

**Conclusion**

After labor and the creative industries policy and creative industries discussion, Creative and economic growth (and why) and the benefits of Creative of creative industries and cultural production.

**The Role of culture production**

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# Marketing the "\$100 Laptop" (C), Spanish Version

Conclusion

How robust and effective is the policy and creative industries discourse? Creative and economic growth: how many eggs in the basket? Changes of ownership The field of cultural production

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The field of cultural production

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References

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# Lecture plan

**Thecasesolutions.com**

- 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

## Thecasesolutions.com

- 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.