

Foreword

CREATIVE AND MEDIA INDUSTRIES' TRANSFORMATIONS: CHALLENGES FOR WORKERS AND BUSINESS APPROACHES



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INTRODUCTION

Creative and cultural industries are becoming increasingly important components in modern technological and post-industrial knowledge-based world economies of today they feel the need to preserve and promote cultural and creative aspects of societies whether at the international level or local now more than ever governments have realized the importance of cultural and creative industry in contemporary cultural policy. They are also principles of cultural identity that play an influential role in fostering cultural diversity.

The cultural and creative industries have been considered one of the most important industries in many countries. British policies are leading to the development and progress of creative industries,

These industries in addition to accelerating economic growth and jobs, have expanded creativity in general in all sectors and eventually have created development in every dimension of the country. This goes beyond the political and ideological aspects of these industries and their role in soft power.

The recent emergence of the creative industries as a distinct area of interest for economists, statisticians, cultural specialists, and public policy makers reflects a growing awareness of their economic potential and their role in fostering cultural diversity through the market. The concept of creative industries for public policy making remains very young and not all governments are convinced of the need to address this sector with targeted initiatives. With the advent of new technologies in the last 20 years such as the internet-com-

merce and electronic files that make sharing, trading, and consuming cultural goods and services easier than ever before, globalization has had a profound impact on the creative industries.

One of the most relevant sectors in the context of the cultural and creative industries is the media, which is undergoing profound transformations (in its forms of production, communication, distribution and business approach), with profound impacts on business models, profiles and professional careers.

The media industries are of particular importance to society. They are imbued with democratic, social functions and have a substantial economic impact on various sectors of the global economy. Therefore they are highly active at the communications level and have been defined throughout the decades as strong companies, being assimilated to the big corporations worldwide. Despite the relevant social and cultural role of the media, the sector has been enduring a severe erosion in terms of economic and financial conditions. The impact suffered by the technological advances and the rise of new digital technologies and tools poses demanding challenges to the markets. Companies and Media Industries are no exception. They recognize that it's necessary to rethink management as well as business practices to ensure economic and financial sustainability (Faustino & Noam, 2018, Eisenach & Soria, 2016); for that reason, the market demands a shift in the company's present business models to ad aggressive change environment.

Nowadays, the Media Industries can be divided into three categories: (i) legacy media based on analogic supports; (ii) new media based on digital platforms; (III) Internet infrastructures, such as wireline telecoms, internet providers, multichannel distributors, or wireless media and app developers/providers (Doyle, 2013; Noam, 2016). In this scenario, the dual classic model of media financing is no longer viable, since the demands of the sector go beyond the sale of advertising and the production, dissemination, and sale of content. For this reason, media companies have to reconsider their business models (Faustino, 2018). So, given the highly competitive nature of the Media Industries, firms on each brand of this sector have been trying to shift their business models to maximize their resources as well as to establish possible synergies between their legacy and online business models.

The oversupply of products and contents, accompanied by the development of modified communication structures that were promoted by the media convergence, caused a great impact at the end of the twentieth century, changing how time and space are perceived (Melro & Oliveira, 2012), as well as the relationship between individuals and the media (Pinto, 2000). The increase in the supply of media content available for consumption - either informative or entertainment - as well as the growing diver-

sity of interactive uses, have fostered a gradual isolation and individualized media demand and consumption. Particularly focusing on online environments, many websites contain a boundless amount of links which designed and placed at the disposal of the user a directed path from the products or services they make available to disperse information networks. Knowledge is now transferred in the form of a marketplace, showing its place in an advertising environment. At the same time, the Internet mutates to the unified re-editing of knowledge through its constant expansion of content (Friedrichsen & Karstens, 2014).

Since the digital advent, existing forms of market regulation and embedded control functions have become obsolete changing the way the economy itself is understood. While there has been a major break with traditional media providers, the new media companies have begun to seek to increase their after-tax profit margins. The new online transmission routes are therefore placed in a central place to achieve major progress in transmission, product differentiation, and knowledge promotion and transfer. Considering the evolution of the Industry - tending to be more divided -, new business models that require an increasing focus and more efforts on metadata and data collection and respective analysis are emerging. These data and respective analysis, as research shows (Ghosh & Scott 2018; Khan, 2017; Arsenault, 2017), revealed to be a powerful Business and Marketing tool. Therefore, it becomes imperative to analyze metadata to distinguish and identify the business models that bring added value to the media and online marketing industries.

While this feature can benefit the industry, a revaluation – and even a reconfiguration - through online media presence is crucial. Only then will it be possible to improve management practices, and business models, and provide a better implementation of regulatory practices (regarding social responsibility and responses to regulatory challenges in this context, the following articles constitute an interesting contribution to the characteristics and specificities in media business models in digital environments.

THE ARTICLES IN THIS 11TH JOCIS ISSUE

The first article, titled “Careers in the Cultural and Creative Industries: How Career Differences are Shaped by Individual and Work Characteristics”, provides an overview of careers in CCI. Widmann highlighting the growing importance of the sector and the challenges faced by professionals working in it.

Following this, the article "Social Media Influencers as Content Creators in the Creative Economy" discusses the business models adopted by social media influencers. This is another important aspect of CCI. Kolo offers a broader perspective on entrepreneurship in the creative industries and highlights the

importance of understanding how professionals in these industries generate value and conduct their business.

Next, the article "Mapping Factors of Success: A Structured Literature Review on Social Media Influencers' Business Models" displays an exhaustive review of literature concerning the business models employed by social media influencers. Zabel offers a detailed analysis of the success factors and challenges faced by influencers, complementing the insights laid out in the preceding article.

The subsequent article, titled "Public Media Libraries: Unnoticed among Netflix and others? The young generation's expectations of public service broadcasting media libraries in Germany", while not directly centered on social media influencers, contributes to a broader understanding of the media landscape within which influencers operate. Gölle et al. scrutinizes their interactions with these platforms, preferences in content selection, and assessments of user experience and content quality, offering valuable perspectives on media consumption habits among the youth demographic.

Lastly, the article "Media Libraries and Subscription Video-on-Demand Services in Germany: Usage Habits and Perceived Differences from the User's Perspective", offers a comparative analysis of media libraries and subscription video-on-demand services in Germany, providing valuable insights into user preferences and behaviors. Telkmann closes by highlighting the differences perceived by users between the different types of media services and the implications for TV companies' strategies.

Collectively, these articles underscore the multifaceted nature of CCI and its intersection with media consumption trends. They provide valuable perspectives for professionals, researchers, and industry stakeholders seeking to navigate and understand the evolving dynamics of the creative economy.

THE INTERVIEW

This issue also includes an interview with Professor Angus Phillips, the editor-in-chief of the prestigious publishing journal "Logos" and a consultant to the publishing industry. Reflecting on his attendance at the esteemed 'By the Book 8' conference hosted by the University of Porto, Angus Phillips provides a global overview of emerging trends in the publishing industry and their implications for the future of the media. According to him, no disruptive studies have emerged. However, the topic of artificial intelligence (AI) has drawn industry attention to the impact of technological advances.

The articles and the interview offer a holistic view of the current dynamics of the media and publishing industries. Furthermore, they highlight the

importance of innovation, adaptation and consideration of ethical and sustainable issues for the future success of these sectors.

THE REPORT

Finally, JOCIS 11 presents a summary of the “Global Music Report 2024”, which provides an overview of the main music revenues in 2023. This report displays some of the main elements shaping this industry and includes comments from important figures in the recorded music sector.

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