

'Creative Industries in a European Capital of Culture'

Dr. Peter Campbell

Department of Sociology, Social Policy & Criminology

University of Liverpool

peter.campbell@liv.ac.uk

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Smith, 1998: “...where the wealth and the jobs of the future are going to be generated from.”

DCMS *et al.*, 2008: “Our creative industries are increasingly vital to the UK [and are] well placed for continued growth.”

“All policy documents on the creative industries are structured by one founding assumption. This is the assumption that creativity *will become* increasingly important in the emerging knowledge based economy.” — Van Heur, 2010

“Most cities stated as priorities the development of tourism, the enhancement of the city’s image, urban revitalisation, and *an expansion of creative industries and jobs*” — PalmerRae, 2004

“Each of them draws attention to the economic benefits that culture can bring to a city [...] it is the economic importance of the cultural and creative industries that is played up.” — Griffiths, 2006

- A “key destination for cultural, creative and tourism businesses”
- “New products, innovations, and businesses”
- Promoting “Indigenous capacity”
- “An emphasis on creativity as a key driver for the future”
- “Creating an attractive environment for cultural businesses and creative people” - Liverpool Culture Company, 2002

“The rationale for Liverpool’s bid is best captured not in the bid document itself, but in the consultancy report commissioned by Liverpool City Council and produced by the Manchester-based ERM Economics [which] concluded that 13,200 new jobs could be created in the cultural and creative industries.”

- Jones & Wilks-Heeg, 2004

Liverpool 08 shows how “culture and creativity are part of the answer to tough economic times” and how “creative skills will be more important — not less — in the economy of the future.”

- Burnham, 2009

“Liverpool’s year as European Capital of Culture in 2008 [...] makes me hugely optimistic about what UK City of Culture can do for [...] encouraging the creative sector.” — Hodge, 2010

“Look at how Liverpool benefited from being the European Cultural Capital in 2008. [...] Jobs in the creative industries increased by half.” — Cameron, 2010

“Cultural and creative industries also contribute to the competitiveness and social cohesion of our cities and regions. European Capitals of Culture such as Lille, Liverpool and others show that investing in this sector creates jobs.” - European Commission 2010

IT SOUNDS VERY LOGICAL

BUT

THAT IS NOT

WHAT IS HAPPENING

“Every manifestation of creativity — technological, cultural and economic — is interlinked and inseparable. [...] they share a common thought process, they reinforce each other through cross-fertilization and mutual stimulation.” — Florida, 2004

“Richard Florida, a professor of regional economic development, has set out a convincing argument as to why environments with strong cultural facilities and creative networks are key to economic success in modern urban societies.” — DCMS, 2004

“Mr Cameron paid tribute to Richard Florida, an American urban economist, for devising a blueprint for government’s role in the economy. [...] “Mr Florida has extolled one core idea: that the creative sector is the growth engine for Western economies.””

— The Economist, 2010

“Investments in the ‘soft infrastructure’ of the arts and culture are easy to make, and need not be especially costly, so the creativity script easily translates into certain forms of municipal action. Whether or not this will stimulate creative economic growth, however, is quite another matter.” — Peck, 2005

“The assumption seems to be that ‘creativity’ is a transferable skill, and that developing the population’s artistic creativity will deliver creativity and innovation in other sectors.” — Böhm and Land, 2009

- **Art/Antiques (1):** Everyone kept saying 'go to London' and I said 'there's no point me going to London because there's another 40 thousand people already there.'
- **Architecture (2):** In London where you have a lot of architects, there is a sort of competition, there is the next big idea, the next image, you're in magazines or you're competing to get into magazines to get a job. Up here, architects aren't bothered about national press, really.
- **Film/Video/Photography (2):** I think, 'would it be easier in London? Would it be harder?' And it would probably be harder to make a name for yourself, there would probably be more work, but it would probably be more competitive [...] you'd meet less people, so getting a name for the work you do would be harder.
- **Music/Performing Arts (1):** It is hard, though. I'm quite lucky because there isn't another one of me, if I was in a different city, or if I was in London, there'd probably be 30 or 40, so I'm quite lucky because I've found a little place that I can be.

- **Architecture (1):** I don't want to *lose* money. But I don't think that is enough to drive one as a human being. Unless one is particularly vacuous. [...] You tend to find that those who *are* successful financially have devoted their lives to being successful through business, and the problem with that is that one neglects any artistic sensibility whatsoever.
- **Art/Antiques (3):** I don't work with artists who are just commercially viable. I work with artists who I think have a contribution to helping us think differently about the world that we live in. Which, commercially, is...mental.
- **Art/Antiques (4):** You don't do this for money, really. It's always been the credit crunch for me! Welcome to my world, everyone!
- **Craft (1):** I've never had a career idea. The future is still unclear. I never know where I want to end up, I don't know if this is the final thing or what I should be doing forever. [...] In a way, it is self-indulgent.

- **Advertising (2):** I think the whole idea of art, or creativity, is to sell products in one way or another. In my opinion. [...] Maybe it's something to do with the money you draw from it. Maybe to be a member of the creative community, you're not meant to draw that much money, whereas if you are a firm like us, we do all right, we don't take home thousands and thousands, but we get by.
- **Music/Performing Arts (2):** The music industry is a business. A hard-nosed, economically driven business. It's not about character, it's not about music, it's not about emotion and sympathy to arts, it's a fucking business, you know what I mean? And if you can not survive in that business, then you're out.
- **Music/Performing Arts (4):** I think we all found the company side of the record company too boring for words, the thing of being the person that deals with the invoices, and people, and as soon as an offer came in from a record company, [*a major record label*] set up the licence and repertoire division, and they signed up 40% of the independent record market, and that took the business side away, which meant we could concentrate on recording – but not generally in Liverpool. So, did that benefit Liverpool? Maybe not.

Entrepreneurs and the European Capital of Culture

- **Advertising (I):** Yeah, it was fine. I mean, we didn't get any work off it.
- **Architecture (I):** I mean, it didn't affect my practice, obviously. [...] But it was ... you know, fine. Why not?
- **Art/Antiques (I):** The way I looked at it was it didn't do any harm. Because it got people thinking about arty stuff. But from my point of view it didn't help at all.
- **Craft (I):** That had no effect on my life.
- **Design (I):** It didn't make any big difference; things happen anyway.
- **Film/Video/Photography (I):** You get the same thing with Capital of Culture, you end up dealing with people on occasion who have no understanding at all. They might be handing out money, but they have no understanding of the process of making a film, they actually have very little enthusiasm for film.

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“Even a cautious-sounding document published last November by Impacts 08 has local creative businesses saying that European Capital of Culture enhanced their profile, grew their client base and improved long-term prospects. That makes me hugely optimistic about what UK City of Culture can do for strengthening the profile of cities and encouraging the creative sector.”

— Hodge, 2010

- EcoC 2008 helped my business by: 'generating a higher profile for Liverpool' (31/35)
'increasing my client base' (14/35)

- “I am confident about my business prospects over the next 2-3 years.”

2007 — 80% Agree

2009 — 70% Agree

“The terms of the discourse may become so compelling that *not* to buy into these is tantamount to self-exclusion [...] This is demonstrably the case in the debate over “creativity” that has dominated thinking about the cultural industries for more than a decade in the United Kingdom and that has increasingly been exported elsewhere by its exponents [...] Creative industries discourse [...] has acquired the look of an increasingly closed ideological system.” — Schlesinger, 2010