

Innovation, Technology, and Knowledge Management

Marta Peris-Ortiz
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Arturo Serrano Santoyo *Editors*

Cultural and Creative Industries

A Path to Entrepreneurship and
Innovation

 Springer

Innovation, Technology, and Knowledge Management

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Foreword

Cultural and Creative Industries: A Way to Entrepreneurship and Innovation

Writing or editing a book on cultural and creative industries is not an easy task. The scope of these industries and the numerous topics discussed (or that could be discussed) by researchers is very broad. Adding the vast domains of entrepreneurship and innovation makes the task even more challenging but makes the whole endeavor much more significant and rewarding. Therefore, the editors and authors of the book have to be commended for undertaking this project.

There was no hesitation from my side when José Álvarez-García from the University of Extremadura, Cáceres (Spain), asked me to review the book and to write its foreword. Cultural and creative industries are not only an important component of the economy, stimulating the cultural development and well-being of local communities, but also attract significant numbers of tourists and improve their destination experience. That is why researching the entrepreneurial and innovation aspects of cultural and creative industries is an important contribution to the body of knowledge.

I approached the book from different angles. From a *theoretical perspective*, we can see that most of the chapters are directly related to core topics in cultural and creative industries research: the conceptual overview of cultural and creative industries; a bibliographic analysis of publications in the field; the relationships between the level of transborder activity and the creative potential of different visual arts in Tijuana (Mexico); the entanglement of art, science, and social change in the art collective Torolab in Tijuana (Mexico); cultural, social, and sustainable entrepreneurship in Tibet; an analysis of the international institutions involved in creative tourism; and the role of a culinary arts school for developing innovative culinary skills. At the same time, other book chapters discuss topics that are more indirectly connected to creative and cultural industries, but nonetheless provide a special flavor and richness to the theoretical content of the book and expand its theoretical scope beyond the traditional arrays of research in the field of cultural and creative

industries. Such topics include innovation and creativity in mobile health applications; the role of creative industries, gamification, and technologies in promoting healthy lifestyles; evolution, innovation, and competitiveness of the craft beer industry in Baja California (Mexico); wine tourism in Bullas' Wine Route in Murcia (Spain); and women's participation in the wine industry in Baja California (Mexico).

From a *research methods perspective*, we see that the authors approached the achievement of the aims and objectives of their research studies by adopting various research methods such as bibliographic analysis, qualitative studies (in-depth semi-structured interviews, content analysis), or quantitative methods such as econometric modeling. The authors definitely have a preference for qualitative methods, while quantitative methods for data analysis have received much less emphasis. Considering the aims and objectives of the book chapters, such choice seems logical and appropriate.

From a *geographical perspective*, most of the chapters of the book have a clear focus on Mexico and other Spanish-speaking countries, with the exception of one chapter that discusses entrepreneurship in Tibet, China. Although a broader selection of countries would have added value to the book and would have increased its international appeal, the current empirical context contributes to our understanding of how cultural and creative industries shape the cultural and economic scape in the analyzed countries.

From a *destination management (tourism policy) perspective*, the book gives tourism policy makers valuable insights into how to use cultural and creative industries to attract visitors to destinations and engage them in various activities in order to create memorable destination experiences.

From a *pedagogical perspective*, the book would be a suitable addition to the reading lists for undergraduate and master courses on cultural studies, cultural and tourism anthropology, cultural and creative tourism, or special interest tourism.

I trust the readers would enjoy the book and would find value in its chapters that could be referred to for research and/or used as teaching case studies. The ideas and problems set in the book could serve as firm groundwork for future studies as well.

Enjoy!

Varna, Bulgaria

Stanislav Ivanov

Series Foreword

The Springer book series *Innovation, Technology, and Knowledge Management* was launched in March 2008 as a forum and intellectual, scholarly “podium” for global/local, transdisciplinary, transsectoral, public–private, and leading/“bleeding”-edge ideas, theories, and perspectives on these topics.

The book series is accompanied by the Springer *Journal of the Knowledge Economy*, which was launched in 2009 with the same editorial leadership.

The series showcases provocative views that diverge from the current “conventional wisdom” that are properly grounded in theory and practice and that consider the concepts of *robust competitiveness*,¹ *sustainable entrepreneurship*,² and *democratic capitalism*,³ central to its philosophy and objectives. More specifically, the aim of this series is to highlight emerging research and practice at the dynamic intersection of these fields, where individuals, organizations, industries, regions, and nations are harnessing creativity and invention to achieve and sustain growth.

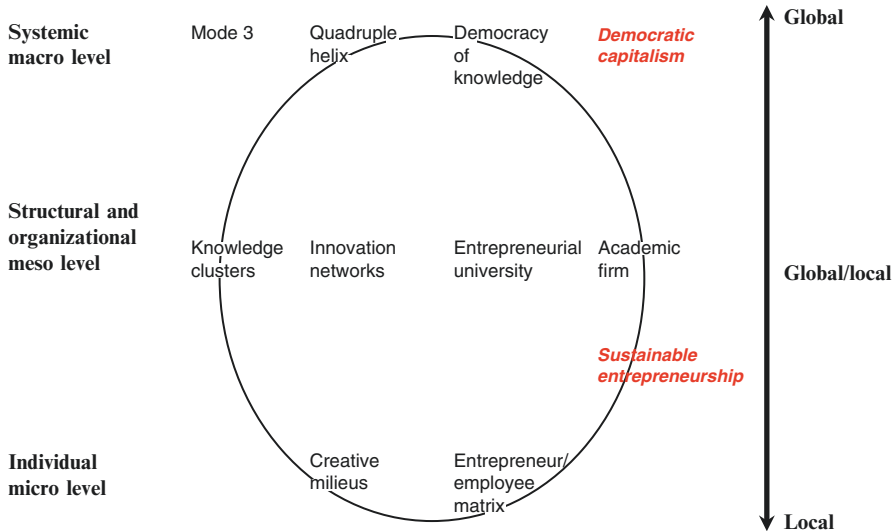
¹We define *sustainable entrepreneurship* as the creation of viable, profitable, and scalable firms. Such firms engender the formation of self-replicating and mutually enhancing innovation networks and knowledge clusters (innovation ecosystems), leading toward robust competitiveness (E.G. Carayannis, *International Journal of Innovation and Regional Development* 1(3), 235–254, 2009).

²We understand *robust competitiveness* to be a state of economic being and becoming that avails systematic and defensible “unfair advantages” to the entities that are part of the economy. Such competitiveness is built on mutually complementary and reinforcing low-, medium-, and high-technology and public and private sector entities (government agencies, private firms, universities, and nongovernmental organizations) (E.G. Carayannis, *International Journal of Innovation and Regional Development* 1(3), 235–254, 2009).

³The concepts of *robust competitiveness* and *sustainable entrepreneurship* are pillars of a regime that we call “*democratic capitalism*” (as opposed to “popular or casino capitalism”), in which real opportunities for education and economic prosperity are available to all, especially—but not only—younger people. These are the direct derivative of a collection of top-down policies as well as bottom-up initiatives (including strong research and development policies and funding, but going beyond these to include the development of innovation networks and knowledge clusters across regions and sectors) (E.G. Carayannis and A. Kaloudis, *Japan Economic Currents*, p. 6–10 January 2009).

Books that are part of the series explore the impact of innovation at the “macro” (economies, markets), “meso” (industries, firms), and “micro” levels (teams, individuals), drawing from such related disciplines as finance, organizational psychology, research and development, science policy, information systems, and strategy, with the underlying theme that for innovation to be useful it must involve the sharing and application of knowledge.

Some of the key anchoring concepts of the series are outlined in the figure below and the definitions that follow (all definitions are from E.G. Carayannis and D.F.J. Campbell, *International Journal of Technology Management*, 46, 3–4, 2009).



Conceptual profile of the series *Innovation, Technology, and Knowledge Management*

- The “Mode 3” Systems Approach for Knowledge Creation, Diffusion, and Use: “Mode 3” is a multilateral, multinodal, multimodal, and multilevel systems approach to the conceptualization, design, and management of real and virtual, “knowledge-stock” and “knowledge-flow,” modalities that catalyze, accelerate, and support the creation, diffusion, sharing, absorption, and use of cospecialized knowledge assets. “Mode 3” is based on a system-theoretic perspective of socio-economic, political, technological, and cultural trends and conditions that shape the coevolution of knowledge with the “knowledge-based and knowledge-driven, global/local economy and society.”
- Quadruple Helix: Quadruple helix, in this context, means to add to the triple helix of government, university, and industry a “fourth helix” that we identify as the “media-based and culture-based public.” This fourth helix associates with “media,” “creative industries,” “culture,” “values,” “lifestyles,” “art,” and perhaps also the notion of the “creative class.”

- **Innovation Networks:** Innovation networks are real and virtual infrastructures and infratechnologies that serve to nurture creativity, trigger invention, and catalyze innovation in a public and/or private domain context (for instance, government–university–industry public–private research and technology development cooperative partnerships).
- **Knowledge Clusters:** Knowledge clusters are agglomerations of cospecialized, mutually complementary, and reinforcing knowledge assets in the form of “knowledge stocks” and “knowledge flows” that exhibit self-organizing, learning-driven, dynamically adaptive competences and trends in the context of an open systems perspective.
- **Twenty-First Century Innovation Ecosystem:** A twenty-first century innovation ecosystem is a multilevel, multimodal, multinodal, and multiagent system of systems. The constituent systems consist of innovation metanetworks (networks of innovation networks and knowledge clusters) and knowledge metaclusters (clusters of innovation networks and knowledge clusters) as building blocks and organized in a self-referential or chaotic fractal knowledge and innovation architecture (Carayannis, 2001), which in turn constitute agglomerations of human, social, intellectual, and financial capital stocks and flows as well as cultural and technological artifacts and modalities, continually coevolving, cospecializing, and cooperating. These innovation networks and knowledge clusters also form, reform, and dissolve within diverse institutional, political, technological, and socioeconomic domains, including government, university, industry, and non-governmental organizations and involving information and communication technologies, biotechnologies, advanced materials, nanotechnologies, and next-generation energy technologies.

Who is this book series published for? The book series addresses a diversity of audiences in different settings:

1. *Academic communities:* Academic communities worldwide represent a core group of readers. This follows from the theoretical/conceptual interest of the book series to influence academic discourses in the fields of knowledge, also carried by the claim of a certain saturation of academia with the current concepts and the postulate of a window of opportunity for new or at least additional concepts. Thus, it represents a key challenge for the series to exercise a certain impact on discourses in academia. In principle, all academic communities that are interested in knowledge (knowledge and innovation) could be tackled by the book series. The interdisciplinary (transdisciplinary) nature of the book series underscores that the scope of the book series is not limited a priori to a specific basket of disciplines. From a radical viewpoint, one could create the hypothesis that there is no discipline where knowledge is of no importance.
2. *Decision makers–private/academic entrepreneurs and public (governmental, subgovernmental) actors:* Two different groups of decision makers are being addressed simultaneously: (a) private entrepreneurs (firms, commercial firms, academic firms) and academic entrepreneurs (universities), interested in optimizing knowledge management and in developing heterogeneously composed

knowledge-based research networks; and (b) public (governmental, subgovernmental) actors that are interested in optimizing and further developing their policies and policy strategies that target knowledge and innovation. One purpose of public *knowledge and innovation policy* is to enhance the performance and competitiveness of advanced economies.

3. *Decision makers in general*: Decision makers are systematically being supplied with crucial information, for how to optimize knowledge-referring and knowledge-enhancing decision-making. The nature of this “crucial information” is conceptual as well as empirical (case study-based). Empirical information highlights practical examples and points toward practical solutions (perhaps remedies); conceptual information offers the advantage of further-driving and further-carrying tools of understanding. Different groups of addressed decision makers could be decision makers in private firms and multinational corporations, responsible for the knowledge portfolio of companies; knowledge and knowledge management consultants; globalization experts, focusing on the internationalization of research and development, science and technology, and innovation; experts in university/business research networks; and political scientists, economists, and business professionals.
4. *Interested global readership*: Finally, the Springer book series addresses a whole global readership, composed of members who are generally interested in knowledge and innovation. The global readership could partially coincide with the communities as described above (“academic communities,” “decision makers”), but could also refer to other constituencies and groups.

Washington, DC, USA

Elias G. Carayannis

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Chapter 1

Cultural and Creative Industries: An Overview



Marta Peris-Ortiz, Jaime A. Gomez, and Monica López-Sieben

Abstract The aim of this chapter is to describe the basic theoretical aspects of cultural and creative industries and to present the remaining ten chapters which comprise this book. As essential characteristics of these industries, this book highlights their diversity and symbolic nature. With regards to their diversity, they range from companies or activities which are founded on arts or handicrafts to companies founded on technology; they may be capital-intensive or knowledge-intensive organizations, where the symbolic nature of their products is what undoubtedly characterizes these industries as cultural in all cases. A final issue to be highlighted is the way in which, based on intangible ideas and emotions, the tangible aspect of the products is sought in the cultural companies or on the contrary, the way in which inputs and tangible technology are used to search for the intangible aspect of the symbolic and cultural nature of the product.

Keywords Culture · Creativity · Innovation · Cultural industries · Creative industries

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1.1 Introduction

This introductory chapter aims to establish the framework for the rest of the chapters which comprise this book. Expressed in different ways, the cultural-creativity-innovation relations are the leitmotiv which extends throughout all the chapters, at the same time, the way in which routines and creativity become compatible is also discussed in an explicit or implicit way in all the analyzed topics.

The literature about cultural or cultural-creative industries usually eludes the classic topics of the scale of production or efficiency, placing emphasis on the symbolic nature of the products as the essential aspect of the competitiveness; nevertheless, several cultural-creative industries based on handicrafts or on the intensity of knowledge and capital—vineyard-wine production or architecture—must necessarily compete, combining the efficiency of their production with the symbolic nature of their products.

Section 1.2 first refers to the importance of the last link in the value chain of the company which is what relates its productive activity to the market, since it is here where the symbolic nature of the product must be founded and accordingly; this must be perceived by the consumer. Secondly, it presents the relation of the cultural-creative companies proposed by the UK Government Department for Culture, Media and Sport, whose variety provides an idea of the complexity which is involved in its analysis. Finally, it discusses the apparent contradiction between culture and creativity, highlighting that it is precisely the depth of the culture which fuels creativity and innovation. In this sense, it also alludes to the companies which are capital-intensive and knowledge-intensive and the management culture based on which it is possible to explain the innovation in these companies. In this way, it broadens the meaning which is provided to several concepts in the specific studies on cultural industries.

Section 1.3 deals with viability and the competitive advantage of the cultural-creative industries and discusses the convenience that these companies combine the efficiency of their production with the symbolic nature of their products. This issue is essential when the creative and innovative companies are capital-intensive and knowledge-intensive. Efficiency, effectiveness of the idiosyncratic mix of resources and handicrafts or art are three components which to a certain extent, explain the viability and the competitive advantage in the cultural and creative industries.

Section 1.4 deals with four paradoxes that exist in the literature. The first three paradoxes are the necessary adjustments between *standardization and creativity*, *culture and creativity* as well as *novelty and familiarity*. The second paradox reveals that the wealth of novelty is fueled by tradition. This is evident in haute cuisine as well as in music or dance or in the wine industries, and it is a generalized issue—although at a different level—for all the cultural industries. The third paradox refers to the market and emphasizes the necessary balance between the habits acquired by the consumers and innovation and change, the simultaneous need for familiarity and novelty. Finally, in the fourth paradox the cultural-creative industries of material goods enclose them with a symbolic-intangible nature which is an important part of their

value; on the other hand, other cultural companies whose productive material are ideas and emotions, transform them into the tangible material of images and/or sounds. By different paths, the cultural industries need to unite what is material and tangible with ideas and emotions.

Section 1.5 briefly describes the contents of each of the ten chapters and finally Sect. 1.6 provides some brief conclusions.

1.2 Cultural and Creative Industries

Cultural and Creative Industries (CCI) signify the intrinsic manifestation of humanity's capacity to think, create, innovate, and design that generates economic value. These industries whose origin lies in talent, skill, and creativity are now enriched by technology. For example, in music the production of successful records (traditionally in studios) now takes place in university residence rooms, house garages, basements, or even small smartphones or computers, then it is uploaded to online platforms and finally purchased through nontraditional payment systems. Book production, distribution and selling, architectural design, advertising, and film making are just a set of examples that implies a synergistic combination of talent, skill, and creativity and technological advances.

Economically, CCI are tremendous contributors to the creation of jobs, companies, and quality of life across all markets. According to a report produced by Ernest and Young (2015), "CCI revenues worldwide exceed those of telecom services (US\$1570b globally), and surpass India's GDP (US\$1900b). Within the total, the top three earners are television (US\$477b), visual arts (US\$391b), and newspapers and magazines (US\$354b). With 29.5 million jobs, CCI employ 1% of the world's active population. The top three employers are visual arts (6.73m), books (3.67m), and music (3.98m)." All of this is roughly equivalent to 3% of global GDP.

From a market perspective, the combination of CCI and technology advances is producing innovative and trend-setting new business models that respond to the changing modes of distribution and purchasing. As main examples we have Amazon, Netflix, and Google. These companies, and many others, are revolutionizing the way to sell digital cultural goods. These new business models include: (a) easy access (mainly through internet and portable devices); (b) individualized advertising/consumption via massive use of business analytics tools; (c) peer-to-peer referrals and development of international communities who enjoy similar life-styles.

In its different chapters, this book describes and aims to understand several aspects of the CCI. As Baudrillard (1983) states, all products and services provided by industries possess value in a specific cultural context and accordingly, they are cultural products. However, this undeniable affirmation which is founded on the scenario that everything is impregnated and conditioned by culture, obscures the fact that in certain products, the consumer searches for their functional utility while there are other products in which their appeal for consumption resides in their symbolic nature. As defined by Lawrence and Phillips (2002: 431), "cultural products

are goods and services that are valued for their ‘meaning’(and) are consumed in an act of interpretation rather than being used in some practical way to solve some practical problem.” This means, the symbolic interpretation or the functional use are the two frontiers which separate the cultural industries and the goods and services companies focused on resolving material and practical needs.

However, three issues that must be added, in the first place, include the importance which consumption of a symbolic nature has on the value chain of the product. The meaning or the symbolic nature which the consumer attributes to the good means that the last link of the value chain—which connects the good to the market—has extraordinary importance (Lawrence & Phillips, 2002). If the symbolic nature is what is important, everything will depend on how the good is perceived. Secondly, it is important to note that the space which separates the frontiers of the cultural industries and the goods and services companies characterized by their usefulness, in many cases is clearly scarce or almost nonexistent, which leads to different paradoxes regarding these companies or industries. Thirdly, the diversity of the characteristics of the industries considered as cultural and creative hinders a general theoretical interpretation about them and in some cases, exacerbates the paradox between standardization and creativity.

The UK Government Department for Culture, Media and Sport (DCMS, 2015) describes several creative industry sectors: advertising and marketing; architecture; crafts; products design, graphic and fashion design; films, TV, video, radio and photography; IT, software and computer services; publishing; museums, galleries and libraries; and music, performing and visual arts. To which it is possible to add, among other industries, haute cuisine (Svejenova, Mazza, & Planellas, 2007), the design and production of games and video-games (Tschang, 2007), and the state of flux of “the very equipment (‘hardware’) over which it (the information and data) would be transmitted and received” (Hirsch, 2000: 358). This broad set of industries requires that we pause to focus on their diversity and see if their companies are characterized by being “symbol-intensive organizations” (Lawrence & Phillips, 2002: 431), or they are capital-intensive and/or knowledge-intensive organizations. The intensity in the productive capital, in the knowledge, or in the symbolic nature of the products makes it possible to identify industries and perceive differences among them which have a cultural-creative nature.

Finally, a matter to be clarified before moving on to other headings is the culture-innovation relation and why we refer to CCI, instead of talking about cultural *or* creative industries. The key to this answer is provided by DeFillippi, Grabher, and Jones (2007). For these authors, *the depth of the culture* explains how the contents are originated in the works by the authors, designers, or composers as well as, extending the logic of reasoning to entrepreneurs; and this depth, also explains the way in which they carry out the interchanges, the reproduction of materials, the manufacture, the criticism of the ideas and the education, the safeguarding and archives of culture itself. This all implies a clear connection between culture and innovation, denying “the tradition of consigning creativity to that mysterious primal moment of genesis in the mind of the lonely prodigy” (*Ibid.*: 512).

This position is not unanimous in the literature. Jones, Svejenova, Pedersen, and Townley (2016) to a certain extent, opt for the dissociation between culture and creativity. In any case, tradition and novelty encompass the paradox of the creative industries which at the same time in the majority of cases are industries whose cultural roots provide basic elements for creativity (Islam, Endrissat, & Noppeney, 2016). This is clearly the case in the industries whose production method is close to handicrafts, such as what occurs with haute cuisine. However, this can also be fulfilled in the innovator industries which are capital-intensive and knowledge-intensive, whose trajectory and culture in the management sector ensure the innovation (Nonaka & Takeuchi, 1995; Nonaka, Toyama, & Konno, 2000). It is necessary to note that in addition to the local cultures, there is a culture of intelligence and management, entrepreneurship and creativity (Nonaka, 1991, 1994; Penrose, [1959] 1995; Schumpeter, [1934] 2008; Weick, 2009) which knows how to outsource what is required by routines and standardized procedures or to establish spaces for experimentation, encounter and suggestion, by making standardization and experimentation compatible.

1.3 Viability and Competitive Advantage of Cultural and Creative Industries

Due to their current expansion in different countries and their contribution to the wealth of said countries, it is important to understand the relevance of these industries and the way in which their corresponding companies are viable and achieve competitive advantages. The diversity of these companies makes it necessary to possess general concepts which make it possible to identify and know their most relevant aspects and distinguish how their adjustment occurs with the demands from the markets, the way they are organized as well as their viability and competitiveness. Several key concepts are provided by this quote from Lawrence and Phillips (2002: 431. “[F]rom a management perspective the difficulty is to create an organization capable of management the symbolic aspect of the product in a way that is sustainable and valued by consumers in the long term. Management must therefore deal with a new form of organization: not a capital-intensive or knowledge-intensive organization but a symbol-intensive organization.”

These concepts are absolutely relevant for the cultural and creative companies and consequently, we share the quote by Lawrence and Phillips; however, the meaning in which some of them are used by the authors seems highly debatable to us. Immediately before the above quote, the authors state that “[m]anaging in cultural industries is (...) not about efficiently producing a product but about creating and maintaining an organization that can produce and sell meaning.” (*Ibid.*, 431). The meaning of this quote is clear in the framework of the article; the company will not have a cultural and creative nature if this is not due to the symbolic importance of their products; however, wouldn't there be capital-intensive companies in any of

these industries? If they exist, wouldn't the efficient handling of their scale of production be important? Does the symbolic nature of the product permit eluding the market? Wouldn't there be other companies with symbolic products with an equal or similar range which would be more or less efficient? If the technical conditions of the industry or the company make large scale of production unavoidable, the companies will be capital-intensive and the efficiency will be an essential condition for their viability and competitiveness (Williamson, 1985, 2013).

The foregoing is important if we wish to understand the CCI and this is also the case when the companies are knowledge-intensive organizations. In this case, the symbolic nature of their products will be closely linked to their technological innovation capacity, such as what may occur in IT industries. The competitive capacity, the in-house innovation, and their symbolic nature here will depend on the idiosyncratic mix of their resources as indicated by RBV or DCV (Barney, 2001; Helfat & Peteraf, 2015; Santos & Eisenhardt, 2005; Teece, 2014). There are high-tech companies or firms based on artistic and handicraft knowledge where the capital-intensive, knowledge-intensive, and symbolic-intensive dimensions of the organization will be added, with efficient and effective management needs. Perhaps the large museums due to their public management and financing which removes them from direct market competition are an example of the necessary mix of organizational efficiency, the idiosyncratic management of their knowledge and resources, and consequently, the enhancement of their symbolic nature.

All the above without denying that in the world of cultural and creative companies, in their closest dimension to art, high culture and also their most artisanal dimension, the symbolic nature of the product can be more decisive than the organizational effectiveness and efficiency. This will probably depend on the size. Situated in the extremes, in the case of an individual artist, everything depends on the symbolic nature of their art—or product, how it is interpreted and the value which is attributed to it; however, if this involves the mass production of artistic-handicraft objects—the Spanish company, Lladró, for example, then the efficiency and idiosyncratic mix of their resources are the required foundation so that their product is simultaneously symbolic and competitive.

Efficiency, effectiveness of the idiosyncratic mix of resources and handicrafts or art are the three components which in different degrees, based on the industry and the corresponding company characteristics, explain the viability and the competitive advantage in the cultural and creative industries.

1.4 Paradoxes in the Cultural and Creative Industries

As the last heading before introducing the different chapters, let's review four paradoxes or contradictions which are frequent in the literature about CCI. When related to the industries or companies of this sector of the economy, these paradoxes illustrate several basic aspects of these activities.

The first paradox, *the contradiction between standardization and creativity*, is the most important and most general and extends to all types of companies, although it perhaps has special relevance in the cultural-creative industries. The standardization of procedures is linked, above all—although it extends to all artistic, productive, or distribution activities, to the large-scale companies, and the repetition of guidelines and routines is essential for any activity and so that it has an efficient relation with the market (Moreno-Luzón, Peris, & González, 2001). Although this efficiency through the fulfilment of the routines does not reduce the need for creativity in the cultural-creative companies.

The solution could be to separate the most routine from the most creative tasks, or to create gaps and spaces of suggestion and cooperation in the specific routines established so that they can simultaneously contribute to the creativity. This is close to what is described by Nonaka and Takeuchi (1995) in reference to the Kao or Matsushita companies, and it is also close to different contributions from Galbraith on the design of organizations (Galbraith, 1994, 2014; Galbraith & Kazanjian, 1986). Although the examination of cases such as the haute cuisine company of Ferrán Adrià (Svejenova, Mazza, & Planellas, 2007) or the innovator teams in Hollywood (Perretti & Negro, 2007) show solutions to acquire creativity, however, the requirements of standardization can be almost as varied as the existing number of companies. Each different company can find a different solution to combine standardization and creativity, to stimulate the novelty and the innovation in their philosophy and in their practices from the depth of their culture and the tradition in their established habits and knowledge. This mix is what permits the continuous path of creativity. Chapters 11 and 12 of this book, based on the wine industry, illustrate how innovation or new management methods are rooted in culture and tradition, with standardized methods of harvest, production, and storage which this involves; while Chaps. 8 and 9 make it possible to see from the new culture and standardized IT procedures, that applications can be created with the aim to improve and control one's health, or games which encourage healthier life style habits.

Another paradox that becomes evident in the productive activity is the *necessary adjustment between culture and creativity* which can be expressed in different ways. One of them is the required mix among members with experience or old-timers and newcomers who are able to contribute a fresh perspective and new suggestions. The necessary combination of these two forces frequently appears in the literature about cultural-creative companies and to a certain extent, it is expressed in the productive company in two terms which define this paradox: *culture*, founded and established in the habits and tradition; and *creativity*, which should lead to innovation and change. A balanced synthesis is required between these two forces, as stated by different authors (Islam et al., 2016; Lampel, Lant, & Shamsie, 2000; Lawrence & Phillips, 2002; March, 1991; Perretti & Negro, 2007). Another variant of the necessary culture-creativity synthesis, as we mentioned in Sect. 1.2, is contributed by DeFillippi, Grabher, and Jones (2007: 513) when they state that the *depth of culture* is what sustains the *innovation capacity*. With almost the same words and almost the same contents for this matter Jones et al., (2016: 756) insist when they affirm that if the mainstreams are now non-conformist or dissidents with habits and culture, this