



Proceedings of the
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Path to a Knowledge Society-
Managing Risks and Innovation

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Stanković, M. and Nikolić, V.

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November 16-17, 2020



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Creative Industries-division, Economic and Cultural Implications

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Abstract—To adapt to the market, the notions of culture and creative industry have found themselves in trade and economics. Numerous controversies have been raised about how to redefine emerging relationships and cultural products. This paper seeks to answer a few questions by analyzing the views of several authors. What areas of creativity are covered by the term creative industry? How do these industries affect the local, national, and macroeconomic levels and vice versa, and how economic opportunities affect the business and products of the cultural industries?

Keywords - creative industries, culture, art, economics, development

I. INTRODUCTION: THE CONCEPT AND DIVISION OF CREATIVE INDUSTRIES

The concepts of culture and creative creation are increasingly placed in the domain of industry and economy (creative industries, cultural industries, and creative economy) and, as such, are frequently present in today's discussions on culture, economics, technology, urban planning, and of course cultural policies.

However, there is no single definition of creative industries. This term is accompanied by numerous dilemmas so that American analysts increasingly use the terms copyright and entertainment industry. In contrast, in European political and academic circles, the terms creative industry and cultural industry are most often used. Besides, we can talk about leisure industries (which include sports and tourism), media industries, or content industries [1]. The sector of special events joins them in some of them since they often require original and unusual media promotion [2].

Contrary to the non-existent unified definition, there is a general agreement that the term culture industry refers to those industries that create, produce, and commercialize intangible content of a cultural nature. These contents, in the form of products or services, are usually protected by intellectual property rights. Depending on the context, economic or technological, cultural industries are also called creative industries, future industries, or content industries. Cultural industries refer to printing, publishing and multimedia, audiovisual activities, music, cinematographic productions, and crafts and design. In some countries, this term include architecture, visual and performing arts, sports, the creation of musical instruments, advertising, and cultural tourism [3].

Milena Dragičević Šešić and Branimir Stojković explain that the cultural industries represent a streamlined, serial way of organizing the production of cultural goods and services. They further classify these industries into five groups, based on the division according to the type of product, method of production, and consumption [4]:

TABLE I. CLASSIFICATION OF CULTURAL INDUSTRIES.

Serially multiplied works of art	Books, records and audio cassettes, video cassettes, films, but also graphics and reproductions ... These works of art can be bought as objects - goods (records, tapes) or as an experience - "illusions" by purchasing a film projection ticket.
Broadcast works of art, or cultural programs	radio and TV shows and studios;
Musical instruments	as the means on which music is created, composed, and performed - interpreted in front of the audience;
Devices for recording (creating) and reproducing works of art supplies	cameras, sound devices, film projectors, radio and TV sets, turntables, cassette players a) tools for amateur, everyday use; b) professional tools; (paints, varnishes, developers, film and sound tape) necessary in the process of artistic creation or during the production of serially reproduced works.

While the cultural industry consists of six branches:

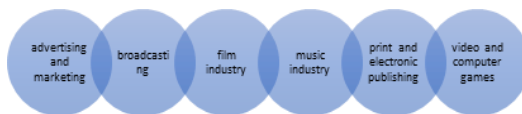


Figure 1. The six branches of cultural industries.

However, the creative industries, so broadly defined as “all activities based on the creation and exploitation of intellectual property,” make up a minimum of thirteen activities (critics of the creative industries suggest expanding this list):

- advertising industry,
- architectural and engineering activities (focused on solutions for end users-individuals),
- art and antique market,
- artistic crafts,
- design,

- fashion (clothing design, production of small series, exhibition and sale of fashion clothing, export and fashion consulting),
- film and video industry (video reproduction, photographic services for the needs of film activity, cinematographic and video production, cinematographic and video distribution and screening of films),
- interactive software of an entertaining nature,
- the music industry (publishing and reproduction of sound recordings),
- performing arts,
- publishing,
- software development and computer services and
- radio and television activities.

From the beginning of this century, more and more authors began to deal with these industries' theoretical basis. Most of them claim that this concept cannot be scientifically defined. In many cases, it represents only a set of areas that do not have the same analytical basis, nor can they be systematically analyzed. The creative industries sector is exceptionally heterogeneous, and therefore it isn't easy to characterize it as a whole accurately. It encompasses global industries such as media, music, and film, but also arts and crafts based on handmade items.

Without going deeper into the issue of differences in the understanding of creative industries, we will mention the division [5], which is essential from an economic perspective. A terminological difference between is:

- Creative industries - a term defined from the aspect of a combination of traditional factors of production. These sectors use labor-intensive inputs, the so-called creative individuals (e.g., advertising, architectural and design services, design (fashion, graphics, industry), interactive software development, cinematographic and video production and reproduction, publishing, printing, and reproduction of recorded media, performing arts, radio and TV activities).
- Copyrights industries - this term is defined from the aspect of property rights and appropriation of economic benefits from economic exploitation of intangible goods that are subject to protection (e.g., commercial

use of works of fine arts, applied arts and architecture, cinematographic and video production, radio and TV activities, publishing activities: publishing books, brochures, music books, and other publications, publishing recorded media (phonograms, videograms and multimedia works), building databases, creating software packages, creating interactive multimedia works).

- Content industries - a term defined from the aspect of the value chain in content production. These are economic entities that can be conditionally divided into three groups: property holders of the right to use the work (content) and subjects of the first related right (rights holders), content producers (responsible for content production combining artistic, financial, and commercial know-how). Furthermore, distributors of rights (accountable for trading and trading the right to use related legal protection items).
- Cultural industries - a term defined from the aspect of branch affiliation, public policy, and financing (e.g., cinematographic and video production, radio and television activities, artistic, literary, and stage creation).
- Digital industries - a term defined from the aspect of a combination of techniques and technologies in production, with a high degree of digitalization of the production process (e.g., cinematographic and video production, production, development, processing, and duplication of photographs, reproduction of recorded media, recording, processing and audio playback, data storage and database availability).

II. ENTREPRENEURS AND CULTURE

The creative industries sector is most dependent on cultural entrepreneurs, small and medium enterprises at the local level. Entrepreneurs in this field must have good intuition, know artistic circles and market opportunities, and these entrepreneurial abilities and skills cannot be learned, nor modified and explained in a strictly business sense. Therefore, small businesses and sole proprietors must manage their knowledge (on the history and theory of art and media, cultural production, cultural trends, human psychology, lifestyles, trends.) to innovate output. However, they must also master the business skills necessary for survival in the market (financial management of

the company, personnel management, knowledge of marketing strategies, distribution channels).

Entrepreneurs find talent and manage creative resources to make money. In some industries, entrepreneurs rely on the results of market analyzes. Still, in countries like ours, such data for some branches of the creative industries do not exist or are available to a limited extent. The lack of reliable market data certainly makes it difficult for small businesses to do business and makes it risky. That is why networking and clustering strategies are especially crucial for small businesses. Furthermore, when it comes to legal provisions affecting cultural industries, in developing countries, they refer to specific fields of the cultural sector (publishing, music, films) and commercial areas (small business, activities of transnational media corporations). They do not imply cross-sectoral and inter-ministerial, which can be a fundamental approach for cultural industries, such as Serbia [6].

To provide a mass audience for their products, companies in the creative industries apply horizontal and vertical integration, internationalization, and public action strategies. A company can become more successful and expand its market if it buys its competitor (thus gaining the competitor's audience until then). The chances of success are further increased if a company buys those companies whose activities are crucial for the product's success on the market (production, reproduction, or distribution; for example, a film producer buys a distribution company or cinemas). By purchasing or creating partnerships with companies abroad, the company conquers new markets that bring massive profits. Primarily if it markets products that have already paid off in the domestic market, such as a magazine that earn well in the local market, it can increase earnings if sell licenses or exclusive content such as photos and articles to manufacturers in other countries. Finally, companies apply public action strategies that include cooperation with anyone who can influence the audience (critics, journalists, and others - sending press releases, organizing press conferences and special promotions, giving gifts) [1], which also accelerates sales and cause-and-effect profits.

We will mention some factors that influenced small and medium enterprises to become the creative industry [1]. There is an excellent and stimulating atmosphere found in small

companies for creative work, very rarely in a large company. Another factor of new technology, the application of which leads to creating new types of creative industries that are a testing ground for individuals and small businesses [7]. Examples of such new initiatives are computer and video games, multimedia production, and website design. The emergence of new technology has also caused the emergence of further sub-branches within existing industries in which the most represented are small specialized companies (e.g., special effects companies, concert sound, stage design, and world design). Third, factors have emerged from the "discourse of entrepreneurship" in the economy in general.

However, in light of modern economic and technological walks, which open up opportunities for creating society and innovation, state governments should enable cultural goods diversity. Exercise the authors' and artists' rights, and specific cultural products should not be treated as ordinary goods [8].

III. CREATIVE INDUSTRIES AND ART AS CULTURAL AND ECONOMIC ELEMENTS OF DEVELOPMENT

Culture and the arts often play an essential role in cities' and regions' economic development, but they can also play a catalytic role in urban regeneration. According to economic theorists such as David Throsby (2010), people in creative industries and politicians' interests have expanded, and there are now at least three or four, often simultaneous, roles that culture and art play in urban life and development:

- symbolic functions - festivals that create the identity and international image of a region such as Tuscany or Provence in Europe, Goa in Asia, the Gold Coast in Australia and cities such as Salzburg, Avignon, Edinburgh or Beirut, or through cultural landmarks such as the Gothic Quarter in Barcelona, the Old Market in Krakow or the Grand Bazaar in Istanbul, and famous architectural works such as the Eiffel Tower in Paris, the Big Ben in London, the Leaning Tower of Pisa, buildings designed by Gaudí in Barcelona or Calatrava in Valencia;

- cultural or creative districts - as hubs of urban development (as in Vienna, Paris, London or Dublin)¹;
- cultural and media industries - which can be an essential part of the city, regional, and even national economy and
- social and integrative function of culture - creation of social dynamics, collective and individual identities.

Like the arts, the creative industries have a great responsibility in society, as they interact with and use a system of mass communications and public information. They create dominant meanings, symbols, and representations that influence the behavior or actions of an individual in society to a greater or lesser extent. Compared to other types of production, creative industries are heavily involved in creating and distributing products that influence the world's understanding and understanding. It isn't easy to measure precisely how much of that impact is, but it exists and varies from country to country (or region and cities of larger states). Creative industries produce dominant discourses and play a significant role in changing those discourses (e.g., political transition, university reform, sporting successes). Social codes such as media discourses, clothing, music listened to, are essential indicators of social and cultural identity and are often heavily influenced by a mix of styles and symbols created by different creative industries. The synergy of these influences can be strong enough to create social movement or revitalizes existing ones. Besides, creative industries often have an international dimension in terms of freedom of expression and cultural diversity [9]. Freedom is increasingly pronounced due to general civilizational progress, especially in the development of transport and the boom in information availability and exchange between parts of the world that were once far less connected.

IV. CONCLUSION

Economic and social conditions in which art and culture are produced and consumed have been the main topic of cultural and media studies, sociology, and economics in culture for at least half a century. As culture and creativity become an increasing driving force in the international

¹ There are tendencies of that profile in Serbia, but the most advanced is in Belgrade's Savamala.

market, it is essential to measure their impact not only on the economy but also on society.

Since the very concept of creativity is widely set, creative industries include a large number of different, related, or unrelated industries, such as the design in general, publishing, music industry, performing arts, media (primarily Internet, television, and radio), advertising industry, architecture and engineering activities aimed at solutions for individual end-users, arts and antique market, arts and crafts, fashion, film and video industry, software, applications, video games and computer services, with a pronounced tendency to expand this list further.

As for all economic branches in developed countries, it is valid for creative industries to rest on small and medium enterprises. These enterprises are conditioned by their ability to follow the upcoming trends in culture and art faster and "format" their production more quickly towards them and establish a creative work environment and atmosphere.

In this age of frequent change and globalization, many authors, marketers, and economists acknowledge that creativity and innovation are now driving a new economy. Organizations, and even economic regions that embrace creativity, generate significantly higher incomes and provide more excellent stability in the future.

The possibility of culture and different creative industries to significantly contribute to economic growth and prosperity of a city, region, or country has caused the intersection of creative industries and economies at different levels, emphasizing the role of small and medium enterprises, which are the drivers of each sector.

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