

Media Aesthetics

o8 creative industries

01: Introduction: the rise of creative industries

- **UK Department of Culture, Media and Sport (DCMS, 1998)** : 'those activities which have their origin in individual creativity, skill and talent and which have the potential for wealth and job creation through the generation and exploitation of intellectual property'
- **United Nations Conference on Trade and Development (UNCTAD, 2010)** : those industries involved in the production, distribution or circulation of cultural goods and services
 1. Whose production requires some input of human creativity
 2. That are vehicles for symbolic messages to those who consume them and/or have a larger communicative purpose
 3. Contain, at least potentially, some intellectual property that is attributable to an individual or group
- 1997, DCMS identified the creative industries sector as being worth £112 billion to the UK economy: 5% of UK GDP
- 2012, 6.4 % of US GDP, 4-5% of GDP of Australia, Canada, New Zealand, Singapore : 7% of global GDP (2010) : Strong in UK, Sweden, Denmark, Finland, Netherlands, France, Germany, Spain, Italy
- 'Cultural industries, UNESCO, 2012),' 'Cultural and creative industries, CCI (EU/China 2012)'

- 13 Sectors, DCMS, UK, 1998
 - GLAM (galleries, libraries, archives, museums)
: artificially inflated for the sexier linking IT
: new economy discourses late 1990s-early 2000s

UK DCMS 13 CI sectors

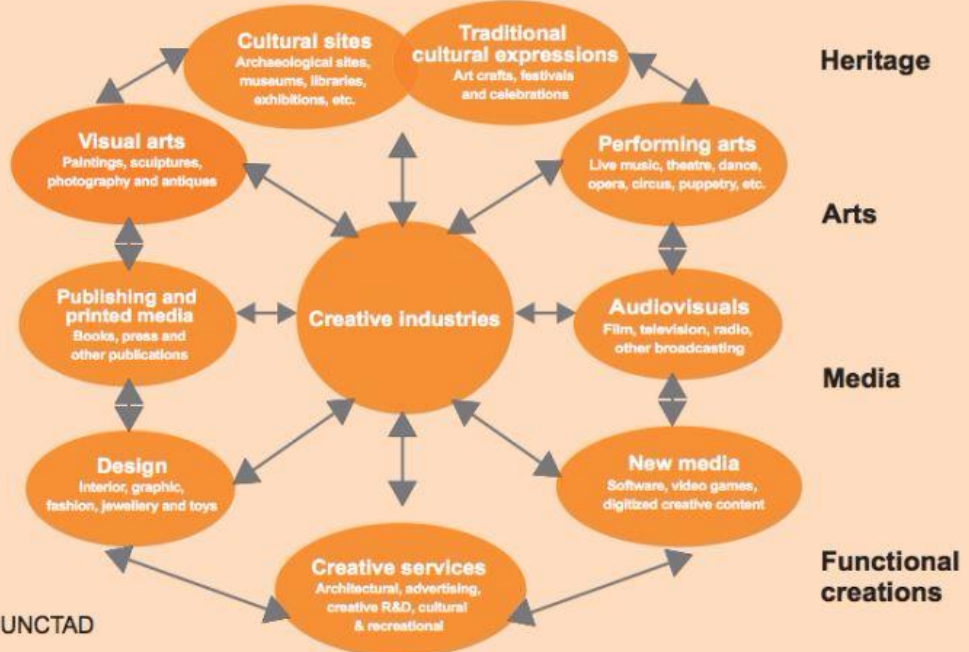
Advertising	Interactive leisure software
Architecture	Music
Arts and antique markets	Performing arts
Crafts	Publishing
Design	Software and computer services
Designer fashion	Television and radio
Film and video	

Source: DCMS 1998

- UNCTAD model of the creative industries, 2010

Figure 1.3

UNCTAD classification of creative industries



02: socio-economic drivers of creative industries

- By mix of economic, social and cultural factors with public policy
 - Re-branding of arts industries and policy as wealth-generating sectors
 - Creativity as a key driver
 - Relatively little to say about the impact of the internet: content piracy
 - Conceptual and practical convergence of the creative arts (individual talent) with cultural industries (mass scale)

 - Knowledge push: the growth in outputs in education and scientific research from public and private investment → more rapid transformation into new products, services, activities and processes
 - Market pull: economic globalization, increased competition, greater sophistication in consumer demand and the growing importance of intangible assets (branding, know-how)
- : lines between manufacturing, services, other economic sectors blurs
- : 20% physical production, 70-80% service and delivery functions, financing, sales, logistics, distribution, marketing and recycling

- **Creativity**: slippery concept, romantic notion ‘the free, wakeful play of the imagination’ → related to arts than business, science, technology: cannot be formally taught. Gift?
- **Creative domains**
 - 1. Cultural creativity: original works of art, design, scholarship (mainly)
 - 2. Scientific creativity: undertaking of experiments that make new connections in problem-solving
 - 3. Economic creativity: new products and services
- Culturalization of economic activity: service sector, cultural intermediaries (advertising, marketing communication, public relations)
- A new form of cultural capitalism: digital communications technologies, culture and commerce → commodifying relationships and experience (cultural life)

- Creative industries **as economic sectors**
 - 1. Buyers' uncertainty: experience goods, largely subjective and intangible
 - 2. Producers' non-economic: rely on performance of more humdrum activities (basic accounting and product marketing)
 - 3. Production's collectivity: need to develop and maintain creative teams with diverse skills
 - 4. Infinite variety of creative products available (formats of video vs. rental video stores)
 - 5. Vertically differentiated skills (A list/B list phenomenon)
 - 6. The need to coordinate diverse creative activities: short and finite time frame
 - 7. durability : copyright payments
- **Major risk and uncertainty**
 - To avoid, Public funding
 - Taking industrial organization: publishing, recording, broadcasting (film companies: guilds, unions, legal protecting)
- As talent magnets for young people: beyond pay, benefits, promotion opportunities → autonomy, creativity, excitement as 'cool jobs'
 - : lowered expectations of economic stability
 - : open for exploitation, precarious workplace

03: policy drivers of creative industries

- **UK:** Blair Labour government, 'Cool Britannia and New Labour' 1998
- **Australia:** A National cultural policy, 'Creative Australia' 2013
- **China:** The Eleventh Five-Year Plan (2005-09), 'Cultural Creative Industries (wenhua chuangyi changye)' → western Trojan horse?
- **EU:** Creative Europe program (2011)
- **Hong Kong:** 2009 to design, film and games
- **Jamaica:** 'the cultural 'Mecca' of the Caribbean' 2013, film and music with tourism and cultural services industries
- **New Zealand:** creative industries with biotechnology and information and communication technology, film, television production and advertising
- **Singapore:** The Remaking Singapore, 2004
- **Scandinavia:** Denmark, Norway, Sweden, Finland, Iceland, 'experience industries' 2004, Nordic culture
- **South Korea:** Hallyu, film, music, television, games and entertainment software → Korea Creative Content Agency (KOCCA) 2009
- **Taiwan:** 'Creative Taiwan' 2009

- UNCTAD estimated that the creative industries are growing 10% annually, five **trends** in the globalization
 - 1. Deregulation of national cultural and media policy frameworks
 - 2. Increasing average global incomes allow for more discretionary expenditure on arts, cultural and entertainment products and services [?]
 - 3. Technological changes; the role of the internet for the global distribution of digital media content
 - 4. Global rise of service industries demand design, advertising and marketing
 - 5. Expansion of trades in services
- **Cities and Regions:** 'fostering strategically the cultures of cities and regions on the basis of image, amenity, liveability and visitability' → 'creative cities strategies'
 - Mobile capital and skilled labour [new media]
 - Approach to arts and cultural policy
 - Perceived interaction [new media]
 - New uses for derelict industrial-era sites [tate modern, 798]
 - Cultural diversity and cultural democratization, marginalized social groups

798 Art Zone



Tate Modern, 11 May 2000



- **Creative countries and cities** → complex articulation between the local the global
 - Roots in local languages and traditions
 - Local characteristics
 - Hollywood, Bollywood
 - New urban cultural policy agendas: hard infrastructure (network of buildings and institutions) and soft infrastructure (the flow of ideas between individuals and institutions) → Technology, Talent, Tolerance (3 Ts): “regional economic growth is powered by creative people who prefer places that are diverse, tolerant and open to new ideas. Diversity increases the odds that a place will attract different types of people with different skill sets and ideas’ (Richard Florida, 2002)
 - Critics:
 - losing sight of the complex production ecologies of city-based creative clusters
 - ‘Cookie-cutter’, gentrification → threatening to kill off the creative milieu

04: creative industries and the creative economy

- Critical commentaries: aesthetic hierarchies for primarily upper-class and middle-class forms of cultural consumption, and a degree of conservatism in arts funding and creative practice → elitist
- **Changes** from traditional arts policy to creative industries policies
 - Expansion of the scope of the term 'culture' from the arts and heritage to a way of life, or the shared values and experiences of communities
 - The breaking down of dichotomies between high culture and popular culture
 - The impact of economic globalization transforms the cultural
 - The impact of the internet and new digital technologies
 - Reconfiguration of relations between the local, the national and the global: the internet, digital technologies, global markets and multicultural societies make new articulations
- **Creative economy:** a creative sector can be identified within the larger macro-economy which is a particular source of economic dynamism in the new information age → The arts can be seen as part of a wider and more dynamic sphere of economic activity

TABLE 8.2 ► FORMS OF CULTURAL/CREATIVE INDUSTRIES POLICIES

	Major policy goals	Level of government	Types of engagement with cultural producers
Cultural policy	Cultural (excellence, participation, heritage)	National	Direct—public subsidy to individuals and institutions
Creative industries	Economic (employment, exports, innovation)	National or regional	Indirect—promotion of dialogue in policy communities
Creative clusters	Socio-economic (innovation, social cohesion, local jobs)	Local	Direct—government brokers interfirm cooperation
Creative cities	Cultural-economic (city brand, tourism, attracting professional workers)	Local	Indirect—promoting cultural amenity and reducing barriers to cultural openness
Creative economy	Economic (economy-wide applications of creativity, human capital)	National or regional	Indirect—strengthens creative industries inputs (for example skilled workforce) and outputs (new product development)

Source: Flew 2013b; 138–9

- ICT-related businesses : digital economy and creative economy → jobs
 - 1. Novel process: require solving a problem or a goal in a novel way?
 - 2. Human-dependent: role and performance not by machines?
 - 3. Variability of tasks: continual interplay?
 - 4. Creative contribution to the value chain: novel outcome?
 - 5. Interpretation: transforming and shifting the understanding?
- Criteria
 - 1. Creative occupation: role: creative process, novel or significantly enhanced products
 - 2. Creative industries: sectors: the use of creative talent for commercial purposes
 - 3. Creative economy: activities

Conclusion

- Unctad.org
- Nesta.org.uk
- portal.unesco.org/culture