

A decorative graphic on the left side of the slide, consisting of a spiral of circles of various sizes. Some circles are light orange, while others are a darker shade. A few circles contain small icons or text snippets, such as a 'Conclusion' box at the top and a 'The state of culture production' box at the bottom.

Lukens Inc.: The Melters' Committee (A), Spanish Version

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A decorative graphic on the left side of the slide, consisting of a spiral of circles of various sizes. Some circles are solid orange, while others are white with orange outlines. The spiral starts from the bottom left and moves towards the top right, ending near the title.

Lukens Inc.: The Melters' Committee (A), Spanish Version

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Lecture plan

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- Creative industries and the New Labour
- Creative industries policy
- The creative sector in the UK
- TV production in the UK
- Creative clusters
- Case study: Brighton
- Pierre Bourdieu on cultural production

Creative industries and the New Labour

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- By 1990 UK economy no longer driven by high-volume manufacturing
- **Creativity** seen as an untapped resource
- Promise of growth due to burgeoning **new media sector**
- Aim: "to create a nation where the creative talents of people are used to build a true enterprise economy for the 21st century where we compete on brains not brawn".
- **Creative industries** supply other sectors with creative inputs that increase innovation and productivity (Bakhshi *et al.*, 2013)
- **A new alignment** of arts and media policies with economic policies.

Creative industries policy

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- From DNH to DCMS
- New classification: **Creative Industries**
- Creative Industries Task Force
- **Regional Development Agencies** (1998-2012 replaced by Local Enterprise Partnerships) and economic planning powers to local councils
- Establishment of **creative cities** (Leadbeater and Oakley, 1999)
- Focus on a **artist-centred notion of creativity** as the primary driver of cultural policy (responsibility to the individual)
- Business development framework: **micro-business structured to achieve a public listing**
- Strengthening of **copyright protection**

Problems

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- Elevation of the traditional unstable work profile [of cultural workers] into an aspirational model (Ross, 2009)
- Romanticisation of cultural workers whose economic life is perilous (Lee, 2017: 1078-79)
- Corporate IP grab
- Pricing out creative people

Television production in the UK

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- **After 1981:** Deregulation, growth of independents
- **1986:** Suggested 40% quotas for independent commissions (BBC and ITV)
- **1990:** Establishment of 25% quotas
- **Early 2000s:** IP rights incentives to independents
- **Today:** mergers and acquisitions, BBC studios, consolidation



Film production in the UK

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- **Similar trends with TV:** from national institutions to market competition
- High risk industry
- **Clustering** (London and South East)
- Organisation in **project networks**
- **Co-productions and tax credits**

Creative clusters

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- Creative economic activities tend to concentrate in geographical space
- **Industrial clusters:** "geographic concentrations of interconnected companies and institutions in a particular field" (Porter, 1998)
- **Forces of concentration:** scarce factors of production, historical accidents, policy.
- **Cumulative causation** (Myrdal, 1947)
- **Urbanisation and localisation economies** (Marshall, 1923; Lorenzen and Frederiksen, 2008)
- Localisation economies important for creative industries due to market ambiguity.