

Appendix F: Definition and Scope of CCI

A vital first step in developing an interactive CCI information platform is to define the scope of cultural and/or creative industries. Moore (2014) identifies a variety of terms that have been used to describe CCIs or its components including: the “creative sector,” “copyright industries,” “content industries,” “experience economy,” “creative business sector,” “art centric business,” “cultural and communication industries,” “media industries” and “knowledge economies.” According to Heng et al. (2003, p. 3) there are three common approaches to defining the scope of the creative cluster:

1. Cultural industries;
2. Creative industries; and
3. Copyright industries.

The definition of what comprises a cultural industry is therefore discussed first.

Definition of Cultural Industries

Anthropologically culture⁷ is the sum total of ways of living built up by a group of human beings and transmitted from one generation to another. Culture has always been regarded as a product resulting from a symbolic performance of individuals, characteristic of the whole of human society as well as the internal feature of humanity. Tylor (1974) defines culture as “that complex whole which includes knowledge, belief, art, morals, law, custom and any other capabilities and habits acquired by man as a member of society.”

Culture and the Economy

Economically speaking, the “cultural sector” covers for the study visual arts, performing arts and heritage. Australia (1994) defined culture more broadly than earlier conceptions, by including film, radio, libraries and more. These are referred to as “cultural industries” (film and video, video games, broadcasting, music, book, and press publishing). The “creative sector,” is defined as using cultural input to produce non-cultural goods and covers design, architecture, and advertising. Related industries, which are dependent on the two above-mentioned, are also considered.

According to Hartley (2008) the term “creative industries” was launched by the UK DCMS in 1990, which focused on the industry itself by referring to firms whose outputs were considered creative. A major contribution by DCMS was to move the concept away from its association only with activities with a strong artistic component, to any activity producing symbolic products, and relying on IP. These activities included advertising, film and video, architecture, music, art and antique markets, performing arts, computer and video games, publishing, crafts, software, design, television and radio, and designer fashion. According to this first definition, the creative industries are based on individual creativity, skill and talent.

Chapter 1: ⁷ “The Definition of Culture”. 2017. *Dictionary.Com*. Accessed February 27 2017.
<http://www.dictionary.com/browse/culture?s=t>.





Figure 36: A simple creative value chain

Source: (Policy Research Group, 2013, p. 14)

In a second phase, which according to Hartley (2008) is taking place now, the focus has widened from creative output to the whole economy, taking into account how creative inputs add value to businesses which are not considered creative, in particular in the services sector. In a third phase (emergent), which is being developed in parallel to the extension of digital media into popular culture, the focus is shifting to user-created content and open networks. Creativity is now seen as a collective process. The focus has been changing from a supply-driven approach to a demand-driven one. Thus, any model to access creativity and its impact on innovation should incorporate variables that are not only supply but also demand oriented.

What is now defined as the creative sector is developing at a higher pace than other economic sectors. Employment is not only growing at a high pace but the sector also offers a high share of highly skilled jobs. The creative sector is estimated to account for more than 7 % of the world's domestic product (World Bank, 2003) and is expected to grow by 10% per year (Price Waterhouse Coopers, 2003). The creative industries represent a leading sector in many Organisation for Economic Co-operation and Development (OECD) countries, with annual growth rates between 5 to 20% (EESC, 2003) and having a positive impact on trade. Moreover, the creative industries produce significant economic spin-offs and promote integration between technology, arts, and business.

CCIs

Restrepo et al. (2013) lament that the discussions about how define the economy and culture are endless and frequently emotional. This has resulted in cultural industries; creative industries; leisure industries; entertainment industries; content industries; copyright protected industries; cultural economy; and creative economy being used as terms to describe the relationship. Unfortunately, each one of these terms has numerous and diverse definitions.

Although the term "cultural industries" is almost interchangeable with the concept of "creative industries," UNESCO (2005) also draws a distinction between cultural industries and creative industries. "Cultural industries" include those industries who derive their inspiration from heritage, traditional knowledge, and the artistic elements of creativity. On the other hand, with "creative industries" it is the individual's creativity, innovation, skill, and talent (together with IP) is more important.

In 2002, UNESCO through the Global Alliance for Cultural Diversity (GACD) initiated a process that was aimed at the development and promotion of public policies of the creative industries. It also collaborates with other United Nations specialised agencies: (UNCTAD, 2008), UNESCO's Institute for Statistics (UIS, 2005), and WIPO, 2003).



UNESCO's 2005 Convention

In 2005 at its 33rd session the General Conference of UNESCO in Paris a number of related definitions were adopted including:

1. Cultural diversity

“Cultural diversity” refers to the manifold ways in which the cultures of groups and societies find expression. These expressions are passed on within and among groups and societies. Cultural diversity is made manifest not only through the varied ways in which the cultural heritage of humanity is expressed, augmented and transmitted through the variety of cultural expressions, but also through diverse modes of artistic creation, production, dissemination, distribution and enjoyment, whatever the means and technologies used.

2. Cultural content

“Cultural content” refers to the symbolic meaning, artistic dimension and cultural values that originate from or express cultural identities.

3. Cultural expressions

“Cultural expressions” are those expressions that result from the creativity of individuals, groups and societies, and that have cultural content.

4. Cultural activities, goods and services

“Cultural activities, goods and services” refers to those activities, goods and services, which at the time they are considered as a specific attribute, use or purpose, embody or convey cultural expressions, irrespective of the commercial value they may have. Cultural activities may be an end in themselves, or they may contribute to the production of cultural goods and services.

5. Cultural industries

“Cultural industries” refers to industries producing and distributing cultural goods or services as defined in 4 above.

Non-UN Agency Definitions

Other international organisations non-UN agencies are also concerned with the development of strategic approaches to address the creative economy. These include the OECD (2007), the Inter-American Development Bank (Quartesan, Romis and Lanzafame, 2007), the European Union (represented by various institutions and bodies including the European Commission), and the Leadership Group on Cultural Statistics (Policy Research Group 2013, 15–16).

A sound, clear and more importantly a universally accepted definition is critical in the development of a CCI-Framework. There have been numerous attempts at trying to define, classify, delimit and describe these various concepts. These are discussed below.

Department of Culture, Media, and Sports of the United Kingdom (DCMS)

According to the Policy Research Group (2013, p. 12) “[t]he term ‘creative industries’ first appeared in an economic study, the Creative Industries Mapping Document (DCMS/CITF, 1998),



completed by the Creative Industries Task Force (CITF) on behalf of the UK's DCMS." The UK's CITF (1997) defined creative industries as "those industries that have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property."

DCMS originally defined creative industries as industries that are "based on individual creativity, skill and talent," and which have "potential for wealth and job creation through the generation and exploitation of intellectual property" (DCMS/CITF, 1998: 3, DCMS/CITF, 2001: 5). These industries bring together 13 areas of activity:

- Advertising;
- Architecture;
- Arts and antiques;
- Handicrafts;
- Design;
- Fashion;
- Cinema production;
- Leisure software, (specifically, video games);
- Music;
- The performing arts;
- Publishing;
- Software engineering; and
- Radio and television.

The area covered is large and eclectic, but it is nevertheless exclusive; heritage, for example, is not included in the list. Subsequently, between 1998 and 2006, orientation documents produced by DCMS/CITF surveyed the variable number of creative sectors, modifications made within the original conceptual framework essentially summarising the reorganisation of certain groupings. The origin of the concept was essentially political and a strategic "vision" made creative industries an economic sector in their own right, officially categorised according to a "SIC Code."

The DCMS (BOP Consulting et al., 2010) summarise the concept of creative industries as those activities based on creativity, individual talent, and skill, and that have the potential to create jobs and wealth through the generation and exploitation of IP.

