy relevance, and the blurring of lines between academia and government through commissioned research, sitting on policy bodies and acting in a general advisory capacity needs to be acknowledged and examined in the classroom. In this sense, it is policy impact rather than industry impact that represents academia's larger influence and legitimation.</p>
<p>The impact of Cultural-Creative Industries on the economic growth - A quantitative approach</p>	<p>Culture is a powerful tool to communicate values and to promote objectives of public interest that are broader than wealth creation. The economy of culture entails both cultural and creative sectors. It has to be noted that, along with the development of the information and communication technology (ICT) sector, the contribution of culture to the economy has gradually been acknowledged, in particular with the development of the cultural industries. One way of measuring the economy of culture focuses on the value added to the economy. Also, we present several statistical indicators that quantify the dimension of the cultural-creative field, and identify an econometrical multiple model that reveals the relationship between some of them. In the article it is applied the analysis of variance method in order to identify the existence of significant differences between geographical and between linguistic-cultural European regions, according to the values of some of the statistical indicators.</p>

<p>Translation in the creative industries: An introduction</p>	<p>The aim of this introduction is to highlight the presence of translation in the world of creative industries. I discuss various models of creative industries that are operative in different parts of the globe and I propose a basic typology that can help to clarify the role of translation according to these models. The discussion then moves to the theoretical implications that this extraordinary range of translational phenomena has for the way we understand translation in the present era. This part concludes with an attempt to identify some 'family resemblances' between these phenomena, to wit, the creative, the aesthetic and the promotional elements. The second part of the introduction presents the contributions to this issue and highlights the diversity of approaches and the potential of research in this newly conceptualised area of enquiry.</p>
<p>Creative industries in a regional city: How much work is lost to rivals based elsewhere?</p>	<p>The ability to exploit the fruits of agglomeration in metropolitan environments may foster the perceived superiority of metropolitan vis-à-vis rural creative industries practitioners. Based on a unique survey conducted among the business community of the regional city of Townsville, the article quantifies the industry linkages between the creative industries sector in the regional city and the city's wider business community; and the share of demand for creative industries services/products generated in the city that is sourced elsewhere: the import leakage. The import leakage – estimated at a quarter – is a yardstick for the competition that the industry faces from creative industries practitioners based elsewhere. The article shows that policies that reduce the import leakage have considerable impact on gross business income of the local creative industries sector.</p>
<p>Cultural and creative industries for sustainable postindustrial regional development: The case of Lithuania</p>	<p>Under the conditions of globalisation and rapid urbanisation small economies are facing the problem of sustainable regional development, especially in the regions with low population density. Historically, in order to overcome economic disparities in disadvantaged regions, national governments have been taking various strategies for the existing low-tech and cheap-labour-based industry stimulation. However, within open economies and human resource mobility these measures prove to be not sustainable in the long run unless they offer significant benefits associated with life quality. The rise of cultural and creative industries might offer such a complex solution in terms of occupations, cultural development, and variety of activities in the regions. Based on this, we aim to address the question: What factors are important for stimulation of sustainable regional development via cultural and creative industries (CCI) in order to reduce their economic, cultural, social, territorial disparities. Factors influencing the development of CCI in the region are identified, and the model for stimulation of regional CCI development by local/regional governments is proposed. This model enables sustainable regional CCI development through stimulation of regional CCI supply and demand in a balanced way.</p>

<p>Investigación-creación en Colombia: la formulación del “nuevo” modelo de medición para la producción intelectual en artes, arquitectura y diseño</p>	<p>A reflection about the process and participatory formulation of the "new" model for the evaluation of the production and impact of research-creation of the arts, architecture and design is presented. This proposal, developed by the authors of this paper, extends the official measurement model of scientific production in Colombia, used to classify researchers and research groups. For its development, the associations of the faculties and programs of art, architecture and design of the country worked jointly with governmental entities in charge of promoting the national scientific, technological, creative and cultural production. Through this innovative participatory process, as a negotiation process between the associations and the state, the type of knowledge resulting from research-creation was based epistemologically, and the requirements for assessing the quality of these products were established in an articulated manner to the instances of valuation of creative-cultural production, such as curated selections or contests. The new model, resulting from a negotiation process in the workgroups, was officially assumed by the state, and launched in 2015 as a pilot model without measurement and then as a measuring instrument in 2017, giving relevance to other non-scientific systems of generation of knowledge, and assessing their impact on the promotion of creative and cultural industries, as well as on strengthening the National Science, Technology and Innovation System (NSTIS).</p>
<p>From knowledge sharing to quality performance: The role of absorptive capacity, ambidexterity and innovation capability in creative industry</p>	<p>Creative industry has high contribution to the national economy. Some literature shows that creative industry does not highlight some important aspects such as knowledge sharing, absorptive capacity, and ambidexterity. The aim of this study is to analyze the relationship between knowledge sharing, absorptive capacity, ambidexterity, innovation capability and company's quality performance. This study uses mixed methods with the results of empirical study through the distribution of questionnaires to 150 business people in the creative industry and combined by interview result of creative industry entrepreneurs. The result shows that knowledge sharing had a positive and significant relationship with absorptive capacity and ambidexterity. While ambidexterity and absorptive capacity had positive and significant relationships with innovation capability and innovation capability had a positive and significant relationship with the company's quality performance. The results of this study are expected to help business people in the creative industry improve their quality performance through increased knowledge sharing, absorptive capacity, ambidexterity, and innovation capability.</p>

<p>Apuntes sobre el debate académico en Colombia en el proceso de reconocimiento gubernamental de la creación como práctica de generación de nuevo conocimiento, desarrollo tecnológico e innovación</p>	<p>The objective is to present the bases of the process of recognition of the activities related to the artistic, architectural and design creation as forms of knowledge production, in Colombia. This article exposes the criteria, backgrounds and definitions that fed the discussion in the debates between the Administrative Department of Science and Technology (Colciencias) and the Colombian university associations of arts, Acofartes; architecture, ACFA; and design, RAD, in the definition of policies that establish the mechanisms of evaluation of the production of knowledge, realized between 2013 and 2016. The discussion led to a particular model built to measure the production of researchers-creators linked to research groups in arts, architecture and design - AAD. After briefly introducing the context of the System of Science and Technology of Colombia - SNCTI, in the first part, it presents and argues various examples of research-creation as processes of knowledge generation of creative disciplines, with contributions from the international debate. The second part deals with research-creation, as a result of the 'cross-pollination' between disciplines; assuming the diversity of practices and languages, aesthetic and cultural, that also nourishes and dialogues with traditional research. The third part presents the legal-institutional and policy framework of the SNCTI in Colombia, its relationship with the formal and professional education system, to leverage development with criteria of 'orange economy' productivity and competitiveness, within the global framework of the creative and cultural industries. It concludes with the results of the official adoption and application of the measurement model.</p>
<p>The role of youth in the development of the creative industry</p>	<p>Currently, the young generation develops in the vicinity of rapid technical and technological progress, which results in indispensable continuous access to the Internet. It is important to use this access skillfully, sensitizing young people to culture, which has a huge impact on the development of the creative industry. The aim of the article is to try to recognize how young people use cultural goods. The article presents the following research hypothesis - Increasing youth education in the use of cultural goods through the Internet will create a future creative class. It is important to draw today's youth's attention to the opportunities offered by the Internet in terms of access to culture. Education young people in this area contributes to creating a knowledgeable creative class. We should also remember, however, that the richness of web content facilitates access but at the same time translates into fragmentation of cultural experience.</p>

<p>Creative industries in chile, the case of animation</p>	<p>The present study is a characterization of the creative industry in Chile, the process in which it currently is, and the specific case study of the animation industry in Chile. Given the lack of official data on the impact of this creative sector in Chile's economy, the need to develop activities arose, associated with the collection of consistent and reliable data on the creative economy in Chile. To be able to exemplify and understand the impact of the aforementioned sector, previous studies and methodologies were used, and direct data collection from the sources, as well as secondary sources, were analyzed. The results of this study reveal favorable practices and data for future market research.</p>
<p>A Darker Side of Creative Entrepreneurship</p>	<p>This article aims to contrast positive interpretations of enterprise in creative work, which are characterised by freedom, autonomy and choice with less optimistic accounts of the nature of enterprise in the creative industries. By examining extant literature, it illustrates the entrepreneurial responses of designers to instable and dynamic market conditions. It charts how designers adapt to market forces by reconciling creative and commercial pressures, enhancing their labour mobility and commercialising their own labour potential. This article argues that designer's normative feelings about their work enable them to reconcile the challenging aspects of their work.</p>
<p>Cultural and creative entrepreneurs in financial crises: Sailing against the tide?</p>	<p>We focus on a number of idiosyncrasies of cultural and creative entrepreneurs (CCEs) to study CCEs' capacity of resilience under times of downturn (economic, financial and debt crisis). We analyse CC firms' demography (born and dead), trends and performance and the association between subsidies received and firm survival. We look at mostly micro firms in a country where CCEs are particularly challenged from the financial perspective, namely Portugal. We exploit the unique availability of accounting micro data at private firm level in a time span of 8 years (2004-2011), which allows to include the effects of the latest financial crisis, and to understand the evolution of the economic success criterion. The obtained results about the impact of subsidies on survival are interesting in both CCEs and policy perspectives, suggesting a positive impact of subsidies in periods of downturn, and negative impact of subsidies in periods of growth of the economy. Further, CC firms revealed to be more dynamic than other firms in other sectors.</p>

<p>Individual motivation among entrepreneurs in the creative and cultural industries: A self-determination perspective</p>	<p>We aim to shed light on the deep mechanisms that keep individual entrepreneurs in the creative and cultural industries motivated in this insecure and fast-paced environment. We collect data through a survey of entrepreneurs working in the Dutch creative and cultural industries (CCI) and examine what motivates these professionals to work in an environment characterized by tough competition. Specifically, we analyse our respondents' self-perceived (creative and entrepreneurial) competences and needs (for autonomy and relatedness) in relation to their motivation to execute creative work. We suggest a reading of our results through the lens of self-determination theory. Our results show that the need for competence is a consistent predictor of an individual's motivation to work in the CCI. Furthermore, we find that although intrinsic motivation is very high among entrepreneurs working in the creative and cultural industries, those who have a relatively high esteem of their creative capabilities do expect external rewards as well. Our study suggests the existence of a trade-off between autonomy and commercial viability rather than one between intrinsic and extrinsic motivations.</p>
<p>The effects of knowledge management and risk taking on SME financial performance in creative industries in an emerging market: the mediating effect of innovation outcomes</p>	<p>The purpose of the present study is to examine the effects of knowledge management and risk taking on financial performance in which negative innovation outcomes was chosen as a mediator variable. The present study uses the context of small and medium enterprises (SMEs) in creative industries in Indonesia which is an emerging market economy. Based on an analysis of data from 165 small business owners in creative industries in Indonesia, the present study found some interesting notion regarding SME innovation. The results of this study indicate the importance of knowledge management and risk taking as ways of reducing negative innovation outcomes. Further, it was found that negative innovation outcomes did not mediate the links between knowledge management, risk taking, and SME financial performance. The present study offers some insights from Indonesia as an emerging market economy which may have different characteristics compared to other contexts. Risk taking represents a clear growth path to enhance SME financial performance. This is partly because Indonesia as an emerging market with a collectivist culture may encourage SMEs to be more open to changes and social networks that enhance knowledge management, and more importantly new ways of doing business. The present study uses negative innovation outcomes and SME financial performance to indicate whether SMEs in an emerging market economy can benefit from business innovation.</p>

<p>New business models for Cultural and Creative Institutions</p>	<p>Total integration of social media and internet into daily life of the young people is the most distinct demographic characteristics of the Generation Z (born between 1995 and 2015). For Cultural and Creative Industries and Institutions in order to engage with this audience efficiently, their business models have to consider social media and more participative approach. The paper addresses the challenges and opportunities that face cultural institutions by analysing and assessing the business models related to new internet solutions. The paper provides a fresh review of the business models in which the author examines the new business model concepts through CCII subject-matter lenses. Discussed case-studies show generally successful result in activating Generation Z audience participation in cultural activities. While trying to understand limitations of the cultural institutions position and motivation towards social media and generally mobile internet, the paper raises critical implications of the pervasive internet in the CCII area.</p>
<p>Creativity as a new production factor of the world Economy</p>	<p>The transition to the postindustrial society, which marks the beginning of the humanity's entry to the information age, which is not based on the mechanical engineering, but on intellectual technology, makes creativity as the main resource of all the scientific and technological processes. Relevance of the article is due to the dynamic changes of the epoch of world socio-cultural development to the new epoch of creativity, where human resource goes out on the qualitatively new level. The aim of the article is to analyze the processes of transformation of production factors and the substantiation of creativity as an imperative for the development of the world economy. The methodological basis of the article is the methods and forms of scientific knowledge adopted in domestic science, such as system approaches, comparative and synthesis methods, methods of abstract logical evaluation, methods of detailing, groupings and generalizations, experts' evaluations. Analysis of the transformation of the factors of production was revealed; creativity was allocated as the new factor of the production and the necessity of its further development was proved. Results: the changes of the productive factors were revealed, the importance of the development of creativity as the new factor of production was proved, the modern theories of creativity were presented.</p>

<p>Colombia y el dilema clásico del apoyo cinematográfico</p>	<p>Colombian film has experienced considerable growth over the last 15 years. This has been stimulated in part by the Law of Cinema (Law 814, 2003), which promoted the development of Colombian films, at the point of both creation and distribution. However, the increase in production, and the success of some blockbusters, does not mean that national cinema has become a solid, profitable, and culturally resonant industry. More recently, a new cultural policy, based on short-term economic interest, seeks to attract foreign investment in the audiovisual sector through economic and tax advantages framed in the Location Colombia Law (Law 1556, 2012). This Law is considered a success by the Ministry of Culture, although its revenues have not been proven as sustainable beyond the temporary benefit gained from stimuli to employment and hotel occupancy. The overall development of Colombian national cinema, and the experience of these two laws, shows a change in discourse from cultural policy to creative-industries policy, with a marked emphasis on economic interest over social and cultural benefit.</p>
<p>Creative cities research in Penang, Malaysia: A review of conceptual and methodological framework</p>	<p>A heightened interest in the notions of 'creative cities, creative industries and creative economy' has propelled research in these emerging areas of the New Economy. As an emerging area, some conceptual and methodological issues need to be addressed prior to adopting the creative city paradigm as part of the strategic and policy framework towards a creative economy. This paper presents a review of key conceptual and methodological issues that need to be considered when conducting research on creative cities in Malaysia. The conceptual and methodological issues relating to creative cities and creative industries should be addressed and dealt with in order to facilitate an enabling framework for contemporary research in this emerging area. © 2015 by Malaysia Institute of Planners (MIP).</p>
<p>Beyond the creative industries: Mapping the creative economy in the United Kingdom</p>	<p>The creative industries are one of the most important contributors to the UK economy. So it is important that we accurately measure their contribution to economic activity. Doing so can help both policymakers and industry professionals to communicate key concepts, share reliable data and make the case for greater investment. There have been renewed attempts to estimate the true size of the creative economy. The Department for Culture Media and Sport (DCMS) and the Greater London Authority (GLA) both published studies in 2007. This report complements their work and seeks to improve on the available data about the true extent of creative activity within the economy.</p>

<p>The role of national culture in shaping public policy: a review of the literature</p>	<p>The HC Coombs Policy Forum is the Australian Government – Australian National University joint think tank that undertakes a range of public policy and research nexus activities under partnership arrangements to enhance Australia’s public policy¹. The 2013 HC Coombs Policy Forum Strategic Plan places a new emphasis on the development of international partnership arrangements and policy research projects. It has the aim of learning from other jurisdictions, enhancing its capacity to enhance Australian public policy and working cooperatively on public policy and research challenges of mutual national importance. As the HC Coombs Policy Forum develops these activities with partners in a range of countries, including the UK, USA, India and Japan, questions of comparability of policy systems, governance arrangements and public values are being increasingly encountered. It is in this context that a multi-disciplinary review of the literature on the role of national culture in shaping public policy was proposed. It aims to examine the similarities and differences of the cultures and public policy approaches that are shaped by them in different countries, with the eventual objective of determining how maximum benefit may be gained for Australia’s public policy from the Forum’s growing number of international partnership projects. This review presents preliminary findings from a literature search across a range of disciplines, including political science, organisational management, geography, economics, anthropology and sociology. It is not intended to be a definitive view of this extensive area of study but is instead designed to encourage further discussion and development of more culturally aware international engagement, policy research programs and public policy learning.</p>
<p>From employee to ‘entreplooyee’ Towards a ‘self-entrepreneurial’ work force?</p>	<p>This paper presents the argument that we are witnessing a fundamental transformation in society’s disposition of labor capacity, seen in changes in the labor strategy of large employers. This may be leading to a new type of labor power that could be called ‘self-entrepreneurial’. In the paper’s first part the concept of the ‘entreplooyee’ (Arbeitskraftunternehmer) is presented briefly, after which, the second part examines several important theoretical objections to the concept, raised in the course of current German debate. Keywords: employee autonomy, labor power, labor process, labor relations, New Capitalism, new forms of work, work force.</p>