

Foreword

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Since the 1960s, there has been a growing focus upon culture and creativity, and their relationship to the wider economy in times when the demand for novelty began to gain ground. It is in this context that the cultural industries – later associated with the concept of creative industries – assumed a growing importance, since on one hand they allow the democratization of culture and art and, on the other, they are a potential driver

to the development of the economy and to job creation. Although, historically, the concept dates back to the 1960's, it may be said that its conceptual delimitation of the creative industries emerged in the 1990's, firstly in Australia, and later, in full force, in the United Kingdom.

To a certain extent, the terms Cultural Industry and Creative Industry overlap and can sometimes be confusing; the conceptual boundaries between them are

very faint. The term cultural industries refers to the set of activities related with the creation, manufacture and commercialization of services or cultural products; however, these products or services have great creative component and economic value – an essential aspect of these two industries – and cultural, that may be both tangible and intangible. The growing importance of this industry does not come only from its cultural value, but also from the economic value it generates, and therefore it contributes to the improvement of society and public space, including the regeneration of the economic and urban fabric and the creation of new jobs for young people in particular.

In this sense, it can be stated that cultural industries conceptually emphasize the symbolic character, while the creative industries focus more on the economic character and impact on regional and local development, including business and urban renovation: hence the frequent association with the importance of public policies to favor the formation of creative clusters.

The valuation of intellectual property – and its economic value – is also more associated with the creative industries; to this end, Howkins (2001) considers as an element associated with the creative economy the fact that they are activities originating from the imagination of the people and of exploring their economic value, based on four types of *intellectual property* rights: patents, copyright, brand registration and design.

Therefore, it can be defined as an integral part of the creative industries all of the activities that result from the individual creativity, ability, talent, which have the potential to create wealth and employment, and that contribute to the economic valuation of intellectual property.

Thus, the creative industries are formed by activities that originate from creativity, skills and individual talent, with potential of work and wealth through creation and "exploitation" of intellectual property (DCMS, Department of Culture, Media and Sport, 1998). Furthermore, the creative industries are based on a bond between individuals with intellectual and creative capacities and also between managers and practitioners, including those from the economic area. The latter (managers and economists) are more able to transform the cultural or creative productions into "marketable" products that can be commercialized, helping to create wealth at local, regional or national level. Simultaneously – in spite of the increasing reflexivity, conceptualization and production of knowledge in these domains –, the creative industries seem to have an ill defined border, possessing, however, a set of main activities that congregate, among other areas, those related to theatre, cinema, advertising, plastic arts, performing arts, crafts, design, fashion design, interactive games, music, publishing industry, radio, TV, museums and galleries.

The characteristics and particularities of the creative industries derive firstly from their relation to cultural production and, secondly, to the management and economy of a specific product, in this case a cultural good.¹ Thus, cultural

1 In this regard, it is important to define what creative productions are, since these seem to be the main good produced and later sold as an output associated to the activity resulting from the creative industry. On the other hand, it may be said that cultural products are goods and services valued by meaning, and what gives value to cultural products is the fact that people can interpret them in their own way.

industries commercialize meanings, and management takes part not only on a capital level, but also on a symbolic level, as suggested by Adorno (1991). This seems to be the main characteristic of creative industries: the production and commercialization of a product that, only by itself, is more or less valued according to the interest and the value attributed by a certain type of consumer. One of the characteristics associated with the creative industries – of a more economic nature – refers to the level of uncertainty concerning the demand or adhesion to the product; meaning: success is always unpredictable – one never knows, for example, which will be the audience for a media product or the number of spectators of a concert or a play.

Another economic characteristic of cultural or creative industries is that workers – in this case artists, creators, producers – have a strong emotional connection with the work they produce or develop, not always on a basis of material interest, contradicting, sometimes, a more rational attitude and evaluation from the economists, who tend to characterize hired workers as someone solely concerned with their salary and the amount of effort they will have to exercise to perform a given task. Thus, creative industry employees are not motivated solely by material rewards, but also – often as the main motivation – as a means to satisfy a need or gain intellectual recognition. Some productions or creations associated with the cultural or creative industries also assume the participation of several people with distinct aptitudes, this being the third specific characteristic of the creative industries. A film, for example, requires the participation of a large number of

collaborators whose creative desires and ambitions can interact in a conflicting way, making it difficult to manage and produce the product; as Caves (2000) suggests, the diversity of tastes and preferences obviously complicates the business and the organization of activities.

In the 1980s, the Greater London Council began to use the term "cultural industries" to encompass cultural activities that operated as commercial activities but were not integrated into the public funding system and were important sources of wealth and job creation. However, another significant part of the goods and services that the population consumed (such as television, radio, film, music, concerts, books) was not related to the public financing system; therefore the emergence, in the 1990's, of the concept of cultural industries. Nevertheless, it would be a very restricted definition of art and culture only. Technological advances and the massification of the Internet had a great impact on the activities of the creative industries, not allowing their inclusion in any of the conventional categories, which excluded them from the field of arts and culture.

As suggested in the previous point, and according to the Department for Culture, Media and Sport (DCMS), the creative industries are made up of activities that have their origin in creativity, skills and individual talent, with the potential to create work and wealth through the generation and exploitation of intellectual property. For their part, Theodor Adorno and Max Horkheimer (1985) mention for the first time the term "industries of

culture", in which the authors view the process of massification and commoditization of art with some skepticism and reject the relation between this and the economy, claiming that the exploration and commercialization of culture and art are transformed into an industrial process of which man is a mere instrument of labor and consumption. Only from the 70's, when cultural activities were not considered in their business and commercial aspects, they became the focus of attention and support by public policies for cultural activities.

According to Towse (2008), creativity is presented as a tool that relates to the innovation and economic competitiveness. The legitimacy of cultural industries is also closely linked to the strategies of local and national development of the culture of each country. Towse (2008) notes that the first document drawn up in this sense – the Creative Industries Mapping Document – dates from 1998, thus translating "a new way of conceptualizing the arts and cultural heritage". The document, which is responsibility of the British government, presents a definition of creative industries: "all industries that have in its origin individual creativity, technique and talent, and hold the potential to create jobs and wealth through the generation and exploration of intellectual property". Notwithstanding this definition and with respect to it, Towse also mentions that since the year 2000 studies and methods have been developed in other European countries, whereas in Canada, Singapore, Australia and New Zealand they had already developed their own definitions.

Like the other subsectors that comprise the creative industries, the first stage of

production is always creativity – whether made by companies or only by individuals. The cost of production that involves the whole process from the formation of an idea to its commercialization as a cultural or creative product is a decisive factor, since it will be this factor that will determine the viability or otherwise of the introduction of this product in a given consumption market which is by nature very competitive. In this sense, market studies can also be carried out in order to understand what the consumer wants to buy – that is: identify the main needs to be satisfied, whether for a broader segment of consumers or even for a given niche of the market.

According to the classification criteria adopted by UNESCO (2006), creative industries combine creation, production and commercialization of contents that are cultural and immaterial by nature. These contents are typically protected by copyright and may take the form of goods or services. The creative industries provide the consumer with a diversified supply of contents, thus contributing to a democratization of access to the products created. For his part, Caves (2001) states that creative industries mediate and filter all existing creativity – that is: for its part, Caves (2001) states that creative industries mediate and filter all existing creativity – that is, in the impossibility of marketing all ideas (the raw material), giving rise to the final product, they are responsible for choosing to the level of what is marketed.

Therefore, after this brief introduction to the Creative and Cultural Industries, and the growing economic, political, social and scientific importance of these industries,

the Journal of Creative Industries and Cultural Studies (JOCIS) presents its first edition in online and offline support (which it will maintain throughout its four-monthly editions) as a “platform” of sharing and dissemination of knowledge produced on a global scale.

JOCIS won't be one more scientific magazine, because then it would just be one too many... We believe that we have all the material, human and scientific conditions to affirm ourselves as the scientific magazine of international reference. We also believe that in addition to having the classic model of a scientific magazine (with peer-reviewed papers), it is possible to gather another type of content in a magazine such as interviews with experts, study summaries, summaries of scientific events and, of course, reading proposals, that will make JOCIS a consistent and, to some extent, innovative project. It is also our belief that a scientific journal must also be creative in design, which is why this will be a permanent challenge in order to find the graphic and aesthetic solutions that are valued by our readers. It should also be mentioned that this editorial project is not only intended to run on the corridors of universities, but around the world, which is why it will be possible to find JOCIS in digital media and bookstores (such as the website of Media XXI – www.mediaxxi.com and also Amazon – in digital and printed version through *print-on-demand*) and physical bookstores.

As the reader may observe in this premiere issue, JOCIS is anchored in a large and highly qualified international team – whom we thank all the support and collaboration – that encompasses not only some of the world's leading academics and experts on our Editorial Board, but also an editorial support team with representatives in various geographies. It is, therefore, a global publishing project that seeks to mobilize and attract interest from readers and academics and – why not? – from professionals and other relevant actors in the creative industries, taking on the role of a “platform” of

knowledge transfer between academia, industry, public institutions and civil society in general.

Last but not least, it should be noted that JOCIS has the support of the International Media Management Academic Association – IMMAA, aspect that also allows maximizing the cooperation with academics (in the field of media studies and Creative Activities) on an international level who collaborate with this association and international network. And given the fact that the partnerships with JOCIS always hold a door open, the magazine will challenge several universities on a world scale – with interest in this area – to participate in this project, namely in the recommendation of authors and contents. For now, we have started a partnership with CIC.Digital – Center for Research in Communication, Information and Digital Culture, associated with the University of Oporto and Universidade Nova Lisboa.

Regarding the editorial structure that JOCIS will follow – and that will be similar to this one – there will be 4 to 5 articles per edition (3 issues per year), an interview with a specialist, and 1 or an article by invitation, a report on the state of the art of the creative industries in a country to be selected for each issue. In this context, this issue starts with a foreword by Dr. Paulo Faustino and invited expert Terry Flew and a guest editorial by Terry Flew on creative industries, culture and debate on geography of regions and cities. Then it proceeds to 4 articles (“Attracting Startups within Creative Industries and the High-Tech Sector”, by Prof. Dr. Uwe Eisenbeis and M. Sc. Andrea Bohne; “Finding Direction When Developing New Media Products”, by Tanja Eiff and Heinz-Werner Nienstedt; “«Lisboa Criativa»: Why it is Important to Connect”, by Carla Moreira Martins

Barros; "Business Models for Digital Newspapers", by Blanco Piñeiro Torres). It includes 2 reports, the first, elaborated by Fulvia Santovito, about Italian cultural and creative industries, and the second, written by Dinara Tokbaeva, approaches creative clusters through the interplay between organisational management and urban studies. The suggested readings are *What Society Needs in the Age of Digital Communication*, by Robert Picard and *Media Corporate Entrepreneurship*, from Dr. Min Hang. To close this number of JOCIS we opted for the promotion of the next IMMAA's conference to be held in Sao Paulo.

And, you know, you are invited to enter this scientific editorial project through the submission of papers or other type of suggestion of contents that are related, among others, with the following topics: Media & Communication in Creative Industries; Publishing Market: present and future; The Economy of Arts and Culture; Marketing in Creative and Cultural Industries: specificities; Management of Creative and Cultural Industries; Entrepreneurship in Creative and Cultural Organizations; Clusters in Cultural Industries: Impact and Main Issues; Relation between academy and market; Creative and Smart Cities; Technology applied to Creative Sector; Popular Culture and Culture Consumerism; Theories and Methods in Cultural Studies; International Cultural Trade; Intercultural Communication; Culture, Leisure and Tourism; Empowerment and development of the market in cultural and creative industries.

In summary, JOCIS is an open innovation project, which is why we rely on its creativity and contribution to improve each issue.

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Thank you for your attention.
See you soon!

The editors

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