

AHRC Workshop  
The Role of Creative Economy in  
Developing and Sustaining Vibrant and  
prosperous Communities in the UK

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## Part 2

- 1** Advertising **1:01–1:06**
- 2** Architecture **2:01–2:08**
- 3** Art & Antiques Market **3:01–3:06**
- 4** Crafts **4:01–4:04**
- 5** Design **5:01–5:06**
- 6** Designer Fashion **6:01–6:04**
- 7** Film & Video **7:01–7:08**
- 8** Interactive Leisure Software **8:01–8:08**
- 9** Music **9:01–9:16**
- 10** Performing Arts **10:01–10:14**
- 11** Publishing **11:01–11:12**
- 12** Software & Computer Services **12:01–12:06**
- 13** Television & Radio **13:01–13:14**

‘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 intellectual property’ (Department of Culture, Media and Sports, 1998)

# 1. Rise of Creativity

Information and Knowledge economy

Innovation and competitiveness

Emphasis on bending rules, operating at edges, being intuitive.

Exemplary role of artist (and scientist)

## 2. Artists/ Entrepreneurs

- Joseph Schumpeter: development through entrepreneurs not 'organisation men'
- Entrepreneurs are rebels: Creative destruction
- Modern Art also about 'creative destruction'
- Entrepreneurs and Artists both creative rebels

# 3. Cultural Economy

Employment and wealth generation as cultural consumption increases

Cultural or symbolic dimension of functional goods and services

# Aesthetisation of Everyday Life



# Cultural Economy

- Post-fordism – niche, ‘just in time’, flexible specialisation
- New consumption-led economy of niche and difference and rapid feed-back loops
- Creative industries specialise in the skills and difficult business models these imply

# Creative Industries

Creative industry skills at a premium

From Artisanal hangover to 'cutting edge' of new economy

'Creativity' emerged as key value in 'positive liberalism' – active intervention to ensure competitiveness and innovation

# Specific Value?

- Symbolic
- Expressive
- Attention
- Experience
- Cultural?

They clearly draw on art and culture, yet deny the histories and specific understandings which come with these.

# Culture and art

Key concepts in cultural and creative industries policies yet remain in suspended animation.

# Culture

Anthropological: shared meanings, practices of everyday life, beliefs, “culture is ordinary”

This challenged by modernity – deeply conflicted, no longer tied to tradition and social rites.

# Aesthetic art

- Aesthetics 18<sup>th</sup> century – divided modernity
- Distinct realm of experience and knowledge different from that of economic and administrative reason.
- Modernist Aesthetics – fuzzy lines between art and life (Ranciere) (Artistic critique of capitalism)
- Art as dysfunctional and disruptive
- Still living with these contradictions and conflicts

# Popular Culture

This applies not just to art but to 'popular culture'

These intertwined and infinitely complicated the anthropological notion of culture and community

Disruptive dimensions of art and popular culture.

Both make their integration within the 'creative economy' problematic.

# Value and Values

If cultural then these products have a specific history and set of values – for producers, consumers and for citizens.

They cannot be reduced to economic value

Only partially normative: economic value derived from cultural value.

# Cultural Industries

But they are clearly economies and they have real economic effects and impact.

Any democratic cultural policy has to take cognisance of this.

How to hold economic and cultural together, and within particular places.

# Creative Cities

- Cities as a crucial horizon for collective identification: complex and conflicted communities.
- ‘Creative city’ : from art and cultural industries as urban regeneration.
- Reject Fordist planning as a way out of the impasse caused by the very redundancy of Fordist industry in these cities.
- Like CIs it was a solution to a problem and also *a good thing*

# Creative Economy and Connected Communities

*Vibrancy, Prosperity, Sustainability, Resilience, Well-being*

How do the creative industries contribute to this?

Some real problems.

# 1. Language of economics displaces culture

- Ignores the idea that a culture economy is also about culture!
- Overrides care for the socio-cultural dimension of 'creative cities'
- Ignores the socio-cultural context of markets
- Picking winners: Digital and media; fast growth not 'lifestyle'
- Application of 'business models' derived from the maximisation of profit.

## 2. Property

Main winners from the growth of arts and creative industries – property developers.

Property prices go up quicker than company growth

Displaces and excludes the arts/ creative industries

Creating real stress for cultural economies

# 3. Consumption and Branding

- Consumption drives out production as large retail and other organisations take advantage of new image of an area.
- Takes regeneration benefits out of the area
- Use of “regenerated” areas to brand the city becomes unjust: whose culture, whose city?

# 4. Creative Labour

- Huge gap between rhetoric and reality of 'creative work'
- Persistent low pay and (self) exploitation
- Unequal access (class, gender, ethnicity)
- Uneven geographical spread
- Division of Knowledge work and manual work
- Inequalities of the service economy
- New International Division of Cultural Labour

# Creative Economy and Disconnected Communities

In these ways Cis contribute to fragmentation and exclusion, from city spaces, from cultural participation, from making a living

Hatherley: “A Guide to the New Ruins of Great Britain”

Unsustainable socio-cultural economies

# Sustainability

Modernism, Capitalism and endless consumption

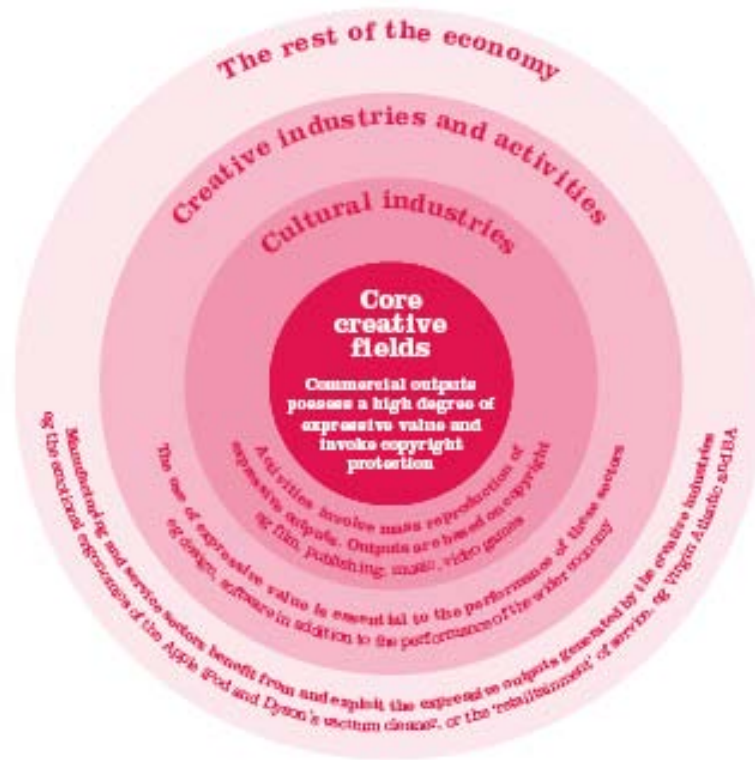
Increased turnover of cultural forms and products

Aesthetisation: massive increase in consumption of 'useless objects'.

CIs part of the problem.....

# 1. Re-thinking Terms

# Creativity as hierarchy

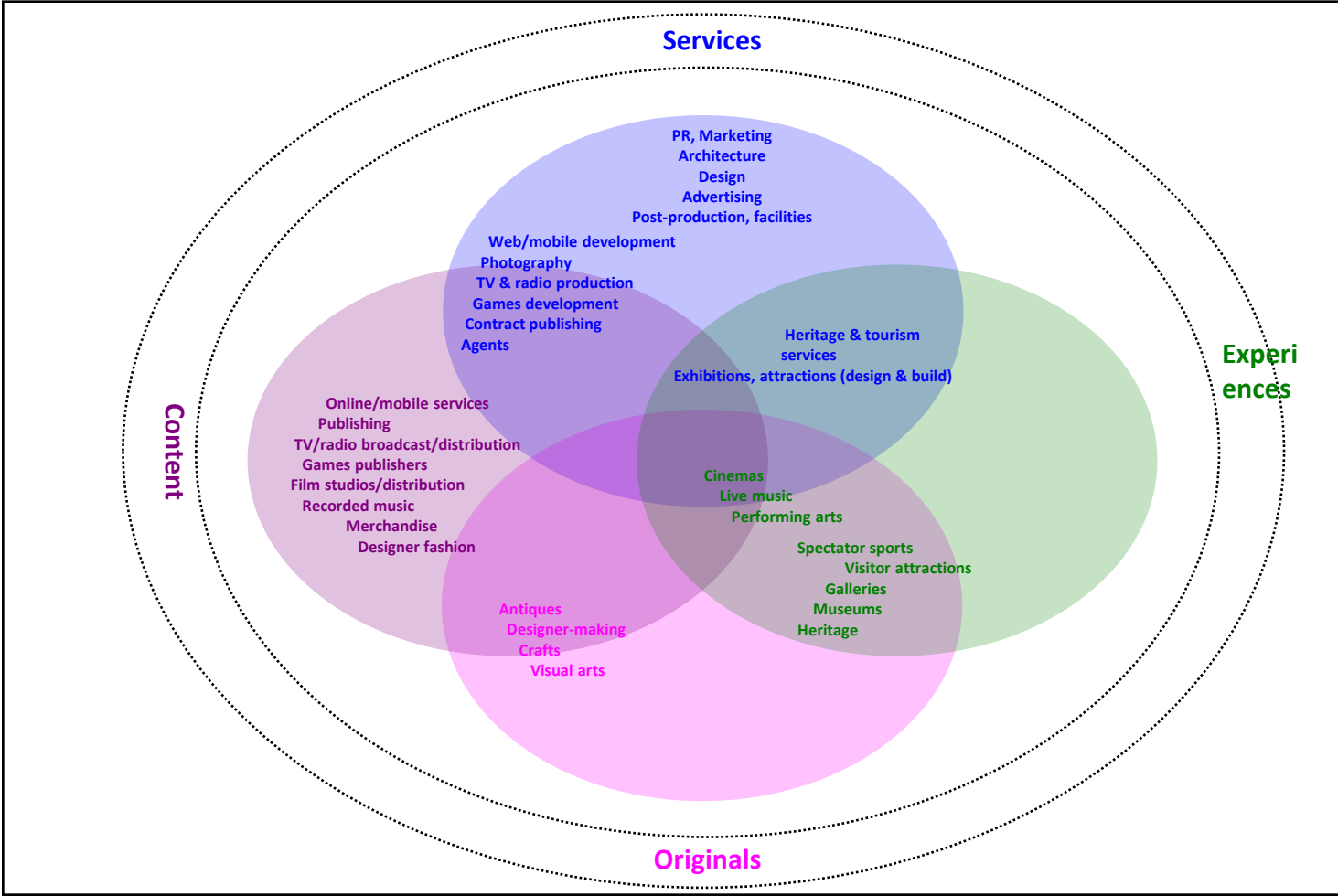


# Cultural Industries

Art

Design

Media



## 2. Specifics of Place

Path dependency and evolutionary economics

Histories: of governance; industries and skills; families, colleagues and friends; beliefs and cultures; 'structures of feeling'.

# Soft Infrastructure

- Embedded forms of memory, learning and collaboration
- Communities of practice: ethics, aesthetics, social cohesion
- Institutions and 'scenes'
- Memories, aesthetics and histories in the built environment
- Unprogrammed and 'third, spaces

# Differentiated ecosystems

- Clusters and networks
- Different industries (film, music, design...)
- Different knowledges: tacit and formal, vertical and horizontal
- Different life stages
- Virtual and Physical

# Cities are Changing

Growing diversification of spatial use in cities – inner and outer suburbs, small towns, rural areas

*Reconfiguration of use patterns – city as meeting place*

Cultural producers migrate to internet and organise around social network technologies

*Reconfiguration of physical/ virtual networks in cities*

# Urban Change

New levels of digital infrastructure and flows of information through the city

*Reconfiguration of the possibilities of urban design, planning and citizen interaction with space and place*

# Urban Governance

New possibilities for dialogue and co-creative management of cultural ecosystems

Cultural policy: not just promote cultural economy but say something about what should be promoted.

Value judgment – what are the grounds of this?

# Imagined Communities

- Planning
- Collective
- Fragmentation of cities – how do we rethink and organise the horizon of the urban as source of collective identification
- Urban cultures: producers, consumers, citizens

# A New Modernity?

