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Creative Industries



Igor N. Dubina^{1,2} and David F. J. Campbell^{3,4,5,6}

¹The Faculty of Economics, Novosibirsk State University (NSU), Novosibirsk, Russia

²The International Institute of Economics, Management, and Information Systems, Altai State University (ASU), Barnaul, Russia

³The Faculty for Interdisciplinary Studies (iff), Institute of Science Communication and Higher Education Research (WIHO), University of Klagenfurt, Vienna, Austria

⁴Unit for Quality Enhancement (UQE), University of Applied Arts Vienna, Vienna, Austria

⁵Department of Political Science, University of Vienna, Vienna, Austria

⁶Department for Continuing Education Research and Educational Management, Centre for Educational Management and Higher Education Development, Danube University Krems, Krems, Austria

Synonyms

Creative cities; Creative class; Creative clusters; Creative economy; Creative employees; Creative goods; Creative occupations; Creative professionals; Creative professions; Creative services; Cultural industries; Culture industries

Creative industries are usually understood as economic sectors in which creativity and creative contributions are most significant. This conception serve as an “industrial approach” to understanding and definition of the “creative economy” (Dubina et al. 2012). Historically, the notion of creative industries is strongly connected with the concept of “culture industries” or “cultural industries” (T. Adorno and M. Horkheimer), introduced and developed in the 1940s and 1950s (Adorno and Rabinbach 1975; Adorno and Horkheimer 1979). Over 50,000 papers with this term were published during the last 50 years and are registered in international bibliometric databases. Another concept, “culture economy,” was introduced in the late 1970s to characterize the involvement of cultural products into economic and market relations (over 2,000 papers are registered in databases). The first discussion of “creative industries” appeared in the early 1990s (over 2,000 publications related to this term have been published for the last 20 years).

There is no single classification of economic activities on which the creative industries are based; however, there is still the stable idea that “creative industries” mostly relate to “culture economy,” media, and art-business (Caves 2000). Preliminarily defined, the “creative industries” are at the crossroads of the arts, culture, business, and technology. They comprise the cycle of creation, production, and distribution of goods and services that use creativity and intellectual

capital as their primary input (UNSTAD 2008). Today's creative industries involve the interplay of traditional, technology-intensive, and service-oriented subsectors. A number of different models have been put forward, over recent years, as a means of providing a systematic understanding of the structural characteristics of the "creative industries" (CIE 2009; Lovink and Rossiter 2007; UNSTAD 2008).

One of the historically first models of creative industries was suggested by the UK Department of Culture, Media, and Sport in the late 1990s (see DCMS 2001; UNSTAD 2008). "Creative industries" are defined as those requiring creativity, skill, and talent, with potential for wealth and job creation through the exploitation of their intellectual property. This model includes 13 industries, such as advertising, architecture, art and antiques market, crafts, design, fashion, film and video, music, performing arts, publishing, software, television and radio, and video and computer games.

Different levels of the "creative industries" are specified in some models. For example, in the symbolic text model, there are three clusters (Hesmondhalgh 2002; UNSTAD 2008):

- Core industries (advertising, film, Internet, music, publishing, television and radio, and video and computer games)
- Peripheral industries (creative arts)
- Borderline industries (consumer electronics, fashion software, sport)

In the concentric circles model (UNSTAD 2008), there are four levels:

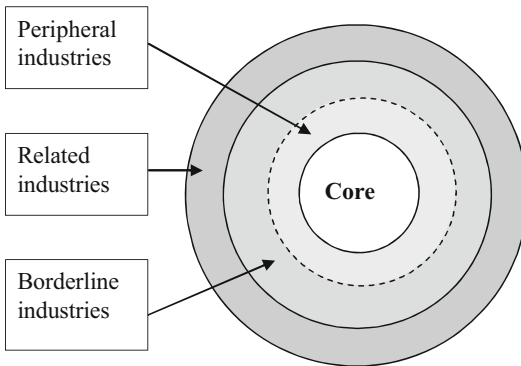
- Core creative arts (literature, music, performing arts, and visual arts)
- Other core cultural industries (film, museums, and libraries)
- Wider cultural industries (heritage services, publishing, sound recording, television and radio, and video and computer games)
- Related industries (advertising, architecture, design, and fashion)

According to such approaches, a set of the "creative industries" with several levels of "creativity inputs" forms "creative economy" (Fig. 1). In that sense, the "creative industries" are also connected with the arts, and by this contribute to the Quadruple and Quintuple Helix Innovation Systems (Carayannis and Campbell 2014; Campbell 2019). However, there are no objective criteria for such delineation or for measuring and evaluating creative contributions in those industries. It represents just a stereotyped convention to consider one industry to be more "creative" than another, and such a stereotype provokes a question: Should we consider industries unlisted in a "creative industries" classification (e.g., electronics, pharmaceutical, etc.) to be "uncreative"?

The World Intellectual Property Organization (WIPO) also suggested a classification of "creative industries" (see UNSTAD 2008) which considers industries producing copyrighted products and services:

- Core copyright industries (advertising, film and video, music, performing arts, publishing, software, television and radio, and visual and graphic art)
- Partial copyright industries (architecture, clothing, footwear, design, fashion, household goods, and toys)
- Interdependent copyright industries (blank recording material, consumer electronics, musical instruments, paper, photocopiers, and photographic equipment)

An expanded variant of an approach for classifying creative industries is the UNCTAD model. It relies on enlarging the concept of "creativity" from activities having a strong artistic component to "any economic activity producing symbolic products with a heavy reliance on intellectual property and for as wide a market as possible." UNCTAD makes a distinction between "upstream activities" (traditional cultural activities such as performing arts or visual arts) and "downstream activities" (much closer to the market, such as advertising, publishing, or



Creative Industries, Fig. 1 Levels of “creative economy”. (Source: Dubina et al. 2012)

media related activities) and argues that the second group derives its commercial value from low reproduction costs and easy transfer to other economic domains. From this perspective, cultural industries make up a subset of the creative industries. The model includes 236 - positions corresponding to “creative goods and services” in areas of design, visual art, publishing, music, audio and video recording, advertising and marketing, architecture, etc. (UNSTAD 2008). So, we can say that the WIPO and UNSTAD models reflect some sort of evolution of the “creative industries” understanding, since they accent and value knowledge and “smart” technologies than creativity per se.

The existing models of the “creative industries” represent different ways of interpreting the structural characteristics of “creative production” where creativity and creative contribution are *seemingly* most significant. These structural models are widely used now since they give a way to quantitatively estimating the scale and dynamics of “creative economy” in different regions and countries, and to identify places with high concentrations of creative activities. Accordingly, there is an opportunity for characterizing the creative economy with quite traditional economic indexes (percentage of GDP, employment and wages, export and import, etc.).

At the same time, the reference to the “creative industries” appears rather problematic, since all of the “creative industries,” like all other economic sectors, are not based only on new ideas

and creativity and they involve both creative and imitative activities (i.e., applying standard operations, procedures, materials, and technologies). For example, very few architectural or design companies are “constantly creative”; they mostly offer quite standard projects requiring standard materials and technologies. As the famous architect and designer Frederick Kiesler remarked, only 5–15% of architectural works were creative, the rest were imitative.

On the other side, most of the economic activities include creativity to a certain extent today. Creativity is not concentrated just in “creative” (mainly and stereotypically “arts-related”) industries, products, or services; creativity penetrates the most of spheres of the modern economy.

Cross-References

- ▶ [Creative Class](#)
- ▶ [Creativity and Labor](#)
- ▶ [Creativity Economy vs Creative Economy](#)
- ▶ [Creativity, Innovation and Economic Crises](#)
- ▶ [Creativity, Knowledge, and Innovation: The Interactive Facets of the New Economy](#)
- ▶ [Quality of Democracy and Innovation](#)

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