



# Studying the Relationship of the Following Concepts- Creative Industries, Cultural Industries and Creative Cultural Industries- and the Concept of Media: Toward a Theoretical Integrity

\* Nafiseh Ansari



\*\* Seyed Mahdi Sharifi



\*\*\* Majid Mokhtarianpour



\*\*\*\* Bibi Marjan Fayyazi



\* Ph.D. student, Department of Media Management and Business Communication, Faculty of Business Management, College of Management, University of Tehran, Tehran, Iran. [ansari.nafiseh@ut.ac.ir](mailto:ansari.nafiseh@ut.ac.ir)

\*\* Associate Professor, Department of Media Management and Business Communication, Faculty of Business Management, College of Management, University of Tehran, Tehran, Iran. [sharifee@ut.ac.ir](mailto:sharifee@ut.ac.ir)

\*\*\* Assistant Professor, Department of Public Policy Making and Administration, Faculty of Public Administration and Organizational Sciences, University of Tehran, Tehran, Iran. [mokhtarianpour@ut.ac.ir](mailto:mokhtarianpour@ut.ac.ir)

\*\*\*\* Associate Professor, Department of Leadership and Human Capital, Faculty of Public Administration and Organization Science, University of Tehran, Tehran, Iran. [mfayyazi@ut.ac.ir](mailto:mfayyazi@ut.ac.ir)

Received: 12.02.2024

Accepted: 17.04.2024

## Abstract

The classification of media as either creative or cultural industries has long been a subject of contention. Some advocate for labeling them as creative, while others insist on their categorization as cultural. Additionally, there are those who opt for the term "creative and cultural industries," and others who advocate for "creative cultural industries." Often, these designations are made without a comprehensive understanding of the commonalities and distinctions between these concepts. Using a comparative method, this study aims to explore the principal approaches and models of creative and cultural industries - encompassing 19 models - to assess the suitability of each of these concepts - "creative industries," "cultural industries," "cultural creative industries," and "creative cultural industries" - in elucidating the concept of "media." These approaches are synthesized through an examination of reliable scientific sources such as articles, books, and international reports. The findings indicate that cultural industries invariably entail creativity, whereas the converse is not always true; that is, creative industries may occasionally exhibit considerable cultural elements, while at other times they may lack such attributes. Therefore, it is inaccurate to universally apply the label of cultural industries to all creative industries and to equate cultural industries with creative ones. However, media, being an integral component of cultural industries, can be aptly referred to as "creative industries" and "cultural and creative industries," with these terms being interchangeable in the context of media.

**Keywords:** Creative Industries, Cultural Industries, Media, Culture Industry, Comparative Study.

Corresponding Author: Seyed Mahdi Sharifi- [sharifee@ut.ac.ir](mailto:sharifee@ut.ac.ir)



## Introduction

With the emergence of creative industries in the current era, the media, previously known as cultural industries, have found a special place in the economic arena. The economic value created by media has challenged their definition as cultural or creative industries. Some researchers use these concepts interchangeably without considering their differences or similarities. However, others believe that applying the title of creative industries to the media questions their artistic and cultural goals. Proponents of this view consider "creative industries" inappropriate and emphasize the use of "cultural industries" (Hartley et al., 2013; UNCTAD, 2022). Based on some approaches, the title of creative industries is used for those industries that create high economic value and play a significant role in the development of the creative economy (KEA, 2006). Consequently, some media may be excluded from the definition of creative industries. Some believe that industries that produce products such as cars, shoes, etc., where creativity is a part of their production process, can be classified as cultural industries and are equal to industries such as film and music (Bilton and Larry, 2010).

Tomczak and Stachowiak (2015) classify radio and television as cultural industries within creative industries. Conversely, Baker (2017), Gibson and Kong (2015), and Galloway and Dunlop (2007) differentiate cultural industries from creative ones. Denatale and Wassall (2007) and Jowel and Hutton (2007) include media in cultural industries under a broader category, creative industries. Johnson (2019) states that placing cultural activities within the creative industries buries the vital cultural policy objectives and misses the point about the important public benefits provided by culture.

Studies suggest a blurred boundary between creative and cultural industries, impacting how media are categorized economically and culturally. Media policymakers should determine whether they consider the media as industries that have artistic and cultural goals and rely on subsidies and government support, or define them as industries that seek to achieve commercial goals along with cultural and artistic value. By analyzing the most important approaches and models, this study compared these concepts and examined whether the media are creative industries, cultural industries, creative cultural industries, or cultural creative industries.

## Research Method

This research was conducted using the comparative study method, considered one of the most fundamental methods of research and a suitable way for explaining phenomena and a common solution for improving cognitive abilities (Darzi, 1401; quoted by Freiberger, 2019). In this study, the views, approaches, and models of creative and cultural industries were collected by searching in reliable scientific sources (articles, books, and international reports) and compared to examine the capabilities of the concepts of "creative industries," "cultural industries," "creative cultural industries," and "cultural creative industries" in describing the concept of "media."

## Research Findings

DCMS focuses on individual creativity and intellectual property rather than symbolic meaning, thus encompassing almost all economic activities as creative industries due to their inherent creativity (O'Brien, 2014). Hesmondhalgh's model emphasizes the creation or transmission of symbolic meaning, valuing cultural significance over economic value. The French and SNET approaches also prioritize cultural industries. The European Commission's cultural and creative department emphasizes use value over symbolic meaning, excluding industries like fashion and advertising despite their cultural impact. Throsby introduces the concept of "common



goods," acknowledging the challenge of distinguishing cultural and functional value in industries like advertising and fashion (Galloway & Dunlop, 2007). Baker's and Labor Foundation models classify creative industries as those producing creative goods and services, encompassing cultural industries. UNCTAD clusters creative industries to include traditional and modern arts, positioning cultural industries within a broader creative sector. Hesmondhalgh differentiates original creative arts from core cultural industries, categorizing them as "side" cultural industries due to their production methods (Galloway & Dunlop, 2007).

### Discussion and Conclusion

Examining the existing approaches and models shows that in some approaches, such as the approach of the European Commission, creative and cultural industries are completely separated. According to this approach, creative industries such as advertising, design, and architecture are not cultural industries, but they use cultural and artistic elements to provide practical output. In other words, when culture and art are applied in other economic sectors (such as car design and architecture) the creative sector is formed. Since for these economic sectors, the main goal is to produce and present a practical product, and art and culture play a secondary role, creative industries are called non-cultural industries. This approach has been criticized by O'Connor. O'Connor asks, how can industries such as design, advertising, and fashion be considered non-cultural after fifty years of cultural studies and discarded because of being "unoriginal art." According to O'Connor, this approach has not been successful in defining creative and cultural industries and determining their boundaries and is not reliable. The approach of the European Commission is reminiscent of the views of thinkers such as Bilton, Larry, and Martin, who consider the concept of "use value" along with the symbolic meaning while defining cultural industries. According to them, the first characteristic of symbolic services is the transmission of ideas. In these definitions, advertising, fashion, and architecture industries are not considered cultural industries because they prioritize practicality. Based on Hesmondhalgh's symbolic texts, industries such as automobile manufacturing, which produce goods with symbolic value, but their primary purpose is not to provide meaningful services, are not considered cultural industries. Hesmondhalgh prefers the term cultural industries and believes that this concept can better describe the dynamics of what he calls the "core" sector, such as film, music, radio, television, and digital content. Unlike other cultural policy documents that define original arts as the core of cultural industries, Hesmondhalgh places media at the center of cultural industries (Hartley et al., 2013).

If the European Commission's approach labels creative industries as non-cultural, it doesn't necessarily imply that cultural industries are non-creative. The models of concentric circles, like Throsby's, highlight both the cultural and economic aspects of cultural industries, introducing the concept of common goods. Throsby distinguishes cultural and creative industries but doesn't classify creative industries as non-cultural. He emphasizes that both cultural and creative industries rely on creativity to produce goods and services. In creative industries, cultural content is inherent in all products, leading to the categorization of original cultural industries at the center and related creative industries on the periphery, based on the level of cultural or commercial emphasis. Creativity, culture, and art remain fundamental elements in both cases.

In models like Baeker's and those from the Work Foundation, UNESCO, UNCTAD, and the Ministry of Trade, Industry, and Mines of Singapore, creative industries are positioned around cultural industries. However, they are not deemed non-cultural; rather, they are recognized as inherently creative. Scholars generally agree that while cultural sectors are creative, the reverse isn't always true—some creative industries may lack strong cultural elements. Therefore, it's inaccurate to equate all creative industries with cultural industries. Analysis shows that in all existing approaches and models, the media including radio-television, newspapers, music, and



multimedia are an integral part of cultural industries; As a result, since media are inherently creative, they can also be referred to as "creative industries," and the terms "creative industries" and "cultural industries" can be used interchangeably. Research suggests that in Persian, "Creative Cultural Industries" is not the same as "Cultural Creative Industries," and the terms may have different meanings depending on how they are used. The label "cultural creative industries" implies that there are also "non-creative cultural industries," which is untrue since the results show that the cultural industries are creative. Therefore, it seems unnecessary to use the word "creative" after "cultural," but the term "Creative Cultural Industries" refers to those industries that are closer to the creative and cultural core, depending on how much more or less cultural they are. In other words, the term creative cultural industries, refers to industries such as media, which based on the reviewed approaches and models are closer to the creative core. In English texts "Creative and Cultural Industries" is the title which is often used, and is abbreviated as "CCI."

### Resources

- Baeker, G. (2017). cultural economies What Are They and How Do We Build Them? *Economic Development Journal*, 16(2), 37–43.
- Banks, M. (2007). The Politics of Cultural Work. In *the Open University*. Palgrave Macmillan.
- Darzi, G. (2023). Comparative Study of Interdisciplinary Quran and Covenant: Types and Examples. *Journal of Quranic and Hadith Sciences Research*, 57, 25–42.
- DCMS. (1998). *Creative Industries Mapping Document*. National Statistics on the Creative Industries.
- DCMS, Statman, M., & Glushkov, D. (2016). Classifying and Measuring the Creative Industries. *Journal of Portfolio Management*, 42(2), 140–151.
- Denatale, D., & Wassall, G. H. (2007). *The Creative Economy: A New Definition* (p. 64). NEW England Foundation for the Art (nefa).
- Department of Culture, media and sports. (2016). *Creative Industries Economic Estimates\Methodology*.
- ESSnet-CULTURE. (2012). European Statistical System Network on Culture - Final Report. In *EssnetCulture*.
- Galloway, S., & Dunlop, S. (2007). A Critique of Definitions of The Cultural and Creative Industries in Public Policy. *International Journal of Cultural Policy*, 13(1), 17–31.
- Garnham, N. (2005). From Cultural to Creative Industries. *International Journal of Cultural Policy*, 11(1), 15–29.
- Hartley, J. (Ed.). (2005). *Creative Industries*. Blackwell Publishing.
- Hartley, J., Potts, J., Cunningham, S., Flew, T., Keane, M., & Banks, J. (2013). *Key Concepts in Creative Industries*. Sage.
- Heng, T. M., Choo, A., & Ho, T. (2003). Economic Contributions of Singapore's Creative Industries. *Economic Survey of Singapore, First Quarter*, 51–75. <http://www.ico-d.org/database/files/library/singapore.pdf>
- Hesmondhalgh, D., & Baker, S. (2011). *Creative Labour*. Routledge.
- Johnson, T. G. (2019). *Existing Conceptual Models of Arts and Culture: An Inventory* (p. 48). Rural Policy Research Institute.
- Jowell, T., & Hutton, W. (2007). Staying ahead: the Economic Performance of the UK 's Creative Industries. In *The work foundation* (pp. 1–280).
- KEA. (2006). *The Economy of Culture in Europe: Study prepared for the European Commission (Directorate-General for Education and Culture)*. European Commission.
- Mohammadi, M., Hajizadeh, P., & Kamalian, Y. (2018). Creative Industries Organization. Strategic Studies and Policy Research Institute.
- O'Brien, D. (2014). CULTURAL POLICY. In *Routledge*.



- O'Connor, J. (2011). The Cultural and Creative Industries: A Critical History. *Ekonomiaz*, 24–44.
- O'Connor, J. (2007). The cultural and creative industries: a review of the literature. In *Creative Partnerships London*.
- PEC. (2022). *National Statistics on the Creative Industries*. Creative Industries Policy & Evidence Centre. <https://pec.ac.uk/news/national-statistics-on-the-creative-industries>
- Peris-Ortiz, M., Mayer Rainiero Cabrera-Flores, Arturo Serrano-Santoyo, & Carayannis, E. G. (Eds.). (2019). *Innovation, Technology, and Knowledge Management : CUltural and Creative Industries, a path to Entrepreneurship and Innovation* (Vol. 1). Springer.
- Pine, B. J., & Gilmore, J. h. (2011). The experience economy. In *Harvard Business Review*.
- Pratt, A. C., Economy, U. C., Jeffcutt, P., Knowledge, M., & Industry, C. (2009). *Creativity, Innovation and the Cultural Economy (Routledge Studies in Global Competition)*.
- Sharifi, S. M., Mohammadi, H. A., & Ansari, N. (2018). Human Resource Management in Creative Industries. Industrial Management Publications.
- Statistics, U. I. for. (2005). INTERNATIONAL FLOWS OF SELECTED CULTURAL GOODS AND SERVICES , 1994-2003 UNESCO Institute for Statistics UNESCO Sector for Culture. In *UNESCO Institute for Statistics*.
- Throsby, D. (2008). The concentric circles model of the cultural industries. *Cultural Trends*, 17(3), 147–164.
- Throsby, D. (2008). Economics and culture. (K. Farhadi, Trans.). Tehran: Ney Publications. (Original work published 2001).
- Throsby, D. (2010). *The economics of cultural policy*. Cambridge University Press.
- Throsby, D. (2014). The Economics of Cultural Policy. (S. Alaei, Trans.). Tehran: Soreh Mehr Publications. (Original work published 2010).
- Tomczak, P., & Stachowiak, K. (2015). Location Patterns and Location Factors in Cultural and Creative Industries. *Quaestiones Geographicae*, 34(2), 7–27.
- UNCTAD. (2004). Unctad's World Investment Report 2004: The Shift Towards Services: An Overview. In *United Nations*.
- UNCTAD. (2008). Creative Economy Report 2008. The Challenge of Assessing the Creative Economy: towards Informed Policy-making. In *Harvard Business Review* (Vol. 8, Issue 9).
- UNCTAD. (2010). *Creative Economy Report*. United Nations.
- UNCTAD. (2018). Crative Economy Outlook Trends in International trade in Creative Industries 2002-2015: Country Profile 2005-2014. In *United Nations* (p. 238).
- UNCTAD. (2022). Creative Industry 4.0: Towards a New Globalised Creative Economy. In *United Nations*. <https://doi.org/10.2139/ssrn.4104398>
- UNESCO Institute for Statistics. (2009). The Unesco Framework for Cultural Statistics. In *Journal of Cultural Economics*.
- United Nations Educational, S., & (UNESCO), C. O. (1986). *The UNESCO framework for cultural statistics FCS* (p. 29). <http://www.uis.unesco.org/culture/Doc>

