Department of Media and Communications public lecture

The Creative Economy: invention of a global orthodoxy

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Suggested hashtag for Twitter users: #LSEcreative
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Creative Economy and Creative Industry share of all jobs in the UK

DCMS, Creative Industries Economic Estimates, January 2015
Panel: Measuring the Creative Economy (sponsored by NESTA)

Presenters: Jonathan Haskel (Imperial College London), Hasan Bakhshi (NESTA), Dimiter Gantchev (WIPO)
Dear Prof Philip Schlesinger,

We are writing to invite you to take part in a round table discussion looking critically at the topic of "creative hubs". This one day event is designed to facilitate a unique conversation and dialogue between different parties interested in creative hubs in London and beyond.
The BBC's programmes and services in the next Charter.
September 2015.
Tony Hall, Director-General, BBC:

*I want to open the BBC to become – even more – Britain’s creative partner, to become a platform for this country’s incredible talent, cultural institutions and open up to our audiences in new ways.*

(BBC Media Centre, September 2015)

**BBC Charter Review submission:**

*Growing the creative industries and promoting the UK abroad.*

(British Bold Creative, 2015, p.15)
The Creative Industries Task Force

The creative industries occupy an increasingly important place within the national economy. However, their importance is not yet widely recognised. Nor has there traditionally been any formal co-ordination across Government of policies designed to promote them, which are the responsibility of several government departments.

The Creative Industries Task Force was established in June 1997, with the aim of providing a forum in which Government Ministers could come together with a few senior industry figures to assess the value of the creative industries, analyse their needs in terms of Government policies and identify ways of maximising their economic impact.

The Task Force adopted the following definition of the creative industries: *those activities which 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.*

These have been taken to include the following key sectors: advertising, architecture, the art and antiques market, crafts, design, designer fashion, film, interactive leisure software, music, the performing arts, publishing, software and television and radio.

The Task Force also noted the close economic inter-relationship with other sectors, including tourism, hospitality, museums and galleries and the heritage sector.
Culture *industry* 1947

Cultural *industries* 1980

*Creative* industries 1998
European Capital of Culture factsheet

Discover 30 years of culture in European cities

In a nutshell

Creative Europe
New EU programme for Culture & Audiovisual

Creative Europe @europe_creative
Tomorrow the 6th winner of the #EBBA2016 will be revealed! Stay tuned. europeanborderbreakersawards.eu/en/pic.twitter.com/S8U3Z01Kz7
6h

Creative Europe @europe_creative
2015 #EBBA winner @MOMOYOOUTH is @Spotify most streamed track of all time with MajorLazer's 'Lean On' @ebba_awards theguardian.com/music/2015/nov...
8h

See you at Flagey in Brussels!
European Culture Forum 2015
"Europe 2016: Creativity for a stronger and more inclusive Europe"
REACT

The Creative Exchange

DESIGN ACTION

THE CREATIVE ECONOMY

Arts & Humanities Research Council

SHOWCASE
We were delighted to welcome non-members as well as members at our first event outside of England. But please join us as future events will be members-only as we receive no government money and are entirely dependent on membership revenues.
Literature review

☐ Theoretical conceptualisation
- Bourdieu (1984) employed the terminology of 'cultural intermediaries' to refer to new professions that helped class distinctions by enhancing the consumption of culture by the masses
- O'Brien et al (2011) ethnic diplomat
- Maguire and Matthews (2012) cultural institutions, we are all CI

☐ Case studies

Newsbrands are 'the new cultural intermediaries'

UNESCO

UN

UNDP

Empowered lives. Resilient nations.

cultural intermediation
The British film industry was still fragmented, consisting of predominantly small and under-capitalised firms. Nevertheless, the Council’s period as lead support body for film is associated with a number of successes, including substantially increased levels of inward investment in UK film-production, modest increases in box-office receipts for British-made films and achieving higher levels in the regional dispersion of film funds.

In 2011, in an ironically timed tribute to its achievements, The King’s Speech, one of the films to which the Council had awarded Lottery funding before being closed down, became the highest-grossing independent film of all time, as well as winning four Oscars.

Doyle, Schlesinger, Boyle and Kelly (2015, p.180)
Supporting creative business throughout Scotland

Our approach is tailored to the specific needs of your business and our targeted support will help your ideas fly.

STARTING UP
If you’re thinking about setting up a creative business, here’s what you need to know.

UP AND RUNNING
Managing the day-to-day running of your business? Here’s how we can lend a hand.

CHANGING GEAR
If the time’s come to develop your business, here’s some help we have to offer.

Information by business area

Guide
Setting Up as Self Employed
A narrated introduction to a simple business structure for individuals.

Guide
Costing and Pricing Work Guide
Tools to help you consider the value and expense of your work.
To assess whether or not creative individuals are able to build a career in the creative industries requires a nuanced understanding of the conditions under which creative labour takes place.

Schlesinger, Selfe and Munro (2015, p.108)
Thanks for coming!

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