



What are Cultural and Creative Industries?

Prof. Paul McDonald

What are Cultural and Creative Industries?

This week:

- explore a problem – how can we conceptualize and define cultural and creative industries (CCIs)?
- explore characteristics of CCIs from three perspectives
- a) **industries** what industries become classified as CCIs?
- b) **workforce** what is distinctive about employment in the CCIs?
- c) **outputs** what is distinctive about the commodity form of cultural products?

a) CCI Industries

Some definitions

Cultural industries

Cultural industries create ‘mass-reproduced goods and services with sufficient artistic content to be creatively and culturally significant. The essential features are industry-scale production combined with cultural content.’

Towse (2003: 170)

‘the cultural industries have usually been thought of as those institutions (mainly profit-making companies, but also state organisations and non-profit organisations) that are most directly involved in **the production of social meaning**. Therefore, nearly all definitions of the cultural industries would include television (cable and satellite, too), radio, the cinema, newspaper, magazine and book publishing, the music recording and publishing industries, advertising and the performing arts. These are all activities the primary aim of which is to communicate to an audience, to create texts.

All cultural artefacts are texts in the very broad sense that they are open to interpretation..... [C]ultural industries ... **deal primarily with the industrial production and circulation of texts.**’

(original emphasis, Hesmondhalgh 2013: 16)

a) CCI Industries

Some definitions

Creative industries

‘the “creative” industries supply goods and services that we broadly associate with cultural, artistic, or simply entertainment value.’

Caves (2000: 1)

Creative industries are ‘those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of economic property’

DCMS (1998)

a) CCI Industries

What characteristics do CCIs share?:

- create **symbolic outputs** or products – ‘texts,’ ‘content’
- **specialised division of skilled labour**
- **team-based collaborative production**
- **short-term project-based production**, i.e. human and technical resources are temporarily collected to produce a particular output
- **high production cost / low or no reproduction cost**
- generation of **intellectual property** (e.g. copyright, designs)
- **industrial clustering** – spatial concentration of cultural and creative enterprises in particular locations (usually cities)

a) CCI Industries



= Cultural sector



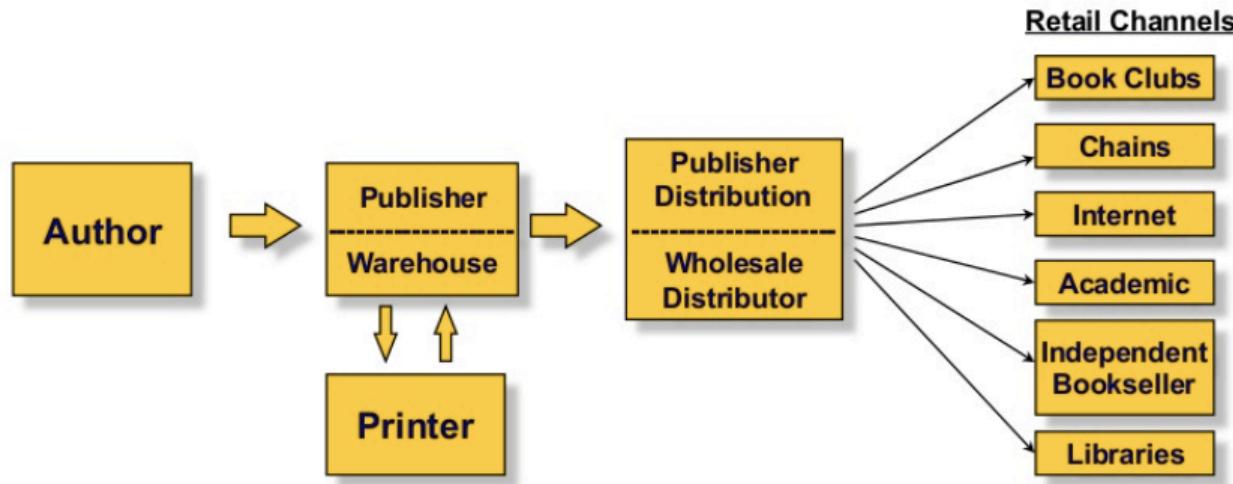
= Creative sector

CIRCLE	SECTORS	SUB-SECTORS	CHARACTERISTICS
CORE ARTS FIELD	Visual Arts	Crafts Paintings – Sculpture – Photography	<ul style="list-style-type: none"> • Non industrial activities. • Output are prototypes and “potentially copyrighted works” (i.e. these works have a high density of creation that would be eligible to copyright but they are however not systematically copyrighted, as it is the case for most craft works, some performing arts productions and visual arts, etc).
	Performing Arts	Theatre - Dance – Circus - Festivals.	
	Heritage	Museums – Libraries - Archaeological sites - Archives.	
CIRCLE 1: CULTURAL INDUSTRIES	Film and video		<ul style="list-style-type: none"> • Industrial activities aimed at massive reproduction. • Outputs are based on copyright.
	Television and radio		
	Video games		
	Music	Recorded music market – Live music performances – revenues of collecting societies in the music sector	
	Books and press	Book publishing - Magazine and press publishing	
CIRCLE 2: CREATIVE INDUSTRIES AND ACTIVITIES	Design	Fashion design, graphic design, interior design, product design	<ul style="list-style-type: none"> • Activities are not necessarily industrial, and may be prototypes. • Although outputs are based on copyright, they may include other intellectual property inputs (trademark for instance). • The use of creativity (creative skills and creative people originating in the arts field and in the field of cultural industries) is essential to the performances of these non cultural sectors.
	Architecture		
	Advertising		
CIRCLE 3: RELATED INDUSTRIES	PC manufacturers, MP3 player manufacturers, mobile industries, etc...		<ul style="list-style-type: none"> • This category is loose and impossible to circumscribe on the basis of clear criteria. • It involves many other economic sectors that are dependent on the previous “circles”, such as the ICT sector.

b) CCI Workforce

Specialised division of labour

- production of creative outputs involves **multiple inputs** and tasks, e.g. book publishing



Source: [Eko Indrajit](#) (2014)

- individual roles are **skilled** – require specialised knowledge, ability and/or training
- **collaborative**, team working – necessity of linking human inputs to complete production of the creative product

b) CCI Workforce

Characteristics of creative work

- what makes creative work creative?; ‘what does she or he contribute to the *process* that produces the outputs from the inputs?’ (original emphasis, Bakhshi, Freeman and Higgs 2013: 21)
- creative contribution demands high degree of decision-making and **interpretation**, not just implementing a standard task
- **non-repetitive, non-uniform** working – process of production is never exactly the same for each new creative product
- **non-mechanized work** – human decision-making and action cannot be substituted by machinery; ‘Creatives adopt, adapt and absorb new technologies in pursuit of creative excellence. They are seldom made redundant by it’ (p. 23)

b) CCI Workforce

Differences in tensions in labour relationships:

- distinctions between **artistically creative roles** (e.g. games designers, musicians) and **managerial or administrative roles** (e.g. account managers, project managers); ‘t-shirts and suits’; an outcome of the fundamental tension between culture or creativity and industry inherent in the idea of ‘cultural industries’ and ‘creative industries’
- **creative autonomy** – relatively low managerial or bureaucratic intervention in creative production; based on romantic beliefs in preserving ‘artistic freedom’ and originality’; creatives are supervised by ‘creative managers’ e.g. magazine editors or producers in television and film (see Hesmondhalgh 2013: 32-3)
- **‘talent’** - celebration of distinguished creative individuals, e.g. film or music stars, best-selling authors, prize-winning artists

b) CCI Workforce

Cultural and creative workforce does not exactly map onto the CCIs

Many **non-creative roles** in the CCIs, e.g. shop staff in book retailing, security staff at live music venues or events



Cultural and creative roles in non-CCI sectors, e.g. marketing officers in universities, product designers in manufacturing industries, actors used in corporate training programmes

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b) CCI Workforce

One way categorizing these differences:

- a) **specialist jobs** – creative jobs in creative industries
- b) **embedded jobs** – creative jobs in non-creative industries
- c) **support jobs** – non-creative jobs in creative industries

Adapted from the ‘creative trident’ model devised by
Higgs, Cunningham, Hearn, Adkins, and Barnett (2005)

b) CCI Workforce

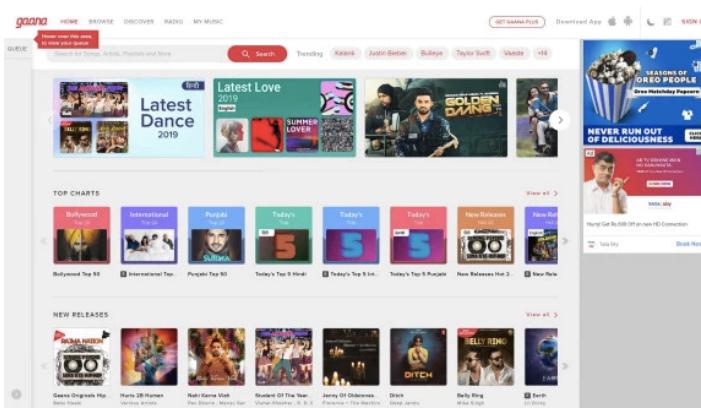
Insecurity

- the attractions of working in the CCIs produce **over-supply** in the creative labour market
- for some jobs, project-based production results in **short-term contracting** arrangements
- contradiction of **freelancing** – job liberty but also job insecurity
- **portfolio careers** – holding several jobs at once, not all of which maybe in the CCIs
- part of the ‘work’ in CCIs involves finding more work
- widespread **unpaid work** and **self-exploitation**
- conditions of **‘precarity’**, i.e. uncertain, unpredictable employment
- necessity of **networks** – individuals build and preserve networks of professional contacts to remain in the ‘know’; support maybe needed from private networks, e.g. family

c) CCI Outputs

If ‘texts’ are crucial to defining cultural or creative industries, what are texts?

- **symbolic content** (words, sounds, images); symbolic artefacts (e.g. books, magazines, music recordings, films, etc.)
- can take the form of **individually packaged physical goods** (e.g. CD), **bundled collections of texts** (e.g. music streaming services), **one-off experiences** (e.g. a music performance)

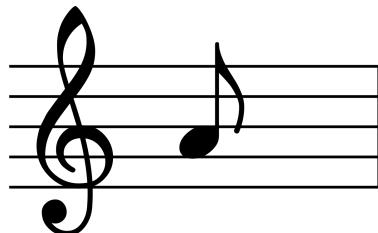


- **experiential goods** – goods or services valued by consumers for the intangible affects or meanings they offer (pleasure, excitement, happiness, sadness, etc.)

c) CCI Outputs

Commodification:

How does the status of a cultural text change when created in industrial conditions of production and circulated for sale?



Capitalist cultural production **commodifies the text**

- texts become artefacts and experiences sold in a market economy for **commercial exchange** to generate **surplus value**

Value

- **aesthetic value** (i.e. beauty, harmony) or **symbolic value** (i.e. meaning) combines with **economic value** (i.e. profit, surplus)
- aesthetic or symbolic value is more communicative than functional; valued for affect or meaning rather than practical use

c) CCI Outputs

Commodity Form of Cultural Products

Uniqueness

- no two texts exactly the same
- e.g. *Psycho* (1960)



Psycho (1998)



- widespread **product differentiation**; products sold by promoting their difference or 'newness'

c) CCI Outputs

Commodity Form of Cultural Products

Production and reproduction

- high cost to produce the original text
- low or no cost to reproduce copies



Titanic

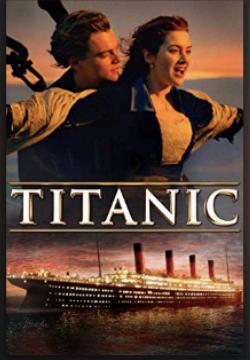
★★★★★ (1,171) **IMDb** 7.8 3h 14min 2012 X-Ray 12

Experience James Cameron's *Titanic* like never before. Leonardo DiCaprio and Kate Winslet shine in this unforgettable, epic love story. See why critics declare *Titanic* "a magnificent motion picture that remains spellbinding."**Roger Ebert, CHICAGO SUN-TIMES

① Rentals include 30 days to start watching this video and 48 hours to finish once started.

Watch Trailer Rent HD £3.49 Buy HD £7.99 More purchase options Add to Watchlist

Genres Drama, Romance
Director James Cameron
Starring Leonardo DiCaprio, Kate Winslet, Billy Zane

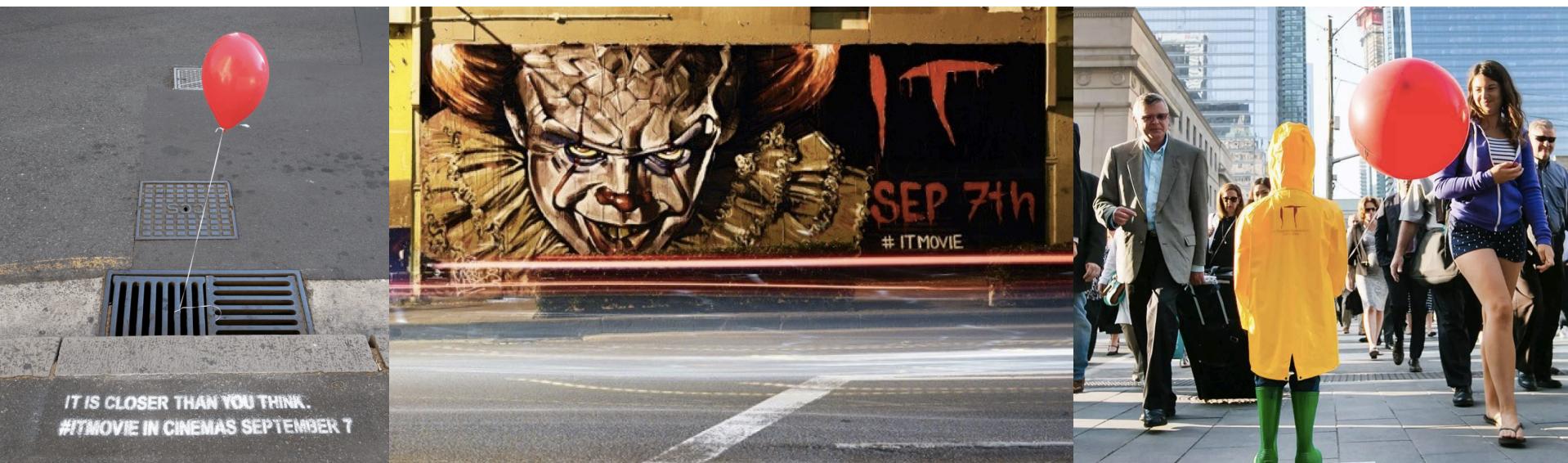


c) CCI Outputs

Commodity Form of Cultural Products

Demand

- **consumer risk** – with experiential goods the consumer pays without exactly knowing what to expect before the act of consumption
- **producer risk** - will a product sell? consumer demand is uncertain, unpredictable and capricious (i.e. is subject to fashions and trends)
- heavy dependence on **marketing** to raise consumer awareness and demand



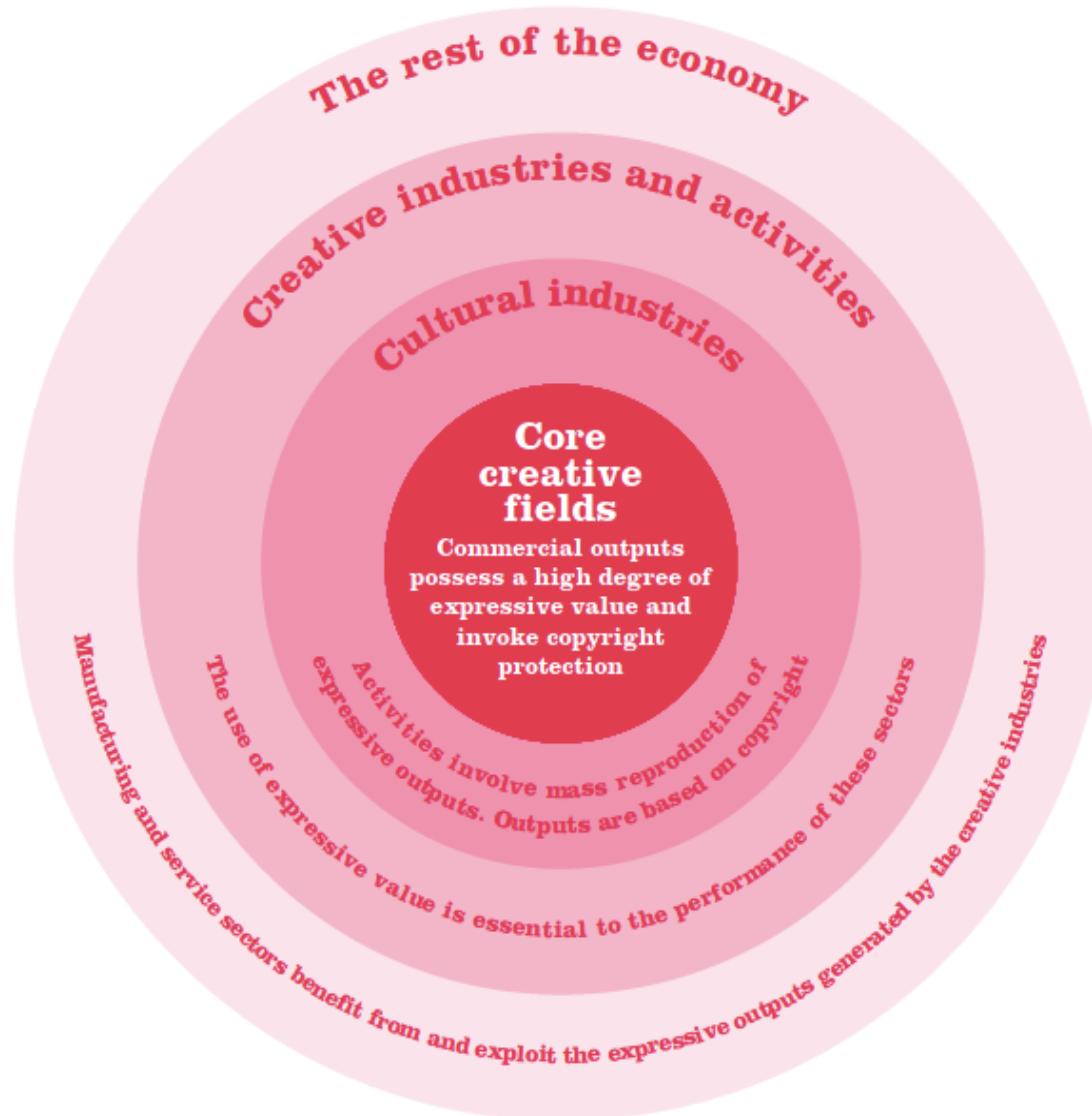
Conclusions: What are CCIs?

Conceptual difficulties of defining CCIs:

- CCIs cannot be defined in fixed terms
- industries, workforce and outputs provide **different points of definition**
- what is the **breadth** of the cultural and creative industries? which industries should be included in any definition of the cultural or creative industries?
- what is the '**depth**' of the cultural and creative industries? what components should we count as part of those industries?
- bewildering **number of models** defining the CCIs (see handout plus the Core and Additional Readings for this week)

Conclusions: What are CCIs?

Models

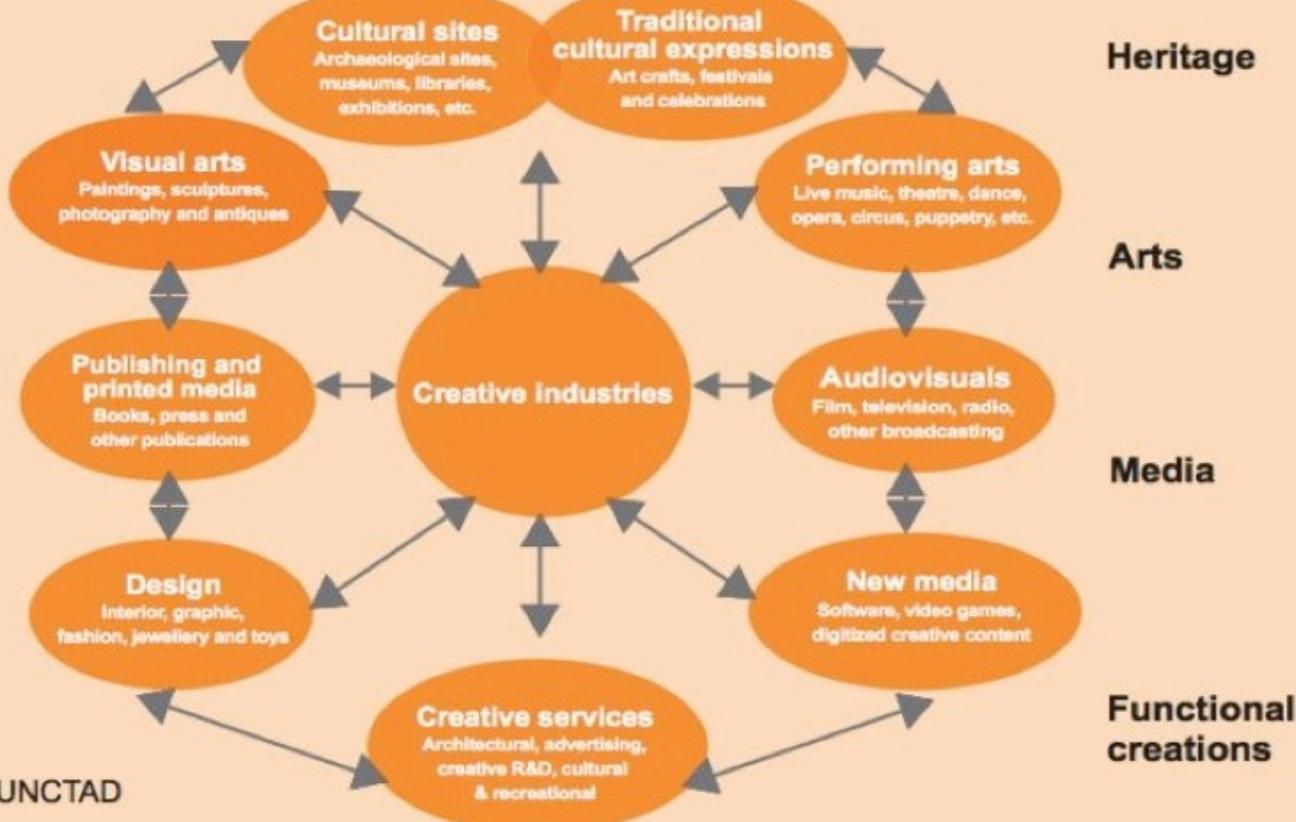


Conclusions: What are CCIs?

Models

Figure 1.3

UNCTAD classification of creative industries



Source: UNCTAD

Conclusions: What are CCIs?

Models



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= Creative sector

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Core Readings

Flew, T., 2012. *Creative industries*. London: Sage. Chapter 2
'International Models of Creative Industries Policy,' pp. 33-58.

Hesmondhalgh, D., 2013. *Cultural industries*. 3rd ed. London: Sage.
Chapter 'Introduction,' pp. 1-34.

Throsby, D., 2008. Modelling the cultural industries. *International Journal of Cultural Policy*, 14 (3), pp. 217–32.