

CREATIVE INDUSTRIES

Policy panacea or concept without content?

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The rise and fall...

Österreichs Wirtschaft benötigt Designoffensive Gestaltung ist für viele Branchen Überlebensfrage

Mangelndes Bewußtsein für die Produktgestaltung, zu geringe Kommunikation zwischen Designer und Unternehmer, zu wenig Geld für die Förderung von Industriedesign. Dies sind die Kardinalfehler, die in Österreich dazu führten, daß die heimische Wirtschaft im internationalen Wettbewerb Boden zu verlieren droht. Zu diesem Ergebnis kam Montagabend eine Diskussionsrunde von Wirtschafts- und Designexperten, zu der das Business Center Alpha Factory

WIEN (poll). „Design oder Nichtsein“, dies sei jedenfalls für die Computerbranche eine Frage des Überlebens, bestätigte der Österreich-Chef von Apple, Robert Zehetleitner, Architekten, Designern, Studenten und Marketingverantwortlichen bei der Podiumsdiskussion von Alpha Factory und der „Presse“. Dabei trete auch beim Gestaltungsaspekt eine Verlagerung von der Hard- zur Software auf. Die Innovationsabstände würden deutlich kürzer.

Doch nicht alle Branchen bringen das notwendige Verständnis für Design auf. Davon weiß Dietmar Valentinitzsch, Kreativer mit eigenem Designbüro ein Lied zu singen: „Entweder sie werden von einem produktionsverantwortlichen Manager mit großem Interesse aufgenommen oder gleich bei der Tür hinausgeschmissen.“ Bei der Realisierung einer Design-Idee geht es freilich nicht nur um

Mill. S nicht ausreichend dotiert.

Für die österreichische Wirtschaft sei eine Designoffensive gestartet worden, berichtete Bundeskammer-Vizepräsidentin Ingrid Tichy-Schreder. Klein- und Mittelbetriebe sollen zu mehr Gestaltungsbewußtsein motiviert werden. Diese Motivation müsse aber schon viel früher erfolgen, in

gemeinsam mit der „Presse“ geladen hatte. Das Institut für Fortbildung sei zu gering dotiert, klagte Büromöbelhersteller Manfred B. Es stünde nicht mehr Geld zur Verfügung, doch starte die Bundeswirtschaftskammer eine Beratungsoffensive, erwiderte deren Vizepräsidentin Ingrid Tichy-Schreder. Für die EDV-Branche sei Design eine wirtschaftliche Kardinalfrage, bekräftigte Robert Zehetleitner, Österreich-Chef des Computerherstellers Apple.

der Schule, in den HTL und an den Universitäten forderte Designer Valentinitzsch.

Die nackten Zahlen des Wirtschaftsforschers Hannes Leo belegen, daß die Aufwendungen für Innovationen in Österreich nur 4,8 Prozent des Industrieumsatzes betragen. Hier sei ein großer Nachholbedarf gegeben. Als Vorbilder

gelten Italien und Großbritannien. Bauträger und Developer Valentin Kallinger bemängelte, daß in Wien spektakuläre Architektur nur im Wohnbereich, nicht bei Gewerbeimmobilien gegeben. Design könne zwar eine Lage eines Objekts nicht verändern, einen wirtschaftlichen und ästhetischen Ort schaffen.



So what happened?

- The design initiative did not materialise
- The Austrian economy did not disintegrate
- Somebody invented the Creative Industries
- Design was no longer of interest
- Wait a minute...



Design is part of the CI

- **Rising star** among biotech, nano-tech, internet and the likes?
- **Multitalent** as it can revitalise towns, regions, spur innovation, raise attractiveness of cities, regions, attract professionals...
- The most „**Babylonian**“ creation in the policy arena

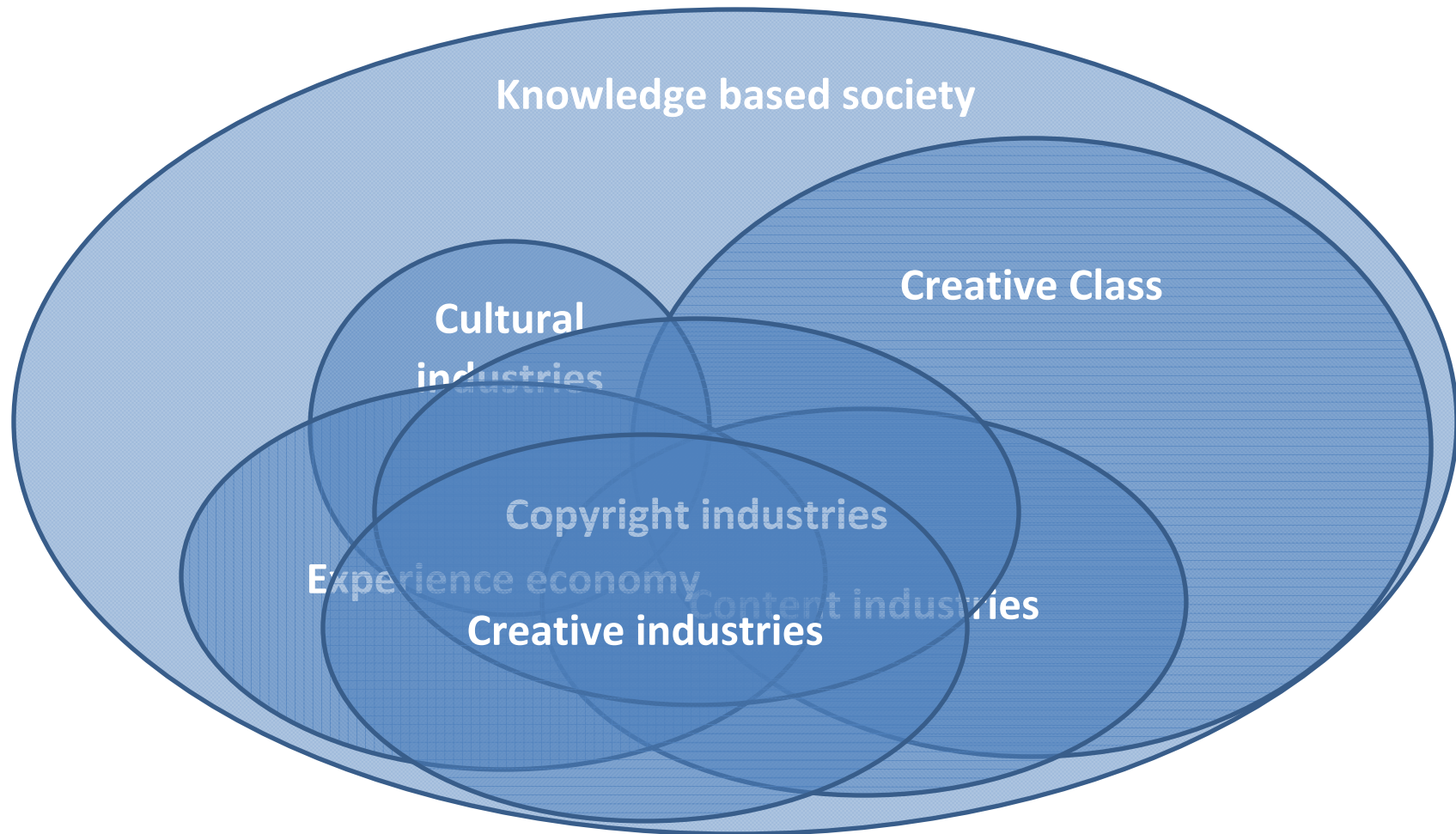


Panacea...

- Growth and job engine as demand for CI increases as economies become richer
- Reinvigorating declining regions as supply and demand are mostly local
- Creators of identity which helps to differentiate enterprises, towns, regions and countries
- Major factor in innovation and competitiveness: innovative industries that also impact on innovation in downstream and upstream industries
- Development vehicle for catching-up economies as creativity is the major resources and trade is increasing (+8,7% in 2000 – 2005, Unctad)



... or empty concept



Cultural industries, CI, creative class...

- **Cultural industries:** „...cultural activities which fell outside the public funding system and operated commercially...” but somehow “connect” art and business
 - TV, radio, film, music, books, advertisements, and concert
- Creative Industries Task Force (CITF) founded in 1997, published its Mapping Document and created the term “**creative industries**”, which are 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 (CITF, 2001)
- The **Creative Class** “includes people in design, education, arts, music and entertainment, whose economic function is to create new ideas, new technology and/or creative content” (Florida, 2002). About 30% of workforce in US
- See Unctad 2008 for an overview



Define them - if you can!

- There are almost as many **definitions as there are studies**: Cultural industries + software, ICT, Content industries, R&D....
- Most definitions are very pragmatic, dominated by research interest and data availability
- Hardly any international comparisons



Some Figures... (Evans 2009)

Country and city	Percentage of total employment [percentage GDP]	GDP or employment growth (time-period) and target	Sectoral definition
<i>Austria</i>	5%/9% of all firms [1.8% GDP]	2.8% GDP (1999–2003); Growth target of 14 000 firms/45 000 jobs by 2010	Cultural heritage, performing arts, audio-visual enterprise, visual arts, publishing, interdisciplinary activities cf. classification systems: Australia (ANZSIC), NACE (Austria), CIPS (UK-DCMS, 2004; Pratt, 2004)
<i>Vienna</i>	14%	6%	
<i>Denmark</i>	12% [7% private sector]	Employment 29% (1992–98); 2.35% (1997–2000)	Fashion, visual arts, music, books, theatre, radio/TV, print media, architecture, design, film/video, advertising, edutainment, content production, events, cultural institutions, tourism, toys/amusement and sport industries (‘Experience Economy’)
<i>Copenhagen</i>	16%		
<i>Finland</i>	4% [3.1% GDP]	11.1% GDP (1999–2003)	Cultural industries/economy—activities of a whole spectrum of arts, plus magazine and book publishing as well as entertainment electronics cf. European comparator cities/city-regions (Helsinki)
<i>Helsinki</i>	8.5% [9% GDP]		
<i>France</i>	3.5% [3.4% GDP]	7.1% GDP (1999–2003)	Nomenclature d’Activities Françaises
<i>Paris</i>	6.3%	–5% (1992–97)	(cultural economy; Scott, 2000)
<i>Ireland</i>	2%	4 × employment and 6 × revenue (software industry) (1995–2002)	Focus on ‘digital content industries’—animation, film, broadcasting, interactive media, web design, music, graphic design cf. Northern Ireland and Scotland’s cluster definition and enterprise approach
<i>Dublin</i>	3.1%		
<i>Germany</i>	3% [2.5% GDP]	6.6% GDP (1999–2003)	Art market, literature, print and publishing, architecture, advertising, audiovisual sector, software and telecommunications, music sector, performing arts and entertainment
<i>Berlin</i>	8%	7% (1998–2002); (–6.6% 2002/03)	cf. classification system: NACE, and DCMS and Vienna
<i>Netherlands</i>	2% [2.7–3.2% GDP]	Creative occupations 34% (1996–2004); 50% in big five cities	Creative business sectors encompass the arts and cultural heritage, media and entertainment, as well as creative business services (B2B), design, architecture, computer games and advertising
<i>Amsterdam</i>	6.9% [4.1% GDP]	5.7% (1996–2002); decline 2003–05	
<i>Rotterdam</i>	3.2%	8% (1996–2003)	

Some Figures... (Unctad 2008)

	Turnover, 2003 (all sectors included) (€ million)	Value added to national GDP (all sectors included) (%)
Austria	14,603	
Belgium	22,174	1.80
Cyprus	318	2.60
Czech Republic	5,577	0.80
Denmark	10,111	2.30
Estonia	612	3.10
Finland	10,677	2.40
France	79,424	3.10
Germany	126,060	3.40
Greece	6,875	2.50
Hungary	4,066	1.00
Ireland	6,922	1.20
Italy	84,359	1.70
Latvia	508	2.30
Lithuania	759	1.80
Luxembourg	673	1.70
Malta	23	0.60
Netherlands	33,372	0.20
Poland	6,235	2.70
Portugal	6,358	1.20
Slovakia	2,498	1.40
Slovenia	1,771	2.00
Spain	61,333	2.20
Sweden	18,155	2.30
United Kingdom	132,682	2.40
Bulgaria	884	3.00
Romania	2,205	1.20
Norway	14,841	1.40
Iceland	212	3.20
Total European Union (25 countries)	636,146	0.70

Is it just a data problem?

- Creative industries are **very heterogeneous themselves**
 - Bill Gates vs. the arty entrepreneur: Software, ICT, multimedia businesses are very different from film, music, performing arts....
 - The value chain, e.g. input and output relationships, final demand varies considerably in these industries
- Is there still room to have a CI policy?



Yes, if you take care of...

- Complexity
 - Coherent and coordinated policy approach
 - „Historic“ responsibilities
- Policy layers
 - Non-technical innovations
 - Innovation in services
 - Microenterprises
 - National/regional/town level
- Interaction between cultural and economic policies
 - Different objectives and instruments
 - Creative industries policies are the „commercial“ side of this coin
- Winner takes all game
 - Many participants, few stars
- Business cycle



References

- Graeme Evans, Creative Cities, Creative Spaces and Urban Policy, Urban Studies, 46(5&6) 1003–1040, May 2009
- Kulturdokumentation – Mediacult – Wifo, An Analysis of the Economic Potential of the Creative Industries in Vienna, 2004, www.creativeindustries.at
- Unctad, Creative Economy Report 2008: The challenge of assessing the creative economy towards informed policy-making, www.unctad.org



Location Quotient (Evans 2009)

<i>City</i>	<i>Location quotient</i>
New York	3.7
Rio	3
Vienna	2.8
Berlin	2.7
Barcelona	2.6
Amsterdam	2.3
Auckland	2.1
Paris	1.8
Montreal	1.7
Copenhagen	1.7
London	1.6
Dublin	1.5
Toronto	1.4
Manchester	1.4
Glasgow	1.2
Rotterdam	1.06

Note: location quotient = percentage of city/
percentage of national employment in creative
sectors (1 = national average). See Table 2.

Policy Rationales (Evans 2009)

