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The Creative Economy *Allan Lane*

What is creativity? How does it work? How do we manage it and how do we profit from it? In 1996, US copyrights were worth \$60.18 billion of export sales, surpassing for the first time every other export sector, including automobiles, agriculture and

aircraft. Meanwhile the British music business is already larger than its steel industry. Any economy hoping to prosper in a global entertainment and design culture must seize the opportunities presented by creativity quickly. Howkins here explores how this can be done in the real world.

The Creative Economy *Penguin UK*

Creativity is the fastest growing business in the world. Companies are hungry for people with ideas - and more and more of us want to make, buy, sell and share creative products. But how do you turn creativity into money? In this newly rewritten edition of his acclaimed book, leading creative expert John Howkins shows what creativity is, how it thrives and how it is changing in the digital age. His key rules for success include: Invent yourself. Be unique. Own your ideas. Understand copyright, patents and IP laws. Treat the virtual as real, and vice versa. Learn endlessly: borrow, reinvent and recycle. Know when to break the rules. Whether in film or fashion, software or stories, by turning ideas into assets anyone can make creativity pay.

Creative Ecologies *Transaction Publishers*

The main question of our age is how we live our lives. As we struggle with this question, we face others. How do we handle ideas and knowledge, both our own and those of others? What relationship to ideas do we want? Whose ideas do we want to be surrounded by? Where do we want to think? Most choose, or have the choice made for them, according to what family, colleagues, and friends do and say and what we read about, and a more or less rational calculation of the odds. Modern ecology results from the shift in thinking generated by quantum physics and systems theory, from the old view based on reductionism, mechanics, and fixed quantities to a new view based on holistic systems where qualities are contingent on the observer and on each other. This perception changes how people treat ideas and facts, certainties and uncertainties, and affects both art and science. Worldwide it is part of the process of understanding the current crisis in the environment, and the balance of economy, creativity, and control required in our response. The book's starting point is the growing role that information has played in industrial economies since the 1800s and especially in the last thirty years. It is an attempt to identify ecology of thinking and learning. It is also based on the need to escape from old, industrial ways and become more attuned to how people actually borrow, develop, and share ideas. Throughout the book, Howkins asks questions and offers signposts. He gives no guarantee that creative ecologies will be sustainable, but shows what should be aimed for.

The Oxford Handbook of Creative Industries *OUP Oxford*

The Oxford Handbook of Creative Industries is a reference work, bringing together many of the world's leading scholars in the application of creativity in economics, business and management, law, policy studies, organization studies, and psychology. Creative industries research has become a regular theme in academic journals and conferences across these subjects and is also an important agenda for governments throughout the world, while business people from established companies and entrepreneurs reevaluate and innovate their models in creative industries. The Handbook is organized into four parts: Following the editors' introduction, Part One on Creativity includes individual creativity and how this scales up to teams, social networks, cities, and labour markets. Part Two addresses Generating and Appropriating Value from Creativity, as achieved by agents and organizations, such as entrepreneurs, stars and markets for symbolic goods, and considers how performance is measured in the creative industries. Part Three

covers the mechanics of Managing and Organizing Creative Industries, with chapters on the role of brokerage and mediation in creative industry networks, disintermediation and glocalisation due to digital technology, the management of project-based organizations in creative industries, organizing events in creative fields, project ecologies, Global Production Networks, genres and classification and sunk costs and dynamics of creative industries. Part Four on Creative Industries, Culture and the Economy offers chapters on cultural change and entrepreneurship, on development, on copyright, economic spillovers and government policy. This authoritative collection is the most comprehensive source of the state of knowledge in the increasingly important field of creative industries research. Covering emerging economies and new technologies, it will be of interest to scholars and students of the arts, business, innovation, and policy.

Craft and the Creative Economy *Springer*

Craft and the Creative Economy examines the place of craft and making in the contemporary cultural economy, with a distinctive focus on the ways in which this creative sector is growing exponentially as a result of online shopfronts and home-based micro-enterprise, 'mumpreneurialism' and downshifting, and renewed demand for the handmade.

Value Construction in the Creative Economy *Springer Nature*

The book provides a critical and integrative analysis of value as it pertains to different aspects of creative and cultural industries. The notion of 'value' – a frequently used but rarely considered term – is deconstructed and considered as a spatial and structural impact, an active resource and process, and as soft institutions and embodied forms which collectively create a space through which value is constructed and negotiated. This book consists of three main sections: normative valuation, value and transformation from interactions and process, and embodied value. Together the contributions assess what value means in the creative and cultural industries, how it is constructed and added through process, and the way in which it is embodied in people and shaped through and by social space. Especially relevant for postgraduate study and research in the creative and cultural industries where critical studies are key, this book is also relevant for multiple disciplines which occupy the creative and cultural fields.

Creative Economies, Creative Communities *Routledge*

Investigating how people and places are connected into the creative economy, this volume takes a holistic view of the intersections between community, policy and practice and how they are co-constituted. The role of the creative economy and broader cultural policy within community development is problematised and, in a significant addition to work in this area, the concept of 'place' forms a key cross cutting theme. It brings together case studies from the European Union across urban, rural and coastal areas, along with examples from the developing world, to explore tensions in universal and regionally-specific issues. Empirically-based and theoretically-informed, this collection is of particular interest to academics, postgraduates, policy makers and practitioners within geography, urban and regional studies, cultural policy and the cultural/creative industries.

Managing Organizations in the Creative Economy *Routledge*

The creative and cultural industries represent a growing and important sector in the global economy. Thriving in these industries is particularly tough and organizations face unique

challenges in the digital age. This textbook provides a vivid initiation into the creative industries workplace. Managing Organizations in the Creative Economy is the first textbook of its kind, introducing organizational behaviour theories and applying them to the creative world. The text is underpinned by the latest research and theoretical insights into creative industries management and organisational behaviour, covering contemporary issues such as business decision-making, ethics, and sexuality. The authors bring theory to life through practical examples and cases provided by industry experts, supported by specially created companion videos featuring managerial responses to the cases. This unique textbook provides readers with an applied theoretical understanding of organizational behaviour that will be of particular benefit to those looking to work in the creative and cultural industries. Students on courses such as arts business, arts management, music business and even the broader study of the entertainment industries will find this to be a vital read.

The Creative Industries *SAGE*

"Moving from age-old warnings about the influence of the cultural industry to a tentative embrace of a global creative society, Terry Flew's new book provides an excellent overview of this exciting field. Warmly recommended for students and policymakers alike." - Mark Deuze, Indiana University "A comprehensive text on the state of the art of the creative industries... a running commentary on the ebb and flow of both the academic debates (from cultural studies, cultural economics, organisational studies, economic geography and urban sociology) and the policy initiatives that seek to frame the field for outsiders. An ideal primer." - Andy C Pratt, King's College London The rise of creative industries requires new thinking in communication, media and cultural studies, media and cultural policy, and the arts and information sectors. The Creative Industries sets the agenda for these debates, providing a richer understanding of the dynamics of cultural markets, creative labour, finance and risk, and how culture is distributed, marketed and creatively re-used through new media technologies. This book: Develops a global perspective on the creative industries and creative economy Draws insights from media and cultural studies, innovation economics, cultural policy studies, and economic and cultural geography Explores what it means for policy-makers when culture and creativity move from the margins to the centre of economic dynamics Makes extensive use of case studies in ways that are relevant not only to researchers and policy-makers, but also to the generation of students who will increasingly be establishing a 'portfolio career' in the creative industries. International in coverage, The Creative Industries traces the historical and contemporary ideas that make the cultural economy more relevant than it has ever been. It is essential reading for students and academics in media, communication and cultural studies.

A Research Agenda for Creative Industries *Edward Elgar Publishing*

Interdisciplinary, internationally focused, policy-informed, and strategic, this book sets out agendas for advancing research into creative industries as a productive and innovative intervention in public policy. With contributions from leading scholars, policy and industry specialists, this Research Agenda will be a vital resource for students and academics working in the fields of communication, culture, film and media, geography, business and policy studies, and Internet and social media studies.

Creative Hubs in Question *Springer*

Creative hubs have become a cornerstone of economic and cultural policy with only the barest amount of discussion or scrutiny. This volume offers the first interrogation of creative hubs, with ground-breaking critical writing from a combination of established scholars and new voices. Looking across multiple sites trans-nationally, and combining theoretical and empirical reflections, it asks: what are creative hubs, why do they matter, and are they making the world a better place? *Creative Hubs in Question* discusses creative hubs in relation to debates about creative cities, co-working spaces and workers' co-operatives. Featuring case studies from Argentina to the Netherlands, and Nigeria to the UK, the contributions address how hubs are situated in relation to projects of equality and social justice, and whether and in what ways they change the experiences of the creatives who work in them. Drawing on a range of disciplinary perspectives including sociology, geography, economics, media and communications, culture and creative industries, critical policy studies, gender studies, race and ethnicity, and urban studies, this collection will be of interest to policy makers, academics, scholars, students and practitioners across these fields.

Creative Economy Entrepreneurs *Creative Startups*

The first accessible in-depth introduction to the entrepreneurs shaping the 21st century.

The Orange Economy *Inter-American Development Bank*

This manual has been designed and written with the purpose of introducing key concepts and areas of debate around the "creative economy", a valuable development opportunity that Latin America, the Caribbean and the world at large cannot afford to miss. The creative economy, which we call the "Orange Economy" in this book (you'll see why), encompasses the immense wealth of talent, intellectual property, interconnectedness, and, of course, cultural heritage of the Latin American and Caribbean region (and indeed, every region). At the end of this manual, you will have the knowledge base necessary to understand and explain what the Orange Economy is and why it is so important. You will also acquire the analytical tools needed to take better advantage of opportunities across the arts, heritage, media, and creative services.

Be Creative *John Wiley & Sons*

In this exciting new book Angela McRobbie charts the 'euphoric' moment of the new creative economy, as it rose to prominence in the UK during the Blair years, and considers it from the perspective of contemporary experience of economic austerity and uncertainty about work and employment. McRobbie makes some bold arguments about the staging of creative economy as a mode of 'labour reform'; she proposes that the disposition of creativity is a fine-tuned instrument for acclimatising the expanded, youthful urban middle classes to a future of work without the raft of entitlements and security which previous generations had struggled to win through the post-war period of social democratic government. Adopting a cultural studies perspective, McRobbie re-considers resistance as 'line of flight' and shows what is at stake in the new politics of culture and creativity. She incisively analyses 'project working' as the embodiment of the future of work and poses the question as to how people who come together on this basis can envisage developing stronger and more protective organisations and associations. Scattered throughout the book are excerpts from interviews with artists, stylists, fashion designers, policy-makers, and social entrepreneurs.

Creative Economies, Creative Cities *Springer Science & Business Media*

Justin O'Connor and Lily Kong The cultural and creative industries have become increasingly prominent in many policy agendas in recent years. Not only have governments identified the growing consumer potential for cultural/creative industry products in the home market, they have also seen the creative industry agenda as central to the growth of external markets. This agenda stresses creativity, innovation, small business growth, and access to global markets – all central to a wider agenda of moving from cheap manufacture towards high value-added products and services. The increasing importance of cultural and creative industries in national and city policy agendas is evident in Hong Kong, Singapore, Taiwan, South Korea, Beijing, Shanghai and Guangzhou, Australia, and New Zealand, and in more nascent ways in cities such as Chongqing and Wuhan. Much of the thinking in these cities/ countries has derived from the European and North American policy landscape. Policy debate in Europe and North America has been marked by ambiguities and tensions around the connections between cultural and economic policy which the creative industry agenda posits. These become more marked because the key drivers of the creative economy are the larger metropolitan areas, so that cultural and economic policy also then intersect with urban planning, policy and governance.

Distributed Creativity *Springer*

Blockchain technology may have first emerged with bitcoin but its significance extends far beyond the financial sector: it is ushering in a whole new techno-economic paradigm. This book provides the first critical, in-depth examination of blockchain's transformative impact on the creative industries, including music, media, art and gaming. Drawing on interviews with 10 leading start-ups and a comprehensive review of the literature, the author examines blockchain's impact on business models, addresses the barriers and risks, and concludes with policy recommendations that will help unlock value in the UK's creative economy.

Introducing the Creative Industries *SAGE*

"This text does a sterling job at identifying, outlining and defining the many elements that go to make up this booming sector of industry. What makes it particularly interesting is that it includes the view of the creative industries from the perspective of working in it, then the definitions of what products and producers are involved, and ends with the broader picture of the creative economy and predictions for future trends. Add to this that they include both theory and practice, and this really is an all-round guide to the vast domain that is loosely titled 'the creative industries'" - Angela Birchall, School of Media, Music & Performance, Salford University This is your complete guide to studying and succeeding in the creative industries. This book takes you through the history, trends, products and markets of the creative industries, showing how success depends on a mix of ideas, tactics and talent. When understanding social networks and cultural economy is just as important as hands-on skills or an entrepreneurial spirit, *Introducing the Creative Industries* shows you how to use theories, concepts and practical skills to get ahead in their course and professional life. Creatively imagined and beautifully written, this book: Interweaves theoretical concepts and professional practice on every page Uses cultural economy to teach the essential concepts and thinkers Integrates case studies from fashion and gaming to journalism and music Teaches strategies for navigating the links between skills, industries, creativity and markets. This book shows you how to spot opportunities and use your knowledge and savvy to take

kickstart your career in this fast-moving industry. It is an essential guidebook for students of creativity in media and communication, design, creative industries and business.

Managing Organizations in the Creative Economy

What is organisational behaviour? -- Change -- Personality -- Attitude -- Motivation -- Conflict and negotiation -- Decision making -- Power and politics -- Leadership -- Structure -- Culture -- Ethics

The Creative Economy

Key Concepts in Creative Industries SAGE

"This guide to the emerging language of creative industries field is a valuable resource for researchers and students alike. Concise, extensively referenced, and accessible, this is an exceptionally useful reference work." - Gauti Sigthorsson, Greenwich University "There could be no better guides to the conceptual map of the creative industries than John Hartley and his colleagues, pioneers in the field. This book is a clear, comprehensive and accessible tool-kit of ideas, concepts, questions and discussions which will be invaluable to students and practitioners alike. Key Concepts in Creative Industries is set to become the corner stone of an expanding and exciting field of study" - Chris Barker, University of Wollongong Creativity is an attribute of individual people, but also a feature of organizations like firms, cultural institutions and social networks. In the knowledge economy of today, creativity is of increasing value, for developing, emergent and advanced countries, and for competing cities. This book is the first to present an organized study of the key concepts that underlie and motivate the field of creative industries. Written by a world-leading team of experts, it presents readers with compact accounts of the history of terms, the debates and tensions associated with their usage, and examples of how they apply to the creative industries around the world. Crisp and relevant, this is an invaluable text for students of the creative industries across a range of disciplines, especially media, communication, economics, sociology, creative and performing arts and regional studies.

Cultural and Creative Industries Springer

This book examines the ways in which cultural and creative industries can drive entrepreneurship, innovation, sustainability and overall regional development. It will address such issues as (1) the technical (tangible) components of creative and cultural industries in relation to innovation; (2) the intangible components of creative and cultural industries in relation to services provided; (3) the relationship between tangible and intangible components and economic and social innovation; and (4) the ways in which creative and cultural industries effect and influence regional sustainability and development. Cultural and creative industries and the creative economy as a whole have been increasingly prevalent in research literature because of their role in driving economic and social development. Cultural and creative industries also enable other forms of entrepreneurship and innovation beyond the traditional, technology-based focus of innovation, thereby enhancing regional growth and development through these channels. The contributions presented in this book discuss the main issues, challenges, opportunities and trends of cultural and creative industries through conceptual analysis and cases studies from different world regions. Featuring research from industries such as art, health care, beer and wine and education, this book provides researchers, academics, professionals and policy makers with a detailed examination of the development and potential of cultural and creative industries

in regional and global economies.

Craftspeople and Designer Makers in the Contemporary Creative Economy Springer Nature

This open access book explores the experience of working as a craftsperson or designer maker in the contemporary creative economy. The authors utilise evidence from the only major empirical study to explore the skills required and the challenges facing contemporary makers in an increasingly crowded marketplace. Drawing upon 180 interviews with peak organisations, established and emerging makers, and four years of fieldwork across Australia, this book offers a unique insight into the motivations informing those who seek to make an income from their craft or designer maker practice, as well as the challenges and opportunities facing them as they do so at this time of renewed interest internationally in the artisanal and handmade. Offering a rich and deep collection of real-life experiences, this book is aimed both at an academic and practitioner audience.

Who's Your City? Vintage Canada

International Bestseller All places are not created equal. In this groundbreaking book, Richard Florida shows that where we live is increasingly a crucial factor in our lives, one that fundamentally affects our professional and personal prospects. As well as explaining why place matters now more than ever, *Who's Your City?* provides indispensable tools to help you choose the right place for you. It's a cliché of the information age that globalization has made place irrelevant, that one can telecommute as effectively from New Zealand as New York. But it's not true, Richard Florida argues, relying on twenty years of innovative research in urban studies, creativity, and demographic trends. In fact, as new units of economic growth called mega-regions become increasingly specialized, the world is becoming more and more "spiky" — divided between flourishing clusters of talent, education and competitiveness, and moribund "valleys." All these places have personalities, Richard Florida explains in the second half of *Who's Your City?*, and happiness depends on finding the city in which you can balance your personal and career goals to thrive. More people than ever before now have the opportunity to choose where to live, but at different points in our lives we need different kinds of places, he points out — what a couple of recent college graduates want from their city isn't necessarily what a retiree is looking for. You have to find the place that suits you best: a boho-burb neighbourhood isn't likely to be the best fit for patio man. So, for the first time, *Who's Your City?* ranks cities by their fitness for various life stages, rating the best places for singles, young families, and empty nesters. It summarizes the key factors that make place matter to different kinds of people, from professional opportunities to the closeness of family to how well it matches their lifestyle, and provides an in-depth series of steps to help you choose the right place wisely. Sparkling with Richard Florida's signature intellectual originality, *Who's Your City?* moves from insights to studies to personal anecdotes, from a startling "Singles Map" of the United States to surprising data on the difference aesthetics makes to people's sense of place. A perceptive and transformative book, it is both a brilliant exploration of the fundamental importance of place and an essential guide to making what may be the most important decision of your life.

Creative Industries Harvard University Press

"To explain the logic of these arrangements, the author draws on the analytical resources of industrial economics and the theory of contracts. He addresses the winner-take-all character of many

creative activities that brings wealth and renown to some artists while dooming others to frustration; why the "option" form of contract is so prevalent; and why even savvy producers get sucked into making "ten-ton turkeys," such as Heaven's Gate."--BOOK JACKET.

Managing Creative People *John Wiley & Sons*

A clash between the ideology of growth and the growth of ideas, between control and creativity, between measurement and the immeasurable, between predictability and the fickle muses of inspiration in engulfing our boardrooms. In this scathing swipe at the institutionalised idiocy that is stifling creativity just at the time the world needs it most Gordon Torr draws from the leading lights of creativity research to demolish the myths that surround the generation of ideas in the modern organisation. The curse of the brainstorm, the commoditisation of creative talent, the deskilling of the imagination, the startling inadequacies of management theory – these and the many other horrors of idea-assassination that run rampant in creative sector companies are dissected and disembowelled in this hilarious expose of the drama that unfolds every time a new idea slides across the boardroom table. This book sets out to address the black hole that surrounds the management of creative people, debunking many myths of creativity, and outlining a revolutionary approach to the pressing issue of creative productivity in the contemporary creative sector company. A handbook of tools, techniques, methods and practical ideas whose USP is a framework for thinking about efficient creative management – how to extract value from creative time. Gordon Torr presents a logical argument that puts in place the building blocks of the author's knowledge and experience towards the final architecture. "We need them as never before. And we know that they're somehow different. Yet the productive management of creative people is an almost totally neglected science. I doubt if there's a single industry that wouldn't gain immediate advantage from Gordon Torr's scrupulous and enlightening detective work." - Jeremy Bullmore

The Economics of Talent *Springer Nature*

To date, research into urban economics, regional science and economic geography has predominantly focused on the firm and industry as the key units of analysis in order to understand economic development; however, the past few decades have seen a growing interest in the role played by talent in the knowledge economy. This book provides an essential overview of the skills revolution. It presents key milestones of the changes in economic development in the past few decades and explains the motivation behind the rise of talent, as well as its importance for cities and economies. It also offers advice on how to attract and manage talent – a major determinant of competitiveness for countries and regions around the world. In closing, the book explains the underlying theories and provides practical examples for students, researchers and practitioners alike.

Invisible Work

In a world where an increasing number of people work remotely, Invisible Work is a new skillset and framework to ensure personal and business success - from the author of The Creative Economy. Just as power has moved from boardrooms into the domain of dynamic individuals, Invisible Work maps the evolution of this new way of being and succeeding. It is a mindset of deeply focused, value-added thinking and sharing. It is a process of creativity that combines emotional intelligence and collaboration. It is the key to the success of a growing army of self-employed workers. This is an emerging field of work in which new business

domains and creative endeavours are based on personal interests and digital connections. Howkins lays out a visionary framework for working practice and success. He focuses on the ways in which we think most innovatively, how we best share those private ideas, and how we make unseen connections and remain authentic while staking out our domain in a virtual world.

Education in the Creative Economy *Peter Lang*

Education in the Creative Economy explores the need for new forms of learning and education that are most conducive to supporting student development in a creative society. Just as the assembly line shifted the key factor of production from labor to capital, digital networks are now shifting the key factor of production from capital to innovation. Beyond conventional discussions on the knowledge economy, many scholars now suggest that digital technologies are fomenting a shift in advanced economies from mass production to cultural innovation. This edited volume, which includes contributions from renowned scholars like Richard Florida, Charles Landry, and John Howkins, is a key resource for policymakers, researchers, teachers and journalists to assist them to better understand the contours of the creative economy and consider effective strategies for linking education to creative practice. In addition to arguments for investing in the knowledge economy through STEM disciplines (science, technology, engineering and math), this collection explores the growing importance of art, design and digital media as vehicles for creativity and innovation.

Handbook on the Digital Creative Economy *Edward Elgar Publishing*

Digital technologies have transformed the way many creative works are generated, disseminated and used. They have made cultural products more accessible, challenged established business models and the copyright system, and blurred the boundary between

Drones and the Creative Industry *Springer*

This open access, interdisciplinary book presents innovative strategies in the use of civil drones in the cultural and creative industry. Specially aimed at small and medium-sized enterprises (SMEs), the book offers valuable insights from the fields of marketing, engineering, arts and management. With contributions from experts representing varied interests throughout the creative industry, including academic researchers, software developers and engineers, it analyzes the needs of the creative industry when using civil drones both outdoors and indoors. The book also provides timely recommendations to the industry, as well as guidance for academics and policymakers.

OECD Studies on Tourism Tourism and the Creative Economy *OECD Publishing*

This report examines the growing relationship between tourism and the creative industries in a variety of contexts in order to guide the development of effective policies to develop added value from the emerging relationship and ensure coherency across governments.

How to Make a Living in the Creative Industries *WIPO*

This booklet explains simply and clearly how copyright helps creative people to earn money from their original works. It is designed for people who may already work in the cultural and creative industries, or who may be contemplating a career in them, as well as for individual creators, policy makers, academics, and business support agencies working in the field. It

is accessible to non-specialists or newcomers to the subject of copyright and intellectual property rights.

The Industrialization of Creativity and Its Limits *Springer Nature*

Creativity loosely refers to activities in the visual arts, music, design, film and performance that are primarily intended to produce forms of affect and social meaning. Yet, over the last few decades, creativity has also been explicitly mobilized by governments around the world as a 'resource' for achieving economic growth. The creative economy discourse emphasizes individuality, innovation, self-fulfillment, career advancement and the idea of leading exciting lives as remedies to social alienation. This book critically assesses that discourse, and explores how political shifts and new theoretical frameworks are affecting the creative economy in various parts of the world at a time when creative industries are becoming increasingly 'industrialized.' Further, it highlights how work inequalities, oligopolistic strategies, competitive logics and unsustainable models are inherent weaknesses of the industrial model of creativity. The interdisciplinary contributions presented here address the operationalization of creative practices in a variety of geographical contexts, ranging from the UK, France and Russia, to Greece, Argentina and Italy, and examine issues concerning art biennials, museums, DIY cultures, technologies, creative writing, copyright laws, ideological formations, craft production and creative co-ops.

Negotiating Values in the Creative Industries *Cambridge University Press*

Fairs, festivals and competitive events play a crucial role in the creative industries; yet their significance has been largely overlooked. This book explores the role of such events through a series of studies that include some of the most iconic fairs and festivals in the world. It brings together a team of distinguished scholars to examine art fairs, biennales, auctions, book fairs, television programming markets, film festivals, animation film festivals, country music festivals, fashion weeks, wine classifications and wine tasting events. This diverse set of studies shows that such events serve a variety of purposes: as field-configuring events (FCEs), as a way of ritualising industry practices and as 'tournaments of values' where participants negotiate different cultural values to resolve economic issues. Suitable for academics and practitioners, this book presents a fascinating perspective on the role and importance of fairs, festivals and competitive events in the creative industries.

Bullshit Jobs *Simon & Schuster*

From bestselling writer David Graeber—"a master of opening up thought and stimulating debate" (Slate)—a powerful argument against the rise of meaningless, unfulfilling jobs...and their consequences. Does your job make a meaningful contribution to the world? In the spring of 2013, David Graeber asked this question in a playful, provocative essay titled "On the Phenomenon of Bullshit Jobs." It went viral. After one million online views in seventeen different languages, people all over the world are still debating the answer. There are hordes of people—HR consultants, communication coordinators, telemarketing researchers, corporate lawyers—whose jobs are useless, and, tragically, they know it. These people are caught in bullshit jobs. Graeber explores one of society's most vexing and deeply felt concerns, indicting among other villains a particular strain of finance capitalism that betrays ideals shared by thinkers ranging from Keynes to Lincoln. "Clever and charismatic" (The New Yorker), Bullshit Jobs gives individuals, corporations, and

societies permission to undergo a shift in values, placing creative and caring work at the center of our culture. This book is for everyone who wants to turn their vocation back into an avocation and "a thought-provoking examination of our working lives" (Financial Times).

The Age of Agile *AMACOM*

An unstoppable business revolution is under way--and it is Agile. Sparking dramatic improvements in quality, innovation, and speed-to-market, the Agile movement has helped companies both large and small learn to connect everyone and everything . . . all the time. With rapidly evolving consumer needs and technology that is being updated quicker than ever before, businesses are recognizing how vitally essential it is to adapt. And adapt quickly. The Agile movement enables a team, unit, or enterprise to nimbly acclimate and upgrade products and services to meet these constantly changing needs. Filled with examples from every sector, The Age of Agile helps readers: • Master the three laws of Agile Management (team, customer, network) • Embrace the new mindset • Overcome constraints • Employ meaningful metrics • Make the entire organization Agile • And more! Companies don't need to be born Agile. With the groundbreaking formulas laid out in this book, even global giants can learn to act entrepreneurially. Your company's future may depend on it!

Occupational Outlook Handbook

Handbook of Culture and Creativity *Oxford University Press*

The Handbook of Culture and Creativity is a collaborative effort to provide readers with an in-depth and systematic inquiry into the cultural processes of creativity and innovation, as well as the creative processes of cultural transformation. As the editors acknowledge, creativity emerges from dialogical interaction with cultural imperatives, norms, and artifacts, but culture also evolves and transforms through a generative process fueled by creativity. In order to illuminate nuanced insights on the complex culture-creativity nexus, this volume is organized into four broad sections: reciprocal relationships, socio-cultural contexts, diversifying experiences and creativity, and policy and applied perspectives. Edited by Angela K.-Y. Leung, Letty Kwan, and Shyhnan Liou, this cogent volume features cutting-edge evidence and research, and lays the groundwork for pursuing a new science for integrating the study of culture and creativity.

Young People's Transitions into Creative Work *Routledge*

Exploring how formal and informal education initiatives and training systems in the US, UK and Australia seek to achieve a socially diverse workforce, this insightful book offers a series of detailed case studies to reveal the initiative and ingenuity shown by today's young people as they navigate entry into creative fields of work. Young People's Journeys into Creative Work acknowledges the new and diverse challenges faced by today's youth as they look to enter employment. Chapters trace the rise of indie work, aspirational labour, economic precarity, and the disruptive effects of digital technologies, to illustrate the inventive ways in which youth from varied socio-economic and cultural backgrounds enter into work in film, games production, music, and the visual arts. From hip-hop to new media arts, the text explores how opportunities for creative work have multiplied in recent years as digital technologies open new markets, new scenes, and new opportunities for entrepreneurs and innovation. This book will be of great interest to researchers, academics and postgraduate students in the fields of youth studies, careers guidance, media studies, vocational education and sociology of

education.

Politicizing Creative Economy *University of Illinois Press*

Scholars increasingly view the arts, creativity, and the creative economy as engines for regenerating global citizenship, renewing decayed local economies, and nurturing a new type of all-inclusive politics. Dia Da Costa delves into these ideas with a critical ethnography of two activist performance groups in India: the Communist-affiliated Jana Natya Manch, and Bhutan Theatre, a community-based group of the indigenous Chhara people. As Da Costa shows, commodification, heritage, and management

discussions inevitably creep into performance. Yet the ability of performance to undermine such subtle invasions make street theater a crucial site for considering what counts as creativity in the cultural politics of creative economy. Da Costa explores the precarious lives, livelihoods, and ideologies at the intersection of heritage projects, planning discourse, and activist performance. By analyzing the creators, performers, and activists involved--individuals at the margins of creative economy as well as society--Da Costa builds a provocative argument. Their creative economy practices may survive, challenge, and even reinforce the economies of death, displacement, and divisiveness used by the urban poor to survive.