

The Creative Economy, the Creative Industries and the Ecology of Culture

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The Creative Industries: DCMS definition (UK)

as 'activities which have their origin in individual creativity, skill and talent and which have the potential for wealth creation through the exploitation of intellectual property'.

Creative industries: UK sector composition

- Software and computer services
- Publishing
- Music
- TV and radio
- Advertising
- Design
- Performing arts
- Film and video
- Arts and Antiques market
- Crafts
- Architecture
- Interactive Leisure Software
- Designer fashion

The New Economy: characteristics

- Intellectual property and knowledge-based
- Symbolic goods and cultural capital
- Symbolic and cultural entrepreneurs and intermediaries
- The ‘weightless economy’ of ‘bits’ rather than atoms
- From *marketplace* to *market space*
- Based on outputs and flows of cities/city-regions rather than nations

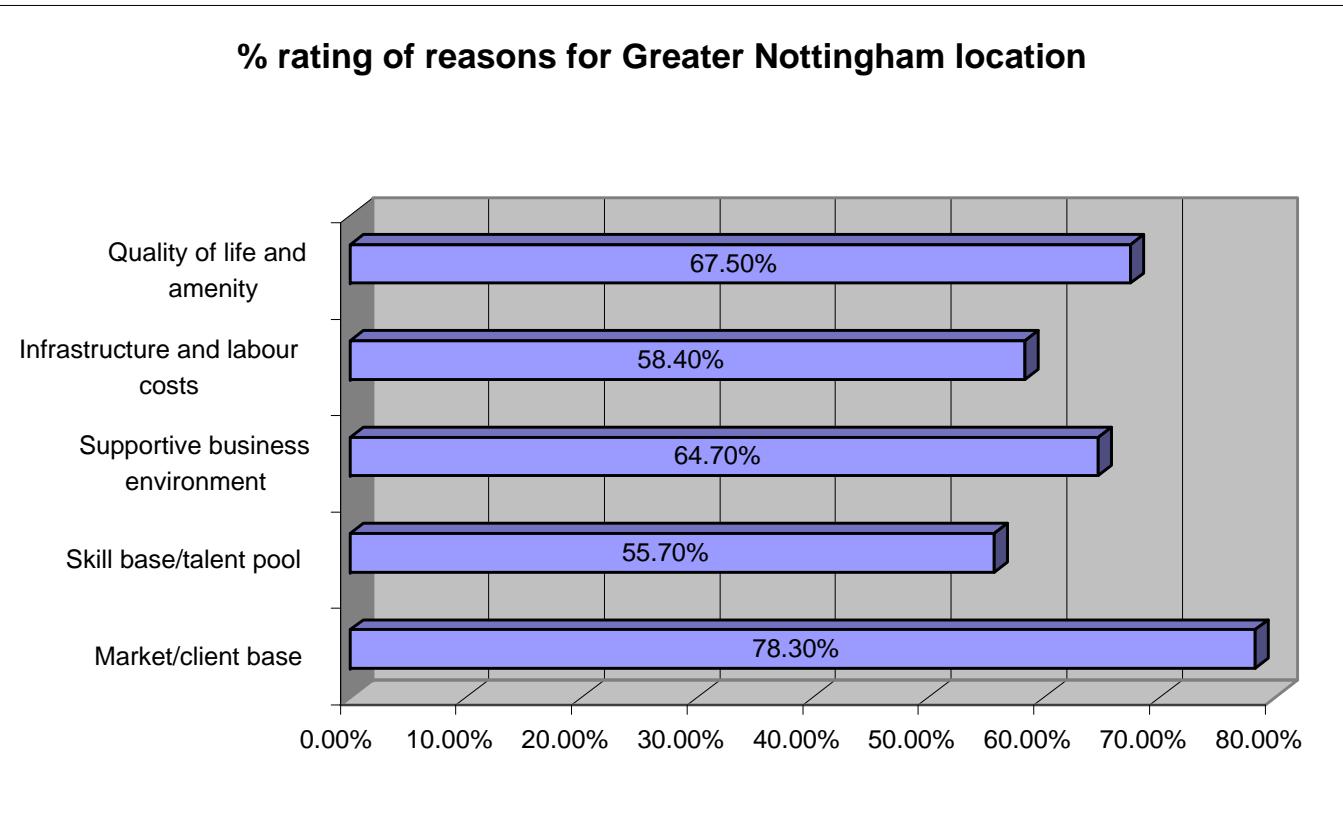
Four themes:

- The significance of the creative industries at local and regional level (clustering effects)
- The contribution of the creative industries to the national economy and international trade
- The context of *globalisation* and *convergence* and the importance of indigenous/endogenous creative industry growth
- Some conceptual issues and approaches enabling us to understand these realities (the ‘*cultural ecology*’ and the ‘*value chain*’)

Local example: the Lace Market/Hockley area in Nottingham

- 419 registered businesses in Lace Market/Hockley area
- 168 businesses (40%) in Creative Industries
- 67% of those surveyed rated as ‘important to crucial’ *for their business* their location in the Lace Market area (LMA).
- 61% of those surveyed rated as ‘important to crucial ‘ *for their business* the capacity for meeting and networking with suppliers, collaborators, competitors in the LMA.
- 70% gave a ‘very good to excellent’ rating to the LMA as a location for combined business and social interaction.

The quality of life/amenity factor



The creative content makers

- 74% rated as ‘important to crucial’ *for their business* the attractiveness of the built environment.
- 60% rated as ‘important to crucial’ *for their business* the range and quality of restaurants, pubs, clubs, cafes.
- 57% rated as ‘important to crucial’ *for their business* the heritage quality of the LMA
- 50% rated as ‘important to crucial’ *for their business* the proximity of arts and cultural institutions.
- 58% had plans for business expansion
- 77% had experienced growth in demand for their product or service in the past year

The creative content users

- 91% of users agreed that the LMA ‘adds vitality to the city centre area’
- 68% rated the LMA as a ‘safe environment’
- 79% rated the LMA as ‘good for shopping’
- 90% rated the LMA as ‘good for socialising’
- 20% were there for work purposes
- 30% were there for shopping
- 40% were there for social reasons

What the people think

□ 68% of respondents in random street and telephone surveys, across demographics and areas, placed a 'fairly high' to 'high' value on culture with:

55% agreeing that it 'encourages a sense of community'

71% agreeing that it 'helps me to understand the world and its people'

56% agreeing that it is 'important for my personal development'

47% agreeing that it encourages 'a sense of local identity'

From quantity to quality....

- The creative industries are a *special* sector because, while economically increasingly important, they are also about:
 - The resources of identity
 - The resources of affirmation
 - The resources of celebration
 - The resources of social inclusion and cohesion
 - The economy of symbols, values and meanings
 - The quality, vitality and conviviality of lived human environments
 - The resources of a sustainable and creative new economy
 - The development of distinctive local, regional and national identities (and industries) in the context of globalisation and potential homogenisation of cultures
 - The basis for import substitution and innovation

The Ecology of Culture

- Dynamic relationship between commercial, independent, community and subsidised sectors
- Flows of people, talent, skills back and forth between these sectors
- Importance of informal social networks and networking capacity (social capital)
- Importance of understanding the *processes* of this ecology and the ‘critical mass’ that sustains it.

The Value Production Chain

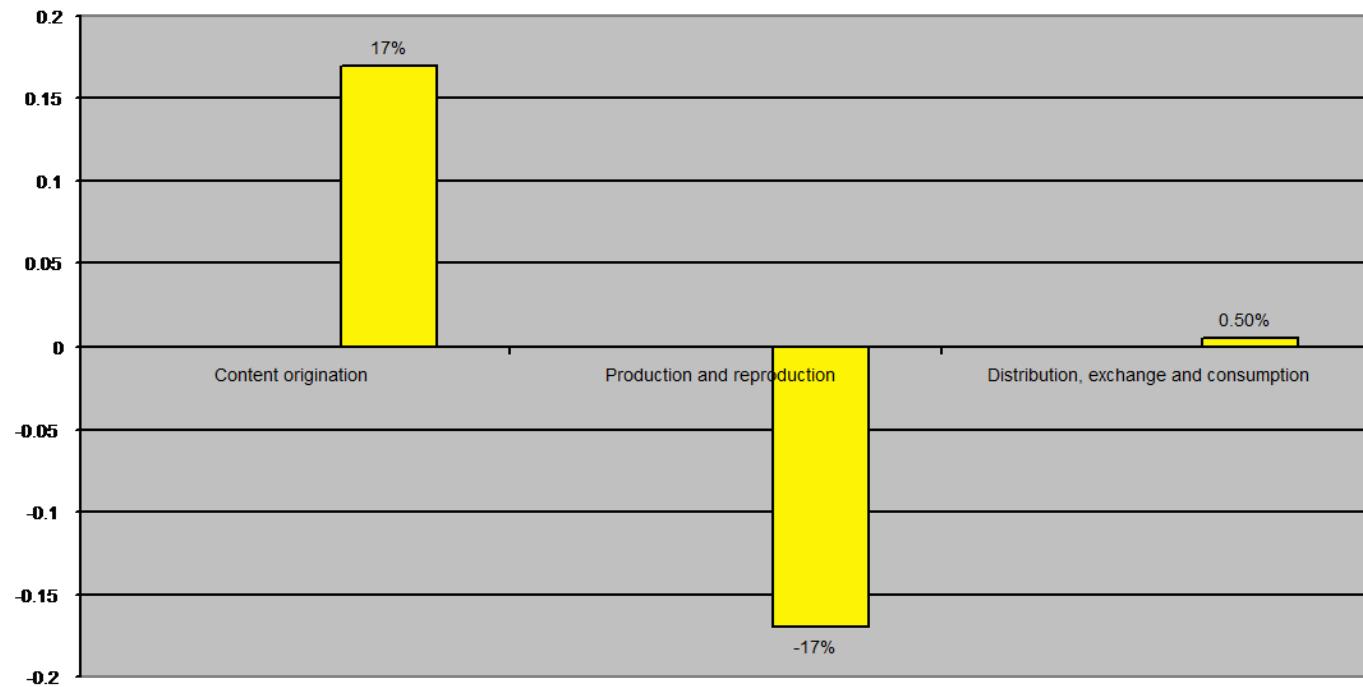
- Pre/creation (social conditions, training, funding inputs)
- Production (physical and digital infrastructure and capacity)
- Dissemination and circulation (distribution through people and places and the internet)
- Positioning, promotion and marketing (dissemination of knowledge)
- Consumption and usages (how, why, what people are doing and to what ends - audience and market development, co-creation, demand stimulation)

The Swindon Value Chain

Swindon Creative and Cultural Industries: % increase/decrease in employment by value production stage

1998-2000

Source ABI/Nomis 2000



The UK Creative Economy Programme

- www.cep.culture.gov.uk
- “The Creative Economy Programme is the first step in the DCMS goal to make the UK the world's creative hub.”
- 7 working groups and reports:
 - Infrastructure
 - Competition and Intellectual Property
 - Access to Finance and Business Support
 - Education and Skills
 - Diversity
 - Technology
 - Evidence and Analysis

Coda: creativity and diversity

- The creative industries depend on diversity for their success. There is a complex and critical relationship between creativity and diversity, whose centrality to the creative process cannot be underestimated...Diversity and competition are interdependent.
 - *Staying ahead: the economic performance of the UK's creative industries*, 2007, pp.138,140