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Andrew Barnum



**Re-defining creativity,
with particular reference to its sustainability,
within the context of the creative industries discourse**

Andrew Barnum

Abstract:

Starting from a practitioner's standpoint, this study investigates creativity as a system in which individual talent, desire and ambition operate. In the context of sustaining these motivations, personally and commercially, I examine the creative industries discourse as an 'organising principle' and an 'historical evolution' of a system named to provide relevant frameworks and guidelines for the future sustenance of practitioners and patrons.

This thesis has arisen from an investigation into the changed conditions outlined within the creative industries discourse, an argument, for a potential re-definition of 'creativity' that better fits the conditions generated by the emerging knowledge economy. The study is viewed through the lens of my own 33 years of practice as an Artist, Designer and Musician.

The study considers the intrinsic struggle of free individuals to sustain their passion to generate deeper meaning within an industrialised system of livelihood initially created through a government policy initiative. The aim is to explain the individual practitioners' relationship to a system that contains numerous and complex tensions. My aim is to offer an understanding of an industrialised system that has responded to a shift in conditions in which individual talent and aspiration are 'forced' to function.

As part of our re-definition of creativity, we should be working to convert the prevalent 'precarious state' of creative practice into a more 'secure' livelihood and give greater recognition to the creative industries idea as a more consistent, broadly accepted cultural and economic imperative. Any re-definition of creativity needs to help reveal most creative practice as an under-recognised struggle with inconsistent tangible income as a reward for a life of passion and faith. Practitioners deeply believe in the value of their commitment to this very human work and their decision to choose a decidedly risky life-pathway.

For this study, in considering a re-definition of creativity, with particular reference to its sustainability, within the context of the creative industries discourse, I've investigated a range of conditions, definitions and 'realities' that affirm the need for a re-definition of creativity and its distribution in today's so-called 'creative age' and the emergent creative economy.

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Chapter 1. Introduction

Those industries that 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.
(UK Creative Industries Task Force 1997)

This study aims to establish an argument for a re-definition or a 're-purposing of the very idea of creativity' (Hartley 2005, p. 8) in order to enable the sustainability and growth of individual and collaborative enterprise within the creative industries sector. The study will illustrate how a re-definition of 'creativity' could become a key factor for individuals to sustain their future activity within the emerging 'creative economy'.

In order to provide this evidence we will need to investigate previously existing definitions, conditions and developments within creativity including the formation of the creative industries discourse. This will enable us to understand the gaps between traditional perceptions of creativity and the imperative for a re-definition being created by the growth and access to the creative industries by individual and collaborative enterprise.

Currently creativity to most people means an artistic quality or the expression of a group of individuals who sustain a professional life through their ideas and through work that exists outside the traditional or mainstream working existence. My aim is investigate this notion and other myths that surround the definition and usage of the word 'creative' in order to make it better understood and therefore more relevant within the creative industries context.

The study has arisen from my own experience in the design segment of the creative industries sector in Sydney, Australia as a graphic designer of more than 20 years where the traditional definition of the client/creative roles may have undermined the creative potential of project outcomes due to a rigid enforcement of unaligned roles during the design process. A re-definition of creativity could go a long way to identify the obstacles that can impede a better functioning creative process for a wide range of patrons and practitioners in the evolving creative economy.

Like many people making a living from creative inputs, I am also an artist (a songwriter, poet and plastic artist). From this vantage point I have seen how the considerable work done to create the organisational frameworks that form the creative industries discourse has hastened the need for a re-definition of what we know as creativity and how it may be measured. In the connected digital world, the ways in which content is made and sold has created a permanent re-structuring of the way commerce in creativity now functions. For example the way music has been made available via digital download and file-sharing networks has redefined the music business almost beyond recognition.

Currently, as a senior manager in design education, I find the existing definitions of creativity limiting for students who now need to be able to function within the various creative industries segments for which they are studying. The creative industries initiative has gained most traction in the UK where the

initial perception of the sector and its future impact was identified as a major contributor to the economy, highlighting the fact that 'the creative industries were already a significant component of GDP, exports and jobs. Indeed they had been growing at twice the rate of the rest of the economy' (Cunningham 2006, p. 6).

The discourse has evolved through governments internationally analysing the potential scope of the creative industries in order to determine the infrastructure that may be required to support and increase the sector's value.

In addition to internal British action in Scotland and the English regions, several other countries have rapidly developed creative industries strategies. East Asia, Australia and New Zealand are 'hotspots' of these developments. New Zealand has positioned creative industries as one of three key sectors (along with biotechnology and [information and communication technology] ICT) in its 'growth and innovation framework' (Cunningham 2006, pp. 6–7).

Korea has committed significant investment to the Digital Media City in Seoul and in Tomorrow City at Incheon. In Australia we see the Creative Industries Precinct and Faculty at Queensland University of Technology (QUT). Furthermore Taiwan, Singapore, Hong Kong and China are all in the process of development, 'in an attempt to bring together government and corporate infrastructure development and to construct a large cluster of related creative industries' (Cunningham 2006 p. 6).

The creative industries discourse has been developed by academics and professionals including John Hartley (ex-dean of the Creative Industries Faculty at QUT), Charles Leadbeater (independent writer, Demos research associate and consultant to Government and Industry), John Howkins (Strategic Business Development advisor for more than 30 Governments helping to formulate policy for the creative industries), Richard Florida (H. John Heinz III Professor of Regional Development at Carnegie Mellon University and author of *The rise of the creative class* 2003), Chris Bilton (lecturer in the Centre for Cultural Policy Studies and director of the MA in Creative and Media Enterprises at the University of Warwick) and Stuart Cunningham (professor of Media and Communications at QUT and director of the Australian Research Council Centre of Excellence for the Creative Industries and Innovation).

At the opposite end of the spectrum, in the study of creativity in regards to sustaining *the individual* as applied to the context of creative industries, academics and authors such as Mihaly Csikszentmihalyi (professor and former chairman of the psychology department at the University of Chicago and author of *Flow* and *Creativity, flow and the psychology of discovery and invention*), R. Keith Sawyer (Associate Professor of Education at Washington University and author of *Explaining creativity*), David Bohm (author of *On creativity*), Rob Pope (author of *Creativity, theory, history, practice*), James Hillman (author of *The soul's code*) and Thomas Moore (author of *Care of the soul*) all provide content that can support an argument for a re-definition of creativity for the creative industries. This individually focused discourse can be seen to be complementary rather than directly contradictory to the creative industries rhetoric.

The organisational nature of the creative industries discourse has intended to provide a structure for creative industries practitioners to determine where their activity may fit and flourish in the increasingly 'industrialised' creative landscape of today. The formation of the creative industries sector aims to improve future access for individuals and collaborators seeking entry into the niche markets and access to audiences that only a creative economy can potentially provide.

The international creative industries initiative could certainly benefit from more public awareness of its key aims and objectives. An information initiative to further explain and define the creative industries' objectives and help provide public and private frameworks would be instructive for the next 'crops' of potential creative industry practitioners.

The creative industries discourse accepts digital technology and its networks as an everyday reality. The discourse does not dismiss any method of ideas generation, artistic expression or production, nor does it aim to challenge the individual pursuit of original thought. The existing nature of creativity now invites a broader range of inputs from a new range of creative problem-posers and-solvers. A re-definition of creativity can only aid these individuals in finding ground for their activities through a broader acceptance of what it means to be a creative person within the creative industries.

By identifying a series of questions that have flowed out of the creative industries discourse I feel I can provide perspectives that highlight the gaps that exist between traditional perceptions of 'creativity at work' and the emerging conditions for a re-definition of creativity. As background, we'll begin by examining the evolution of the creative industries discourse.

Creative industries beginnings

The concept of the 'creative industry' emerged in Australia in the early 1990s (Howkins, cited in Hartley 2005, p. 118, from The Mayor's Commission on the Creative Industries 2002). It is probable that the term was originally used in Australia in 1994 by Terry Cutler and Roger Buckeridge in 'Commerce in content: Building Australia's international future in interactive multimedia markets, a report for the Department of Industry, Science and Technology, CSIRO and the Broadband Services Export Group' (cited in Cunningham 2006, endnote 4, p. 45).

A further assessment of the notion of creative industries was boosted in the UK in 1997 by the establishment of a 'Creative Industries Task Force' by the Blair Government's Department for Culture, Media and Sport (DCMS). This taskforce was seeking to identify activities within creative sectors and their potential contribution to national wealth.

From the task force study the creative industries were identified as:

Those industries that 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 (UK Creative Industries Task Force, 1997).

This is the definition that was adopted by the Creative Industries Task Force and used in the first UK national mapping exercise in 1998. Between 1997 and 2000 the Task Force advised on policy development. The work of the Task Force is continued by an inter-departmental government committee, the Ministerial Creative Industries Strategy Group (UK Creative Industries Task Force, 1997).

The 13 segments of the creative industries sector

The 13 segments of the creative industry sector were identified as:

Advertising	Interactive leisure software
Architecture	Music
Arts and antiques market	Performing arts
Crafts	Publishing
Design	Software
Designer fashion	Television and radio
Film	

Below are some key facts that help to quantify an understanding of an emerging 'creative economy' in the UK and internationally between 1997 and 2003.

- In the UK, creative industries accounted for 8% of gross value added (GVA) in 2003.
- Exports from UK creative industries contributed £11.6 billion to the balance of trade in 2003.
- Exports from UK creative industries grew at around 6% per annum over the period of 1997–2003.
- In June 2004, creative employment totalled 1.8 million jobs.
- In 2002 there were around 113,000 companies in the creative industry sectors on the Inter-Departmental Business Register (IDBR).

(UK Creative Industries Economic Estimates, Statistical Bulletin 2005)

- Internationally, in 2000, the creative economy (incorporating the 13 creative industries segments as above) was worth approximately \$2.2 trillion and was growing at 5% per annum. If we project this figure to 2020 at 5% we can forecast a total of \$6.1 trillion.
- The creative economy has been midwived by the technologies of information and communication. The new digital technologies have created new opportunities for content; a universe of cyberspace, of synthetic 3D imaging and discourse hungry for text, images and stories. The low cost of digital technology allows people to make, distribute and exchange their own material alongside, and increasingly penetrating throughout, the larger corporate markets.

(Howkins 2001, p. xvi, p. 116)

- The term 'cultural industries' is also used by some agencies, although this term relates to a more specific range of industries and can be regarded as a subset of the creative industries.
- The cultural industries are defined by UNESCO as 'industries that combine the creation, production and commercialisation of contents which are intangible and cultural in nature; these

contents are typically protected by copyright and they can take the form of a good or a service.’
(Merseyside Acme 2006)

Creative industries as a response to changing conditions

These statistics and definitions point to the creative industries as generating an increased profile of the nature and scope of 'creative activity' in the UK and internationally. After some early momentum (now 13 years on from the initial naming of the initiative) there seems to be some general recognition of the new taxonomy and nomenclature within the various segments of activity defined by the term 'creative industries'. It is still not a fully mainstream term by any means, although in Australia there is an established Faculty of Creative Industries at QUT: 'It was formed in July 2001, combining creativity, technology and enterprise in an interdisciplinary array that is leading the field in Australia' (Faculty of Creative Industries, QUT website 2006).

The description of this faculty helps to define the shift that has occurred within the notion of creativity, broadening its definition within the creative arts to allow a more 'industrially' weighted approach to their creative programs and a broadening of potential activities based in creativity and its outcomes.

We differ from traditional arts and humanities faculties because we are focused on turning the creative arts towards the new economy and business applications. Our aim is to produce graduates who are as interested in wealth-creation as they are in content-creation (Hartley, Faculty of Creative Industries, QUT website 2006).

In his book, *Creative industries* (2005), John Hartley sets out to define the creative industries as a response to changing conditions that are emerging from the idea of a creative economy (as proposed by John Howkins, 2001). Hartley's key points are:

1. Defining sectors of creative activity such as the creative industries arise from the need to 'respond to the challenges posed in a world where creativity, innovation and risk are general necessities for both economic and cultural enterprise' (2005, p. 1).

2. 'Creativity will be the driver of social change in the 21st century' (2005, p. 1).

3. In moving from an information economy to a creative economy:

We need information. But we also need to be active, clever and persistent in challenging this information. We need to be original, sceptical, argumentative, often bloody-minded and occasionally downright negative, in one word, creative (Howkins, in Hartley 2005, p. 1).

4. In his book, *The rise of the creative class*, Richard Florida looks to define a 'class' of individuals working in the sector we have identified. The aspirations of these individuals set a tone for a 'creative life' where: In addition to being fairly compensated for the work we do and the skills we bring, we want the ability to learn and grow, shape the content of our work, control our own schedules and express our identities through work (Florida 2002, p. 13).

Hartley notes that creative industries 'attract artists, musicians, professors and scientists, the creative industries broaden the social base of enterprise culture.' He says that creative industries require a 'new mix of public and private partnership.' Through the involvement of private, public, universities and governments, creative industries seek to 'provide a milieu in which "creative clusters" can flourish' (Florida, cited in Hartley 2005, p. 3).

5. At the centre of a creative economy that is generating constant change there is a need to provide 'different styles of education. To keep pace with these changes, or to get ahead of them we must literally 'learn to be creative' (Robinson, cited in Hartley 2005, p. 3).

Within this context a part of the re-definition of creativity could be 'an ability to embrace change and respond to it'. To engage with this definition we need to be 'avid lifelong learners, returning to education – formal and informal, accredited and non-certified, navigating a "portfolio career" '. Our schools, universities and workplaces need to respond to the need for 'innovative, creative, adaptive and curious consumer citizens' (Hartley 2005, p. 3).

Key questions arising from creative industries discourse

To sustain a re-defined creativity or to redefine creativity in a way that takes into account sustaining individual and collaborative creativity, we need to ask some key questions and create some discussion points that relate to the creative industries discourse. From these questions we can consider key points that support a re-definition and open up the possibilities contained within a re-definition of creativity.

1. How do we re-define creativity?

- Creativity could be re-defined as a process set in motion by 'consensus' on a posed problem.
- Creativity should not be confused with individual talent, skill or ability.
- Creativity can be seen as an input into the broader economy not just as sector-specific.
- Creativity should be challenged as being more than just the domain of arts and science.
- The scope and application of the re-defined creativity should be broadened.
- Arts and culture should be understood in society as 'intrinsic, not opposed' (Hartley 2005, p. 8).

2. Can we preserve the 'voice of individual truth' in the mainstreaming of the creative arts?

- Does commercialisation marginalize the traditional arts sector?
- Individual aspiration should be promoted from all sides of the problem being posed.

3. How do we explain the tradition of risk-taking as mandatory to the creative industries?

- Risk-taking should be mainstreamed as an industry tradition.
- Trust must be maintained between collaborators and partners within a community bound by risk.
- 'Failure' should be promoted as being inherent to the creative process.

4. How do we create incentive and reward?

- How do we create simplified access to the 'value chain' within the creative industry sectors (idea, prototype, intellectual property [IP], market)?

- How do we create simplified access to the process of creating patents, trademarks and the registration of IP? This process is at the core of the organizational nature of the creative industries.

5. *How do we create public awareness of IP as the reward and incentive for a re-defined creativity?*

- How do I do it?
- How do I register for schemes?
- How do I gain access to registration of IP?

6. *What should the role of government policy be?*

- ‘Innovation is drawn to deregulated platforms’ (Senator the Hon. Helen Coonan delivering the Andrew Olle Media Lecture November 2006 ABC Radio and ABC online <http://www.abc.net.au/sydney>)
- It should establish collaboration between public/private policy.
- It should propose new definitions of conditions for cooperation.
- Government is perceived as ‘slow’ to capture innovation potential.
- Government policy should convert evidence into activity.

7. *What sustains a re-defined creativity in a broadened sense?*

- Defining reward and incentive
- Translating creative industries dialogue into more commercial ‘plain English’ to attract audiences to the creative economy
- Re-defining commercial and cultural imperatives
- Can culture be defined as cultural artefact?
- Suitable conditions for collaboration between commercial and cultural content providers
- Moving the ‘organisational’ nature of creative industries discourse into accessible action strategies.

8. *How do we generate and improve conditions for an ‘innovation system’?*

- Creating awareness of and access to a system that is seen as responding to conditions prescribed by the creative industries discourse as access to the creative economy
- Posing problems and frameworks that can balance initiatives within policy and private contexts
- How do we define ‘contemporary innovation policy’?

9. *How do we visualise the creative industries sector within the creative economy?*

- Visually explaining a broadening of re-definitions
- Illustrating creativity as more inclusive (with special cases)
- Visualizing creative industries as ‘sparkplugs’ of the next generation of post industrial growth.

These key questions that exist within the creative industries discourse are the foundation upon which the thesis structure is built. In an attempt to consider each of these points within the structure I will endeavour to construct relevant evidence and argument for a re-definition of creativity for the creative industries. To begin this process we need to obtain a grounding in definitions of creativity; the next chapter provides insight into the paradoxical nature of this elusive domain.

2. Definitions of creativity: Creation, divinity, philosophy, problem-solving

Something relevant may be said about Creativity, provided it is realized that whatever we say it is, there is something more and something different.

(Bohm and Peat, cited in Pope 2005, p. 35)

Creativity as a subject can be best described as a series of differing viewpoints existing in a variety of domains and fields, e.g. art, science, philosophy, design, commerce to name a few. As an introduction to the domain of creativity, I will endeavour to provide some key concepts as a background from which to shape some understanding of the historical discourse surrounding creativity so that we can identify some defining factors that might support an argument for a re-definition of creativity in the context of the creative industries.

Creativity is currently defined from a wide variety of sources and contemporary perspectives.

Here are a few:

'1. The state or quality of being creative. 2. Creative ability or progress: e.g. creativity in the performing arts, the great need for creativity in modern industry.'

(The Random House Dictionary 1981)

'Creativity is the ability to generate something new. It means the production by one or more people of ideas and inventions that are personal, original and meaningful. It is a talent, an aptitude.' (Howkins 2001, p. ix)

'Creativity is the ability to discover things that are in some sense there for anyone to find: things that the rest of humanity will appreciate because they are beautiful or because they are insightful or because they are truths about nature.' (Hofstadter [author of *Godel, Escher, Bach*] interviewed in *New Scientist* October 2005, p.52)

'The emergence of something novel and appropriate, from a person, a group or a society.'
(Sawyer 2006, p. 33).

'Creativity is all about novelty or difference — a deviation from conventional tools and perspectives.' (Bilton 2006, p. 3)

Creativity is a human mental phenomenon based around the deployment of mental skills and/or conceptual tools, which, in turn, originate and develop innovation, inspiration, or insight.' (<http://en.wikipedia.org/wiki/creativity> viewed March 2010).

'Creative', 'creation', 'creativity' are some of the most overused and ultimately debased words in the language. Stripped of any special significance by a generation of bureaucrats, civil servants, managers and politicians, lazily used as political margarine to spread approvingly and inclusively over an activity with a non-material element to it, the word 'creative' has become almost unusable. Politics and the ideology of ordinariness, the wish not to put anyone down, the determination not to exalt the exceptional, the culture of

over-sensitivity, of avoiding hurt feelings, have seen to that. (Tusa 2003, pp. 5–6).

So, what is creative, exactly? Where are the distinguishing marks? And how come humanity is so extraordinarily more creative now than ever before, especially given the surprisingly uncreative way we seem, as a species, to be approaching the problem of our collective future? (Farrelly 2007, p. 26).

What is creativity? It's that thing that helps us leap forward; it is a lateral spark, something you weren't expecting. Something that's fresh; that creates momentum (Droga 2008, p. 23).

What we call creativity is a phenomenon that is constructed through an interaction between producers and audiences. Creativity is not the product of a single individual, but of social systems making judgements about individuals' products (Csikszentmihalyi, cited in Sternberg 1999, p. 313).

These days, information technology, communications and advertising are taking over the words 'concept' and 'creative', and these 'conceptualists' constitute an arrogant breed that reveals the activity of selling to be capitalism's supreme thought. (Deleuze, cited in Pope 2005, p. 3).

The concept has an ancient and continuing past rooted in notions of divine creators and mythic moments of creation; a more recent, specifically human history framed chiefly in terms of creative arts and artists; and current applications that range from advertising and public relations (creating the image) to business studies and education (creative management, problem-solving) (Pope 2005, p. 1).

Creativity is now the decisive source of competitive advantage (Florida 2002, p. 5).

Defining creativity is a very broad, paradoxical problem to even partially resolve. 'Creativity' has not been a favoured term in literature and culture of the past twenty or thirty years and can be viewed as 'one of the founding acts of an array of oppositional critiques (Marxist, Feminist, Post Colonial etc)' (Pope 2005, p. 6) or as the convenient and misplaced 'catch-all' word that wrongly identifies an individual's particular talent or describes an activity or product that's seen to be 'outside' the banal, day-to-day working world. 'People tend to use "creativity" as a complimentary term of praise' (Sass, cited in Sawyer 2006, p. 11).

To escape the circular logic of the 'something more and something different' notion we need to trace some historically grounded meanings within the subject of creativity in order to understand that, like creativity itself, it's very rarely a finite action. It tends to be 'a kind of cumulatively progressive logic' (Pope 2005, p. xviii). The challenge is to identify concepts that help to 'evolve' existing mis-definitions as part of a process that might support an argument for a re-definition of creativity in the context of the creative industries discourse.

Creation

Early uses of the words 'create' and 'creation' were purely the domain of religion. In the Judaeo-Christian context 'the act of creation' was something carried out by God. Only God created things from

nothing (*ex nihilo*). 'Medieval uses of creation refer to the biblical act of creation in Genesis 1.1–3' (Pope 2005, p. 37).

In the early 13th century 'creation' was consistently viewed as 'something that *had* been created' by a divine source. The term 'create' was used in the past tense. It wasn't until the 15th century that 'to create' became an activity in the present tense. There remains an emphasis on 'creation as past fact rather than current act'. This points to early identification of 'what was created' (being a finished product) and 'what is being created' (an ongoing process):

In the context of Art, for the first time we see a delineation and elevation of the 'finished work of art' as the 'artists' creation' as distinct from a more 'artisan based process of making' (Pope 2005, pp. 37–38).

During the 16th and 17th centuries purely human 'creation was seen as suspicious, delusive and potentially harmful'. The 18th century still connects 'creation' with broadly religious, specifically Christian meaning. This adherence to a 'divinely sanctioned creation' is apparent in the American Declaration of Independence 1776, 'that all men are created equal, that they are endowed by their creator by certain unalienable Rights...' This relationship between God and Creation seems to deliver 'a programme of privilege as well as rights' (Pope 2005, pp. 38–39).

Early Distinctions

Creativity is a value word and represents a value judgment.

(De Bono 1976, cited in 1995, p. 8)

Creativity has been widely viewed as the endowing of an individual with an elevated or 'divine' status. Someone who has 'special gifts' or a 'unique quality' that raises their position within their profession, or in the community. It is in the context of art that these separations seemed to first become apparent.

In the middle of the 19th century we have the first association of 'creative' with a higher and more defined view of art. 'The mason makes, the architect creates' (Robertson, cited in Pope 2005, p. 39) also, 'a creative artist is no more a mere musician than a great statesman is a mere politician' (Eliot, *Daniel Deronda*, cited in Pope 2005, p. 39). These are both examples of an increasing separation between the notions of mere 'making' and 'creating'.

This also points to a view of the late Romantic era during which the artist was revered as 'genius'. 'An image of the artist (e.g. artist Casper David Friedrich, Self-portrait 1820) sprang up that reverberated throughout the nineteenth and early twentieth centuries: that of a lonely, struggling genius who was misunderstood, ignored or rejected by society, but nevertheless chose a life of poverty rather than surrender his personal vision' (Murray 2003, p. 1035).

This distinction between 'fine' and 'applied' arts persists today (see 'Civic humanism' in Chapter 3 of this thesis). At the dawning of the 20th century 'the sense of divinity' had remained associated with that of

the 'creator'. Creativity was increasingly being seen as something everybody could aspire to in all facets of life (Pope 2005, p. 40).

By the mid-20th century it was becoming possible to attach the term 'creative' to a wide number of fields (e.g. creative salesman, education, writing, accountancy). Post-modern theorists argue for a dynamic relationship between art and the market place: 'The Market is the source of a permanent and contradictory revolution in everyday culture which sweeps away old limits and dependencies' (Willis et al 1990, p.27 in Pope 2005, p.13)

Some modern philosophers see such commercialisation as 'an absolute disaster for genuine creative thought' (Deleuze and Guattari 1994, p. 12). This raises the question of what is 'genuine creative thought' and 'everyday creative thought'. In arguing for a re-definition of creativity within the creative industries discourse, an 'identification process' should be seen as an approach that merges rather than divides the qualities that future participants bring to the creative industries.

As a modern society we seem to subscribe to a hierarchical framework to be able to identify individuals within the general working community. This hierarchy of barriers, taxonomy or 'classing' of creativity and creative individuals is at the heart of this study. By resolving the existing barriers between 'potential partners' within the emerging creative economy and the broader economy, we are looking to identify and define new roles and activities within the creative industries sector. By identifying 'creative practices and expectations' of practitioners and their commercial partners we hope to shape clearer pathways for parties to engage and therefore sustain a re-defined version of creativity for the creative economy.

Evolution

By the mid-19th century, due to revolutionary work in the natural sciences (biology and physics) the religious notion of creation from nothing (*ex nihilo*) was being challenged. 'We can think of creation only as change in the condition of that which already exists' (Mansel, cited in Pope 2005, p. 41). 'This is basically creation as *re-creation*' (Pope 2005, p. 41). The word 'creativity' doesn't actually make an appearance in the *Oxford dictionary* until 1875.

Due to the work of Charles Darwin, 'a literal belief of the Biblical account of creation, especially the view that each species was created once and for all and never changed was increasingly difficult to maintain' (Pope 2005, p. 41). 'Species are produced and exterminated by slowly acting and still existing causes, and not by miraculous acts of creation' (Darwin, cited in Pope 2005, p. 42). This is one of the first proposals of creation as a 'process' and not an act of 'divine genius'.

This was a radical idea that caused outrage in religious circles:

Darwin is teasing and highly suggestive, in drawing attention to 'voids' in the Divine scheme. Such 'gap filling', Darwin suggests, 'can be far more easily and "naturally" explained by autonomous principles of self-generation'. Darwin's key terms are 'adaptation, variation, selection and growth with reproduction' (Pope 2005, p. 42).

These sound like appropriate terms to describe the contemporary processes that exist within so-called creative domains and fields. His words that conclude *The origin of the species* (Darwin [1859] 1998 p. 369) open up the discourse for religious, philosophical and aesthetic points of view:

There is grandeur in this view of life, with its several powers, having been originally breathed by the Creator into a few forms or into one: and that, whilst this planet has gone cycling on according to the fixed laws of gravity, from so simple a being endless forms most beautiful and wonderful have been, and are being evolved (Darwin [1859] 1998, p. 369).

'Darwin can thus be seen as standing at the crossroads of many intellectual routes' (Pope 2005, p. 43). He represents a shift that points to recognition of 'laws that may themselves be in the process of "being evolved"' (Pope 2005, p. 43). Creativity today stands at a similar point in its evolution, and this study aims to reveal the 'adaptation' required to further sustain it.

Philosophy

The function of philosophy, still thoroughly relevant, is to create concepts; further Philosophy is by nature creative or even revolutionary because it is always creating new concepts.

(Deleuze, cited in Pope 2005, p. 4)

From Darwin's crossroads we can now identify philosophy as the next discipline to expand on the concept of creativity. In 1911 Henri Bergson emphasised that 'the "reality" of life is "undoubtedly creative" in that it is productive of effects in which it expands and transcends its own being' (1907, cited in Pope 2005, p. 43). Bergson's 'vitalist' concept led to an observation by George Bernard Shaw that 'creative evolution is already a religion and is now unmistakably the religion of the twentieth century' (1921, cited in Pope 2005, p. 43). Bergson's influence is also seen in 'one of the earliest uses of the abstract noun "creativity" in English' (Pope 2005, p. 44). His creative conception of evolution influenced American pragmatic philosopher and educationist John Dewey, notably in his publication *Art as Experience* where he references the 'live creature' (in Bergsonian terms) as the crucial element in 'recovering the continuity of aesthetic experience with the normal process of living' (1934, cited in Pope 2005, p. 44). Later philosophers who acknowledge a debt to Bergson include Heidegger, Sartre, Teilhard de Chardin, Levinas and Deleuze (Pope 2005, p. 44).

This 'normal process of living' feels relevant today as it seems to echo the current generalist expression that 'everyone is creative.' In our increasingly democratised, 'flat', networked world this vital approach to harnessing creativity appears to fit well with the creative industries discourse.

In regard to the intersection of creativity and philosophy in the current era, Gilles Deleuze 'has a very distinct vision of the specifically creative function of Philosophy'. He believes in the pragmatic tradition where 'truths' are made, not just found. This is relevant because it alludes to creativity being an activity that can lead to problems or objectives being identified, then a process being employed through which individuals and groups can 'make' an outcome or solution (Pope 2005, p. 4).

In *What is philosophy?* (1991), co-authored with psychotherapist and political activist Felix Guattari, a type of manifesto is produced where 'creation is recognised as taking place in all areas of life, not just Art narrowly conceived or even Philosophy broadly conceived' (Pope 2005, p.4).

Deleuze and Guattari distinguish three main domains or intersecting planes in which creation can occur:

1. Philosophy, in so far as it is primarily involved in the creation of concepts (abstract systems of virtual worlds)
2. Art and Literature, the creation of Affects (sensory embodiment of possible worlds)
3. Science, the creation of Precepts (sensory embodiments of functional worlds) (Pope 2005, pp. 4–5).

This is significant 'for in any given instance (i.e. the most creative) what we encounter is an overlapping of domains: the three modes of thought intersect and intertwine' such that 'a rich tissue of correspondences can be established between the planes' (Deleuze and Guattari, cited in Pope 2005, p. 5).

Deleuze and Guattari coined the term 'heterogenesis'. They summarise their complex conception of creation thus:

None of these elements can appear without the other being still to come, still indeterminate or unknown. Each created element on a plane calls on other heterogeneous elements, which are still to be created on other planes: thought as 'heterogenesis' (Deleuze and Guattari [1991], cited in Pope 2005, p. 5).

They further explain these phenomena as 'chaosmos' (coined by James Joyce in *Finnegans Wake*). The process of creativity can be therefore seen as a type of 'composed chaos'. Joyce's invented word describes 'the ways in which kinds of order (cosmos) emerge from kinds of apparent disorder (chaos)' (Pope 2005, p.5).

As Pope identifies, this thoroughly investigated and enlarged view of creativity offers 'ways of constantly re-viewing and re-valuing "creative processes" in so far as these exceed the commercial value of the "created product" alone' (Pope 2005, p. 6). This study is an attempt to establish the basis on which a revised series of 'productive insights' into the 'processes of creativity' may be a basis for an updated 're-definition of creativity' that fits the emerging creative industries model.

Divine creators, production and problem-posing

The metaphor of creation has traditionally dominated discussions of literary authorship, with strong implications of the mysterious, possibly transcendental nature of such activity. (Eagleton, cited in Pope 2005, p. 7)

Creativity is often portrayed as the 'mysterious gift' of an individual. In Macherey's *A Theory of Literary Production* ([1966] 1998) he argues that 'the various "theories of creation" all ignore the process of

working: they omit any account of production' (1966, cited in Pope 2005, p. 7).

This argument focuses on the notions of 'creators' having a type of divinity belonging to a humanist ideology alone, versus being producers of 'ideas and objects', people who 'work at making'. Through history we see examples of these individuals. 'In the Anglo-Saxon "scop" and medieval "makar" as well as "poets" of all kinds, from the Greek "poesis, making" ' (Pope 2005, p. 7).

Macherey is keen to replace 'creation' with 'production'. This is troublesome because it radically removes the human agent from the activity of creating. Pope prefers that 'we are always dealing with a series of variously differentiated and constantly re-integrated processes of "re-production" ' (Pope 2005, p. 8).

This further identifies the notion of 'process' in defining creativity. Pope continues by explaining that 'the matter is always ambiguously and appealingly open' (2005, p. 8).

In my view this is a starting point or 'ground-clearing' act in the re-definition of creativity for the creative industries. The process of creativity depends on 'when and how we pose the question, not just what the question is' (Pope 2005 p8). How do we engage with the process? Creativity is reliant on conditions in which individuals can provide experience, talent, skills and receptivity to the identification of 'the problem'. We should be prepared to engage with 'conclusions that are in least part unpredictable and always need renegotiation' (Pope 2005, p. 8). Creativity seems to genuinely occur where 'oppositions get resolved yet not solved' (Pope 2005, p. 8).

Many modern theorists of creativity (the secular counterpart of Creation), seem to agree on a definition that champions process over individual talent or 'gift'. I will be bringing forward these theories in Chapter 5 entitled 'Sustaining the individual and the sector.' These theories tend to favour 'flow' (Csikszentmihalyi), and 'sociocultural' context (Sawyer) as some of the key points to consider in approaching a re-definition of creativity.

Aesthetics, struggle and conniving

To pretend everyone has it (creativity), to imply that everyone might have it, or even to hint that creativity should be spread more thinly in order to be more equal, is to delude ourselves and to diminish society's capacity for innovative imagining.

(Tusa, cited in Pope 2005, p. 54)

Who defines what creativity is and what it is not? From my experience in the business of visual communication design there is an ongoing friction in the client/designer relationship that underscores the need for a revised framework within the social/professional interaction when dealing in the context of 'professional problem-posing and -solving'.

One part of this battle seems to be drawn due to an understanding of aesthetic considerations as a component of the problem-solving process. Each side of the argument tends to hold fast to a perceived

'higher ground' in regards to the problem-posing process at hand. Eagleton in *The ideology of the aesthetic* observes: 'there is a ceaseless conflict between two opposing notions of the aesthetic, one figuring as an image of emancipation, the other ratifying domination.' He continues, this is 'the condition of Creative relationship, and a source of violence and insecurity' (cited in Pope 2005, p. 10). This conflict is one of the ongoing 'risk' themes as explored in Chapter 4 of this thesis entitled 'Convention of risk.'

There is little doubt there is an argument for an expanded and enhanced re-definition of creativity for the creative industries era; a need to 'break out of a rather stifling orthodoxy and explore new topics' (Eagleton, cited in Pope 2005, p. 11); and as Pope states, in regards to creativity being one of these topics, 'a radically transformed materialist aesthetic is long overdue' (2005, p. 11).

Within the professional creative relationship we work to arrive at an agreement as to the level of 'aesthetic consideration' we are aiming to achieve. Herein begins a conflict arising from a lack of appreciation of what rigorous creative practice entails. Raymond Williams states in his conclusion of *Marxism and literature* (1977, cited in Pope 2005, p. 11), 'Creative practice is thus of many kinds. It can be the long and difficult re-making of an inherited (determined) practical consciousness: a process often described as development but in practice a struggle at the roots of the mind'.

In the general day-to-day work of a visual communication designer this depth of understanding does not usually occur on both sides of the relationship. The conflict appears when the problem posed 'confronts a hegemony (defined as: the domination of one state over its allies) in the fibres of the self and in the hard practical substance of effective and continuing relationships' (Williams 1977, cited in Pope 2005, p. 11). To put this simply, for Williams, 'Creative practice involves a grappling deep within the self and with one's relations with others'. In regards to our client relationship, we (the designers) are idealistically working towards 'something that helps us live to better purpose'. In most commercial settings this type of idealism, or 'moving through the known into the unknown' (Pope 2005, p.11), is usually not understood, appreciated or reciprocated.

In response to a potential impasse and in order to progress to a better understanding, in *The Radical Aesthetic* (2000), Isobel Armstrong is keen to 'forge the components of an alternative aesthetic discourse, grounded in creative and cognitive life'. She is looking to ground aspects of the aesthetic life as 'experiences that keep us alive' (Armstrong 2000, cited in Pope 2005, p. 11). This more rational, democratic aesthetic identification is in direct opposition to an embedded consciousness within the art establishment. To quote Paul Willis in *Common Culture* (1990):

In general the arts establishment connives to keep alive the myth of the special, creative, individual artist holding out against passive mass consumerism, so helping to maintain a self-interested view of elite Creativity. Against this we insist there is a vibrant symbolic life and symbolic creativity in everyday life, everyday activity and expression – even if it is sometimes looked down upon and spurned. We don't want to invent it or propose it. We want to recognise it – literally re-cognise it (cited in Pope 2005, p.12).

This 'everyday' creativity versus a more 'process-intensive' version is very much central to re-defining creativity within the creative industries. We are discussing forms of creativity that cross back and forth over the 'aesthetic and commodity' divide.

The postmodern condition generates a kind of 'bricolage' or 'assemblage' in which we 're-combine existing elements of culture in patterns and with purposes that make sense to users' (Claude Levi-Strauss and Roland Barthes, cited in Pope 2005, p. 13). In considering the conditions created by the emerging creative economy we are also proposing ways of working and interacting that are appropriate responses to the new relationships and values that define the new conditions of the contemporary working environment.

The creative process explained

Creativity therefore, as it appears in evolution, philosophy, art and science is seen to be connected to 'processes' of thought and action. Events and discoveries don't magically appear but are the product of individuals, and individuals working with others, identifying events, and progressing ideas from the point of view of being immersed in the development of questions that are being posed to facilitate an early resolution of 'what the problem is'.

One might define creativity in the creative industries as 'an identification of consensus'. A working agreement that there is in fact a problem that requires solution. This is before any act of thinking, writing or making in response to a set problem. In short, creativity can be described as a process that is begun by the identification of a reason to begin.

The creative process is usually defined by five stages:

1. First insight. A formulation of the problem
2. Preparation. A conscious attempt at the solution
3. Incubation. No conscious effort
4. Illumination. The sudden emergence of an idea
5. Verification. Conscious development

(Sawyer 2006, p. 59)

R. Keith Sawyer, author of *Explaining creativity: The science of human innovation*, was asked by *Time* magazine in January 2006 to de-bunk some popular myths surrounding creativity and the creative process. Here is a summary of key points from that interview:

Time. Has the new wave of research upended any of our popular notions about creativity?

Sawyer. Virtually all of them. Many people believe creativity comes in a sudden moment of insight and this 'magical' burst of an idea is a different mental process from our everyday thinking. But extensive research has shown that when you're creative, your brain is using the same mental building blocks you use everyday – like when you figure out a way around a traffic jam.

Time. Then how do you explain the 'aha!' moment.

Sawyer. In creativity research, we refer to the three Bs – for the bathtub, the bed, and the bus – places where ideas have famously and suddenly emerged. When we take time off from working on a problem, we change what we're doing and our context, and that can activate different areas in our brain. If the answer wasn't in the part of the brain we were using, it might be another. If we're lucky, in the next context we may hear or see something that relates – distantly – to the problem that we had temporarily put aside.

Time. What has been learned from historical research?

Sawyer. By studying notebooks, manuscripts and dissecting the creative processes of many well known creative people, we find that creativity happens not with one brilliant flash but in a chain reaction of many tiny sparks while executing an idea.

Time. But isn't it the creative flash that's critical?

Sawyer. Not at all. Consider the first aeroplane. Langley, a leading government-funded scientist launched a flying machine that plunged into a river on takeoff. Nine days later the Wright Brothers got the first plane off the ground. Why did these bicycle mechanics succeed where a famous scientist failed? Because Langley hired other people to execute his concept. Studying the Wrights' diaries, you see that insight and execution are inextricably woven together. Over years, as they solved problems like wing shape and wing warping, each adjustment involved a small spark of insight that led to others.

Time. Are there other generalisations you can make about creative people?

Sawyer. Yes, they have tons of ideas, many of them bad. The trick is to evaluate them and mercilessly purge the bad ones. But even bad ideas can be useful. Take his theory on 'Monads'. Darwin spent years refining this bizarre theory before ultimately rejecting it. But it was a critical link in the chain that led to his branching model of evolution. Sometimes you don't know which sparks are important until later, but the more ideas you have, the better.

Time. So how can the average person get more ideas?

Sawyer. Ideas don't magically appear in a genius' head from nowhere. They always build on what came before. And collaboration is the key. Research and anecdotal evidence suggests that distant analogies lead to new ideas – like when a heart surgeon bounces things off an architect or a graphic designer.

Time. Are great artists different from inventors and scientists?

Sawyer. All the research shows that the creative process is basically the same: generating ideas, evaluating them and executing them, with many creative sparks over time.

Time. What advice can you give us non geniuses to help us be more creative?

Sawyer. Take risks, and expect to make lots of mistakes, because creativity is a numbers game. Work hard, and take frequent breaks, but stay with it over time. Do what you love, because creative breakthroughs take years of hard work.

This chapter has identified a variety of perspectives that can contribute to an argument for a re-definition of creativity that can sustain individuals within the creative industries. We have examined where creativity 'comes from'. In the next chapters we will examine how presumptions about creativity have been entrenched over the centuries. Then we will examine practices, attitudes and work regimes that can 'keep creativity going', that can *sustain it*, in other words. We will investigate key factors around sustaining creativity that lead us towards an appropriate and fitting re-definition for this evolving industry sector.

Chapter 3. Mainstreaming culture: Arts to industry

Both art and creativity need to be looked for within the living practices of a multi-cultural, multi-valent population that is neither aristocratic nor dumb. In short, how could 'European' notions of the public and civic value of creativity conjoin with 'American' willingness to test such values in the market place. (Hartley 2005, pp. 8–9)

In pursuing an argument for a re-definition of creativity for the creative industries, it's important to understand where the creative industries idea has come from and that it is a unique merging of creative arts, cultural industries and the conditions that have appeared through 'recent changes in technology and the world economy, especially during the 1990s, and the broad uptake of interactive media forms' (Hartley 2005, p. 5). The creative industries seem to be an almost organic or ecological evolution for individuals and collaborators choosing to work in what are historically known as 'creative' domains and fields.

Creative industries: A product not of industry but of history

As pointed out in the introductory chapter the 'creative industries' moniker was introduced as a way to document and define a sector of the economy and its contribution to a nations' GDP, in this case the UK.

Hartley states this evolution simply:

The 'creative industries' idea itself is a product not of industry but of history, both immediate and long-term. Long-term, the creative industries concept has evolved from previous conceptualisations of the 'creative arts' and the 'cultural industries' going back to the eighteenth century, and it also picks up some long-term changes in the idea of 'the consumer' and 'the citizen' (Hartley 2005, p. 5).

New conditions

With the desire to simplify and streamline a definition of the 'creative' sector, what the term 'creative industries' seems to neatly achieve is that:

It suggests the possibility of moving beyond the elite/mass, art/entertainment, sponsored/commercial, high/trivial distinctions that bedeviled thinking about creativity in policy as well as intellectual circles, especially in countries with European traditions of public culture (Hartley 2005, p. 6).

What we are identifying are the new conditions appearing in 'a creative industries sector' and the way these industries contribute to the broader economy. The demands of these conditions require clarification to help individuals and collaborators understand that a tectonic shift has occurred. Hartley sees it as 'a chance to bring together the two extremes of public art and commercial market in order to move beyond them and grasp new possibilities' (Hartley 2005, pp. 5–6).

In pursuit of a re-definition of creativity we are still confronted with historically founded divisions and definitions that continue to 'prop up' cultural and social perceptions that are increasingly unhelpful in moving the discourse into more productive, mainstream territory where individuals and collaborators can work unhampered by potentially outmoded convention.

If the creative industries are the 'crash merging' of creative arts and cultural industries we need to confirm the foundations of this historically based evolution. Since the 1700s, 'Creative Arts [has been] a term associated with the subsidized or sponsored "public" arts' (Hartley 2005, p. 6). Cultural industries, or,

Culture industries is a term originally associated with the radical critique of mass entertainment by members of the Frankfurt school in and following the 1930s and 1940s – the era of mass totalitarian politics and total war (Hartley 2005, p. 10).

Civic humanism

In the first decades of the 1700s the Earl of Shaftesbury and Sir Joshua Reynolds espoused a philosophy of 'civic humanism'. This mode of thought can be viewed as the basis for the divisions and definitions that have defined the roles and 'classes' of individuals working in the areas of art and artisanry and the ways these individuals were classified as products of government policy-making and the commercial activity that flowed out 'beneath' this policy.

Hartley presents clearly the basis of the divisions between the 'noble' artist and the 'servile' artisan:

Shaftesbury was a theorist of painting and sculpture as noble arts, suitable pursuits for members of the gentry and aristocracy. If paintings conveyed abstract ideas about moral values and civic virtues, then both creative practice and connoisseurship in the arts would form part of the skill-set of government, especially for scions of prominent families who had to learn the discipline of *self*-government while avoiding any ignoble activities that might smack of 'trade' (Hartley 2005, p. 6).

This division between 'high' art and 'low' commercial artisanry is central to a proposed re-definition of creativity for the creative industries. Contained in a potential re-definition is the removal of these divisions to allow the most uncompromising 'high' art and the most commercial 'low' expressions, in any of the 13 sectors of the creative industries, to be given license, agency and critical assessment by the domains and fields of art and culture. Any new definition of creativity should allow all streams to engage unhindered within the global context of commercial intellectual property enterprise and exploitation.

This is an opening up of access to a broader creative economy where the artificial divisions would be considered as being on their way to retirement:

Shaftesbury, Reynolds and others constructed an intellectual ideology for 'public' art, which linked it with the community of taste capable of understanding and appreciating it, and conflated that community of taste with the political public (Barrell 1986, cited in Hartley 2005, p. 6).

We're seeking to free up historical divisions where artists were providers of intellect and taste within society while artisans were the servile trades people who needed 'government' and instruction and were kept only in the commercial 'hands-on' quarters of commerce.

Hartley summarises the Shaftesbury/Reynolds regime thus:

A rather telling double standard was in operation. For Lord Shaftesbury, the 'mere Vulgar of Mankind', as opposed to the landed gentry i.e. families who were wealthy enough not to need paid employment, could not act virtuously out of public spirit, but only out of *servile* obedience' (Hartley 2005, p. 7).

In the context of our fully networked global economy, these notions of pious intellectual governance and almost penal servitude seem mythological and outmoded. However the foundation stones of this philosophy still manage to endure in some quarters.

Despite its aristocratic provenance, civic humanism remains to this day a strong driving force in the rhetoric and the infrastructure of creative arts, even in countries with long histories of political democratisation. It has persisted in the distinction between intellectual 'higher education' (universities) and artisanal 'further education' (vocational skills training) (Hartley 2005, p. 7).

In our current analysis of an argument for a re-definition of creativity these artificial intellectual distinctions have proved to be doing more harm than good to individuals and collaborators who feel the 'calling' to work and sustain themselves in the creative industries. To promote healthy growth of the potential inputs to the broader economy these myths need to be further examined. Civic humanism is a potentially negative impetus for the natural evolution of the creative industries.

[Civic humanism] motivates the distinction between 'fine' or 'serious' arts and 'commercial' entertainment. And it has resulted in the chronic oversupply of individual artists to an economic sector that can't support them, sustaining a myth of the struggling artist in the garret, made noble by creativity even while subsisting in a condition of dependent beggary that is the very opposite of freedom (Hartley 2005, p. 7).

Creative industries: A new personal identity

In order to sustain one's ability to be both creative and innovative in the context of the creative industries landscape, one needs to understand what defines and motivates an individual who is now a 'new self' formed by the merging and integrating of what defines a 'citizen' and a 'consumer'.

As consumers we're presumed to be interested in comfort, beauty and price; as citizens, in freedom, truth and justice. But freedom and comfort, beauty, justice and price, have become ever more clearly integrated. The formation of self occurs at that point of integration: the experience of citizenship has begun to feel like the experience of the consumer (Hartley 2005, p. 16).

This new self is the foundation 'identity' where the market for creation and consumption of contemporary products and services appears. To sustain yourself as a creative practitioner you are being encouraged to accept this reality as a basis for yourself and your collaborators. Creative industries seek to democratise the divisions between art, commerce and policy. We are at a point where we can understand the evolution of these historical divisions. The democracy that has been created is far from a compliant, peaceful one. The creative industries should never be seen as an overly constrictive or ideologically dogmatic sector of society. That would totally defeat its vital, collaborative nature.

As stated earlier the term 'culture industries' came into existence as a term of 'radical critique' by members of the Frankfurt School in the 1930s and 40s. It 'began life as an expression of contempt' (Hartley 2005, p. 10).

[This group of theorists] used the concept of the 'culture industries' to signal their disgust at the success of fascism, which they partly attributed to the use of the media of 'mechanical reproduction' for propaganda and mass ideological persuasion; the so-called 'aestheticisation of politics' (Hartley 2005, p. 10).

This 'mechanical mainstreaming' of cultural output was seen as cheap and inauthentic. 'The industrialization of culture was denounced as the commodification of the human mind' (Hartley 2005, p. 10).

So what has changed and why can the creative industries' crash merging be tolerated and promoted as an appropriate response to today's networked conditions? The big difference is that there is still rigorous and healthy discourse, acceptance and rejection around the factors at play in the evolving creative industries reality. The key factors to note are that:

- Creative industries try to create wealth on the site of a universal human attribute.
- It is important not to dismiss the creative industries as a mere ruse of big business.
- In both creativity itself and in the new interactive media upon which innovation in the creative industries depend, there are some decidedly anti-industrial folk.
- Relations between audiences and creative content have irrevocably changed.
- The creative industries, like any field of endeavour, have entailed costs as well as benefits, downsides as well as up (Hartley 2005, p. 12).

A healthy scepticism

Like all functioning democracies there is a healthy scepticism in play. The creative industries sector is no different. If a re-definition is to be established that could potentially take hold as a creative mainstream force, it has to be able to sustain a variety of voices and points of view in the pursuit of its reality.

My Creativity Reader (2007) by cultural theorists Geert Lovink and Ned Rossiter (from the Institute of Network Cultures) presents a series of critiques that discuss key aspects of the cultural, social and commercial dimensions of the creative industries discourse. They are keen to stress that opting out of the creative industries discourse may not be an option.

Creative industries has an ambition to hardwire its concepts into infrastructure. Policy leads to urban development, employment conditions, flows of economic investment, border movements, and so on. The macro dimension operating here is simply too big to set aside. You will be affected whether you like it or not. So press that delete button, but do so at your own peril (Lovink & Rossiter 2007, p. 11).

If you are a practitioner in a segment of the creative industries, regardless of whether or not you accept or reject the idea of the newly formed sector, it appears almost impossible to be disconnected from the conditions of the contemporary, networked world that is increasingly defined by the rise of the creative industries idea.

A turn towards practical engagement, in other words, is not an alternative to critical analysis but its outcome, and seeking to make the most of the opportunities offered by the creative industries, even in the form of private enterprise, is not an abandonment of critique but its implementation (Hartley 2005, p. 13).

Unless you are determined to remain unconnected and to be purposely protective or unwilling to communicate or engage your 'idea-work' outcomes, you are inescapably part of the phenomenon created by the new conditions loosely named the creative industries. Remember, the creative industries were formed as a response to conditions, not necessarily by a singularly constructed philosophy. The 'creative process' has not been asked to change. An organisation of the 13 segments into a cohesive, recognizable and measurable economic force is the imperative. Our question is how we might re-define creativity in order to *sustain the individual* within this shifting collaborative context.

Shifting conditions

As part of our argument for re-definition, Chris Bilton offers a clear-eyed definition for the new context:

Creativity is defined as a multidimensional process, requiring a combination of thinking styles and a tolerance for contradiction and paradox. This leads us away from an individual, person-based definition of creativity towards a collective model, in which individuals combine into multi-talented teams (2006, p. 23).

Within the shifting conditions of the creative economy I feel we can support the above definition as part of a potential re-definition. Our concern for sustaining an *individual's* creativity is increasingly a *group* effort.

Hartley agrees:

One increasingly evident outcome of such critical engagement is that policy consultants, especially those working near labour governments, have begun to adopt terms like 'ecology' and 'sustainability' in policy discourse. They've understood from social and environmental activists that economic development requires a new approach, based less on large-scale

industrial and public works (dams and factories), more on sustainable activities in a context of multiple obligation; the so-called 'triple bottom line' of social and environmental as well as financial outcomes' (2005, p. 13).

So are these conditions here to stay? Or will the creative economy and its relationship with its audience lose currency and all the individuals and groups within this global community revert to its non-specific, non-quantified structure. As much as some commercial quarters with traditional economic interests might find the idea 'unpalatable', creative industries rhetoric does seem to be taking hold in both policy and business circles. As Stuart Cunningham notes:

There is a view that the creative industries idea might be flavour of the month, and that it will fade along with fashionable rhetoric overhyping other "sunrise" industries. But there is no evidence yet of that. (2006, p. 8)

The international policy shift

There is increasing activity in global centres such as China and the UK. As Cunningham notes:

'The economy [China] that is already re-shaping geopolitics and economic strategy – and one Australia is formidably dependent on – is already changing from "Made in China" to "Created in China" ' (2006, p. 9).

In the UK, almost ten years after the creative industries initiative appeared:

[The current Minister for the Creative Industries and Tourism] has instituted a creative economy programme, which is re-focusing creative industries towards higher growth business development and clearer differentiations of economic and cultural goals. Major national reviews this year have recommended creativity/innovation 'centres of excellence' in all regions and a close look at the whole canvas of intellectual property law as a precondition for a healthy knowledge-based society and economy ... Estimates put the world market [of creative industries segments or creative occupations in other industries] at over \$[US]3.04 trillion in 2005, a figure that may have doubled by 2020 (Cunningham 2006, pp. 9–10).

In considering the mainstreaming of the creative industries sector, it's important to understand the radical shift required in order to propose an economic input based on 'created content' that is 'intimately bound up with controversial inquiries into meaning, purpose and human understanding' (Cunningham 2006, p. 4).

For practitioners and patrons this shift is significant as it seeks to re-position a sector of the economy whose key currency is ideas, artefacts and products as a serious and growing economic force within the broader economy.

Creative industries policy seeks to 'reshape relations between old and new media and the cultural sector; and to reposition media, communications and culture as a driver, rather than a passenger, in the knowledge economy' (Cunningham 2006, p. 14). This means that within the new networked conditions and with the rise of 'sustainable' agendas from both governments and industry, the creative industries'

aim 'is to connect the sector to national innovation agendas and thereby move it into the sphere of research-based, knowledge-intensive industry policy' (Cunningham 2006, p. 14). By contrast, practitioners in the creative arts might find all this 'policy talk' very removed from the ambitions and objectives of their life pursuits.

Threat and sustenance

Lovink and Rossiter see the creative industries as a more menacing public policy force. They insist that the creative industries initiative in its current evolutionary state requires practitioners to remain vigilant and sceptical towards any promise or expectation.

It's been clear to us that – within policy and academic circles at least – creative industries operate as a meme that mobilises expectations. The term provokes an interesting range of human responses, from curiosity to outrage and disgust. Creative industries are not simply an empty signifier that grafts on to anything you please. There are contours and forces that guide the creative industries meme in some directions, and not others. We cannot take for granted what "creative industries" means and consists of. (Lovink & Rossiter 2007, p. 11)

Creative industries can be seen as both 'threat' and potential 'sustenance' for persons seeking to harness the new collaborative imperative posed. The reality is that this new 'organising principle' for the support and provision of infrastructure for creative ambition is being slowly understood as it moves from 'initiative' to a wider, potentially acceptable reality. One of the key oppositions surrounding the uptake of the creative industries remains a fervent scepticism around the personal freedom and non-commercial motivation that exists in some segments of the creative industries, such as art-making (visual art, music, poetics, writing etc.).

'The creative industries policy appeals to the rationality of intellectual property regimes as the primary means of profit generation' (Lovink & Rossiter 2007, p. 11). Other contributors to the *My Creativity Reader* publication (specifically Andrew Ross and David Hesmondhalgh; see quotes in future chapters) are daunted by the bureaucratic regimes imposed in regards to the distribution of deeply personal work and the potential livelihood available. It seems that if the creative industries are to seriously take hold, much more simplified access points to the notions of IP need to be made available through education and agency. If individuals are to make an income from their ownership of IP they need to know how. This will be discussed in more depth in the next chapters.

There are personal constrictions appearing in the creative industries discourse that are troubling to persons who are creating work that aims to defy categorization or any commercially based system.

There is an economic model for creative workers but it no longer figures around the exchange value of the commodity object. Instead, it is based on creativity as a service model. You go and perform your concerts, you install a company's IT requirements, you design viral memes, you wait on a restaurant table. There is a logic of equivalence at work here, but it's not going to make you rich fast. If anything, it's going to rapidly sap any creative juices out of you (Lovink & Rossiter 2007, p. 13).

Herein lies the resistance to the creative industries initiative: how do we genuinely support the freedoms at the heart of individual output? On one hand we seek to sustain the personal motivations inherent to creativity while on the other, we acknowledge the need to turn the creative industries sector into a structured, sustainable economic force.

In his essay that appeared in *Platform Papers, What Price a Creative Economy?*, Stuart Cunningham is keen to move the discourse towards an appreciation of the potential scope and value of the creative industries sector within the broader economy. Up until the advent of the creative industries initiative, the combined segments of the sector had not been fully quantified. Public and private policy makers now understand that this sector really does have the potential for serious economic growth *and* cultural influence.

What defines creative industries in the economy is the proposition that creativity is the *primary* source of value, something that is becoming increasingly important for growth in post-industrial, knowledge-based societies. In other words, the aim is to foreground the sector's economic potential and make the creative industries the sparkplugs of next generation, post-industrial growth (Cunningham 2006, p. 14).

Chapter 4: The convention of risk and the creative industries

The need to respond to the challenges posed in a world where creativity, innovation and risk are general necessities for both economic and cultural enterprise, where knowledge and ideas drive both wealth creation and social modernisation, and where globalisation and new technologies are the stuff of everyday life and experience.
(Hartley 2005, p. 1)

In pursuing an argument to re-define creativity for the creative industries, it's important to understand that creativity *can* be identified as a process that follows regulation and system, with rational inputs, processes and outcomes. However, at the heart of creativity lies a conventional truth. Creativity seems to occur as a result of an understanding and employment of a level of adaptivity and enterprise that could be identified as 'risk-taking'. 'The willingness to take risks, to break with the safety of tradition, is also necessary' (Csikszentmihalyi 1996, p. 72). Creativity seems to require an almost mandatory challenging of convention; personally, collectively and collaboratively.

Within creative practice there are rules that need to be recognized or followed in posing the problems inherent in any project. Only by fully understanding the constraints of the problem can we begin the creative process. Successful creative practitioners seem to be able to balance their analytical, process-driven intuition with a more maverick, rule-breaking impulse. This is where the sparks and innovation occur.

'It is difficult to see how a person can be creative without being both *traditional and conservative* and at the same time *rebellious and iconoclastic*' (Csikszentmihalyi 1996, p. 71).

Whether the activity is as a creator in the creative arts or performance art segments of the creative industries or the more 'commercial' segments such as advertising, architecture, design, fashion or publishing, the formation of the creative industries is an attempt to 'organise' and identify a specific area of work within the community that contains its own specific conditions and contributes to the broader economy.

Recognising creativity as a product of risk-taking

The important thing to understand is that these conditions are subject to fluctuation and inconsistency. The creative industries idea is an attempt to remove some of the risky nature of creative practice through strengthening IP ownership in order to generate passive income through sale, lease or license of ideas. It also seeks to create a sense of community and collaboration that will help sustain the practitioner. The creative practitioner chooses this professional life for its inherent challenge, excitement and future reward. It's a risky reality to manage.

The use of imagination, the management of intellectual capital, the best way to incentivise and reward creative people, the short timescales, the response to success and failure; these skills, which have only recently got on the agenda of mainstream business, are the stock in trade of the creative person (Howkins 2001, p. xvi).

Persons in specific 'creator' roles or in the support or administration of enterprises operating creatively with the generation of ideas as currency are required to embrace the risky nature of professional creative work. 'In innovation, you have to play a less safe game, if it's going to be interesting. It's not predictable that it'll go well' (economist George Stigler, cited in Csikszentmihalyi 1996, p. 71).

Because professional creativity is traditionally seen as being about challenging convention in the pursuit of novelty and new ideas, a set of confrontational conditions may manifest as part of the process of identifying the rules or conventions that need to be challenged or broken to produce the creative idea. Within my professional experience there often appears to be a 'for and against' scenario that is part of the problem being tackled. This problem-solving process usually contains persons who are committed to finding new ideas and those who provide resistance or opposing reasons.

This is a tension also noted by Sawyer in consideration of motives and resistance to ideas and potential innovation in the creative process. 'Most social systems have vested interests in the status quo, and true creative novelty is often perceived to be dangerous to those in positions of power' (Sawyer , p. 306).

Creativity requires individuals to understand that 'Creativity isn't easy' (Howkins 2001, p. 14). To make creativity a vocation requires the inevitable acceptance of a level of risk-taking. This acceptance usually comes at a price, both personal and professional. It's a choice a creative person makes. This choice comes with consequences: 'Each person should choose his or her own process. Someone who wants a ready-made process, who waits for the whistle, who waits to be told, will create nothing' (Trevor Nunn, cited in Howkins 2001 p. 17).

Creativity as the basis for a career or profession is not necessarily for the faint-hearted. As discussed in the previous chapter there is a certain 'calling' or exposure to the discipline area (through family, teacher or mentor) that causes an individual to embark on this pathway. It is a life direction that assumes *some* personal, social and economic risk. Creativity demands a life that operates both outside and inside of what is perceived as 'normal' convention. Howkins uses this idea as the basis of his manifesto for operating within a creative economy:

We are all creative in our own way; in how we perceive and present ourselves to the world; in how we make sense of the world. Our sparks of creativity inform our personality. A few people go further and make their creative imaginings the core of their working life, not only in terms of their personality but commercially, in how they make a living and profit (Howkins 2001, p. ix).

In the creative industries discourse this 'way of living and working' is brought into an even narrower and potentially riskier personal focus. As Hartley states:

The creative industries idea combines – but then radically transforms – two older terms: the creative arts and the cultural industries. This change is important because it brings the arts (i.e. culture) into direct contact with large-scale industries such as media entertainment (i.e. the market) (Hartley 2005, p. 6).

The risk of loss of individual identity

By accepting the creative industries mission, risk may appear in the shape of an engagement with a potential loss of individual identity or the ideas contained within that identity and how freely an individual is prepared to share, lease or sell this part of themselves. The pressure seems to become greater when we consider the conversion of personal expressions of creativity into an industrially based model that is dependent on scale and economic growth.

For individuals within 'collaborative clusters' (creative industries jargon for collaborative groups), the sociocultural conditions and potential exchange or reward structure need to be in balance with the individual's aspirations and goals and how any potential work may fit within the individual's overall 'sustenance game plan'. In short, the choice must be worth the risk. 'Creative people trade their ideas and creative energy for money. But they also want the flexibility to pursue things that interest them on the terms that fit them' (Florida 2003, p. 135).

The myth of individual creativity

This point is where a potential problem appears concerning the sustainability of an individual's creative practice. As previously acknowledged in Chapter 2, the notion of creativity is *not* actually measured *individually* (see Csikszentmihalyi and Sawyer), but through the evaluation of the domains and fields in which the practitioner is working. Where the creative industries discourse appears to be flawed is in its mission to identify 'Those industries that have their origin in *individual* creativity, skill and talent' (UK Creative Industries Task Force 1997) as its core objective. Predominantly however, popular definitions of creativity insist there can be no measurable creativity without *a system of collaboration*. Individual risk is brought to fruition through the systematic measuring provided by collaboration within domains and fields. The creative industries mission seems to say to the individual 'you're on your own and you're not our concern, but we will claim profits so long as you stay involved with us'. How do we support the individual to keep being productive?

According to the research into the notion of the individual and creativity undertaken by leaders in the field, such as studies by Csikszentmihalyi and Sawyer, there is general agreement that creativity is not purely the product of the individual. 'We've learned that creativity is almost never a solitary activity but that it's fundamentally social and collaborative' (Sawyer 2006, p. 259). Creativity is an external value measurement, not an individual quality. 'Creativity does not happen inside people's heads, but in the interaction between a person's thoughts and a sociocultural context. It is systemic rather than an individual phenomenon' (Csikszentmihalyi 1996, p. 23).

A re-defined creativity would move away from the notions of individual creativity, which the above authors argue is myth. This position is very much separate to the identification of purely individual skill, talent or genetic pre-disposition for a particular domain or field. The creative industries discourse aims to combine these three attributes together in a convenient 'catch-all' statement.

The creative industries seem to be simultaneously asking for creative persons to accept the crash merging of individual ideals into an industrialised model while also retaining the unique individual motivation that sustains their risky and arduous creative input into the collaborative context of domains and fields.

As one of the early supporters of the creative industries, John Hartley concedes the inherent dilemma within the discourse:

Two elements are crash-merged in the term 'creative industries'. 'Creative' seems to preclude organisation on an industrial scale, emphasising instead the aspect of individual imaginative creative talent. 'Industries' seems to preclude most human creativity from consideration. In short, if creativity is part of human identity, then what has it got to do with industries? (2005, p. 106).

So for the individual to 'join' the creative industries' way of thinking, he or she is in reality being asked to stretch (some would argue artificially) their deepest motivations, imagination, experience, skills and talents to 'fit' the industrialised vision of the creative industries. Even Hartley is prompted to wonder: 'So if there is such a sector as the creative industries, does it follow that most of what human beings recognise and practice is excluded?' (2005, p. 106).

As above, the risk involved in choosing a creative vocation is already evident. Does the creative industries discourse reduce the risk factor of sustaining the individual's creative input or does it add a 'required' increase in risk in line with the social and technological age we are living in? We could argue that the increased demands of the conditions created by the creative industries discourse may actually dilute the creative individual's work output and therefore his/her broad economic input. Conversely we could also argue that this new problem posed by the creative industries discourse might increase the creativity required to sustain a successful practice today.

As Hartley states in the first paragraph of this chapter, we are faced with a fundamental shift in the conditions for creativity, innovation and wealth creation. It's important to understand how these conditions contribute to the risk factor being presented to people choosing to work in the creative industries. Persons working in fields and domains of creativity need to turn information into knowledge that can sustain their creative input to the wider economy. Individuals need to seek out collaborative networks to foster and support their creativity.

Economist Charles Leadbeater brings into sharp focus the reality of the risky conditions of working creatively in the new economy and his desire to sustain his own motivation:

I have decided I will organise my work around myself and my family, and earn my living by finding people who will pay me to do things I am interested in. It's skating on thin ice, but the ice is getting thinner wherever you go these days (Leadbeater 2000, p. 2).

Here we see the individual, the collaborative impulse and acknowledgment of the risk involved in sustaining a personal vision. He puts it even simpler: 'As I sit at my desk at home I sometimes marvel at the risk I am taking' (Leadbeater 2000, p. 2).

Three forms of capitalism

So how can the creative industries encourage an individual to feel supported and sustained by the

formation of a re-purposed economic sector? Again we're faced with the paradox of sustaining an individual's creativity, skill and talent as a lone pursuit. Leadbeater provides some scaffolding that may help support the required risk: 'to understand the scale of the renewal we need, we must first understand the three forces driving change in modern societies: finance capitalism, knowledge capitalism and social capitalism' (Leadbeater 2000, p. 5).

An interweaving of the three forms of capitalism mentioned here seems to be a useful framework for defining the conditions we find ourselves working within as potential creative industries practitioners. The required understanding of the risky nature of creative practice is aided through a simple identification of the specific areas where a shift has occurred.

1. *Finance capitalism* is self-explanatory: 'the world's financial system; the force that sanctifies downsizing, restructuring and re-engineering' (Leadbeater 2000, p. 5). As creative practitioners, it's increasingly important to understand movements in the economy and the way particular segments of the creative economy respond to these movements. As part of our ability to sustain practice this recognition of movements across the creative industries sector and the broader economy has a direct impact on future income streams and livelihood. For an artist in the past this may not necessarily have been important.

2. *Knowledge capitalism* is increasingly becoming the required route to sustaining creativity within the creative industries, employing expression both personally and commercially. Today practitioners are realizing that it's not enough to just create artefacts. The onus is now on the practitioner to manage the generation of ideas, the application of IP, the production of artefacts or products and the distribution of said products. Increasing the capacity to generate knowledge and produce ideas is now the central currency for a practitioner to sustain a successful practice. Leadbeater defines this form of capitalism:

Knowledge capitalism is the drive to generate new ideas and turn them into commercial products which consumers want. This process of creating, disseminating and exploiting new knowledge is the dynamo behind rising living standards and economic growth. It reaches deep into our lives and implicates all of us as consumers and workers. If we were to turn our backs on the global economy, we would also leave behind the huge creative power of the knowledge economy (2000, p. 8).

In the global economy, the pursuit of collaborative networks to sustain creativity is a key requirement to prospering in the new conditions. Leadbeater suggests the metaphor of a recipe, which suggests many ingredients in combination. Recipes provide structure and flexibility to achieve an outcome, but are not without some risk. 'The keys to economic advance are the recipes we use to combine physical ingredients in more intelligent and creative ways. Better recipes drive economic growth' (Leadbeater 2000, p. 9).

3. *Social capitalism* is particularly relevant to what is not fully expressed by the creative industries discourse. Seeking out like-minded practitioners to work with in concert in order to pursue opportunities, to collaborate with and to generate new ideas and knowledge is where the new currency lies: 'Collaboration is the driving force behind creativity. That is why social capital, to promote collaboration, is

the third motive force of the new economy' (Leadbeater 2000, p. 10).

The creative industries are very keen to promote wealth and job creation but they need to provide awareness of 'personal, internal structures' in order to address the reality of how this sector and its workers operate.

Increasing an individual's social capital seems to be a crucial ingredient for our re-defined creativity for the creative industries. Creative practitioners should increase their collaborative networks and manage the risks inherent in their practices. This approach also promotes less separation or alienation from the ideas and motivations of their commercial patrons. Csikszentmihalyi recognises the importance of creative practitioners fostering their ability to remain adaptive and flexible.

Creative individuals are remarkable for their ability to adapt to almost any situation and to make do with whatever is at hand to reach their goals. If nothing else, this distinguishes them from the rest of us (Csikszentmihalyi 1996, p. 51).

Most artistic or creative individuals seem to have an ability to withstand a separation from conventional structures of taste, limitation and acceptability within society as they pursue their visions and ideas. These practitioners understand that it's their choice to live and work in this risky, unpredictable way and they are accepting of the risk involved; hence the tendency to find partners to share the risk.

Leadbeater indicates that social capitalism may be the key factor that individuals need to grasp in order to sustain their creative practices:

At root the idea of social capital is very simple. Making your living in a market economy involves risk. When you buy a product in a shop you run the risk that it may not work. When you invest in a company you take a risk that it may go belly-up. When you agree to partner someone in a venture, you run the risk that they may let you down. Unless you are prepared to take risks, you cannot get much done, as a consumer, investor or producer. The more you can depend on people you can trust, the less risk you take. So it's easier to take risks when you have relationships with a range of people you can depend upon or if you can rely upon rules, institutions and procedures to provide you with guarantees (Leadbeater 2000, pp. 10–11).

The creative industries have evolved as a means of providing a framework so that creative individuals can prosper. What we are learning is that for individuals to have any chance of succeeding they should be seeking individual growth in skills and abilities with a desire to place their individual abilities in the safety of collaborative networks. To sustain creativity in the creative industries, network skills are increasingly the key ingredient in generating ongoing recipe results:

Networks of social relationships create social capital, which is absolutely critical in this new economy. An ethic of trust and collaboration is as important in the new economy as individualism and self-interest (Leadbeater 2000, p. 11).

Ten antithetical traits that identify ‘creative’ individuals

In order to offer a ‘checklist’ to individuals or collaborative clusters looking to understand whether or not they may be suited to a risky life within the creative industries, Mihaly Csikszentmihalyi provides ten pairs of ‘antithetical traits’ that identify or define the ‘creative individual’ and the risky, sometimes uncertain ‘life plan’ they undertake. It’s worth noting these traits in full, to appreciate the paradoxical nature these individuals present and the conditions created or required to operate sustainably in a ‘risky, creative life.’

In an attempt to further identify the unique and risky nature of creative practice and its practitioners in regard to our argument for a re-definition of creativity for the creative industries, the following ten creative traits are discussed below. All quotes are from Csikszentmihalyi’s *Creativity, flow and the psychology of discovery and invention* (1996, pp. 58–73).

These points are useful in identifying the prerequisites for the re-defined creative practitioner within the creative industries sector.

1. High energy

Practitioners seem to have an usually high amount of energy, focus and perseverance towards their work practices. ‘Creative individuals have a great deal of physical energy, but they are also quiet and at rest. They work long hours, with great concentration, while projecting an aura of freshness and enthusiasm. This suggests a superior physical endowment, a genetic advantage.’

These practitioners are able to balance stretches of intense concentration and focus with separation time away from the studio or lab. They consider the rhythm of activity followed by idleness or reflection very important to the success of their work. ‘Energy, concentration, physical energy in concert with idleness and reflection. This suggests an inconsistent pattern. Breaking with a steady, measureable output.’

2. Smart, naive

Practitioners appear to possess a unique savvy and knowledge concerning their subject, but also maintain a sometimes youthful detachment. ‘Creative individuals tend to be smart, yet also naive at the same time.’ These individuals and groups appear to work in opposite directions simultaneously.

‘People who bring about an acceptable novelty in a domain seem able to use well two opposite ways of thinking: the convergent and the divergent. Convergent thinking is measured by IQ tests, and it involves solving well defined, rational problems that have one correct answer. Divergent thinking leads to no agreed-upon solution. It involves fluency, or the ability to generate a great quantity of ideas; flexibility, or the ability to switch from one perspective to another; and originality in picking unusual associations of ideas.’

This trait suggests a reliance on intelligence in train with remaining open to serendipity and an ‘almost innocent approach’ to the pursuit of novelty. Traditional society usually insists that such individuals should ‘grow up’ and face the realities of responsibility. Creative individuals understand the need to balance the ‘contrasting poles of wisdom and childishness.’

3. Play, responsibility

Practitioners understand the need to combine an ability to 'play' with the serious business of generating the ideas that sustain their commercial practice, 'the related combination of playfulness and discipline, or responsibility and irresponsibility'. A considerable amount of hard work and perseverance is necessary in order to bring a novel idea to completion and to surmount the obstacles a creative person inevitably encounters.

When asked what enabled him to solve the physics problems that made him famous, Han Bethe answered with a smile: 'Two things are required. One is a brain. And the second is the willingness to spend long times in thinking, with the definite possibility that you come out with nothing'. (Csikszentmihalyi 1996 p.61)

This trait explains why creative people seem prepared to risk their time and energy to sometimes achieve nothing. Risk is clearly exposed here and this is why our societies find it challenging to invest in the creative/innovation process. Investment usually demands quantifiable, steady results. On numerous occasions the creative process may not be able to deliver the agreed results in the agreed time frame. It's a risky business to achieve genuine innovation. Many commercial enterprises are just not prepared to take that risk.

4. Novelty, reality

In a commercial context practitioners are always operating between constraints contained within the problem being posed. Without a clear understanding of the reality of the posed context the ideas generated won't necessarily be of value. Csikszentmihalyi notes that:

Creative individuals alternate between imagination and fantasy at the one end, and a rooted sense of reality at the other. Both are needed to break away from the present without losing touch with the past. Creative people, it seems, are original without being bizarre. The novelty they see is rooted in reality.

These observations are particularly relevant to the creative industries in that they point to the abstract, individual impulse and how 'creative' individuals can also respond to the 'industrial' aspect of production through their understanding of a grounded and productive commercial reality.

5. Internal, external

Like most of the traits that creative practitioners share, this trait is a combination of the more guarded internal views of the individual mixed with the external, expressive nature of the individual within the collaborative frame.

Creative people seem to harbour opposite tendencies on the continuum between extroversion and introversion. Creative individuals seem to express both traits at the same time. The stereotype of the 'solitary' is strong and gets ample support also from our interviews. After all one must generally be alone in order to write, paint or do experiments in a laboratory.

The creative industries discourse seems to devalue this unique tension in individuals and therefore collaborative clusters. This tension creates the risky quality but it also provides conditions for the creative/innovation process to occur. The creative industries assume this unique behaviour as given, where perhaps foregrounding the 'workings' of individuals and the risky world they are choosing to operate in would actually generate acceptance of the process and produce an expanded input into the broader economy.

The nature of their risky work would be praised and rewarded as the natural order of generating ideas, bringing those ideas to market and reaping the rewards through the purchase or IP mechanism. One of the notions of suggesting a re-definition of creativity is to bring the patron and the practitioner closer together as both collaborators and producers of artefacts and products.

As Hartley states:

Such a long and institutionally entrenched history cannot be undone in a day. But there is an argument for re-purposing the very idea of 'creativity' to bring it in closer contact with the realities of contemporary commercial democracies. 'Art' (or more specifically segments of the creative industries sector) needs to be understood as something *intrinsic*, not *opposed*, to the productive capacities of a contemporary global, mediated, technology-supported economy (2005, p. 8).

In short we would be strengthening conditions for sustaining a re-defined creativity if there was broad recognition of the conditions that produce great ideas. Most people see creative people as having almost superhuman, secret abilities. As mentioned before there is no real mystery, just a lot of consistent hard work around a problem that needs solving. This process is not broadly appreciated or accepted as reality.

6. *Humility, pride*

There is rare balance at work for practitioners in their chosen field. They are inspired by previous innovation and achievement in the field as they aspire for recognition within the current conditions. To achieve true creativity and innovation seems to spring from understanding past achievements and how they were generated and having a sense of reference or humility towards that achievement. Practitioners are encouraged to develop both ambition and respect for the process, which can deliver innovation and success.

Creative individuals are remarkably humble and proud at the same time. Their respect for the domain in which they work makes them aware of the long line of previous contributions to it, which puts their own into perspective. Another way of expressing this duality is to see it as a contrast between ambition and selflessness, or competition and cooperation. It is often necessary for creative individuals to be ambitious and aggressive.

Individuals drawn to a creative sector as a profession are initially exposed to their immediate surrounding culture and individuals within that culture (family, colleagues, mentors). They are attracted by a combination of curiosity and 'calling' and they are taught to understand that they are connecting to

traditions and history in the pursuit of their vocation. A healthy respect for their chosen domain is reinforced but their desire and ambition to experiment and to break rules, which is encouraged and, in most cases, expected. This energy can be viewed as aggressive, but this desire is a major contributing factor to the sustenance of the creative industries sector.

An individual working in the creative industries learns to understand the need to challenge convention. 'We need to be original, sceptical, argumentative, and often bloody-minded and occasionally downright negative – in one word, creative' (Howkins, cited in Hartley 2005, p. 1).

7. *Man, woman*

It's a unique trademark of creative individuals and networks that they are able encourage foregrounding of feminine and masculine traits where deemed appropriate to the field. This is yet another case of acceptance by the broader economy. The creative industries are very keen to promote gender equality and opportunity.

Creative individuals to a certain extent escape rigid gender role stereotyping. It is not surprising that creative individuals are more likely to not only have strengths of their own gender but those of the other one, too.

8. *Traditional, rebellious*

Creative individuals and networks share an aggressive, passionate approach to the generation of ideas. Most of the segments of the creative industries sector are competitive and increasingly populated due to the allure of the activities on offer within the sector. It is a particular individual that is attracted to this risky and demanding life. To achieve any lasting contribution there needs to be a commitment to ongoing education in order to attain mastery within a domain or field.

Generally, creative people are thought to be rebellious and independent. Yet it is impossible to be creative without having first internalised a domain of culture. And a person must believe in the importance of such a domain in order to learn its rules; hence, he or she must be to a certain extent a traditionalist. So it is difficult to see how a person can be creative without being both *traditional and conservative* and at the same time *rebellious and iconoclastic* (*iconoclast*: a breaker or destroyer of images). Being only traditional leaves the domain unchanged; constantly taking chances without regard to what has been valued in the past rarely leads to novelty that is accepted as an improvement.

In pursuit of the argument to re-define creativity for the creative industries we are faced with entrenched stereotyping. The creative industries discourse has attempted to rationalise, or industrialise the creative individual's profile in an attempt to de-mystify the various myths that have been supported through the ages. The fact remains, individual creative behaviour is sustained by cultural tenets within the domains and fields of endeavour. Individuals don't try to act in a particular way in order to fit in; they realise through education and engagement that there are accepted, traditional ways of living and working. From outside the creative industries community the creative individual may appear different, but from within the particular domains their behaviour is normal and expected.

9. *Passion, perseverance*

For practitioners, energy, attitude and dedication are genuine prerequisites for a successful practice. The competition within the sector is fierce and conditions are increasingly being defined. Practitioners need to respond to these constraints as a matter of sustaining their practice. They have to be prepared to maintain their passion and objectivity, even under the risky demands of the competitive frame.

Most creative persons are very *passionate* about their work, they can be very *objective* as well. Without the passion, we soon lose interest in a difficult task. Yet without being objective about it, our work is not very good and lacks credibility.

To sustain a profession in the creative industries requires considerable discipline and perseverance. An individual is forced to understand very quickly that ‘survival’ depends on generating skills through experience and repetition. The creative industries champion the collaborative nature of success and the ongoing learning required to achieve this success. The connection between rationalisation, risk and expression is core to an individual’s sustenance in the creative industries. Individuals need to understand that an energetic attitude towards problem-solving within a commercial context is key to their sustaining their practice.

Knowledge sharing and creation is at the heart of innovation in all fields – science, art and business – and innovation is the driving force for wealth creation. This is not an abstract process. It requires human initiative (Leadbeater 2000, p. 29).

10. *Pleasure, pain*

The choice to undertake the life of a creative practitioner is not an easy road. The constant pressure of generating ideas that result in livelihood is a life fraught with varying amounts of success and failure with the latter usually outweighing the former. The risky nature of practice opens individuals up for disappointment and disillusion. ‘The openness and sensitivity of creative individuals often exposes them to suffering and pain yet also a great deal of enjoyment.’

In regards to our re-definition of creativity, this ‘vulnerability’ needs to be recognized and understood by the broader economy. For individuals and their networks, there is a price to pay for individuals choosing this risky life-choice. It’s a rare blend of the enjoyment of success through the employment of a creative process but conversely painful when confronted with the consistent failure required by that same process.

Perhaps the most important quality, the one that is most present in all creative individuals, is the ability to enjoy the process of creation for its own sake. Without this trait poets would give up striving for perfection and would write commercial jingles, economists would work for banks where they would earn twice at least as much as they do at the University, physicists would stop doing basic research and join industrial laboratories where the conditions are better and the expectations more predictable.

This final pair of traits clearly underlines the inherent tension within the individual who has chosen a creative pathway within the creative industries. To summarise this chapter it should be understood that to

sustain a career in the creative industries is not a linear progression to a successful, sustainable life. The individual will learn to manage tensions, make choices and then commit to them.

Creative persons differ from one another in a variety of ways, but in one respect they are unanimous: They all love what they do. It is not hope of achieving fame or making money that drives them; rather, it is the opportunity to do the work that they enjoy doing. I love my work more than I love what it produces. I am dedicated to the work regardless of its consequences (novelist Naguib Mahfouz, cited in Csikszentmihalyi 1996, p. 107).

So the choice of this risky professional life is full of paradox, tension and opposition. However the colleges are full and the job opportunities remain viable. It's much more than just enduring the conditions; it's learning to understand, appreciate and accept the highs and lows as being par for the course. If people have the passion, calling and attitude they can succeed. You have to learn to be adaptive and enjoy the journey: 'So we have to assume that it is not *what* these people do that counts but *how* they do it' (Csikszentmihalyi 1996, p. 107).

Chapter 5. Sustaining the individual and the creative industries sector

To restate, the creative industries sector has recently been defined as:

Those industries that 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 (UK Creative Industries Task Force 1997).

The definition above clearly defines the mission of the creative industries sector. It is an initiative created to capture and harness the economic and social input of people working in or keen to contribute their energy and talent to a clearly defined sector of the specialised creative economy and the broader economy.

In this chapter I am concerned with the individual as a key element of the creative industries discourse. I am interested in what factors sustain this individual's ability to contribute to the creative industries sector both as an individual practitioner and, more importantly, as a collaborator with other creative industries contributors. I am also interested in an ability to define and measure creativity; especially how it applies to the creative industries.

The formation of the creative industries sector and its conceptual framework is an attempt to quantify a tangible value of the 13 industry segments within the sector and to provide individuals with a clear framework of the cultural and economic context they are working in. This framework includes public support (government initiatives and infrastructure), a potential 'system of incentive and reward' (IP law), a collective vision that explains the creative process (creative industries), promotion of the broad input of the creative industries into the wider economy (public and private mapping), and finally seeking to understand the cultural nature of risk required from individuals working in the various segments of the creative industries sector.

The creative industries initiative has led to a subtle re-definition of 'creative working conditions' with renewed focus on the culture of creativity and its human and commercial potential. This identification and re-organisation of thought proposed by the creative industries discourse has been most prevalent in the UK where the initiative began and has continued, but increasingly the term 'creative industries' has taken hold in Asia (Korea, Taiwan, Hong Kong and China in particular) and some of the developed Western democracies (Australia, New Zealand). Looking forward, this shift has created the possibility for an argument for a re-definition of creativity to fit the new contexts and changing conditions.

Towards defining creativity to fit the creative industries discourse

So how can we define or measure creativity, both traditionally and within the creative industries discourse? Who has the final word on whether an individual is creative or not? Before we can argue for a re-definition of creativity we should be able to say how it has traditionally been measured and defined, outside of the recent creative industries discourse. While we touched on this historical lineage briefly in Chapter 2, we are now ready to analyse and define the issue in detail.

In his book, *Explaining Creativity: The Science of Human Innovation*, R. Keith Sawyer has noted that

individuals operate within a number of myths concerning creativity. He concludes his chapter on the creative myth with three key signposts to consider in most definitions of creativity in late-industrialised Western economies:

1.

Creativity has swung between rational and Romantic conceptions. There hasn't been a single historically continuous definition of Creativity. The message for us today is that our conception of creativity is not universal; in fact, our own society may change its conception of Creativity in the future. A science of Creativity should be able to rise above these historical limitations, and take us beyond our Creativity myths.

2.

'Changing conceptions of Creativity aren't random and unpredictable; they can be logically derived from broader properties of the society'.

3.

The shift towards non-representational art has often been interpreted as a response to broader social forces – non representational art required yet another conception of Creativity: Creativity began to be conceived as a break with conventions...art was reconceived as a way of experimenting with perception and representation (Sawyer 2006, p. 32).

From these last points we can summarise that:

- Creativity definitions are historically inconsistent and non-universal.
- Creativity may derive from social change.
- Creativity is defined as breaking with tradition.

Can we obtain a better definition of creativity, therefore, by focusing on individual traits of the so-called creative person?

Sawyer illustrates the evolution of more scientific approaches to measuring creativity in the individual. He notes that from Donald MacKinnon's Utah Conferences (formally The Identification of Creative Scientific Talent) from 1962–1978, 'they found their highly creative subjects' had the following traits:

- above-average intelligence
- discernment, observance and alertness
- openness to experience
- balanced personalities
- a relative absence of repression and suppression mechanisms that control impulse and imagery
- pleasant and materially comfortable childhoods, and
- a preference for complexity.

Sawyer also notes that, 'since the 1960s a wide range of other studies has identified additional traits of Creative people' (Barron & Harrington 1981; Feist 1998; Tardif & Sternberg 1988). These traits are:

- articulacy (verbal fluency)
 - metaphorical thinking
 - flexible decision-making
 - the ability to internally visualize problems
 - independence
 - tolerance of ambiguity
 - willingness to surmount obstacles and persevere
 - willingness to take risks
 - the courage of one's convictions
 - high energy
 - independence of judgement
 - autonomy
 - self-confidence, assertiveness, and belief in oneself as being creative, and
 - ability to resolve and accommodate apparently opposite or conflicting traits within oneself
- (Sawyer 2006, pp. 47).

These descriptions of traits would seem to explain how an individual could be defined as 'being Creative', however it's important to understand, as Sawyer states that, 'these characteristics don't support our cultural myths about creativity' (2006, p. 47), yet still tend to appear as subjective value judgements of individuals (even though based on well-founded research methodology). These traits remain as 'observations' of *what it may mean* to be identified as creative. He closes his chapter with some clear 'myth-busting' definitions regarding the more scientific approach to defining creativity. The following points indicate a clear direction towards defining creativity for our re-definition argument.

Creativity defined!

Sawyer concludes the following:

1. Creativity is not a special mental process, but involves everyday cognitive processes.
2. Creativity is not a distinct personality trait; rather it results from a complex combination of more basic mental capabilities.
3. Creativity does not occur in a magical moment of insight; rather, Creative products result from long periods of hard work that involve many small mini-insights, and these mini-insights are organized and combined by the conscious mind of the creator.
4. Creativity is always specific to a domain. No one can be creative until they internalise the symbols, conventions, and languages of a creative domain (Sawyer 2006, p. 74).

Creativity as a sociocultural phenomenon

In posing a re-definition of creativity it's important to note that the successful creative practitioner has been put on a higher plane of existence, where the words 'genius' and 'icon' are bandied about. From the above definitions it seems that these perceptions are not helpful for the new conditions we find ourselves operating within. Revising an outdated perception of 'creative people' is key to our re-definition. Sawyer is convinced that the 'networking individuals', that is, the sociocultural model of what defines creativity, is the definition that is more relevant and sustainable.

'Creativity is one of those complicated topics that requires the contribution of multiple scientific disciplines. That's why we need the sociocultural approach to explain Creativity' (Sawyer 2006, p. 113).

In the consideration of a re-definition of creativity that is sustainable for the individual, we are not looking to identify an archetypal creative person, usually viewed as an artist, designer, performer or even scientist. Rather, within a proposed re-definition of creativity for the conditions now prevalent in the creative industries discourse we should consider a broader and potentially more inclusive re-definition of the creative person.

According to Hartley:

The idea of the creative industries seeks to describe the conceptual and practical convergence of the Creative Arts (individual talent) with Cultural Industries (mass scale), in the context of New Media technologies (ICTs) within a new knowledge economy, for the use of newly interactive citizen-consumers (Hartley 2005, p. 5).

From this definition we could argue that the creative industries (according to Hartley) could be seen as narrowing the range of activities that individuals can participate in as part of these industries. This could actually reduce the economic input and sustainability of this growing sector within the creative economy. Any proposed re-definition of creativity should be wary of limiting contribution or input from creative individuals. Any re-definition should be encouraging in nature, not a barrier to the generation or supply of ideas. Creative industries should be seen as wanting to encourage the proliferation of collaborative networks of individuals.

Sustaining creativity within the creative industries is as much about the individual's unique ability to produce novel work in isolation as it is about their ability to work in a group context. 'Individuals always create in contexts, and a better explanation of those contexts is essential to a complete explanation of Creativity' (Sawyer 2006, p. 113).

Within the creative industries discourse we are talking about 'individuals exercising their imagination and exploiting its economic value' (Howkins 2001, p. viii). This is not a completely new idea. People have been using their imagination for financial benefit for centuries; however the difference now is the scope of the creative economy and the way individuals can now create sustainable practices within the creative industries without necessarily fitting existing creative stereotypes or business models. The re-definition of creativity should recognise that individuals, whether they are artists or managers, can now operate as both.

The creative industries conditions are open to individuals who are prepared to be artists, entrepreneurs and commercially savvy. These are the conditions that have appeared out of the definition put forward by Hartley above. Howkins agrees there appears to be a shifting relationship between the creator and the market. The networked world has opened up a new set of possibilities and opportunities.

[The creative economy] is about the relationship between creativity and economics. What is new is the nature and extent of the relationship between them, and how they combine to create extraordinary value and wealth (Howkins 2001, p. viii).

Sawyer also notes that this particular globally networked age we find ourselves in brings a newly defined culture of creativity. We move towards a more definable creativity when we realize that, 'Creativity itself is culturally defined' and is 'always a product of its time' (Sawyer 2006, p. 114).

In the new broader context, simply put, you don't have to be purely an artist, performer, director or designer to be able to operate within the creative industries and to provide sustainable, creative input. Of course these traditionally identified practitioners are vital, but within the creative industries context, the creative economy seeks individuals from all sides of the previously imagined creativity divide, both creators and individuals that can actively 'co-enable' the creativity required to produce commercial and cultural outcomes within the creative economy. As Sawyer states:

Today more than ever, the most important forms of Creativity in our culture – movies, television, big science experiments, music videos, compact discs, computer software, videogames – are joint cooperative activities of complex networks of skilled individuals (Sawyer 2006, p. 119).

The proposed argument for a redefinition of creativity has attracted interest from all sides of the creativity discourse, from the 'pure artist' point of view of the cultural industries and their 'fine artists and practitioners' to aspiring 'creative people' from the business or economic sectors seeking entrance to the creative economy through creation and trading of products. For growth to be sustained, the creative industries need to attract a variety of skilled individuals.

So, how can we re-define and measure creativity for the creative industries where the emphasis is based on an individualist model, where the rewards and costs of each individual's process of exertion and production are clearly identified, supported and sustained? In a proposed re-definition of creativity for the creative industries we should be careful that we don't assume that 'the creative individual' is a given commodity that will always 'flow creativity' on demand.

Re-defining creativity within a sociocultural model may help place the individual in a more supported, sustainable working context. Within a sociocultural model of creativity, Sawyer proposes: 'The product or process must be novel, and it must be appropriate to some domain of human activity' (Sawyer 2006, p. 121). From her book *Creativity in Context* (1983), Teresa M. Amabile helps define creativity from the 'group' perspective. She proposes: 'A consensual definition of creativity: a product is creative when experts in the domain agree it's creative' (Amabile, cited in Sawyer 2006, p. 122). Also: 'Like Amabile, Mihalyi Csikszentmihalyi realised that creativity is not only a property of individuals, but can also be considered to be a property of societies, cultures and historical periods' (Sawyer 2006, p. 122).

The sociocultural model: The individual, the field, the domain

This sociocultural model of creativity is in direct opposition to the context of the creative industries where we identify individual skill and talent and apply it to the sociocultural initiative of wealth and job creation as a collaborative effort where individuals may work in teams. This may be from non-commercial expressions of art through to the most deliberately commercial products. For Amabile and Csikszentmihalyi the sociocultural model of creativity contains three components:

1. *The Individual*. He/She is the source of innovation and creates a product. It may be novel but the consensus of The Domain may deem it inappropriate. It can therefore be 'measured' as 'not Creative'.
e.g. A Jazz musician

2. *The Field* – Experts within the Domain that determines whether a product is novel and appropriate.
e.g. Jazz musician(s)

3. *The Domain* – Consists of all the created products that have been accepted by the field in the past.
e.g. Jazz music

According to Sawyer, Amabile and Csikszentmihalyi:

Creativity can only be identified and judged within a social system. The social system includes complex systems of social networks (the field) and complex languages and systems of conventions (the domain) (Sawyer 2006, p. 134).

By understanding a sociocultural model of creativity, we are now interested in considering what may drive or motivate individuals and what factors might sustain their motivation as they work to engage within what defines the creative industries.

We want to get inside the individual's motivation to be creative within a re-defined creativity based on a sociocultural model, and what might sustain it within creative industries. These are points to consider:

1. How does the creative industries context potentially re-define the creative individual?
2. What are the deeper motivations of this individual within a re-defined creativity?
3. How does this individual sustain this re-defined creativity? and
4. To what extent does the current creative industries discourse consider the need for sustaining an individual's creativity?

To summarise the above list of questions, it seems like there is consistent evidence and clear frameworks to support a revised approach to how the individual in his/her field and domain actually fits within the conditions being posed by the creative industries discourse. There's a lot to consider for the individual as he or she looks to find security for their practice in the emergent reality of the networked, global landscape. Our proposed re-definition must be very aware of the impact that this rapid change has had, and will continue to have on creative industries practitioners and the broader economy that supports and sustains these individuals.

The creative industries individual

Within the creative industries and the creative economy the individual is always negotiating a range of motivations.

For example, in *The creative economy* John Howkins states:

Creativity is the ability to generate something new. It means the production, *by one or more people*, of ideas and inventions that are personal, original and meaningful. It is a talent, an aptitude (2001, p. ix).

This clearly defines creativity as a process with a clear objective. It creates a picture of an individual or group with particular abilities for inventing, generating and producing something original and meaningful. At the same time he states: 'Creativity occurs whether or not this process leads anywhere, it is present both in the thought and the action' (Howkins 2001, p. ix). This is the circular logic within creativity. We are consistently faced with alternative views. 'Whatever we say it is, there is something more and something different' (Bohm and Peat 2000, cited in Pope 2005, p. 35).

What Howkins explains is that creative individuals are quite prepared to not always 'get somewhere' in their endeavours, and this may be a hallmark of the newly badged individual from Richard Florida's 'Creative Class'. The broader, re-defined creativity must understand that the creative individual strives for 'an existence' that contains both 'a results initiative' and the ability to experiment, seek education, retain a set of meaningful values, and generally experience 'a production continuum' that has economic outcomes *and also does not*:

Creativity is so fascinating because when we are involved in it we feel we are living more fully than during the rest of life. Perhaps only sex, sports, music and religious ecstasy provide as profound a sense of being part of an entity greater than ourselves (Csikszentmihalyi 1996, p. 2).

In considering re-defining creativity for the creative industries it's important to understand the motivation of the individual as part of a collective context. As Florida points out, the creative individual makes clear their understanding of the conditions and potential outcomes of a 'creative existence':

We trade job security for autonomy. In addition to being fairly compensated for the work we do and the skills we bring, we want the ability to learn and grow, shape the content of our work, control our own schedules and express our identities through work (2003, p. 13).

In Hartley's terms,

the value of the creative industries is not confined to economic activity as such, but extends also to new models of social development that are at the cutting edge of international practice (2005, p. 3).

The creative individual within the creative industries spends time producing economic value through the creation of products and services for sectors across the broader economy as well as producing work without immediate economic result. He/she also spends time 'at rest', considering and reflecting on the range of activities currently in play in his or her practice. So re-defined creativity is sustained not only through direct financial exchange but also through creation of the 'work' that is not exchanged.

It's also important to note that the re-defined creative individual can be from any sector of the economy:

The output of creative products has tended to happen most publicly and obviously in the arts, which has caused the arts to be seen as the core creative activity and for creativity and the arts to be treated as synonyms. But artists have no monopoly on creativity, nor are they the only workers in the creative economy (Howkins 2001, p. x).

So this re-defined creativity calls for individuals who have talent and ability to 'make new things'. Almost simultaneously they should be seeking to 'recruit' collaborators from outside of their close-knit circle to generate ideas that can add to the marketability of their project and also appeal to the broad perspectives of the audience that this good or service may be intended for. Therefore creating 'something new' can help erase the historical divide between previous definitions of 'creatives' and 'business people'. This is a creativity defined by simultaneous individual input and collaboration. Individuals within the creative industries understand that to sustain their practice they rely on themselves as a 'node' to be nourished, educated and motivated as part of a 'network' of collaborators, patrons, investors and facilitators. The re-defined creativity underlines the recognition of this inter-relationship.

These individuals are motivated to contribute their ideas, craft, economic acumen and market savvy to the creation of projects that can produce products or services for sale, as well as leveraging IP rights as future commercial currency. What we're interested in for this chapter, beyond the obvious financial imperative as a means of sustaining their creativity, are the deeper driving forces of creative individuals. What keeps them working in uncertain risky conditions? What sustains the creative activity that is so necessary for the continuation of the broader industrial activity? How can we factor in the qualities that could point to the creation of a new definition of creativity for the creative industries.

Deeper motivations of the individual in the creative industries

It's important to consider the possible forces at play behind the obvious mechanisms that sustain the contribution of one's creativity. Individuals involved in commercial creative endeavours are naturally seeking financial reward to sustain their practice but are also drawn to learning something deeper, something more intangible, even mythical as motivation and sustenance.

As David Bohm states in *On Creativity*:

It is not merely the novel experience, what he is really seeking is to learn something new that has a certain fundamental kind of significance: a hitherto unknown lawfulness in the order of nature, which exhibits unity in a broad range of phenomena (1998, p. 2).

This suggests that people who are drawn to 'creative pursuits' whether artists, scientists or accountants, seem to be seeking something extra from their commitment to participating in the creative industries. Bohm further states:

Deep down, it is probably what very large numbers of people in all walks of life are seeking when they attempt to escape the daily humdrum routine by engaging in every kind of entertainment, through which they try to compensate for the unsatisfying narrowness and mechanicalness of their lives (1998, p. 3).

This desire to be 'doing things that they enjoyed but were not rewarded for with money or fame' is further described by Mihaly Csikszentmihalyi where he observed a creative individual's motivation:

It often involved painful, risky, difficult activities that stretched the person's capacity and involved an element of novelty and discovery. This optimal experience is what I have called "flow", because many of the respondents described the feeling when things were going well as an almost automatic, effortless, yet highly focused state of consciousness (both quotes Csikszentmihalyi 1996, p. 110).

I am not suggesting that the creative industries are all about entertainment and an ability to escape the world of 'commercial reality' or to pass judgement on the depth or commitment of a practitioner's art. The re-defined creativity proposes a 'broadening and challenging' of the future of individual pursuits and collaboration. This 'neo-creativity' seeks a depth of understanding in the pursuit of ideas that can provide a sustainable base for the creation of works, goods, and services for the creative economy. Sustenance comes from participation in knowledge-sharing as much as it does in commercial reward.

To sustain neo-creativity in the creative industries, individuals must be prepared to engage in constant, ongoing learning. John Hartley states:

They need new skills and capabilities in education, but also they need to be avid lifelong learners, returning to education - formal and informal, accredited and non-certificated - as they navigate their individual portfolio career (2005, p. 3).

This 'opening up' of individuals to ongoing learning as part of their career path is an increasingly accepted reality. As British economist Charles Leadbeater states: 'Instead of providing disciplinary knowledge in a controlled environment, education should inspire a yearning for learning' (Leadbeater, cited in Hartley 2005, p. 4).

The calling

To further investigate these deeper motivations we should consider some more intangible, even mythical, notions, as noteworthy Jungian analyst, counsellor and philosopher James Hillman states in his book *The Soul's Code*:

There is more in a human life than our theories of it allow. Sooner or later something seems to call us onto a particular path. You may remember this “something” as a signal moment in childhood when an urge out of nowhere, a fascination, a particular turn of events struck like an annunciation: This is what I must do, this is what I've got to have. This is who I am (1996, p. 3).

This idea relates to a more primal motivation. The origination of an individual's 'calling'.

Thus, we are arguing for a re-definition of creativity that understands not only external factors of markets and products but also the internal workings of the individual. In a word, sustaining the creative individual's 'soul'.

Hillman's theory involves what he calls 'The acorn theory' where he postulates that each individual is provided with a set of characteristics, attributes, an innate image and a calling (these elements combine as the metaphorical acorn). This 'acorn' is not the product of parents or education or belief system; it is a mythical voice or calling contained in each of us. He defines the acorn as follows:

The acorn theory: Each life is formed by its unique image, an image that is the essence of that life and calls it to a destiny. As the force of fate, this image acts as a personal daimon, an accompanying guide who remembers your calling (Hillman, 1996, p. 39).

He continues to further define the 'daimon'. In Hillman's view of the soul's vocation, 'Each person enters the world *called*' (Plato, cited in Hillman 1996, p. 7).

The soul of each of us is given a unique daimon before we are born, and it has selected an image or pattern that we live on earth. This soul companion, the daimon, guides us here; in the process of arrival, however, we forget all that took place and believe we come empty into this world. The daimon remembers what is in your image and belongs to your pattern, and therefore your daimon is the carrier of your destiny (Hillman 1996, p. 8).

This 'force of fate' seems to combine well with Bohm's 'certain fundamental kind of significance: a hitherto unknown lawfulness' (1998, p. 2) to sustain the creative individual beyond the necessary financial and material reward system. This addition of the dimension of 'soul' is one of the factors that adds to our argument for a re-definition of creativity for the creative industries. Seeking to sustain the individual's motivation from an internal perspective, Hillman continues to define the added effect of our individual 'daimon':

The daimon's "reminders" work in many ways. The daimon motivates. It protects. It invents and persists with stubborn fidelity. It resists compromising reasonableness and often forces deviance and oddity upon its keeper, especially when it is neglected or opposed. It offers comfort and can pull you into its shell, but cannot abide innocence. It can make the body ill. It is out of step with time, finding all sorts of faults, gaps, and knots in the flow of life - and it prefers them. It has affinities with myth, since it is itself a mythical being and thinks in mythical patterns (1996. p. 39).

These semi-mythical perceptions of a creative person's deeper motivation are an important aspect of our re-definition of creativity. Some acceptance of these ideas should encourage practitioners to look for the depth in their motivation as part of their sustainable practice. If the deeper motivation is ignored, or goes unrecognized, the practitioner might actually be shutting off their flow of ideas and the fostering of the crucial collaborative networks that sustain their practice. This self-discovery need not be an unpleasant experience.

Motivation and 'flow'

The creative individual's vocation seems to arise from a combination of a calling to their chosen field as well as the fact that, according to Csikszentmihalyi, 'the process of discovery involved in creating something new appears to be one of the most enjoyable activities any human can be involved in' (1996, p. 113).

During his study of 91 creative respondents Csikszentmihalyi noted that while an individual is experiencing creative flow 'nine main elements were mentioned over and over again to describe how it feels when an experience is enjoyable'. It's noteworthy to list these in light of Hillman's slightly more romantic view of the individual's more 'mythical' motivation.

Csikszentmihalyi's nine main elements of creative flow are:

1. There are clear goals every step of the way.
2. There is immediate feedback to one's actions.
3. There is balance between challenges and skills.
4. Action and awareness are merged.
5. Distractions are excluded from consciousness.
6. There is no worry of failure.
7. Self-consciousness disappears.
8. The sense of time becomes distorted.
9. The activity becomes autotelic [something that is an end in itself] (1996, pp. 111–113).

This list may help to explain something of the creative individual's behaviour as we try to understand the motivation for an individual's work as a practitioner within the creative industries. The motivation goes beyond traditional remuneration and reward. Individuals seem to be *driven internally* to adopt a creative vocation both as a calling and for the enjoyment and rewards it seems to provide.

Internal motivation and the soul

Another perspective on a more esoteric view of the motivation of creative individuals comes from Jungian psychologist and art therapist Thomas Moore in his book *Care of the Soul*. He views care of the soul (or daimon) to be a 'cultivation of ordinary things' and how 'these ordinary things have a great deal to do with the condition of the soul' (Moore 1992, p. 177).

Moore considers that 'work is an important component of the spiritual life.' He even goes as far as stating that 'Monastic writers describe work as a path to holiness' (1992, p. 181). So in considering a re-defined creativity for the creative industries we should consider that, 'All work is a vocation, a calling from a place

that is the source of meaning and identity, the roots of which lie beyond human intention and interpretation' (Moore 1992, p. 181).

Creative practitioners balance individual, internal drives to successfully generate their artefacts and products and the more collaborative, external conditions and constraints in pursuit of their livelihood. Keeping these various forces in balance is a key tenet of the re-definition of creativity and therefore central to sustaining the practice of producing ideas and 'creative currency'.

In responding to the call of one's fate or calling, in our case to follow a creative pathway, Moore explains, 'This process of working the stuff of the soul, objectified in natural materials, the alchemist called *the opus*, that is "the work" ' (1992, p. 184).

The individual chooses work that expresses his or her soul, (or daimon) in search of an opus (fate or calling). This motivation takes the individual far beyond simple financial or material reward. Moore concludes that by listening to our soul and following our internal voice 'we are crafting ourselves – individuating (to use a Jungian term). Work is fundamental to the opus because the whole point of life is the fabrication of soul' (Moore, 1992 p. 185). Moore believes that 'soul' is a major factor in describing the extra quality imbued within an individuals' work. He believes that the individual's motivation and drive is enhanced when 'job and opus is harmonious' (Moore 1992, p. 188).

When the soul is involved, the work is not carried out by the ego alone; it arises from a deeper place and therefore is not deprived of passion, spontaneity, and grace (Moore 1992, p. 188).

So, a re-defined creativity may require attention to the soul to provide sustenance for creative practice in the creative industries. So how do we sustain the purity of the soul when we are measuring our work against a value so universally base as money? Moore is quick to show that we shouldn't 'cosset' the soul and keep it hidden from the reality of a commercial existence. Moore states, 'money can give grounding and grit to a soul that otherwise might fade in the soft pastels of innocence' (1992, p. 193).

The creative industries discourse hasn't yet fully included the necessary contribution of the individual's 'internal' motivation to work in their chosen domain of activity. The discourse to date seems to be more concerned with estimating the value of its economic input and mapping its segments, rather than with going to the heart of its 'engine room', which is the individuals and 'clusters' at work within the 13 segments.

While part of the discourse's zealous enthusiasm may be valid from an economic rationalisation point of view, many of the considerations can tend to be fairly soul-less. For example Hartley, in talking about 'the person' in regards to creativity in the creative industries states,

Everyone's got it, but only some function socially - by means of their employment, vocation or calling - to create economic or cultural value from it. The social function of Creativity is

achieved not by individuals being Creative, but only where such persons find places where access, capital, infrastructure, regulation, markets, property rights, and large scale processes can monetise that creativity (Hartley 2005, p. 28).

This definition may be true, but in developing the argument for a re-definition of creativity for the creative industries we should include how important the notion of individual flow is in sustaining an individual's 'intrinsic motivation'. For without this energy and drive we have nothing to map or measure.

Creative individuals live exemplary lives. They show how joyful and interesting complex symbolic activity is. They have struggled through marshes of ignorance, deserts of disinterest, and with the help of parents and a few visionary teachers they have found themselves on the other side of the known (Csikszentmihalyi 1996, pp. 125).

Success through failure

To maintain care for the soul within our practice, the commercial imperative of working in the creative industries is accepted as mandatory, no matter which segment. In any commercial or business context, it's understood that as practitioners we may win *and* lose. In the course of our commercial dealings we may hurt others through our success and be hurt by others when we fail. The true nature of being creative requires a level of trial and error, success and failure. Taking on the complete reality of these conditions is central to our success.

Moore states:

If we do not grasp this alchemy of failure, then we stand a good chance of never succeeding. Comprehending the mystery in failure and acknowledging its necessity – the way it works alchemically on the soul – allows us to see through our inabilities and not overly identify with them (1992, p. 197).

In most segments of the creative industries, risk and failure are the accepted norm. The creative process does contain iterative processes of development, production, trial and re-evaluation. Throughout any process of creation we need to consider that 'by appreciating failure with imagination, we reconnect it to success' (Moore 1992, p. 197).

Creative 'work' to some appears like an escape from the constrictions of everyday life, as a vocation. This may be why the creative industries appear so attractive to young people as they consider their future. This is partly myth and truth. They are seemingly drawn to the people, products and energy of these industries. The creative industries may offer hope for a fulfilment of the internal voice or calling and this is partly why the creative industries discourse needs to tell the complete story of what working within a creative vocation includes. Moore offers the following insight: 'Creative work can be exciting, inspiring and godlike, but it is also quotidian, humdrum, and full of anxieties, frustrations, dead ends, mistakes and failures' (Moore 1992, p. 199), in short a creative path is never foolproof. The creative industries sector is sustained by individuals who can accept the positive and negative fortunes of their chosen segment but remain committed to following their inner 'daimon', knowing too well that their path may contain joy and

success coupled with the inevitable failure as part of the process. This reality is part of the re-definition of creativity: to sustain your creativity you must consider that failure is a general requirement.

So to conclude this chapter, in consideration of the argument for a re-definition of creativity for the creative industries let's take the opportunity to revisit the following points that make up some foundation assumptions of what a re-definition of creativity is potentially challenging or accepting.

1. The creative industries discourse, by definition, is based on supporting individual skill and talent and the way that an individual's intellectual property can lead to wealth and job creation.
2. Creativity has been historically founded on myths around individual talent (geniuses, personal gifts of artistry or flashes of inspiration) as a means of defining what it is to be creative.
3. Creativity of the individual (or individuals in the collaborative team) is most efficiently measured and defined by the individual's creative output being 'judged' to be novel and appropriate by the field and the domain of the creative industries segment they are active in.
4. The individual within the creative industries sustains his/her practice by seeking commercial reward *and* no reward. The process of creation is sustained by a consistent exercising of creative thought and action as well as rest, reflection and ongoing individual education.
5. Creativity is more than a job, for some it is also 'a calling' connected to a deeper 'voice' or conception of 'soul'.

These points are specific to the investigation of the individual's position within the re-definition of creativity for the creative industries. The revised conditions 'imposed' by the historically based evolution and identified by the globally networked world have provoked the shift we are discussing. How we sustain our practice is through recognition of these conditions; by finding balance to generate deeper meaning; and by responding to personal and commercial conditions in order to generate a viable livelihood.

Moore concludes:

We may get to a point where our external labours and the opus of the soul are one and the same, inseparable. Then the satisfactions of our work will be deep and long lasting, undone neither by failures nor by flashes of success (1992, p. 199).

This is an enviable aspiration to include in our individual re-definition of creativity. Managing our individual work and play to generate the currency of ideas is the ideal to aim for. How an individual can enfold personal, collaborative and commercial impulses in the pursuit of a livelihood seems to be a key aim of any re-definition of creativity.

Chapter 6: Creating incentive and reward

The issue facing us today is the relationship between creativity and intellectual property: how we get access to ideas, how we have ideas, how we share ideas and how we make money out of ideas.

(Howkins 2005, Intellectual Property Forum Shanghai, From 'Made in China' to 'Created in China')

With the depth and breadth of energy and enterprise being generated by the committed 'creative' practitioner, the burning question is how would a re-defined creativity for the creative industries sector provide and promote the required incentive and reward frameworks to provide a more secure economy for the sector and therefore support and sustain its 'workforce'.

To enable access to and understanding of IP 'rights' we need to understand the various areas in which IP operates. This would only strengthen an individual or collaborative network or 'cluster' of practitioners to build their enterprise and sustain their livelihood. Remember, the creative industries initiative instigated in the UK in 1997 was very clear on the foundations of this 'historically' evolved economic sector and how it was dependent on the role of IP to consolidate incentive and reward. To re-state the definition from 1997, creative industries are:

Those industries that 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 (UK Creative Industries Task Force 1997).

The argument for a re-definition of creativity for the creative industries is to progress potential reward mechanisms beyond traditional 'pay for work done' arrangements. IP rights and ownership can potentially add more opportunity to generate so-called 'passive income' through licensing or leasing of ideas, artefacts and products of the creative process to generate additional income streams to further sustain the practitioner's livelihood. This fairly technical information and process can be arduous for practitioners to digest. It runs a little counter-intuitive to the creative environment most practitioners like to inhabit. Please bear with these definitions and descriptions of the potential benefits of IP ownership.

The IP marketplace

In this chapter, John Howkins, author of *The Creative Economy* (2001), is probably the best authority to define and explain the labyrinthine character of individual IP law as it relates to our investigation into ownership and reward. As new conditions have appeared in the digital era, he is quick to explain how potentially ineffective current systems and regulations are in relation to the creative practitioner's ability to benefit from owning IP rights. First, IP law in the current context and conditions is not as simple as previous eras.

While the possession of land and financial capital is enshrined in a thousand years of law and custom, like the ownership of most goods, owning and protecting ideas is fraught with complexity and confusion. Landowners sleep comfortably because they know the law (which their ancestors wrote) will protect them.

The IP rights in relation to ideas that might be either tangible or intangible are far more difficult to identify and protect within the new conditions of the creative economy.

The marketplace of intellectual property is a more crowded and confusing place. In one corner are millions of people with ideas and inventions that they want to sell or distribute almost regardless of any law and whether or not they want to make any money. They want to share their ideas with anyone who wants to listen and, though technically property owners, happily waive their rights.

This image is one of unknowing enthusiasm and considerable uncertainty; one of people looking for connections and a way to move their ideas forward to create connections and possible reward, whether that be commercially, artistically or purely personal.

They might want to claim what lawyers call 'moral rights', such as the right to be known as the author, but not their 'economic rights', which would bring them money. In another corner are a milling crowd who want legal protection and to make money but do not know how. They might be excellent creators but they are amateurs at law and business (and many cannot afford professional advice).

This 'milling crowd' sounds like it really could use some clear definition as to how to progress their unique project and find support to move through the required stages of evolution that can lead to the intended reward that originally motivated the impulse to generate ideas or products. The mechanisms within IP remain quite elusive and usually require a lawyer to unravel the complexities of IP ownership and the exploitation of these rights.

So we see that the dedicated amateurs and enthusiasts are keen to contribute and get involved in the creative economy. As mentioned before, their entry into the world of IP ownership is far from simple.

In a third corner we can see a smaller group of people who are professional at both creating products and protecting their rights. In a fourth, a few fortunate sit, like prosperous farmers and bankers, atop their intellectual capital. And in the middle there is a vast crowd of agents who want to buy and sell, negotiating with lawyers, investors, government, policy-makers, accounts and publicists. It's a volatile mix of legal nicety and skippy negotiation. Tidy it isn't (all quotes: Howkins 2001, pp. 22–23)

Trying to 'own' ideas and exploit that ownership is a risk factor individuals face in pursuit of sustaining their practice (as discussed previously in Chapter 4). The notion of a re-definition of creativity for the creative industries seems to require extending specific education to include a working knowledge of basic IP principles, changes to existing regimes, and their potential application as a framework that can add to the viability and sustainability of their practice.

Howkins continues:

They are buying and selling words, music, pictures, gadgets, computer software, genes, copyrights, trademarks, patents; proposals, formats, fame, faces, reputations, brands, colours. The goods on sale in this noisy marketplace are the rights to use – or, in the lawyer’s phrase, to exploit – intellectual property (2001, p. 23).

The seven principles of IP for the creative economy

In order to sustain future practice that includes exploitation of IP, practitioners should be encouraged to understand and engage with the general principles and variants of IP. Part of a re-definition of creativity for the creative industries might include providing simplified access to the registration of ideas and initiatives and the tools to enforce their ownership and therefore create more secure mechanics for incentive and reward. This idea in itself is a ‘big stretch’ for many practitioners. For most, the securing of commercial work is a full-time job.

Taking on the professional development required to operate within IP markets is a big ask. As a way of making a start let’s now investigate Howkins’s seven key principles of IP as they apply to a creative economy.

1. Property

First, the determining fact of intellectual property is that it is property. Property is defined as ‘belonging to someone’; i.e., it gets its character not in terms of the thing or idea itself but in terms of its relationship to someone. So the practitioner needs to first ‘make known’ that their work is ‘owned’. Even in a shared or collaborative context they need to make the nature of their ownership clear and unequivocal to ensure any additional future reward. The specific variants of IP law that express this ownership will be discussed later in this chapter.

Even with the clear expression of ownership, exploitation of that ownership remains elusive. Howkins states:

Intellectual property delivers ownership, certainly, but seldom guarantees or even offers possession, by which I mean sole physical control over property. With physical property it is reasonable to say, ‘possession is nine-tenths of the law’. With intellectual property, ‘relationship is nine-tenths of the law’ (Howkins 2001, p. 23).

This brings into focus the theory that, depending on the nature of your creative work, it’s the mechanism by which you chose to ensure a clear expression of your ownership that is important to its future exploitation and reward. It’s interesting to note that an array of practitioners in segments of the creative industries sector are creating ‘artistic’ work that protests against social and personal exploitation as themes that express their deepest individual passions. It seems ironic that they are protecting the ownership of their work to provide (in legal terminology) the personal exploitation of their rights of ownership as incentives and rewards to sustain the manifestation of their ideas as a livelihood.

2. Intangibility

As discussed previously, the currency of the creative economy is bound up in ideas and processes that flow from ideas, not necessarily physical, tangible objects or products. This makes any expression of ownership difficult, and as the key component of a practitioner's 'property', even harder to register and protect. As Howkins explains:

The ideas that lie at the heart of intellectual property are often hard to possess and to keep (and also, perversely, hard to give away) because they are intangible. They are a public good (2001, p. 24).

He goes on to cite Thomas Jefferson in an effort to explain the public nature of ideas:

If nature has made one thing less susceptible than all others of exclusive property, it is the action of the thinking power called an idea, which an individual may exclusively possess as long as he keeps it to himself; but the moment it is divulged, it forces itself into the possession of everyone...Inventions then cannot, by nature, be a subject of property (Jefferson, cited in Howkins 2001, p. 24).

According to Howkins, the only way we can make the intangible tangible, is by embedding the idea within an object or product. The idea alone is open to the challenge of ownership until it can be manifested within an object or product. When the idea becomes a 'constituent part' of a tangible object (e.g. a book, DVD or CD) it seems able to be then allotted 'concrete' ownership and therefore protection (and therefore incentive and reward to its owner through exploitation of that ownership). In the light of sustaining your creative enterprise, this underlines the need for creative industries practitioners to be wary of exposing their ideas beyond their collaborative circle, unless they are seeking to make their output public and therefore forego potential, tangible reward.

3. Government

'Intellectual property exists only insofar as a government or law court says it does. No law, no property' (Howkins 2001, p. 24). Around the world 'each government has its own mix of legal statutes, regulations and case law' that protects and enforces ownership of variants of IP such as copyright, patents and trademarks. 'In all countries the judicial courts play an important role interpreting statute and adjudicating on common law rights' (Howkins 2001, p. 24).

For creative practitioners the difficulty appears in the complex nature of protecting ideas and the procedures that individuals must follow to protect the ownership of their 'creations'. In most serious cases it means engaging solicitors and attending court to prove ownership. In proposing ways to sustain creative practice in the creative industries sector it appears clear that methods by which ownership and reward are enforced need to be potentially re-engineered to reduce the potential negative cost of defence and/or prosecution.

The difficulty in fitting the idiosyncratic, one-off nature of intellectual property into statute and common law means that courts play an important role in determining which ideas we can own and which should stay public (Howkins 2001, p. 25).

Within a proposed creative industries re-definition of creativity, it would be reasonable to think that a simpler, more streamlined register of IP with a more transparent set of laws for both small and large disputes would greatly aid practitioners in identifying their rights, ownership and enforcing their ability to obtain reward. The problems are complex and entangled from legal precedent, changing laws responding to new conditions, and territories in which ownership rights and reward regimes might be recognised. For the practitioner, this additional paperwork might be seen as an annoying burden and distraction from their passionate practices. A re-definition of creativity for the current conditions must be working to remove these barriers to IP ownership and exploitation.

4. International conventions

The historically based evolution of the creative industries sector is partly in response to the conditions that have arisen from the globalisation of economies.

The ease and quickness with which creative products travel and can be copied or used in another country have encouraged governments to establish international conventions to protect their nationals' IP wherever it may be traded (Howkins 2001, p. 26).

Due to the elusive nature of the property we are looking to protect, this trans-national approach appears serious and well-meaning, with involvement from large bodies such as the World Intellectual Property Organization, but it is still potentially easy to breach. It's really only by vigilance and perseverance that a practitioner can truly protect his or her property/reward entitlements. This extra level of ownership monitoring needs to be understood as a key factor to sustaining enterprise within the creative industries sector. As Howkins states, 'When I travel to a foreign country, nobody questions that my luggage remains mine at my destination. But intellectual property has to be protected anew wherever I go' (Howkins 2001, p. 26).

5. Justifications

In discussing sustaining incentive and reward for the creative industries sector it's important to justify the reasons why we need IP laws and a general appreciation of how they could enhance and improve conditions for practitioners. 'The justifications for IP can be summarized under four headings as: incentive; reward; disclosure; and human rights' (Howkins 2001, p. 27).

As previously discussed, creative practitioners create work from a range of incentives including experiential, personal and financial. The pursuit of a range of activities may 'add up' to novel breakthroughs at unexpected times. This is the nature of creative work. It's a long-term pursuit that endeavours to incrementally build currency. As Howkins notes: 'The incentive of owning what I create, of obtaining private property rights, is believed to encourage innovation' (2001, p. 27). This simple expression of ownership seems like a tidy initiative to pursue. Certainly people creating new work within the creative industries sector would be focused and alert to their ownership and registration of their ideas in the light of future reward. The fact is, as stated before, practitioners are not all aware of their rights or the mechanisms available to protect their ideas. They find the bureaucratic processes 'too hard' and don't engage with the application processes. Individuals don't necessarily see the immediate need to exert

ownership. They are too concerned within the thrall of collaboration and creation. They don't necessarily stop to consider the mechanisms of future reward.

In considering a re-definition of creativity for the creative industries, this knowledge of applying for and exerting IP ownership might be further embedded in the creative process. At what point during the generation of ideas might the practitioner consider IP ownership? Howkins provides caution: 'There is also a counter argument that property rights, especially patent rights, inhibit competition and operate as drag on innovation' (2001, p. 27). Future discussion between creative practitioners and experts in IP would be valuable to provide simple access to relevant, simple ownership tools and methods to ensure reward. 'Authors and inventors need a mechanism for recouping their investment and making a profit whether or not the law encouraged them to innovate in the first place' (Howkins 2001, p. 27).

6. Property Contract

The sixth of Howkins's seven key principles of IP is the property contract.

It tries to balance two principles: the principle that people deserve to be rewarded for their creative efforts, and will only work if they are rewarded, and the principle that society as a whole benefits if the resulting creations and inventions are put into the public domain and made freely available (Howkins 2001, p. 28).

Due to the breadth of the creative industries sector and its practitioners it's not easy to ascertain popular thought on IP regimes and their potential for incentive and reward.

People who favour the creators and right-holders are often called 'maximalists', because they want to maximise property rights, and those who believe property rights should be restricted are called 'minimalists' (Howkins 2001, p. 28).

There appears to be a simple divide between creative practitioners who believe they deserve rights (and that these should be recognized out of common sense ownership principles and therefore be rewarded as a matter of course) and those who don't want to impose a reward system beyond the basic means required to sustain their work. As part of our re-definition process, some basic guidelines regarding a framework of IP ownership levels could be considered. There is not nearly enough clarity around the various entry points to IP ownership. There is a general lack of understanding and therefore little momentum to encourage the value and inherent reward that might flow from asserting IP ownership.

The knife edge on which property law tries to balance the system is that of defining enough private property rights to generate adequate incentives for creating knowledge, whilst avoiding the gift of monopoly power which leads to overpricing and complacency (Hayward and Greehaugh, Intellectual Property Research, cited in Howkins 2001, p. 29).

In proposing a re-definition of creativity for the creative industries, the notions of property ownership and exploitation would need to be encouraged as a way of working towards future consensus on the values, ownership and reward 'consciousness' within the creative community.

“The “property contract” is a major theme, and a controversial one, of the Creative economy’ (Howkins 2001, p. 29).

A full review of attitudes, morality and cultures of sustainability towards creativity in the creative industries seems timely from an evolutionary or historic perspective. The current regimes, both nationally and internationally don’t appear to be moving quickly towards consensus on IP matters. The problems inherent in the discourse remain complicated and potentially divisive. Clear definitions around the potential value and mechanisms to extract reward need broader distribution to the sector’s practitioners. IP ownership’s value will certainly need more explanation and promotion as a vital part of sustainable practice. Practitioners need to feel confident around how IP might be inherent to the creative process. It’s not external to it or a distraction from the cultural meaning being produced. It’s a natural part of the value of the artefact or product being brought to the market. ‘Every artistic work consists of the creative spirit in a physical object. People can buy the physical object but the spirit, the soul cannot be bought’ (Kant, *The critique of judgement* 1790, cited in Howkins 2001, p. 29).

7. *Opting out*

This final IP principle goes to the heart of our investigation. The fact is, it’s not compulsory to operate within current IP structures or regimes. It’s purely voluntary. The moral and personal assumption of ownership and the rights assigned does not necessarily provide incentive or reward for *all* creative industries practitioners. Some choose to avoid these issues on a variety of grounds. ‘Some people accept that their work has little or no economic worth and that to ask for money would stifle it at birth’ (Howkins 2001, p. 31).

In this chapter I am including great detail around IP mechanisms. For many creative practitioners, this detail is foreign or tedious to take on board. It’s important to note that attention to the possibilities and opportunities that are presented by IP ownership is actually a key part of re-definition of creativity for our purposes. Within the creative industries context, it is in the best interest of individual practitioners to ‘take on’ this education and professional development. Understanding IP can become a useful contributor to the practitioner’s livelihood where appropriate. Increasingly, broadening education around IP ownership should become a hallmark of the promotion of the creative industries to practitioners and the broader economy.

The four key mechanisms of IP

So, there is much work to be done to help creative practitioners understand the prerogative of IP ownership and the potential value it might contain and deliver to individuals. With that in mind we can now investigate the four main variants or mechanisms of IP for the creative economy according to Howkins. He outlines them as:

- Patents
- Copyright
- Trademarks
- Design rights.

Patents

In regards to the IP ownership that comes closest to securing reward we have the patent mechanism. 'Patents are the clearest example of intellectual property as property. Patents are not merely property, they are monopolies, and deliberately so' (Howkins 2001 p 32). For the creative practitioner the application for and granting of a patent provides the rigour and innovation benchmarks required to achieve ownership and therefore the potential rewards that may flow from 'possession' of an original idea.

In the last few decades, many more creative people have put a higher priority on the monetary value of their output; many businesses that were ignorant of intellectual property have begun to value it highly; and there is a worldwide trend towards the extension of private property rights to matters that had been regarded as part of the public commons (such as genetic material). Although inventors bemoan the difficulty of getting a patent, it is becoming easier day by day (Howkins 2001, p. 32).

This 'difficult' process is what provides the framework for a practitioner to create a sustainable and 'fully ownable breakthrough'.

The four justifications for intellectual property, the arguments for patents rely mostly on innovation, reward and disclosure. There is a broad assumption that the likelihood of a patent does encourage people to spend time and money on research and development searching for technological innovation (Howkins 2001, p. 33).

As mentioned earlier, this process can be both a positive driving force to create unquestionable ownership of an idea and its rewards and also a potential drag on the freedom of thought required to achieve the breakthrough that can provide the ownership/reward opportunity. The protection mechanism provided by the drive for a patent may prove harmful to the creative process. The patent process is a series of 'test' scenarios.

A patent is concerned with how things work; what they do and how they do it. It protects an idea and its implementation or 'embodiment' in a device. Anyone who wants one must make a detailed application which will be measured against three tests: novelty; non-obviousness or inventiveness; and usefulness as measured by a technical effect (Howkins 2001, p. 33).

Within the segments of the creative industries sector we can see why additional education around choosing appropriate IP frameworks and regimes is increasingly important in regard to reward and incentive. The increased complexity of registration and protection of your ideas needs to be potentially 'built-into' the future creative process to provide a sustainable way of protecting an individual's livelihood in the creative economy.

In regards to applying for a patent, it's a rigorous, time-consuming process that may appear counter-productive to the creative process. However, it may prove to be a key protection mechanism if you find yourself with a truly great idea that has the potential to take-off in the marketplace.

To qualify, an application must fall within the category of patentable matter. Some things cannot be patented. The British Act has four sets of exclusions: 'a discovery, scientific theory or mathematical model; a literary, dramatic, musical or artistic work or any other aesthetic creation whatsoever; a scheme, rule or method for performing a mental act, playing a game or doing business, or a program for a computer; the presentation of information. The exclusion covers these things only 'as such' or on their own, the meaning of which is a rich source of debate (Howkins 2001, p. 37).

If clearly identified as an appropriate 'protection' mechanism we can easily see the value of the rigorous process required to create a patent. It seems removed from a free 'artistic' process but nevertheless identifies a highly developed 'problem-solving' orientation that helps to realistically identify the nature of a re-defined creativity for the creative industries. It seems to embody a rare combination of pragmatism and invention for our age. Let's look at the tests required to achieve the patent criteria in more detail.

The first test is *novelty*: whether the invention already exists, or whether something similar exists from which a 'skilled person' might reasonably deduce the idea in the application; if so, then the application is rejected. Here, the priority date is crucial (Howkins 2001, p. 37).

This seems fairly simple, a direct mapping of what exists, a measuring of novelty to insure its originality and ascertaining 'who got there first'.

The second test is *the inventive step*. The invention must be truly inventive in the sense of being 'non-obvious'. This is defined as not being obvious to a normal person who is 'skilled in the art' and has some expert knowledge and experience of the subject. The need for an 'inventive step' is used by patent offices and the courts to dismiss applications that are happenstance and meaningless, and confirms meaning as an essential requirement of Creativity (Howkins 2001, p. 37).

This step is less simple. The notion of 'non-obvious' requires local, working knowledge and as previously discussed in defining creativity (in Chapter four) a confirmation of the measurable creativity by the domain or field of endeavour is required in this instance to confirm patent approval.

The two tests are made by reference to 'prior art', the body of existing knowledge deemed relevant. Prior art is used to demonstrate not only cases where existing inventions have anticipated the new one, but where they have not. For this reason, the larger the amount of prior art the stronger the application. It shows a proper search has been done and exhaustive inquiries carried out (Howkins 2001, p. 37).

The third step is *the technical step*. 'It must be useful. It must have, or be capable of, an industrial use' (Howkins 2001, p. 38). Patents are granted to a broad range of products and processes across the spectrum of contemporary creativity and invention. From biotechnology to software, product design to business processes, patents are the foundation of IP ownership rights. It is a rewardable, ownable and creatively measurable instrument of commerce.

'The American, European and Japanese patent offices are the central banks of patent property' (Howkins 2001, p. 50). In keeping with the UK's creative industry framework is part of an objective to 'stimulate innovation and the competitiveness of British industry through the promotion and understanding of intellectual property rights.' The American attitude is similar 'the mission of the US Patent Office is to "promote the use of intellectual property rights as a means of achieving economic prosperity" ' (Howkins 2001, p. 50).

The leading patent offices in the powerful economies are very busy places and increasingly so as the creative economy comes to grips with IP ownership as a major tenet of creative industries infrastructure and a framework for individuals seeking to sustain a career or livelihood. Howkins is confident in what the patent mechanism can deliver.

Creating wealth through patents is as reasonable as drilling for oil or making cars (or writing a book). Patent offices and patent holders can reasonably claim the current system fits society's general view about what should be public and what may be private, without too many upsets or changes of direction (Howkins 2001, p. 53).

However, Howkins and many practitioners with IP ownership are concerned that as demand for IP ownership through patents increases, the system will need scrutiny and modernisation.

All patent offices are technology-neutral; in other words they apply the same principles of novelty, inventiveness and technical effect regardless of the technology, whether it be a mechanical device or a business method. This principle, which served well for over a hundred years, is too general when technology's meanings and effects are so wide. In terms of computer programs and business methods, the lines of demarcation are very blurred, and the differences between America and the rest of the world are awkward (Howkins 2001, p. 53).

In consideration of sustaining a re-defined creativity for the creative industries, an open, accessible system of application for patent-based IP ownership for practitioners will need to be considered as mandatory for future livelihood or prosperity.

At present, patent offices deal daily with their customers and the courts; seldom with politicians; and hardly ever with the public. They regard themselves as functionaries, deliberately keeping away from the moral, social and political complexities of the Creative economy. As a result, the public is not well served (Howkins 2001, p. 54).

It's clear that transparent and secure systems will be necessary to attract practitioners to the evolving reality of the creative industries 'idea'. 'In a global economy, the rules of ownership should be democratic and consistent' (Howkins 2001, p. 54).

In consideration of our re-definition of creativity, access to IP mechanisms should become a much simpler step to providing security for practitioners. If we are looking to sustain creative practice through

applying IP ownership it must add value in a universally recognized way. The current system remains complex and usually requires a lawyer to guide the process. The creative industries 'system' can be an advocate for change to these processes, making the IP bureau a vital hub for the exchange of ideas and provision of sustainable reward. An incremental overall of the current system seems to be an important part of our re-definition.

Copyright

The next mechanism to consider is primarily centred around what we might call 'artistic' works.

Copyright offers a different version of the property contract. It exists only in 'qualifying' works that can be grouped into three categories: literary, dramatic, musical and artistic works, films and TV programs; performances and broadcasts; and the typographical arrangement of published works (Howkins 2001, p. 54).

The 13 segments of the creative industries sector are mostly concerned with areas where copyright is the most employed IP mechanism to claim ownership. These segments are:

Advertising	Interactive leisure software
Architecture	Music
Arts and Antiques market	Performing arts
Crafts	Publishing
Design	Software
Designer fashion	Television and Radio
Film	

In employing the copyright mechanism:

A qualifying work does not need to have any "novelty or aesthetic". However, it does have to be the result of "independent intellectual effort". The resolution to this seeming contradiction is that the work has to be original not in the sense of the idea but the expression. The idea can be a copy; but the expression must be original (Howkins 2001, p. 54).

We can see that copyright 'qualification' does not provide the clear certainty of a patent in regards to ownership and potential reward.

In some ways copyright provides a less substantial reward than a patent. Instead of giving monopoly protection to an idea, albeit an idea with a technical application, it gives no protection at all to an idea and protects only a work (Howkins 2001, p. 54).

For the creative industries practitioner this seemingly 'less secure' mechanism does not provide the level of confidence to secure ownership or reward that seems to be a required as part of our re-definition of creativity. Wherever possible, our re-definition should be seeking to provide a sense of security and confidence around sustaining practice. As previously discussed in Chapter 4, the practitioner is already

leading a risky enough existence in their career choice. Ensuring a level of protection through ‘industrial scale’ systems is certainly in need of review. As the creative industries grow, these safeguards need to be agreed to both philosophically and materially and applied as part of its currency.

Howkins continues regarding copyright:

It does have its advantages. All ‘works’ that qualify are automatically protected and do not have to be registered. Instead of a patent’s twenty-year monopoly, copyright provides longer-term protection, usually the author’s lifetime plus seventy years. Copyright is not a right to do anything, let alone a monopoly right; rather, it is a right to stop others doing something (Howkins 2001, pp. 54–55).

This ‘right’ probably needs more clarity. What kind of protection can it really offer? How can the practitioner take comfort in the knowledge that their copyright is secure? What does this security actually deliver for the practitioner in regards to sustaining their practice?

In our consideration of a re-definition of creativity for the creative industries, especially in regards to sustainability, there seems to be a need for providing the practitioner with more access to security around ownership and potential reward. The issue most troubling practitioners and patrons is the ‘sharing’ nature of individual expressions of literary and artistic ideas in the case of the copyright mechanism. The question remains less clear cut in regards to IP ownership. Again within a sector-specific approach, individuals need clarity around their rights and the way they can guarantee their protection. As with most law there is subtlety and complexity around description of the various degrees of ownership. This remains elusive to most practitioners. The suggestion of ‘dumbing down’ the law is not necessarily the aim of any review of systems. Providing simpler articulation of the levels of ownership would be helpful for practitioners, patrons and their lawyers.

Howkins attempts to explain this subtlety:

We do not ‘own’ our contribution to a conversation. We do not own wit. We do not own insight. So why should people own their literary and artistic expressions merely because they write them down, or perform them? (2001, p. 55).

This philosophical approach certainly rubs hard against the conditions that are appearing in the creative industries discourse. A re-defined creativity seems to pose a more pragmatic range of ownership mechanisms to make the whole process and potential reward worth embarking on. This sentiment is certainly more commercially hard-nosed, but we seem to be facing a revised opportunism from individuals in the sector as a part of the historically evolving conditions of the globally networked world. To sustain our practices it seems necessary to become more guarded and protective towards the work that is generated.

In Howkins's opinion, copyright can have a level of powerful authority in regards to ownership and reward. As a growing sector of the economy, there needs to be a broad recognition of the boundaries and influence of the individual members of the creative industries and their desire to act in the protection of their individual and collective IP.

There are five logical stages to the concept of copyright as a force in the creative economy.

(1) The *author* comes first, a term which includes not only writers but other creators of a work.

(2) Second, the author's *action* on an idea creates a work. This action must involve skill and effort. It cannot be accidental or thoughtless.

(3) Third is the work – the text, image, performance, publication, broadcast etc.

(4) Fourth, the law specifies the kinds of *rights* that are protected. Each work has a large number of different media, territories, languages, time periods, etc.

(5) Fifth a *transaction* takes place in which the rights-holder allows, or prevents, others from making copies. A transaction may be an agreement between author and intermediary, intermediary and intermediary, or intermediary and user. Again the variations are almost infinite. These five stages have an internal logic in business and legal terms. I create something; and I let you copy it, or not' (Howkins 2001, p. 58).

In 'claiming' copyright, the four words identified, *Author*, *action*, *rights* and *transaction* start to provide both a philosophical and commercial framework for the creative industries practitioner to set practical boundaries in regards to sustaining practice beyond the process of generating personal ideas or content.

The globally networked conditions also require deeper scrutiny and reflection. Due to the 'copyable' nature of digital files, even more vigilance and awareness of a new 'collective protective instinct' might need to be entertained by practitioners to sustain livelihood. Howkins quotes John Perry Barlow, an internet activist, to explain the subtle nature of future ownership:

The economy of the future will be based more on relationship than possession. Most of the folks who presently make a living by their wits do so not under the protection of legally instigated methods of 'owning' their own intelligence or expertise but by defining value on the basis of a continued and deepening interaction with an audience or client base (cited in Howkins 2001 p. 60).

'In the creative economy, these relationships (personal, original, meaningful) are the main enduring source of value' (Howkins 2001, p. 60). These identifying traits of evolving ownership/sharing/giving underline the complex nature of IP ownership in our proposed re-definition of creativity for the creative industries.

Howkins also cites Esther Dyson (publisher of internet newsletter *Release 1.0* and author of *Release 2.0*) who offers an opposing view in regards to IP ownership. 'She believes that intellectual property is becoming less protectable, and that more money may be made by giving it away for free to entice customers to spend money on contingent goods and services' (Howkins 2001, p. 60).

This counter-intuitive approach may be more relevant to our re-definition of creativity, but if we are looking at sustaining livelihood we should consider how we can provide a level of financial security through income from IP-based instruments. 'The likely best defence for content providers is to distribute intellectual property free in order to sell services and relationships' (Dyson, cited in Howkins 2001, p. 60). In the future creative economy, ideas, projects and collaborative 'teams' will most probably become the standard working model within the creative industries. Dyson continues: 'Creativity will proliferate but quality will be scarce and hard to recognise'. Howkins agrees that 'original (copyright) products may become less valuable than the subsequent (trademark) goods and services' (Howkins 2001, pp. 60–61).

Our re-definition of creativity will require considerable investigation of the methods of protection, guarantees, safeguards and systems of recognition by the broader economy of the simple fact that our practitioners are contributing increased stimulus and input for the sustenance of a range of trade- and commerce-based endeavours, not just personal expression. Part of our re-definition will require a concerted campaign of awareness of the value of these bona fide IP inputs if we are to sustain the activity and continue to maintain and this vibrant, growing sector.

In the digital information age our re-definition has to rigorously defend its practitioners against harmful 'copying' of copyrighted content. As we've seen in the re-engineering of the music business we need to find new business models to support practitioners. Howkins continues:

As networking and file-sharing becomes easier (more transparent; more effective; faster; cheaper) so it changes the economics not only of distribution but also of production. This is because digital copies of a product are intangible and the marginal costs of distribution are so low (Howkins 2001, p. 65).

The spread of technology has made protection or enforcement of IP ownership more complex and almost impossible to 'police':

The technology for creating and copying (or recreating) material is now cheaply and widely available and the users and consumers are minded to take what they can. That puts pressure on the laws, which are not certain of copying. The technology is leading the race, with users close behind and the laws a distance third (Howkins 2001, p. 67).

There are both personal and moral issues at stake for individuals and the broader community with these conditions. 'We need copyright rules that recognise the public's feelings of right and wrong; provide appropriate incentives and rewards; cope with new technologies; and support sustainable industries' (Howkins 2001, p. 67).

Trademarks

Our third variant of IP is the trademark. This is mostly employed in the case of branding a company or specific product that the company produces. A brand today is much more than just a 'brand-mark'. It's a multi-dimensional 'experience' that needs to be clearly identified in its many forms so it can be consistently projected and also protected from its competitors.

Trademarks have become the core factor in most marketplace competition, successfully communicating across diverse language and cultures. Any word, name, image, sound or even smell that identifies a good or service and distinguishes it from others can be a trademark. Trademarks are probably the oldest kind of intellectual property, although the last to be fully enshrined in written law. The word 'brand' were the brands used to mark domestic animals, either by burning the hide or clipping an ear. Potter, carvers, furniture-makers and stone-masons incised their names, initials or marks into their creations (Howkins 2001, p. 69).

Registration of a trademark appears to be a simple way to identify and enforce IP ownership; however a brand's architecture contains subtle intangibilities in regards to its definition. A brand does not consist of only the physical objects it may produce for sale and distribution. A brand is constituted through a set of 'descriptors and essences' that are made manifest in a user's or consumer's mind. Howkins cites Nike as a good example of the modern global brand:

Nobody can compete with the Nike trademark. It is registered in every country in the world. Physically its goods are vulnerable to competitors on design, technology, materials, colours, style, fashion and price. Intangibly, in terms of IP they are almost impregnable. The aim of modern branding campaigns is to instill the brand in consumers' minds so that the consumer cannot imagine buying anything else (Howkins 2001, p. 68).

In consideration of our re-definition of creativity, a working understanding of 'branding mechanics' might be another required knowledge for the creative industries. For creative industries practitioners a keen sense of personal and collaborative 'brand building' around their own practice, whether it be tangible or intangible products, can only add to their currency in the context of reward and incentive.

Today, brand names can be protected in two ways: by trademark registration and by common law actions against 'passing off'. The most common method is registration, although the mere fact of registration may not deter unfair use and the plaintiff may have to apply to the courts. The laws against 'passing off' are an inheritance from common law, and protect property against wrongdoing. They prevent someone from passing off goods as someone else's. The courts ask a practical question: is the public likely to be confused and to mistake this product for that product? A prosecution for 'passing off' is the most common action against trademark infringement, whether or not the mark is registered. It can also be used against any other mischief or unfair dealing (Howkins 2001, p. 69).

Incentive and reward frameworks

Considering a re-definition of creativity for the creative industries seems to require the exploration of the IP methods stated above plus an investigation of alternative models that can be more inclusive of the range and variety of practitioners and producers operating in the evolving conditions.

Joost Smiers, professor of Political Science of the Arts at the Utrecht School of the Arts in the Netherlands, and former visiting professor of the Department of World Arts and Cultures at UCLA in Los Angeles, has some more extreme views of how we might improve the state of IP ownership for the creative industries. His ideas are contained in an essay included in *My creativity reader: A critique of creative industries* (2007) edited by Geert Lovink and Ned Rossiter, prominent academics in media theory and cultural ecology. Smiers's essay is entitled 'What if we would not have copyright? New business models for cultural entrepreneurs'.

This perspective is helpful in regards to any future review towards an industrial-scale IP system for the creative industries. The current system seems to be steeped in past methods of protection and application. Any re-definition of creativity seems to require an 'easy-to-use' approach to IP ownership. The current system feels cumbersome and unapproachable; out of step with the spirit and pace of the conditions we are working within.

Smiers feels that, 'The system is substantially more beneficial for cultural conglomerates than for the average artist – a situation that cannot last.' He poses a very simple question:

If copyright is inherently unjust, what could take its place to guarantee artists – creative and performing – a fair compensation for their labours. The system disproportionately benefits a few famous artists and especially a few major enterprises, but it has little to offer for most creators and performers (Smiers 2007, p. 193).

Here we see the necessity to expand access to IP ownership regimes for all practitioners and patrons. It is unreasonable for there to be access to IP security due to a practitioner's wealth or influence. Again, a simpler more accessible system is required. Easy registration incentives, clear recognition of rights through variants of ownership to deliver secure sustainable practice with consistent reward structures.

With the democratisation that has occurred through the globally networked world, how can we shift existing IP regimes to better reflect the emerging conditions?

For most artists, the profits derived from copyright do not form a significant incentive to create and perform artistic work because artists hardly receive the majority of these proceeds. This has been the case historically and it remains the situation for most artists in the present in nearly every culture (Smiers 2007, p. 194).

New methods and models of IP protection

This is the aim of our re-definition of creativity in regards to IP ownership. It's as much about equity and access as it is about recognition of specific mechanisms. So what has changed? What new regimes exist or are in development?

The most far-reaching re-orientations have been systems like the General Public License and the Creative Commons. The Creative Commons entails that 'A' supplies some kind of public license for his or her work: go ahead, do with the work as you please, as long as you do not bring the work under a regime of private ownership. The work is thus subjected to a form of 'empty' copyright. This 'hollow' copyright constitutes the most extreme option the author has under the Creative Commons regime (Smiers 2007, p. 197).

This 'hollowing out' of one's copyright or ownership underlines the paradoxes at play as a practitioner today. Does one (or a group) relinquish all notions of IP ownership to allow unbridled free access to their work in pursuit of collaboration and perhaps future reward or does one steadfastly put in place a series of caveats of ownership and copyrights in regards to ownership? The tempo of the times is leaning more towards the currency of open sharing as a route to future IP reward. Share first, protect later. In our re-definition of creativity, how much ownership are we prepared to relinquish? Even the Creative Commons is fairly loose and open-ended in defining ownership:

The Creative Commons does not paint a clear picture of how a diverse set of artists from all over the world, as well as their producers and patrons, might generate an income. This is an unavoidable question that we must be prepared to answer (Smiers 2007, p. 197).

It's important to revisit the conditions and limitations practitioners and producers are currently operating in. In most cases practitioners are contracted on individual projects whether it be a design or a set of performances. It can be a simple contract of 'you perform this work, you will receive this pay'. The nature of the work can be clearly limited and defined. The application of IP ownership comes into play where a practitioner is generating an idea, artefact or product that is his or her individual 'invention'. The work may not be for an existing patron or company, but it may be a major breakthrough for the domain or field. It is at this point that the practitioner requires simple access to acquiring IP ownership that is secure and recognised. The benefits may not provide income yet but the practitioner may be working towards realisation of the idea into production and distribution.

Smiers discusses the scale of the work contract for most practitioners:

We must first observe that artists (and for our purposes we could include a variety of creative industries practitioners from other segments of the sector) are inclined to sell their work on the market and – if it all works out – make a living for themselves. Artists have always been merchants and small shopkeepers (2007, p. 199).

Practitioners in all segments of the creative industries sector are potentially entrepreneurs responding to market dynamics. In business there are situations where a commission is a simple exchange of goods for

services (e.g. design) but with the 'products' of other creative industries, this may not be so clear cut in respect to extracting a living. Again these delineations of the stages of realisation could use clarity around IP ownership and future income resulting from those rights.

The observation that artists, their producers and their patrons are entrepreneurs makes one wonder what the decisive reason is for reducing the entrepreneurial risks of cultural producers, because this is precisely what copyright does. Copyright renders a product exclusive and provides the entrepreneur with a *de facto* monopoly. This system of institutionally protected gifts is seemingly bizarre in an era in which even cultural conglomerates themselves herald the blessings of free market competition (Smiers 2007, p. 199).

In regards to our re-definition of creativity, the question of 'freeing up' access to exclusive rights around IP ownership might seem 'over-protective' or extreme for our practitioners. Again a more simplified application of protection regarding ownership appears more appropriate for the new conditions we are working within. The high level of protection seems to suggest an elite class of owners; the networked, collaborative context we are working towards seems to suggest more simple, but still effective, protection for practitioners.

Smiers further explains the various levels of ownership that practitioners need to express:

I would identify three main categories under which the creative impulse might be identified: one possibility is that a work is being commissioned; a second option is that the artist takes the initiative to make an artistic work, possibly in collaboration with multiple, differentially endowed creators and performers; in the third case, a producer can be the binding factor in production and bear the responsibility and risk involved in an artistic venture (Smiers 2007, p. 199).

Recognition of these commercial relationships helps to explain the levels of risk and responsibility being undertaken so that there can be consideration of a sharing of remuneration. In considering a review of IP ownership for the creative industries there needs to be broad recognition of the myriad ways that practitioners operate. Blanket regulation may be too simplistic, but also too much detail and micro-identification of the levels of operation of IP ownership might be constrictive and therefore ignored. Considerable thought around incentive might be the key to take-up of any revised IP access.

Smiers is actually prepared to propose a system *without* copyright:

The project initiator then becomes an entrepreneur and bears the risk that unavoidably comes with entrepreneurship. In my alternative to copyright it is not the artist who takes centre stage, but the entrepreneur, regardless of whether he or she is an artist, a patron or a producer (Smiers 2007, p. 199).

The challenge here is that Smiers believes that conditions have changed emphatically with the advent of the creative industries discourse and that we should be approaching ownership and remuneration in reconsidered ways.

From what I have stated above about the philosophically doubtful concept of the originality of the author, it is clear that I believe any artistic creation or performance belongs to the public domain. It is derived from the commons, based on the works of predecessors and contemporaries, and therefore, from its moment of conception onwards, it must be located within the public domain (Smiers 2007, p. 200).

With the rise of the online economy, a number of models of 'free' access to portions of an individual's or group's output is made available in order to engage audiences. For people seeking out new artists in music and multimedia this has become the norm.

Artists are prepared to forego certain payment for 'components' of their output, e.g. song downloads, as a way of creating awareness of the music then converting that interest into concert sales when the artist performs. At this performance, tangible products like t-shirts and CDs are available for sale. This process shows the true independence of creative industries practitioners to 'call the tune' when it comes to sustaining their own practice within the prevailing conditions.

This more public expression of independently managed copyright seems to be becoming standard practice in the independent music industry. The most radical idea to date has been by English band Radiohead who actually asked its audience to 'donate' an amount of money to be able to download the initial release of their latest album of music. This awareness converted into strong sales of traditional CDs after the official in-store release of the album. It is this innovative strategising that could be seen as becoming a hallmark of the emerging creative industries landscape.

Smiers concurs in regards to a new commercial imperative:

There would once again be room to manoeuvre in cultural markets for a variety of entrepreneurs who would no longer be publicly overshadowed by blockbusters, bestsellers and stars. Those plentiful artists are more likely to find audiences for their creations and performances in a normal market which is a level playing field and that is not dominated by a few large players (Smiers 2007, p. 201).

So how does a 'copyright free' model protect and sustain creative practitioners? How are practitioners protected from fraud or plagiarism in a court of law if there is no recognised mechanism? Smiers defaults to a proposed court of universal fairness and equity:

If this type of inevitable activity is discovered, then the fraudulent artist would receive his or her fair penalty in the court of public opinion. This attentive condition is necessary if we want to do without judgments of the courts, which have led us into a posture of cultural laziness (Smiers 2007, p. 201).

This approach is reliant on a renewed focus on an individual's public, democratic rights. However this radical model is an attempt to recognise a 're-shaped IP context' for the creative industries. This more personal, scaled-down version of inter-personal IP law seems feasible to entertain as part of a re-definition of creativity.

In exploring mechanisms to help sustain Creative practitioners, Smiers is adamant that we should return to a much more 'open' set of conditions: 'What is at stake here is the possibility of once again respecting the public domain of creativity and knowledge' (Smiers 2007, p. 202). The role of an open democratic process of 'prosecution' seems to be in line with a review of IP ownership within evolving conditions. As long as we are working to ensure security and livelihood of our practitioners it seems appropriate.

Smiers continues, particularly in regards to 'bringing to heel' the larger more powerful cultural producers:

My main concern is with providing the producers of artistic work with a decent income and sufficient possibilities to bring their work, in all its diversity, to the attention of many audiences without being pushed from the market by a few over-sized cultural conglomerates (2007, p. 202).

Smier's approach is centred on a perceived need to wrest control of creative industries output away from a few large conglomerates that can logically exert 'muscle' over the smaller, less powerful voices. In considering our re-definition of creativity, this move to a more individual or small collaborative-cluster-based approach sits well with a networked, sociocultural approach. In the past we have always seen a wily entrepreneur gathering moguls together to create dominant entities. Within our revised context, a smaller, more diverse base of creative entrepreneurs is emerging, seeking the support and sustaining a realistic and manageable scale of enterprise.

Chris Anderson, editor of *Wired* magazine and author of *The Long Tail*, supports this more free and democratic model of IP protection. He is fully supportive of the 'niche market' approach for practitioners to sustain their livelihood. He poses that the 'blockbuster' approach to mass markets is on the decrease with smaller groups of networked individuals creating more meaningful content for consumer-citizens. Anderson explains:

Our culture and economy are increasingly shifting away from a focus on a relatively small number of 'hits' (mainstream products and markets) at the head of the demand curve, and moving toward a huge number of niches in the tail... As the audience continues to move away from the Top 40 music and blockbusters, the demand is spreading to vast numbers of smaller artists who speak more authentically to their audience (2006, pp. 52, 82).

In our next chapter we explore the collaborative, networked nature of the creative community as it is expressed through public and private policy-setting. These industry-wide policy directions are starting to consider how a system of co-ownership and enterprise is becoming the new standard for sustaining individual and 'clustered' practice. The notion of how an individual creative practitioner can express or relinquish ownership and find direct contact with audiences is a key part of our re-definition of creativity

for the creative industries. This mobility and preference actually adds complexity to future IP regimes, but seems to clearly explain the conditions that are emerging.

Our re-definition of creativity should be seen as embracing this reality as a secure way of providing sustainable practice and livelihood for our practitioners. If we are seeking to engage our practitioners in embracing the emergent conditions for creative practice, 'getting on board' the discourse around methods of sustaining their future livelihood through IP ownership seems to be the necessary imperative to support. The question remains: how do we make the system relevant and robust for securing practitioners' rights while simultaneously making access to these rights simple to acquire?

To summarise, Smiers suggests the potentially radical transformation that could occur with an even further democratization of IP ownership mechanisms and the decline of larger media content producers that seem to exert control over a practitioner's livelihood:

We have several changing variables: the absence of copyright means cultural conglomerates no longer dominate markets, and this radically transforms the production, distribution and promotion circumstances for films, books, music, theatre, dance, visual arts, design and a variety of mixed cultural forms (Smiers 2007, p. 202).

Our re-definition of creativity is therefore left to wrestle with the required balance between a reduction or removal of IP ownership rights or 'some level' of systematic protective IP mechanisms. In the next chapter we consider the effect of private and public policy on the shaping of the creative industries practitioner and his ability to sustain his or her practice.

Chapter 7. Conditions arising from private and public policy

Government action, in the creative industries model, is aimed at stimulating and liberating the latent, or untutored, entrepreneurial energies that lie in reserve in every pocket of cultural activity; a hand up, in other words, rather than a handout.

(Ross 2007, p. 26)

Governments (public) and commercial entities (private) in the early 21st century are wrestling with conditions that were not experienced in any previous era. A number of factors have conspired to create forces for policy and business to consider and respond to: global recession, climate change, a re-configuration of communication through digital media, the blurring of traditional cultural borders and the general mobility and aspiration of individuals and collaborators operating within this new reality. Where does the creative industries model fit within these additional layers of the current conditions?

In regards to policy around the creative industries, I'm keen to contrast my re-definition argument with points made by Andrew Ross, professor and chair of the Department of Social and Cultural Analysis at New York University. He offers useful perspectives on the growth of policy around creative industries in his essay 'Nice work if you can get it: The mercurial career of creative industries policy' in *My Creativity Reader: A critique of creative industries* (2007). Ross is keen to investigate the entrepreneurial spirit present in the global formation of the creative industries policy initiative.

Policy conditions

To quickly re-cap, the creative industries 'idea in practice' was officially launched in 1997–1998 with:

[The UK Blair Government's] shift in nomenclature – from the rusty coinage of 'cultural industries' to the newly minted 'creative industries' – whose zealous modernisers renamed the Department of National Heritage as the Department of Culture, Media and Sport (DCMS), and promoted, as its bailiwick, a paradigm of self-directed innovation in the arts and knowledge sectors of the economy. (Ross 2007, p. 19).

This shift in objectives was part of a 'cool Britannia' initiative that would effectively re-position Britain at the centre of the world's creative output. A creative hub for the new millennium. 'Blair's DCMS, bore all the breathless hallmarks of New Economy thinking: technological enthusiasm, the cult of youth, branding and monetisation fever, and ceaseless organisational change' (Ross 2007, p. 19).

This 'policy creation' was brought to life when:

An ambitious civil servant came up with a useful statistic. If you lumped all the economic activities of arts and culture professionals together with those in software to create a sector known as the 'creative industries', you would have, on paper at least, a revenue powerhouse that generated £60 billion a year (in 2000, revised and improved estimates put the figure at £112 billion) (Ross 2007, p. 23).

This quantifying of the value of the creative industries effectively set in train a global recognition of how this unique sector could contribute to national wealth through harnessing a unique creative and cultural workforce.

In the new millennium age, this new model of a merging of culture and new media creativity that could generate growth, incentive and engagement for a new breed of mobile and creative individuals and collaborators seemed to fit the bill.

Britain could have its hot new self-image, and Blair's ministers would have the GNP numbers to back it up. Creativity was a renewable energy resource, mostly untapped; every citizen had some of it, the cost of extraction was minimal, and it would never run out (Ross 2007, p. 23).

Quite an assumption. On paper, the notion of a vast reserve of creativity and enterprise that could generate growth for a national and international economy was a windfall. Suddenly, with very little extra organisation, a government could report an impressive percentage of GDP input to its economic performance. Now to sustain it.

Policy and the knowledge economy

This new policy direction was part of an intrinsic shift towards engaging with the emerging 'knowledge economy'. An 'ideas' economy based on usually intangible, IP-based enterprise dealing in the field of ideas generation as currency.

This emerging policy consensus assumes that culture-based enterprise can be promoted as a driver of economic development for cities, regions and nations that want to keep up, catch up, or be left out of the knowledge society (Ross 2007, p. 19).

The shift to the creative industries model was an opportunity to harness a disparate group of culture based 'enterprises' into a new 'liquid' economic sector, thus potentially providing clear public policy frameworks for its support and sustainability. The new policy direction would provide a new style of enterprise-driven government support, 'an investment with an anticipated return, rather than a subsidy offered to some supplicant, grant-dependent entity' (Ross 2007, p. 24).

The British policy model has been identified and taken up by a number of established and emerging economies from China, Korea and Taiwan to Australia and New Zealand (and others).

As the global competition for talent heats up, it has been relatively easy to persuade bureaucrats that high-end human capital and intellectual property are the keys to winning a permanent seat in the knowledge-based economy (Ross 2007, p. 20).

Grant versus investment

Governments and private enterprises have been supportive of the establishment of the creative industries model because it moves beyond the traditional creative arts grant-based proposition and encourages a

more individual approach to obtaining investment in a practitioner's own creative enterprise. In the context of proposing a re-definition of creativity for the creative industries, this is a key shift in thinking. How do we shift the notion of public patronage in the arts to one of both public and private investment in an individual's or a collaborative cluster's future IP-based output.

This was definitely new territory for labour-based policy:

Certainly, new patterns of investment, rapid technological change, and global production have all taken their toll on employees' capacity to engage in collective bargaining. But fair labour at union rates and conditions remains an institutional feature of cultural industries (film, radio, TV, theatre, journalism, musical and other performing arts) as they were classically constituted from the 1930s (Ross 2007, p. 21).

The creative industries initiative seeks to 'relieve and redirect' governments from their traditional channels of cultural patronage. This will potentially prove problematic. As explained in previous chapters, artists and other practitioners in the 13 segments of the creative industries sector are still sceptical and wary of the 'crash merging' of art and industry in the context of sustaining their practice both financially and philosophically. 'The entrepreneurial paradigm touted by the policy-makers defiantly points away from the fair standards commonly associated with a union job' (Ross 2007, p. 21).

Policy critique

For a number of practitioners, the creative industries 'solution' is far too simplified and imposes an industry approach that is at odds with the nature and production of creative work (such as design, advertising or art and artefacts). The idea of governments promoting a greater systemisation of the 13 segments of creative practice could threaten to dilute and trivialize practices where individuals 'are intimately bound up with controversial inquiries into meaning, purpose and human understanding' (Cunningham 2006, p. 3).

Theoreticians of creative ecology have already decided that the creative industries idea is fraught with flaws and shortcomings. Analysis points to numerous shortcomings within the policy. Ross is quick to isolate specific elements of the initiative and decry the potential outcomes in regards to its policy objectives.

It may be too early to predict the ultimate fate of the paradigm. But sceptics have already prepared the way for its demise: it will not generate jobs; it is a recipe for magnifying patterns of class polarisation; its function as a cover for the corporate intellectual property (IP) grab will become all too apparent; its urban development focus will price out the very creatives on whose labour it depends; its reliance on self-promoting rhetoric runs far in advance of its proven impact; its cookie-cutter approach to economic development does violence to regional specificity; its adoption of an instrumental value of creativity will cheapen the true worth of artistic creation (Ross 2007, p. 20).

Even during the writing of this thesis, considerable uncertainty has been generated by the global financial crisis (now officially the GFC), which has further intensified conditions for sustaining a creative economy. The GFC has effectively brought an era that the creative industries initiative personified to a sudden crossroads.

The turn toward creative industries is surely a further symptom of an accumulation regime at the end of its effective rule, spent as a productive force, awash in financial speculation, and obsessed with imagery, rhetoric and display (Ross 2007, p. 20).

In developing the creative industries 'policy' the tempo of change surrounding the UK strategy was perhaps overly simplified: an opportunity to 'cash in' on what were very positive growth conditions; seemingly overnight converting an individual's art practice from 'an ideas-based outsider' to commercial enterprise. This now seems foreign to the then UK Government's traditional political identity.

The preferred labour profile is more typical of the eponymous struggling artist, whose long-abiding vulnerability to occupational neglect is now magically transformed, under the new order of creativity, into a model of enterprising, risk-tolerant pluck (Ross 2007, p. 21).

Even though 'historically' conditions have made way for the inception and adoption of the creative industries model, the individual practitioner is still grappling with the 'tensions' that this new structure imposes on the free thought that is the hallmark of a large amount of what the sector identifies as traditional creative practice.

The quirky, nonconformist qualities once cultivated by artists as a guarantee of quasi-autonomy from market dictates are now celebrated as the key for creative souls with portfolio careers to integrate into the global value chains that are central to the new topography of creative markets (Ross 2007, p. 21).

In the formulation of the creative industries policy, the first DCMS minister, Chris Smith, was keen to include a sustainable social dimension to the potential 'investment criteria' for projects or initiatives.

To qualify for public funding under Smith's department, artists had to show a demonstrable return on investment; they had to prove that their work furthered public goods like diversity, access, relevance, civic pride, community innovation, and social inclusion (Ross 2007, p. 24).

From the perspective of a creative practitioner this was potentially feeding into the kind of concerns and messaging that artists traditionally express in their work. The policy was seeking to further reinforce the new role of the creative individual working within the new paradigm, 'to play directly functional roles in society: assisting in the improvement of public health, race relations, urban blight, special education, welfare to work programs, and of course, economic development' (Ross 2007, p. 24).

For creative practitioners this was very new territory. Historically, since the 'cultural industries' opposition to the 'mainstreaming of culture' (as mentioned in Chapter 3), practitioners traditionally drew inspiration and motivation through opposition to a political or community status quo. With the creative industries model, these practitioners were actually being asked to 'conform' to a patronage/investment system that recognised and encouraged their 'voice of opposition' within a systematised framework. Again this is problematic for practitioners. 'New Labour was demanding that artists be socially conscious in passive and complicit ways, and to eschew any real opposition to the state' (Ross 2007, p. 24).

The new policy framework, as explained previously, was aiming to support an individual's creative output through acceptance of his/her desire to oppose *or* comply in their creative work. It was an attempt to accept and reduce the traditional resistance towards an artist's method of working; to actually create a mechanism in which the artist is recognized as an important cultural and economic participant. The Government was keen to help sustain the artist's practice within a mainstream, industrialised framework. The Government would, through its 'investment' approach, effectively co-manage an artist's work.

The government offers its services as a broker between creative entrepreneurs and potential investors in the understanding that creators are not always the best placed to exploit their ideas. Though they might win awards, they will remain commercially weak, incapable of breaking through to the market, unless they are incubated and groomed for growth or for hitting the jackpot (Ross 2007, p. 25).

Theoretically this approach seemed viable as an alternative method for supporting an individual's practice, however it is yet to be proven as sustainable.

While creative work can surely be organised and channelled in this enterprising way, and to patently profitable ends, it has yet to be shown that the nature of the enterprise produces good work, never mind good jobs (Ross 2007, p. 25).

The fact was that governments were able to provide both cultural and economic incentive to practitioners in the creativity sector without having to outlay vast infrastructure investment in order to progress the initiative.

Creativity initiatives are soft budget items, requiring minimal government intervention with little risk of long-term commitments from the public purse. Moreover, traditional Chamber of Commerce businesses can rest easy that no significant public resources will be diverted away from serving their interests (Ross 2007, p. 29).

Policy beginnings

In the context of identifying development of government policy around the creative industries idea, it's worthwhile tracing the roots of the shift towards the quick spread of policy 'take-up' by established and developing countries. The UK / DCMS model (1997–1998) is accepted as being the catalyst behind the international rise of the creative industries policy.

But where did it come from? We have seen that the term came from the crash merging of the cultural industries and the creative arts, but where did the policy initiative actually begin? Why was it accepted as a credible, well-developed initiative?

It is probable that the term was originally used in Australia in 1994 by Terry Cutler and Roger Buckeridge, *Commerce in Content: Building Australia's International future in Interactive Multimedia markets*, a report for the Department of Industry, Science and Technology, CSIRO and the Broadband Services Expert Group, Department of Industry, Science and Technology, Canberra available at www.nla.gov.au/misc/cutler/cutlercp accessed April 2006 (Cunningham 2007, p. 45).

This policy development work was also part of the Keating Government's 'Creative Nation' Policy. The policy was most interested in setting policy where:

We recognise that the life of the nation and all our lives are richer for an environment in which art and ideas can flourish, and in which all can share in the enjoyment of them. With a cultural policy we recognise our responsibility to foster and preserve such an environment. We recognise that the ownership of a heritage and identity, and the means of self-expression and creativity, are essential human needs and essential to the health of society (Creative Nation: Commonwealth Cultural Policy).

This policy approach was key to recognising the nexus between art, culture and the commercial opportunities for a nation's citizens. This policy was keen to build a more 'industrialised' policy approach to the interaction between culture and creativity. It generated an opportunity to not only build a healthy self-ownership of Australian values and traditions but an opportunity to profit from them.

This cultural policy is also an economic policy. Culture creates wealth. Broadly defined, our cultural industries generate 13 billion dollars a year. Culture employs. Around 336,000 Australians are employed in culture-related industries. Culture adds value, it makes an essential contribution to innovation, marketing and design. It is a badge of our industry. The level of our creativity substantially determines our ability to adapt to new economic imperatives. It is a valuable export in itself and an essential accompaniment to the export of other commodities. It attracts tourists and students. It is essential to our economic success (Creative Nation: Commonwealth Cultural Policy 1994).

The Australian Government Creative Industries Cluster Study

The UK Government took up these ideas and they were fully supported and developed within the 1997–1998 creative industries initiative that has really defined how we perceive the creative industries in a 'real-life' working model. In Australia, since 2001 there has been a 'Creative Industries Cluster Study', a 'Digital Content Industry Action Agenda', a 'Prime Minister's Science, Engineering and Innovation Council inquiry into "Creativity in the Information Economy"' and a 'Creative Innovation Strategy' from the Australia Council. 'What we are seeing is the development of an innovation framework appropriate for creative content' (Cunningham 2007, p. 11).

What this policy focus has shown is that governments are approaching creativity and innovation as central to both economic and cultural development in both established and developing nations. Most importantly:

[Both public and private policy is now] seeking to reshape relations between old and new media and the cultural sector; and to reposition media, communications and culture as a driver, rather than a passenger in the knowledge economy (Cunningham 2007, p. 14).

In the context of a redefinition of creativity for the creative industries, the engagement of both public and private policy should be a desire to grasp new opportunities that can provide sustainable conditions for its practitioner/citizens. As conditions have evolved, especially in the light of the GFC, creativity should be increasingly re-defined as a sociocultural experience where problem-solving, personal expression and talent are enmeshed for the sustenance of a commercial and cultural practice in service of commercial, environmental and social objectives. In the Australian Government Creative Industries Cluster Study (see below) conducted in 2006, the key objectives noted were the need to shift purely cultural output towards a more industrialised model. The policy stated:

By developing the new capabilities required by the global digital value chain, a strong globally-competitive position can be established. The implications for Australia are two-fold:

- Policies for digital content and applications industries must address the issue of our positioning in global marketplaces, including in the downstream distribution channels where large multinational firms dominate; and
- Policies must have regard to the capabilities of our industries to deliver commercial outcomes in the new global digital value chain.

The industry development agenda that emerges is clearly not the same as the existing cultural agenda. It extends beyond the traditional 'cultural' industries into areas like software development, industrial design and distributed computing—and focuses on commercial capabilities rather than purely on cultural outputs. This economic agenda compliments cultural policy by giving attention to the capabilities that underwrite the content industries' capacity to create and innovate (Creative Industries Cluster study Stage 1 report 2006).

The direction seems clear: create culturally rich artefacts within the 13 segments of the creative industries sector with a desire to reward and sustain individual and collaborative practice through investment and recognition of both the commercial and social benefits of the creative industries model. Think of the re-defined creativity as a commercial and cultural resource that can be consistently 'found and mined'.

Of course there is a large perception gap between the policy tenets and objectives of any policy (public or private) and the reality of individual or collaborative creative practice. The notion of creative practitioners creating proposals to acquire investment to foster or co-produce their ideas, artefacts and products on an industrial scale remains fairly far-fetched. This is individual and sector development that carries a long cultural history of resistance to any industrialization or corporatisation of its practitioners and the content

they generate. Our re-definition of creativity for the creative industries will need to allay individual fears and promote engagement in the 'upside' of this model of sustaining an individual's practice. As pointed out by the perspectives present in the discourse, the initiative is still seen with scepticism and suspicion, even though the creative economy is now established within the prevalent conditions.

For the initiative to fully take hold as a viable and sustainable model for creative practitioners, considerable promotion, engagement and acceptance will have to be nurtured, not enforced. Cunningham agrees:

[Policy and industry's] aim is to connect the sector to national innovation agendas and thereby move it into the sphere of research-intensive Industry policy. What defines creative industries in the economy is the proposition that 'creativity' is their *primary* source of value, something that is increasingly important for growth in post-industrial, knowledge-based societies. In other words, the aim is to foreground the sector's economic potential and make the creative industries the 'spark-plugs' of next generation, post-industrial growth (Cunningham 2007, p. 14).

Historically, the creative industries sector finds itself placed at the fringes of economic activity: a community of artists, designers and performers living adjacent to the mainstream economy. This community of practitioners provide their output for audiences to commercially engage with and enjoy as entertainment, a product or cultural artefact. In the consideration of a re-definition of creativity, we need to understand the 'whole value' of the sector, both commercially and culturally. 'We need to understand the full dimensions of the creative industries as there is a tendency to systematically underestimate their size and economic impact in official counts' (Cunningham 2007, p. 16).

Due to the size of the quantifiable value generated by segments of the creative industries sector and its contribution to national GDP, we can no longer place the sector anywhere but as a core contributor to national wealth. 'We need to move from an emphasis on understanding creative *outputs* (culture) to creative *inputs* into the wider economy' (Cunningham 2007, p. 16).

In consideration of a re-definition of creativity, future government and industrial policy requires an ability to sustain and nurture an emerging creative economy that is not bound purely to the 13 segments of the creative industries sector. 'The creative economy is formed when we move from sector-specific arguments to creative occupations as inputs into the whole economy' (Cunningham 2007, p. 16).

A key way for future practitioners to sustain their practice is to feel secure in the knowledge that there is support and acknowledgement of their activities as meaningful and relevant cultural and commercial enterprise. 'Mindful of the example of ICTs (information technologies) in recent decades, we acknowledge that Creativity too has the potential to be a powerful enabler of economic growth' (Cunningham 2007, p. 16).

Policy take-up

Since the inception of the UK model in 1997–1998, a number of states in the developed and developing world have taken up the creative industries policy approach as a way of ‘getting on board’ the globalised knowledge economy. Both public and private institutions seem to have recognized the sociocultural shift within the creative industries initiative and have responded by implementing various levels or approaches within the policy idea.

We’ve seen the take up of the creative industries policy idea by numerous states for some simple policy-specific reasons. Governments are prepared to invest in the sector due to the ideas generated and the range of communities it involves across the socioeconomic spectrum.

There are tangible reasons for its mercurial career: its core relationship with the exploitation of intellectual property; its connection, in urban development, with property revaluation; its potential for drawing marginal cultural labour into the formal, high-value economy; and the opportunity to link dynamic IT sectors with the prestige of the arts (Ross 2007, p. 38).

In regards to a re-definition of creativity for the creative industries, what we have seen is a fairly fast evolution of the sector since 1997–1998 due to the variety of conditions that have appeared in response to globalisation, new media connectivity and the mobility of individuals who have access to markets across the world. The risky nature of creative work will endure, but governments and private institutions are seeing a new ability to potentially bridge the fringe nature of creative and arts practices with the more tangible realities of commerce. There seems to be a genuine increase in the shift towards better recognition of the creative industries as a mature and central part of our lives and the economy.

The antagonism between art/culture and innovation/commerce has shifted considerably in the decade of the creative industries initiative and many companies and individuals have been swept into its promise of new, sustainable creative practices. Governments, companies and individuals have all responded to the social and cultural shift, and even with the historically important global financial downturn we see no evidence of its lack of acceptance and support, although a healthy, sceptical resistance persists.

Governments and private entities outside of the sector are easily drawn to the analytical and organizing focus of this policy approach. Perceptions of the risky nature of creative practice and the cultural importance of creative work are slowly being understood and are gaining some acceptance as established practice by a large range of public and private patrons across the economy. Ross highlights why the initiative remains attractive to government policy makers:

The creativity policy requisites are generally cheap to implement, involving relatively small investments on infrastructure and programs, and even smaller outlays on human capital, since the latter rely mostly on stimulating the already proven self-entrepreneurial instincts of creative workers, or on mining the latent reserves of ordinary people’s creativity (Ross 2007, p. 38).

To conclude, while a number of practitioners are 'hearing' about the creative industries and their potential impact regarding their future livelihood, the historically based shift has actually been embraced by policy makers and that could certainly lead to private companies, education and the sector's work force taking the initiative more seriously. However, the core problems of sustaining a creative practice will remain: the unstable nature of the work that individuals and groups are involved in and how they are being inconsistently compensated and supported will certainly persist.

If sustainable job creation is to be a true goal of the new policy-making, then it would be best to acknowledge from the outset the well-known perils of precariousness that afflict creative work, and then build in some guarantees of income and opportunity to protect those who won't ever win the IP jackpot prizes (Ross 2007, p. 39).

Next, in the penultimate chapter of this thesis, I hope to further explain methods of practice that can help to provide increased security and sustainability for creative practitioners. Beyond public and private policy and the potential support and investment that this can generate, there must be a deeper understanding between creative practitioners and their patrons to work together to improve conditions and therefore a quantifiable level of innovation and enterprise. This challenge to work more collaboratively is really at the heart of a re-definition of creativity for the creative industries sector.

Chapter 8. Visualising an innovation system

What is urgently needed is a forward-looking view of what a 'creative economy' might look like and what it might take to strengthen it.

(Cunningham 2006, p. 4)

As part of our re-definition of creativity for the creative industries, it's important to enable an understanding of the shift in conditions for patrons and practitioners that is the basis for the evolution of the creative industries sector. In this chapter we'll be seeking to visualise some key ideas that can aid in an understanding of this dynamic economic sector of the economy.

The image below illustrates the creative industries sector and its constituent segments. The segments all have the potential to collaborate and interact with each other to generate a rich collaborative network and potential livelihoods through harnessing ideas and IP ownership. It is a dynamic set of disciplines, all of which contribute to a vibrant economic powerhouse that provides tangible and intangible inputs into the broader economy.

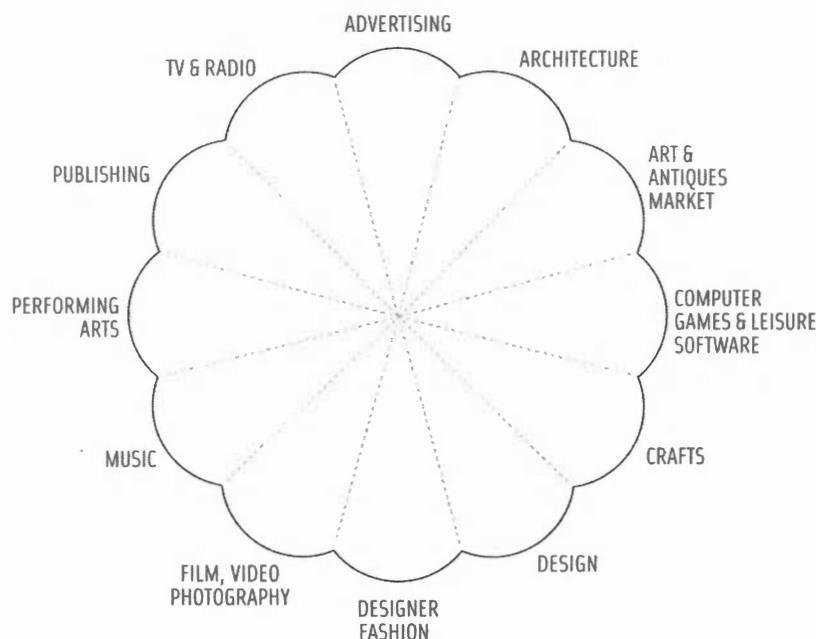


Image One. The creative industries sector and its segments

The economic and cultural activity generated by these segments is the basis of a creative economy. The buying, selling and licensing of tangible and intangible ideas-based artefacts and products forms this unique market place. The creative economy does not operate in isolation or as a law to itself; it is a powerful cultural contributor to the broader economy.

So, this is what the creative industries sector can provide, through a re-defined notion of what creativity actually 'is' and how it's measured and applied: a broader understanding of a potentially more 'inclusive' problem-solving process and the way that this method of thinking can contribute to and have input from a number of sectors of the economy, e.g. science, financial services, manufacturing, to name a few.

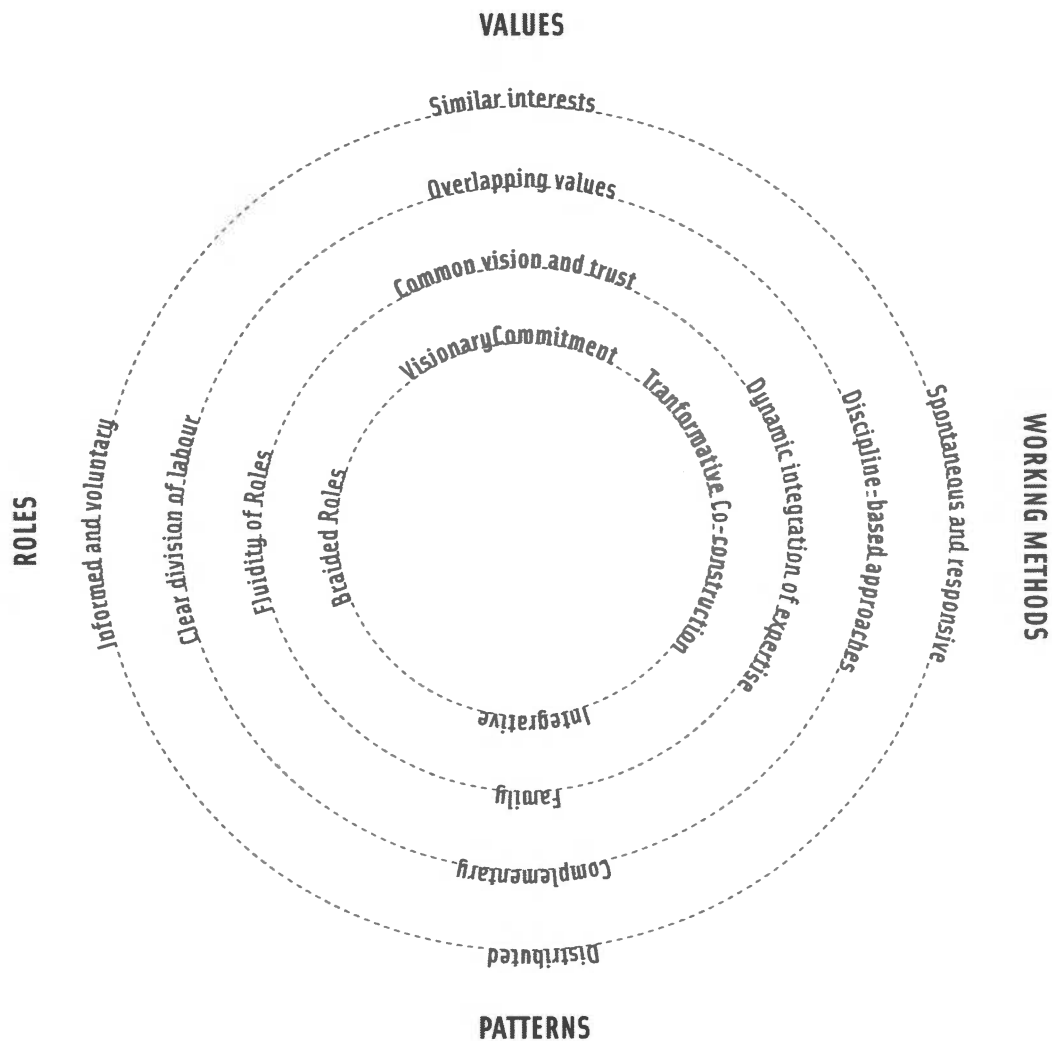


Image Two: Collaborative patterns (John-Steiner 2000, p. 197)

The above diagram illustrates the four key areas defined within a collaborative framework: the interaction of specific roles, the values of the collaborating individuals, the patterns of interaction and types of working methods. This image displays the expanding ripple-effect of collaboration.

The creative industries are about forming networks and resources to enable a sustainable practice for its practitioners. As mentioned in previous chapters, the creative industries are historically a risky, unpredictable marketplace in which to sustain a livelihood. The organisational nature of the creative

industries model aims to create a wider recognition of the tangible benefits of a more industrialised approach to providing conditions and opportunities for creative individuals, clusters and collectives. To continue to progress the discourse, it's important to retain a balance between the inherent human value of the cultural expression of ideas and the industrial or organizational nature of the initiative.

Within the creative industries sector of the economy, John Howkins, a leading intellectual property lawyer and innovation proponent, sees the integration of four key areas as defining the creative economy:

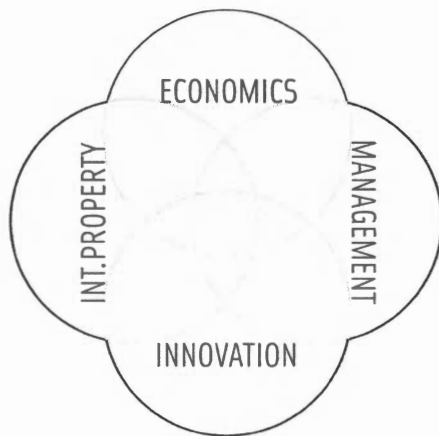


Image Three: Four elements driving the creative economy

1. Economics

Current estimates see the input of the creative industries sector as approximately 7% (or \$1.3 trillion US in 2005) of global GDP (Department of Culture, Media and Sport). The rise of new media technologies, integrated collaborative networks and individuals has transformed the global economy. The creative industries sector continues to exert itself as a generator of ideas and innovation for the broader economy and is seen as a driver of growth for the future. As Howkins recognises:

The growth of the Creative economy is largely responsible for a fundamental change in the nature of contemporary economics – especially the relationship between government and business. The working practices of idea-based businesses that sell their ideas globally (e.g. the media and entertainment industries) are leading this change (cited in Hartley 2005, p. 120).

In regards to further visualising the changing conditions of the networked world, we can contrast the two distinct definitions of the so-called 'old nation state' (left) and the emerging 'new market state' (right) of networked individuals. (see Image Four next page). Although the creative industries idea does propose a degree of 'industrialisation' as its organising principle, the differences between models (or states) is reliant upon identifying individual autonomy within a collaborative framework as a generative force in the emergent sector. Creative people need both freedom and structure to sustain their practices. Howkins states the difference between the two states very simply:

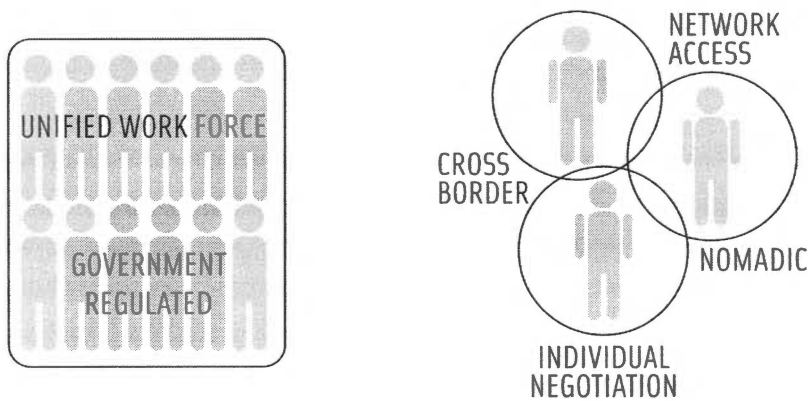


Image Four: Old (left) and new (right) market states within a creative economy

If the symbol of the old nation state was the unified work-force, all paid the same and under the same contract of employment, nationally negotiated, with government-licensed service providers and government-upheld tariffs on imports, the symbol of the new market state is the individual negotiating his or her own contract for services, in a liberalised trade world. Ignoring industry classifications and national boundaries. Creative businesses, as a whole, are the driver of this nomadic economy (cited in Hartley 2005, p. 121).

2. Management

With the networked individual in mind, the creative industries ‘manager’ is called upon to create, negotiate and sustain a broad range of activities in the prevalent conditions of the creative economy.

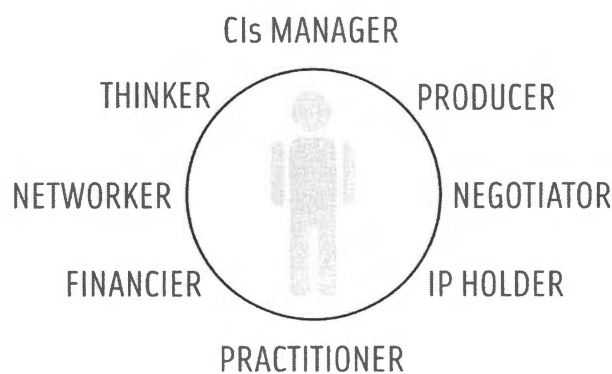


Image Five: The creative industries (CIs) practitioner/manager

For this individual to remain effective, productive and supported, new investment mechanisms should be a priority from both public and private sources. Practitioners in the previous public policy context were used to applying for ‘grants’ to enable their practice. Within creative industries the language shifts to ‘investment’ in an individual’s ideas being transformed into future artefacts or products. Howkins agrees:

Creative people who want to make money out of their ideas need cheap and uncomplicated finance, supportive retail banking services, and appropriate accounting standards. By and large we don't have them (cited in Hartley 2005, p. 122).

It is also crucial to provide a secure and sustainable livelihood for the individual and his/her network. Part of the organising principle of the creative industries idea is to foster and hard-wire the networked approach. 'The ability to exploit clusters and domains and portfolio working' (Howkins, cited in Hartley 2005, p. 122).

From a sector growth perspective the challenge is to promote a picture of this new 'creative manager' as a reliant and promotable asset for the broader economy, not only as the obscure or lone iconoclast struggling for breakthroughs in a studio or performance context. The creative industries practitioner brings a unique management style to the table with his/her ability to manage a range of tangible and intangible assets that are in the process of transformation into tangible products or IP currency and to sustain a viable, creative practice.

Howkins sums up the challenge:

The prize for leadership in this century will go to the city, the country, that uses its creative talents – and its management of creativity – throughout its entire economy, benefiting the wider society, the local community. That's the real challenge (cited in Hartley 2005, p. 122).

3. Innovation

In consideration of visualising the innovation process/continuum it's important to stress the non-linear, sometimes illogical steps that can lead to an innovation breakthrough. The subtlety and the perseverance required to generate innovation is generally misunderstood by the wider economy. It is rarely a simple or logical process: it takes forward and backward movement, failure and rejection that in most cases culminates in some sort of innovative breakthrough.

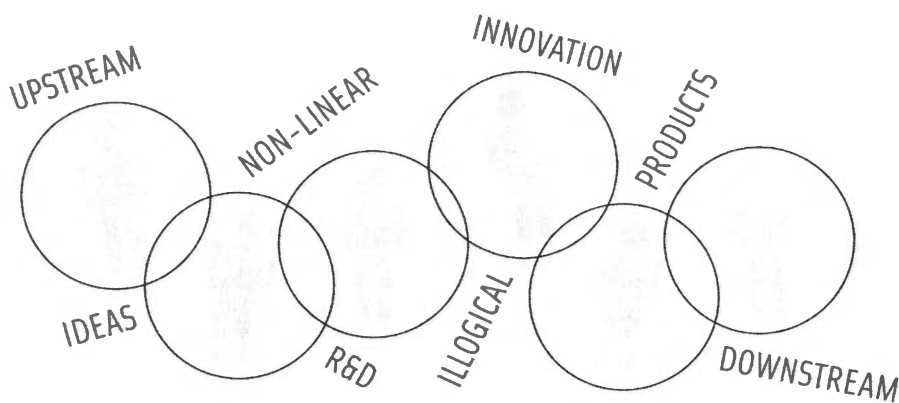


Image Six: Describing the non-linear nature of innovation

'Creativity involves non-linear and often illogical personal expression. Innovation involves calculated novelty' (Howkins, cited in Hartley 2005, p. 123).

There are large and small organisations reliant on this process and its outcomes to generate products, sales and to sustain livelihoods. For the companies, organisations and individuals, this process goes on largely unrecognised or misunderstood by the broader economy. A great number of people take the creative process for granted, or just have no idea of what goes on behind the scenes where practitioners produce the ideas, artefacts or products that produce profits, IP ownership, income and livelihoods. Howkins uses the example of Britain's BBC to illustrate the point: 'The ideas, the words and the programmes are not something to be tacked on under "other intangibles assets" but the main work, the defining work, the core outcome. It's the business' (cited in Hartley 2005, p. 123).

Visualising an overview 'picture' of the creative industries could help raise the profile of the sector to the wider economy and stress the increasing role of the Creative economy as driver of sustainable enterprise for the future. Creating a lasting information campaign around the benefits and contribution of the creative industries appears to be long overdue. People in the general public are largely unaware of the value, both cultural and monetary, that springs from the sector. Ongoing education and promotion of the sector's 'worth' by both public and private institutions would aid to keep the growth momentum of the sector moving in the post-GFC era that is emerging.

4. Intellectual property

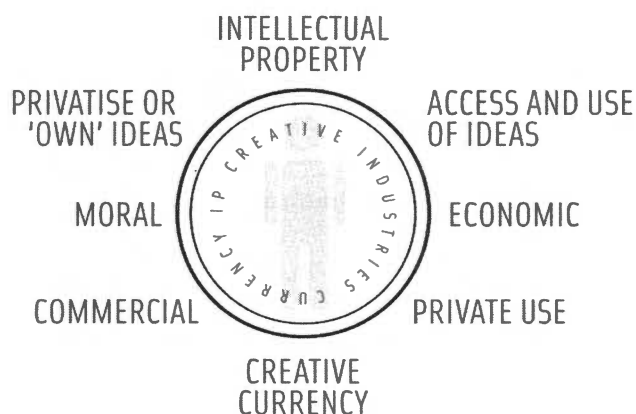


Image Seven: The factors that create currency or 'coinage' through IP ownership

'Intellectual Property is widely recognised as the *currency* of the Creative Economy' (Howkins, cited in Hartley 2005, p. 123). Creative industry practitioners are keen to understand sustainable rules and regulations around reward and ownership as part of emerging conditions. Individuals need to generate income from a range of sources to sustain their practice. Democratised access to working versions of IP ownership need to be made readily available for practitioners.

IP is one of the sources of income through license and trade of ideas based goods and services. Howkins agrees:

IP is a contract between creative people and the public. Someone needs to look at both sides. Creative people want both to access and use ideas, and to privatise ideas. Artists want both to appropriate other people's work, and to register their own. Their arguments are partly moral and partly economic (Howkins, cited in Hartley 2005, p. 124).

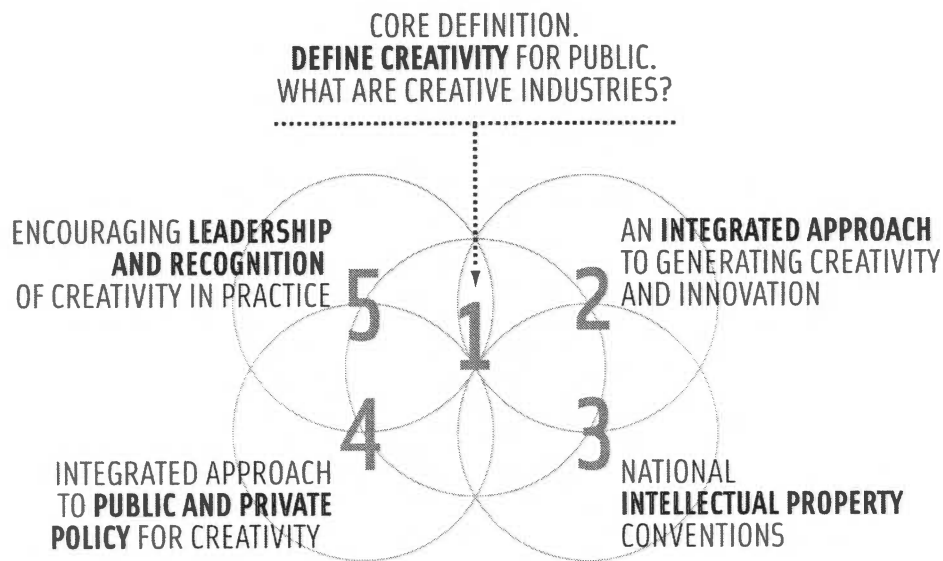


Image Eight: Five activities that sustain the creative industries sector

In regards to visualising the key aspects of the creative industries 'idea', the above illustrates the five activities (according to Howkins, cited in Hartley 2005, p. 125) that could help the relationship between practitioners, patrons and the public to understand the scope and future agenda for policy, promotion and sustainability of the creative industries sector of the economy.

It's also important for the sector, the public and for creative industries practitioners to understand the physical nature of a proposed 'industrialisation' of creativity as it operates in reality. As a powerful generator of economic wealth for the future we can simply illustrate the way a system of origination, production and distribution operates and enables sustainable livelihoods.

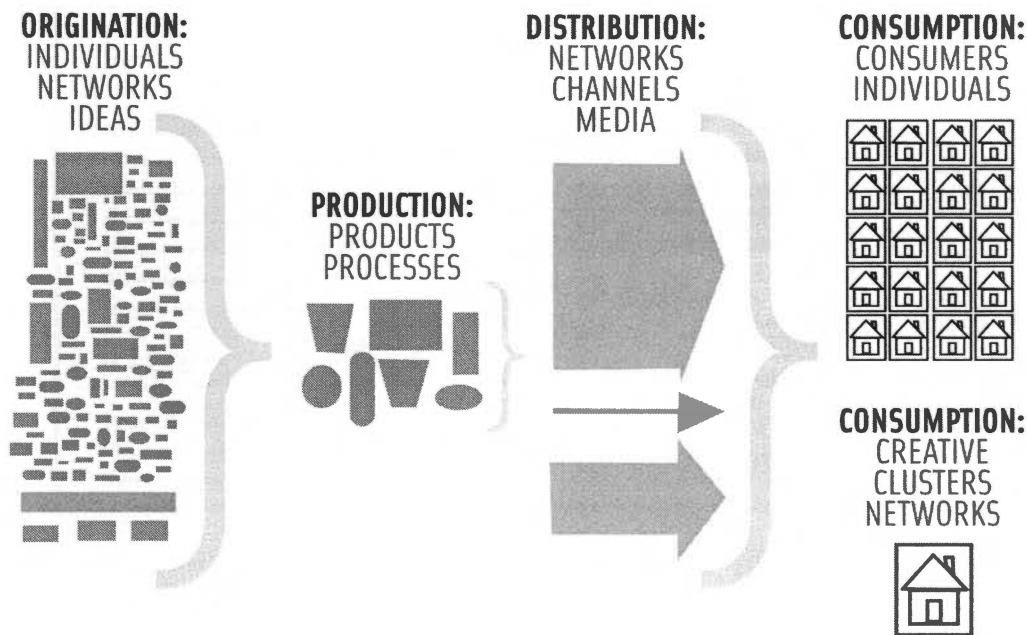


Image Nine: Creative industries sector supply chain

This diagram illustrates the varied and collaborative nature (with the potential scale of the supply chain) of the creative industries segments from origination to consumption.

Visualising these processes within the sector can go a long way to explaining how the organising principles within the creative industries idea are inherent to a vibrant creative economy. It also explains how individuals and collaborative networks are key to their success. To help create confidence and security for practitioners it's important to identify and explain working processes just as other traditional industries have as they become mature contributors to the broader economy. (e.g. mining, science, transport, agriculture)

If we are to grow and sustain the sector we need to bring the creative process 'out into the light of day.' Both future patrons and investors would benefit by getting a deeper understanding of 'how things work' within a variety of creative processes and disciplines and how the relationship between creative practitioners and patrons could be strengthened and made more transparent.

The table below (Hartley 2006, p. 347) helps to delineate the key differences between our previous 'old' economy and the emergent creative economy. An increasingly networked, flexible and adaptive 'human and social' structure seems to clearly define the nature of a creative economy.

THE 'OLD' AND 'NEW' ECONOMIES

<i>Issues</i>	<i>Old Economy</i>	<i>New Economy</i>
Economy -wide		
Markets	Stable	Dynamic
Scope of competition	National	Global
Organisational form	Heirarchical	Networked
Structure	Manufacturing core	Services/Info core
Source of value	Materials, Physical capital	Human and social capital
Business		
Organising production	Mass production	Flexible production
Key drivers of growth	Capital/Labour	Innovation/Knowledge
Key technology driver	Mechanisation	Digitisation
Competitive advantage	Low cost through scale	Innovation, quality, adaptiveness
Importance of research	Low-moderate	High
Relations with firms	Go it alone	Collaboration, outsourcing
Consumers/Workers		
Tastes	Stable	Changing rapidly
Skills	Job-specific skills	Broad skills and adaptability
Educational needs	One-off craft training	Lifelong learning
Workplace relations	Adversarial	Collaborative
Nature of employment	Stable	Contract, Project-based
Government		
Business/Gov relations	Impose regulations	Encourage growth opportunities
Regulation	Command and control	Market-based, flexible
Govt services	Welfare state	Enabling state

Source: Coyle and Quah 2002: 6.

Image Ten: Contrasting identifiable aspects of the traditional economy and the creative economy

To further illustrate how an innovation system might 'look' we have the example of the New South Wales State Government's creative industry strategy from 2008. It's worth noting the indicators they employ to measure the value and potential productivity of the NSW creative industries sector. This is a good example of visualising the potential 'critical mass' of a portion of the Australian 'national' creative industries sector.

Providing a set of quantifiable metrics can greatly add to providing security around the growing value of the sector. This promotion can only add value to the cultural nature of a creative practitioner's work.

The following illustration has collected the key data to provide a compelling snapshot of the scope and future direction of the NSW creative industries sector. This information appeared in a document entitled 'NSW Creative Industry Insights' published in December 2008. The complete report is available online on the New South Wales Government Department of State and Regional Development website at <www.business.nsw.gov.au>.

AUSTRALIA > NSW > CREATIVE INDUSTRIES SECTOR > SNAPSHOT 2008

The Creative Industries is economically important to NSW for four core reasons:

1. The sector employs 5% of the NSW workforce
2. Employment growing at twice the rate of other industries
3. NSW dominates employment in 10 of 11 CI sectors
4. Wages in the creative industry are 18% higher than average and creatives working in NSW earn on average 10% more than those in other states.

37% of Australia's Creative Industries are in NSW

5% OF NSW TOTAL WORKFORCE ARE EMPLOYED IN THE CREATIVE INDUSTRIES

MAXIMISING ECONOMIC AND CULTURAL VALUE

1. Develop a Creative Industry Strategy that will bring together the existing strands of action across government and set a direction for future government action in the industry
2. Update the creative industry's economic fundamentals data on an annual basis
3. Focus on the high-performing creative sectors: Music, Electronic Games, Design and Architecture
4. Implement a series of actions that will bring immediate benefit to the creative industry as a whole.

NSW: FOCUS ON HIGH-PERFORMING CREATIVE SEGMENTS OF SECTOR:

MUSIC
ELECTRONIC GAMES
DESIGN
ARCHITECTURE

NSW CREATIVE INDUSTRIES SECTOR 2006 > NUMBER OF JOBS

Design	34,280
Publishing	27,964
Advertising	25,047
Architecture	16,858
Visual Arts	14,826
Music	8,229
Television	7,852
Film	5,426
Performing Arts	5,090
Radio	2,024
Electronic Games	107
Total	147,703

Source: cci data based on abs census data.

147,703

18% The NSW creative industry is a high wage industry, with average wages 18% higher than the average for all industries.

NSW CREATIVE INDUSTRIES:
CUSTOMER / EDUCATOR / REGULATOR / PROMOTER / REPOSITORY

\$7.6 BILLION earned in salary and wages in NSW

The Creative Industries sector, a key tool for driving innovation, is critical to the NSW economy

Image Eleven: New South Wales, Australia: Attributes or assets of the creative industries sector 2008.

This set of data from NSW Creative Industries is indicative of numerous national or regional development 'states' that are keen to visualise and promote their strategies. The gathered statistics give a compelling and clear picture of a vibrant, policy-driven contributor to the broader economy (2008 NSW Creative Industries Insights). The language and communication of information is critical to the success of the creative industries initiative and to sustaining the livelihoods of its practitioners.

Both public and private institutions are committed to gathering awareness and support for the growth of the creative industries sector. Generally a language of 'generation' underpins the visual language and 'evangelistic' rhetoric surrounding creative industries promotion. Below is a visual/textual summary of the NSW creative industries strategy beyond 2008.



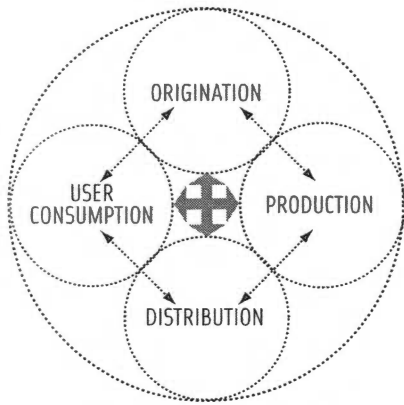
Image Twelve: New South Wales, Australia: Creative industries strategy 2008.
(2008 NSW Creative Industries Insights)

The breakdown of areas of specific focus in this strategy help to underpin the diverse structural areas in the visualisation of a creative economy/innovation system.

To summarise our attempt to visualise the creative industries, John Howkins visualises the creative economy as the interaction of ideas origination > production > distribution > user consumption.

In an interview with Donna Ghelfi (Program Officer, Creative Industries Division, World Intellectual Property Organisation) in 2005, Howkins explained that, 'Innovation is group-based and is objective. Innovation always goes to a Committee at some stage and will only be allowed to continue if it is approved' (Howkins, cited in Hartley 2005, p. xx). This highlights the organizational nature of the initiative. The challenge again is to balance creative freedom to innovate with regulation.

To summarise the notion of visualising aspects of the creative industries initiative, the two following illustrations demonstrate the cyclical and circulatory nature of a creative economy/innovation system and the key elements contained. Successful, sustainable outcomes are based on group enterprise, nevertheless they are initiated by individuals generating ideas and networks. In the final analysis, however, any new system of creative enterprise will prosper and remain sustainable through concerted group effort.



THE CREATIVE INDUSTRIAL ECONOMY

(Howkins, cited in Hartley 2005, p. xx)

Image Thirteen: The creative industrial economy model

This diagram identifies the four integrated steps of the supply chain that may generate livelihood for creative industries practitioners. The diagram below illustrates the segments of the creative industries sector surrounded by the key elements that constitute the ‘required’ activities of practitioners and patrons within a creative economy in the 21st century.

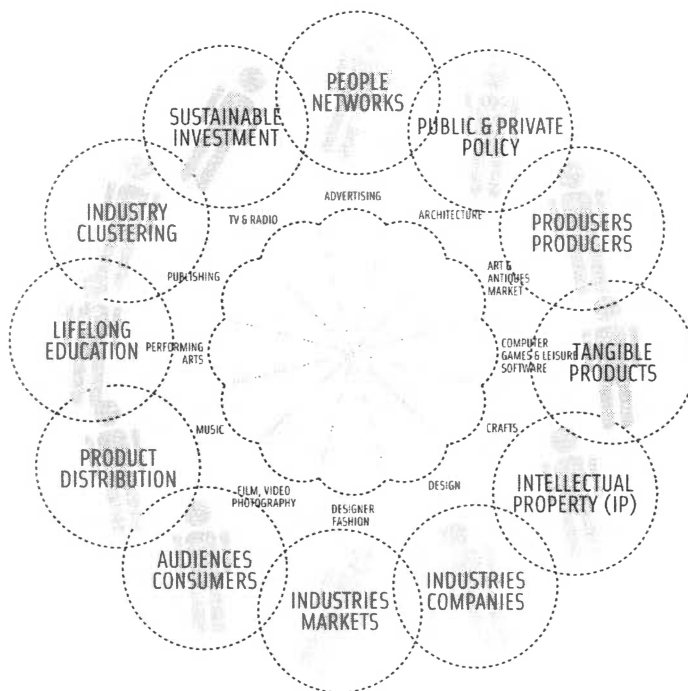


Image Fourteen: The segments of the creative industries sector: Elements and conditions

The simplified visualisation of some key definitions of a creative industries sector is important as it can assist in moving the discourse from theory and policy to everyday realisation for patrons and practitioners.

As an organizing principle that helps create potential operational frameworks for a variety of practices that occur within an economic sector of the economy, demystification and definition of opportunity should be the main aims of the creative industries initiative.

Patrons and practitioners need to find access to information, results and activities that include and sustain their practices. For the creative industries initiative to fully take root in the hearts and minds of practitioners and patrons, the rhetoric of and access to the creative industries sector needs simple explanation and therefore understanding and inclusion. Transparency and support for patrons and practitioners to contribute and sustain their practices is the main aim of visualisation. Well-executed information campaigns that provide a quantitative display of growing momentum and success of the creative industries is paramount to the initiative's ongoing success.

As seen by a number of the illustrations in this chapter, some key ideas can be identified as defining some of the changes that are the hallmark of the creative industries conditions. The switch to a network approach has become the norm for patrons and practitioners. Increasingly the shift from complete reliance on the individual practitioner to the expanded collaborative model seems to be a growing requirement for successful practice and patronage. In the next chapter we explore the increasing need for individuals to contribute to solving increasingly complex problems via the collaborative model. In regards to a re-definition of creativity for the creative industries, a collaborative, networked approach helps to set the stage for sustaining an individual's practice.

Chapter 9. Connection and collaboration

The central theme of the coming century: How to strike a balance between individuality and social-connectedness. We have pushed the theme of individuality to (some might say beyond) its limits, and have recently discovered a framework that helps us see the essential role that relationship, participation, reciprocity, membership and collaboration must play in any theory of human development that aspires to guide us through the challenges ahead. (Feldman, cited in John-Steiner 2000, p. xii)

In this chapter we are concerned with investigating how we might strengthen and expand our ability to sustain our practice within the creative industries sector. As pointed out in previous chapters, the initial definition of the creative industries was very much based around providing an improved livelihood as an ‘individual’ practitioner. Increasingly a more sustainable way of working is in response to the changed conditions resulting from the networked, global economy. The focus has shifted from the isolated lone practitioner to an individual, with specific talents and skill sets, enmeshed in a number of support networks, clusters and collective visions.

In re-defining creativity for the creative industries and sustaining its practitioners, we should restate the context and conditions of the age we find ourselves in so that we can recognise paradigms for working and living in our chosen fields and disciplines within the creative industries sector of the economy.

It’s helpful to revisit Hartley’s definition of the creative industries context to define current conditions:

The idea of the creative industries seeks to describe the conceptual and practical convergence of the creative arts (individual talent) with cultural industries (mass scale), in the context of new media technologies (ICTs) within a new knowledge economy, for the use of newly interactive citizen consumers (Hartley 2005, p. 5).

The creative industries discourse seeks to bring a more specific, quantifiable, sociocultural dimension to a definition of creativity in support of sustaining its dedicated practitioners.

It is through joint activities and partnerships that we confront our shifting realities and search for new solutions. This historical and technological context promotes collaboration in science, artistic endeavours, universities, industrial settings and schools (John-Steiner 2000, p. 3).

The creative industries initiative (as defined by the Blair Government in 1997) was keen to recognise ‘individual creativity’ aligned to job creation and income generated by the exploitation of intellectual property. Theorists within the study of creativity find this ‘individualist’ proposition troublesome to reconcile.

What we call creativity is a phenomenon that is constructed through an interaction between producers and audiences. Creativity is not the product of a single individual, but of social systems making judgements about individuals' products (Csikszentmihalyi, cited in Sternberg 1999, p. 313).

Emergent conditions and the myth of the 'lone genius'

Our globally networked practices require us to focus our efforts on the recognition of new conditions for creative industries practitioners. These new conditions will present a myriad set of opportunities to investigate, negotiate and potentially exploit. The new conditions seem to call for a more networked, collaborative approach that can improve our individual potential through engagement with of a range of resources (human, networked, skill-based, educational) to help produce more humane, relevant and potentially marketable outcomes (both tangible and intangible) that can act as evidence of the success of our re-defined, collaborative approach to creativity.

Practitioners in the creative industries sector will be challenged to become more reliant and trusting of the interaction of individuals in networks or teams within domains and fields. It seems appropriate to now move beyond the individual myths that support previous conceptions of creativity and advance towards definitions that respond to the new conditions. Sawyer states our mythical, individualistic approach simply:

We're drawn to the image of the lone genius whose mystical moment of insight changes the world. But the lone genius is a myth; instead, it's group genius that generates breakthrough innovation. When we collaborate, creativity unfolds across people; the sparks fly faster, and the whole is greater than the sum of its parts (Sawyer 2007, p. 7).

Using the sociocultural model of creativity, as proposed by Csikszentmihalyi and Sawyer, there appears to be some resolution of the difficult measuring of an individual's 'ability' by placing the judgement of an individuals' 'creative output' into the hands of colleagues within a domain or field. This measuring occurs according to specific criteria understood by the specific area of activity to measure an individual's talent, originality and unique contribution to advancing and changing their field.

The individual myth remains difficult for creative industries practitioners and the wider population to let go of. History seems to always be fond of reporting the singular pursuits of an individual over the less glamorous group effort. Moving beyond this notion is a key tenet of any re-definition of creativity for the creative industries. To sustain practice, the new conditions emphasise a need to seek out networks to sustain individual, lone practice. Today is all about harnessing the power of groups and fostering trust and reliance as a way of sustaining individual practice. This in itself is a creative act that embraces a supported leap of faith.

A new set of complex problems

One of the greatest challenges is establishing trust. In a trusting environment, radical ideas are respectfully considered, opportunities for full participation are guaranteed, and peers and co-workers, as well as leaders, are influential in creative outcomes (John-Steiner 2000, p. xvii).

The sheer complexity of the world in which we live will now require more resources and perspectives to generate solutions: ‘We live in a period of “necessary interdependence” ’ (Bruffee in John-Steiner 2000, p. 3). The scale and complexity of the networked world has provoked the necessity to seek group approaches to a range of problems and concerns both professionally and personally. John-Steiner makes this point succinctly:

The need to address urgent problems has brought collaboration to the forefront of contemporary consciousness. As G. Family urges: ‘The problem is simply too big for a single creative genius to solve. Therefore, we need a collective effort at the global level to solve our problems...[I]deas and insights at any level are there to be used by all the inhabitants of the earth’ (G. Family, cited in John-Steiner 2000, p. xvii).

In other words, ‘The ego driven maverick who is getting away with something is over’ (Rick Poynor, AGDA Conference, ‘Can graphic designers help save the planet’, Sydney 2009). The idea of the break-away lone genius just doesn’t seem appropriate or as relevant for the age we live in. Granted, the creative industries are always listening for individual ‘voices’ within its 13 segments and the search for individual talent remains vital. The fact is these individuals are increasingly being recognized as part of a broader, collaborative context. There is just so much content being generated across the sector and the economy that it requires a shared effort for something new or challenging to even ‘get seen or heard.’ It takes a committed team with a strong network to provide the energy to obtain original and sustainable breakthroughs. The sheer complexity and volume of work being generated by group initiatives have transformed the individual practitioner’s previously manageable, artisan approach. The requirement for an enterprise to achieve ‘scale’ to sustain its enterprise is challenging the previous status quo.

We share a recognition that in our changing world traditional concepts are overturned at an increasing rate, habitual modes of work are transformed, and new organisational forms are established in offices and factories. These changes are usually painful for the participants, who often cannot make these adjustments by themselves (John-Steiner 2000, p. 3).

Designing innovative ways to network and collaborate with individuals is the emerging paradigm for sustaining potent creative practice. This is particularly evident in the creative industries sector. Practitioners and their audiences are being increasingly drawn to collaborative practice and the products that flow from these projects. In some segments this has always been the norm, for example in film, television and theatre, but even these fields are challenging historic approaches to creation, production and distribution.

The fiction that artistic labor happens in isolation, and that artistic accomplishment is exclusively the provenance of individual talents, is politically charged, and in my case at least repudiated by the facts... had I written these plays without the participation of my collaborators, they would be entirely different – would in fact never have come to be (Tony Kushner, author of *Angels in America*, cited in John-Steiner 2000, p. 4).

Reliance and trust in teams

Traditional structures and hierarchies are also being challenged by the emerging conditions. ‘

Your team is your boss, because you don’t want to let them down, everyone’s your boss and no one’s your boss. Teams form and manage themselves improvisationally, and employees define their own roles in the company improvisationally (Bill Gore, cited in Sawyer 2007, p. 18).

These teams and companies flourish and prosper according to their ability to actively respond to change.

The most innovative teams are those that restructure themselves in response to unexpected shifts in the environment; they don’t need a strong leader to tell them what to do. Moreover, they tend to form spontaneously; when like-minded people find each other, a group emerges (Sawyer 2007, p. 17).

This reliance or trust in networks underpins the organisational ‘feel’ of the creative industries model. There is an underlying industrial or corporate flavour to this organising principle. Individual practitioners dealing with free expression may always struggle with its potentially constrictive nature. According to our theorists, ‘the message that participants learn is that improvisation, interwoven with planning, is the key to successful innovation’ (Sawyer 2007, p. 29). This pairing of organisational pragmatism and individual expression might prove to be an emerging hallmark of a re-defined creativity for the creative industries.

‘The paradox of innovation is that organisations emphasise order and control, and yet improvisation seems to be uncontrollable’ (Sawyer 2007, p. 34). This is the tension that an industrialised version of creative practice finds close to impossible to reconcile. It remains at the heart of our argument for a re-definition of creativity. It asks practitioners to submit to a potentially constrictive, organisational context to be able to generate their livelihood. Even as it asks for organisation and logic, it knows that effective creativity remains reliant on group endeavour and trust in the team dynamic.

Security and individual growth through team engagement

The challenge for the individual to seek out and submit to the group dynamic can be deeply troubling for individuals that have based their ambition and enterprise on the lone approach to producing their livelihood. The group dynamic challenges deeply ingrained cultures of opinion and belief systems (and myths) that have been sustained by historically popular practice in many segments of the creative industries sector (writers, actors, musicians, designers, to name a few.)

The romance of the rebel and the iconoclast are seductive role models for the young practitioner setting out. These models emphasise the drive and perseverance towards an ideal embodied in art and previously defined creative practice, however, 'Trust between collaborators often contributes to the heightened self-confidence needed to overcome the weight of artistic tradition' (John-Steiner 2000, p. 79). Opening oneself up to new and opposing opinions, approaches and role models is increasingly being recognised as a sustainable method for contemporary practitioners in order to truly engage their practices with patrons and audiences. Allowing the input of other individuals and the group dynamic into the sustainability quotient is a potentially rigorous and challenging way forward for the current age and the future.

The construction of a new mode of thought relies and thrives with collaboration. When scientists or artists re-examine old theories that conflict with new discoveries, insights and perspectives, they find thinking together particularly productive (John-Steiner 2000, p. 7).

Part of the challenge is to allow creative partners 'in' to your personal ambition. This is allowing personal growth to contribute to the growth of your creative practice. 'Partnered endeavours contribute to stretching the self while bringing changes to the domain in which collaborators work' (John-Steiner 2000, p. 9).

As previously investigated in our chapter on risk-taking (Chapter 4, Convention of risk), the risks involved in entering into group enterprise can also be challenging, from both personal, emotional and commercial perspectives. The observation is that the individual's pursuit requires considerable support to grow and prosper.

A life devoted to creative work in the arts is insecure. In contrast to academics who can rely on an institutionally organized work environment, most artists have to mobilize personal, emotional and financial resources in order to fulfil their objectives. Central to meeting such a challenge is belief in oneself and one's talent. Such a belief is seldom built without the support of mentors, personal partners, family and friends (John-Steiner 2000, pp. 78–79).

Group practice can also potentially cushion the individual's exposure to additional risk and insecurity in their practice. 'Partnerships can support a person's willingness to take risk in creative endeavours, a process considered critical by many researchers of creativity' (John-Steiner 2000, p. 79). The idea is to gain resources and confidence through a group dynamic. 'Spreading the risk between partners, each participant is encouraged to take more chances' (Gruber, cited in John-Steiner 2000, p. 79).

Conditions for creative flow

In further exploration of the collaborative context, we can now look at other factors that make the group model so compelling. This is explained by Csikszentmihalyi and Sawyer as 'group flow'.

Creative people are at their peak when they experience a unified flowing from one moment to the next, in which we feel in control of our actions, and in which there is little distinction between self and environment; between stimulus and response; or between past, present and future (Csikszentmihalyi, cited in Sawyer 2007, p. 42).

To generate conditions for flow we are working to attain:

A collective state of mind, where people from all professions describe feeling a sense of competence and control, a loss of self-consciousness, and they get so absorbed in the task that they lose track of time (Sawyer 2007, pp. 42–43).

The imperative is, as individuals, to seek to create optimum conditions through sustained conversation with partners and groups and 'loosely constructed' goal-setting. 'Generative ideas emerge from joint thinking, from significant conversations, and from sustained, shared struggles to achieve new insights by partners in thought' (John-Steiner 2000, p. 3).

In the creative pursuit, the paradox seems to rest on the balance between creating an environment for productive individuals to contribute to a group imperative where their individual voices are heard and respected, realistic goals and time frames are set and managed and successful problem-posing and -solving can be measured and acted on. When this balance is achieved the boundaries between individual and group become irrelevant. The people are deep in the thrall of the group flow. Sawyer concurs:

The key to improvised innovation is managing a paradox: establishing a goal that provides a focus for the team – just enough of one so that the team members can tell when they move closer to a solution – but one that's open ended enough for problem-finding creativity to emerge (Sawyer 2007, p. 45).

Creating the group dynamic doesn't happen in a mechanized, industrial way. The formation of alliances and collaboration between like-minded individuals is a journey in itself that can take years or even decades to form. The ecology of these groups put down deep roots that can defy traditional organisation.

Participants must feel in control, yet at the same time they must remain flexible, listen closely, and always be willing to the emergent flow of the group. The most innovative teams are the ones that manage that paradox (Sawyer 2007, p. 49).

The structure and hierarchy of collaborative teams also seeks to achieve a rare balance between individual autonomy and group dynamic. How do we manage the group's output? Who's in charge? Sawyer explains:

[The] leader has to establish creative spaces within which group genius is more likely to happen. Because innovative teams are self-managing, the leader doesn't have as much direct managerial work to do. Instead leaders of innovative groups are active participants in the work; they function more like a peer than a boss (Sawyer 2007, p. 34).

Creating a tacit and flexible set of guidelines that doesn't hinder the flow of ideas seems to be the ideal. If the structure is too tight and synthetic, participants will reject the inauthentic environment and any natural cohesion will drive divisions in the team dynamic. Again we're faced with understanding and managing paradox: balancing the dynamic forces between individuals within teams to create conditions that thrive from reliance on the group effort. Sawyer explains:

The paradox of innovation is that it can happen only when there are rules and the players share tacit understandings, but with too many rules or too much cohesion, the potential for innovation is lost. The key question facing groups that have to innovate is finding just the right amount of structure to support improvisation, but not so much structure that it smothers creativity (Sawyer 2007, p. 56).

Sustaining the group and the individual

In order to sustain and grow our practices in the creative industries requires fostering the desire to reach outside of one's individual habit and the resources to produce a greater output through drawing on the strength, support and reach of the networked group approach. This does not ask for any dilution or surrender of an individual's vision or mission, it's all about learning and growing from exposure to perspectives and conflicting critical opinion. This 'opening up' appears to be a key part of our re-definition of creativity for the creative industries era. John-Steiner stresses the benefits to be drawn from taking a group or partnering approach:

Collaboration offers partners an opportunity to transcend their individuality and to overcome the limitations of habit, and biological and temporal constraints. The unity in diversity of complementary relationships is further strengthened when partners create an amplification of individual vision and purpose (John-Steiner 2000, p. 57).

So, we have to encourage and underline the successes created by groups *and* the individuals within these groups. We don't want to discourage individual enterprise but show the possibility of the collaborative approach, building upon past experience and successful group engagement. Sawyer agrees:

Creativity isn't about rejecting convention and forgetting what we know. Instead it's based on experience and existing concepts. And the most important past experiences are in social groups filled with collaboration (Sawyer 2007, p. 90).

The question remaining as part of our re-definition of creativity is: how can we embed a move towards collaboration where individual practice has been the aspirational convention? How can we convince individuals that in the new conditions posed by the creative industries model, a networked, collaborative approach will potentially sustain your practice to a greater extent than if you choose to go it alone?

Sawyer believes that recognition of the complex conditions thrown up by the world in which we now live is the compelling answer:

Our success in solving the most critical problems and needs that we face, today and in the future, depends on our ability to tap into the creative power of collaboration (Sawyer 2007, p. 219).

In considering an approach to individual reward in order to sustain our creative practitioners, we need to find frameworks to provide reasonable livelihoods for our practitioners in the group context. Historically this remains a complex negotiation, especially in the industrialised context of the creative industries.

Sawyer points to creativity as *the* driving economic force for the future economy.

The challenge society faces is to reward individuals and still nurture the collaboration that allows the innovation to emerge. Finding the right balance is essential because creativity is the most important feature of today's economy, and it's becoming more important every year (Sawyer 2007, p. 220).

Sawyer recognizes Richard Florida's quantitative approach to measuring the growth of the creative economy. This measurement clearly emphasizes the shift in the size of the creative industries sector. Increasingly people are being drawn to a career within the creative industries sector, and not everyone can 'take the lead in the play'. The creative industries need all manner of stars, understudies and production managers.

Florida recognizes the quantum shift in conditions:

Our economy is powered by human creativity, 30 per cent of America's workers participate in the creative economy – they have jobs that regularly require them to be creative – and 12 per cent represent a super-creative core, people who work in directly creative activity in science, technology, and the arts. By comparison, the traditional blue-collar working class represents 25 percent of the workforce (Florida, cited in Sawyer 2007, p. 220).

The creative industries are in need of recruits, not necessarily to play the lead roles but to join the collaborative enterprise that supports and sustains the specifically talented individuals that rise up as product of collaborative forces. Increasingly large numbers of young people are turning towards the creative industries to fulfil a desire for a more passionate existence within a growing, industrially based framework.

Our ability to individually transcend the stereotype of the lone genius seems to be a key recognition within our re-definition of creativity for the creative industries. Forming trusting, long-lasting collaborative circles appears to be the way forward in the new conditions.

John-Steiner summarises the move to a more productive, collaborative environment: 'Through collaboration we can transcend the constraints of time, of habit, and achieve a fuller self, beyond the limitations and the talents of the isolated individual' (John-Steiner 2000, p. 188). This ability to transcend old notions of individual, ego-driven creativity links with other key tenets of a re-definition of creativity: flexible and appropriate IP ownership, fully engaged refinement of public and private policy with equitable negotiation of sustainable 'livelihood reward' regimes. A collaborative approach to creative practice by individuals may prove to be the final necessary ingredient, the 'glue' that allows a re-defined creativity to take root in the universal creative consciousness of the broader economy.

Chapter 10. Conclusion

There is an argument for re-purposing the very idea of 'creativity' to bring it into closer contact with the realities of contemporary commercial democracies. 'Art' needs to be understood as something intrinsic, not opposed, to the productive capacities of a contemporary global, mediated, technology supported economy. (Hartley 2005, p. 8, previously mentioned in Chapter 4)

In considering a re-definition of creativity, with particular reference to its sustainability, within the context of the creative industries discourse we've investigated a range of conditions, definitions and realities that point to an affirmative argument for a re-definition process and its distribution for the so-called creative age and emergent creative economy.

These issues all manifest in the form of opposing forces and tensions that point to a process of identification or re-definition to accommodate the change in conditions being experienced by the globally-networked world. The creation of the creative industries 'policy idea' and initiative was a direct response to these changing conditions.

Key factors of a re-definition of creativity

The key points driving the factors that have arisen through the investigation in this study point towards continued argument for of a re-definition of creativity for the creative industries. These key factors include the following.

- The choice to pursue the life of a creative practitioner can be both 'a calling' and a rational decision.
- Creativity is arguably not an individual trait; it is a 'judgement' by members of a field or domain.
- Creating collaborative networks is a proven way of sustaining a livelihood as an individual practitioner.
- There is limited consensus regarding access to and equity from intellectual property (IP) regimes.
- Creative industries contribute considerable inputs to both the sector and the broader economy.
- The creative economy generates trade and commerce in both tangible and intangible products.
- Remaining a vital contributor to the creative economy requires a commitment to lifelong learning.
- Sustainable creative industries practice is simultaneously irrational and rational, disciplined and undisciplined.
- The 'organising principle' of the creative industries initiative is not fully recognised or accepted by its constituent membership.
- Future success of the conditions currently operating require policy development from both the public and private sectors. It's a group effort.

The creative industries 'idea' was the result of an attempt to rationalise a group of 'art- and creativity-related' segments of an economic sector of the broader economy in order to quantify or estimate the value and output of a group of productive individuals and enterprises within the burgeoning, technology-driven creative economy. This policy idea was most significantly initiated in Britain in the late 1990s following soon after the release of Australia's 'Creative Nation' policy initiative.

In short, progressive governments in leading and developing states saw the creative industries policy idea as an opportunity to bundle a sector of the economy into a measurable and organised economic force that could provide inputs to the broader economy. The creative industries initiative would help define an age of personal autonomy and networked enterprise enabled by new media and the 'ownership currency' of intellectual property.

The historically founded 'crash merging' of the cultural industries and the creative arts into a new organising principle saw the creative industries sector born, promoted, evangelised and generally adopted across a range of economies. Now more than twelve years on from the initial conception, the adaptation is well and truly realised and increasingly commonplace, even though not fully understood or completely accepted, even by its legions of practitioners, managers and patrons.

So what has the initiative wrought? Has it succeeded? Has it created better conditions for creative workers? Is there more security and measurable livelihood? Are more innovative art and creative products being generated? Is there an uptake of IP, trademarks and patents? The results remain mixed or in the process of being quantified as the initiatives are realised in everyday practice. The point of this final chapter is to provide an appreciation of the key tensions in a potential re-definition of creativity for the creative industries.

Reforming precarity through activism

In his paper for *My Creativity Reader*, 'Creative Labour as a basis for a critique of Creative Industries policy', David Hesmondhalgh identifies economist Ruth Towse's neat packaging of our creative industries worker. As mentioned in the chapter on risk, little has changed to offer security for creative industries practitioners.

Artists tend to hold multiple jobs; there is a predominance of self-employed or freelance workers, work is irregular, contracts are shorter-term, and there is little job protection, career prospects are uncertain; earnings are very unequal; artists are younger than other workers; and the workforce appears to be growing (Towse, cited in Hesmondhalgh 2007, p. 61).

This reality re-iterates the risky nature of our individuals and collectives seeking to extract a livelihood as a 'creative practitioner'. 'Our sector is plagued by individual and networked ambition and desire to enact change and innovation through commitment to "irregular, insecure and unprotected work"' (Towse, cited in Hesmondhalgh 2007, p. 61).

As part of our re-definition of creativity, certainly we should be working to convert this prevalent 'precarity' into 'security' and give greater recognition to the creative industries idea as a more consistent, broadly accepted cultural and economic imperative. Any re-definition of creativity needs to help reveal most creative practice as an under-recognised struggle with inconsistent tangible income as a reward for a life of passion and faith. Practitioners deeply believe in the value of their commitment to this very human work and lifestyle decision.

A great part of a creative industries practitioner's work can remain invisible or 'immaterial'. Creative industries practitioners do so much more than just work for a living. They are deeply committed to 'the production of culture, knowledge and communication' (Hesmondhalgh 2007, p. 63). The word 'precarity' clearly sums up the standard conditions for practitioners. Neilson and Rossiter define the term as 'many different forms of "flexible exploitation", including illegal, seasonal and temporary employment; homeworking, subcontracting and freelance; so-called self-employment' (Neilson and Rossiter, cited in Hesmondhalgh 2007, p. 64).

[Neilson and Rossiter] accuse creative industries policy of neglecting and effacing both sides of this precarity. One side is the precarious and insecure conditions faced by most workers, and absent from government policy. The other is the complexity and promiscuity of actual networks of cultural production, reduced in 'mapping documents' to value-chains and clusters (Hesmondhalgh 2007, p. 64).

So the first of the key tensions to consider in any potential re-definition of creativity should include reform regarding activism towards actual working conditions and future reward structures. This would include both the public and private policy spheres.

Recognising the gift–market spheres

The second tension we need to address is the primal relationship between the inherent 'gift' nature of individual, personal expression and meaning and the industrial frameworks of output and production proposed by the creative industries approach. Bill Ryan is also quoted in Hesmondhalgh's paper in regards to this recurring dilemma:

Capital cannot make the artist completely subservient to the drive for accumulation. Because art is centred on the expressive individual artist, artistic objects 'must' appear as the product of recognisable persons; the concrete and named labour of the artist is paramount and must be preserved (Ryan, cited in Hesmondhalgh 2007, p. 66).

The problem here is that the creative industries are keen to 'rationalise' this deeply human expression into an easily digestible commodity form to increase the potential marketability and future sales of a product of the creative process that can deliver a consistent reward for its originator through both sales and/or passive income from IP license or lease. For Ryan it's a clear case of 'a special case of concrete labour which is ultimately irreducible to abstract value' (Ryan in Hesmondhalgh 2007, p. 66). A tension remains because 'creative industries policy seems to offer a certain freedom and self-realisation for workers, but in fact offers this freedom under certain power-laden conditions' (Hesmondhalgh 2007, p. 67).

Hesmondhalgh is keen to recognise and set clear definitions and boundaries for individuals in the creative industries sector.

While creative industries policy and theory shares with cultural industries an emphasis on the specific dynamics of making profit from the production and dissemination of primarily

symbolic goods, it tends to work with loose and sometimes dubiously broad definitions of 'creativity' (Hesmondhalgh 2007, p. 68).

In regards to a re-definition of creativity for the creative industries it's important to investigate and clarify the interface between the art and creative content being generated and the marketplace in which it is bought, sold, licensed or leased.

It is important that critiques do not also suffer from the same vagueness and mystification of definition that is involved in ideological notions such as the creative industries, the knowledge economy and the information society (Hesmondhalgh 2007, p. 68).

In short, any re-definition of creativity for the creative industries must be a process of dissemination that's easy to understand, implement and sustain.

To further discuss the uneasy relationship between individually or group-generated artefacts and the industrialised marketplace, it's important to understand the paradox of a person's gift and the market. This lies at the root of any re-definition of creativity. Individuals produce work that may be a straight-out commission, such as executing a brief to create an artefact or a product for sale to a client, or, they spend the same energy and process to create a purely personally motivated artefact for personal collection, sale, lease or license through IP ownership. In both of these cases the outcome generated contains a considerable amount of the gift from its originator. The same cumulative sum of the individual's or group's gift of a lifetime of experience, skill and talent is present and tangible in either form of the practitioner's work.

Lewis Hyde in his book *The Gift: How the creative spirit transforms the world*, states at the outset:

Unlike the sale of a commodity, the giving of a gift tends to establish a relationship between the parties involved. It is this element of relationship which leads me to speak of gift exchange as an 'erotic' commerce, opposing *Eros* (the principle of attraction, union, involvement which binds together) to *logos* (reason and logic in general, the principle of differentiation in particular). A market economy is an emanation of *logos* (Hyde 2006, p. xvii).

Maintaining a fine balance

A very 'rational' or 'logos only' approach to an industrialisation of the creative process does not necessarily sit well with practitioners within the sector. It remains an uneasy tension. The relationship between the freewheeling nature of generating ideas, artefacts and products being forced to fit within a restrictive industrial framework remains a questionable aspiration.

The above relationship requires maintenance of a fine balance. The creative industries initiative asks for all parties involved (practitioners, managers and patrons) to understand the change in conditions that has led to the fundamental, widespread support of the initiative. With the general expansion of content being generated and distributed, the overall marketplace, and its appetite, has grown markedly. The creative

industries initiative is a logical, organisational response to this growth. Like any successful, growing business, measured systems and processes are put in place to maintain and sustain the growth. The ongoing evolution of the creative industries idea will take time to become standard practice, but the fundamental shift has been well and truly adopted by public and private institutions and the individuals and groups in the sector. The shift to the principles within the creative industries idea has happened, even if you were unaware of a specific moment where the change of conditions actually occurred.

Hyde has deep reservations about the relationship between art and commerce, but in the conclusion of his thesis his position has shifted:

I still believe that the primary commerce of art is a gift exchange, that unless the work is the realisation of the artist's gift and unless we, the audience, can feel the gift it carries, there is no art; I still believe that a gift can be destroyed by the marketplace. But I no longer feel the poles of this dichotomy to be so strongly opposed (Hyde 2006, p. 276).

In understanding the need to bring the parties together (artist and market), Hyde starts to discuss steps towards the reconciliation of this historic divide, however he is still wary. 'The creative spirit will be wounded if it is not carefully protected from the spirit of stranger trade' (Hyde 2006, p. 277).

However, he sees an ability to move the parties together for the benefit of both artist and market.

Put generally, within certain limits what has been given us as a gift may be sold in the marketplace and what has been earned in the marketplace may be given as gift. Within certain limits, gift wealth may be eroticised (Hyde 2006, p. 277).

In regards to the argument of this thesis and our particular interest in sustaining our re-defined creativity, the balance between the artist's gift and the sphere in which it exists is worthy of continual investigation and discussion if we are to promote the new conditions within the sector and to the broader economy.

Working within the dominance of the market

Hyde asks the key question: 'How, if art is essentially a gift, is the artist to survive in a society dominated by the market?' (Hyde 2006, p. 277). Up until recently, the artist and the now identified 'creative industries practitioner' have struggled with this question and the reality of this existence. Hyde offers a series of steps to potentially make peace with these conditions. The creative industries dialogue is also contributing to a more workable resolution, particularly from the market side of the equation.

First, 'the artist who wishes neither to lose his gift nor to starve his belly reserves a gift-sphere in which the work is created, but once the work is made he allows himself some contact with market' (Hyde 2006, p. 278). So the individual's unique rights are set and therefore protected (IP rights can be applied here) in a pure creation space or gift-sphere. The artefact or intangible idea is created with or without market influence depending on the segment of the creative industries sector. In regards to sustaining his/her

practice we move into phase two: 'If he is successful in the marketplace, he converts market wealth into gift wealth: he contributes his earnings to the support of his art' (Hyde 2006, p. 278).

Hyde sees the modern artist, or for our purpose, the creative industries practitioner, as sustaining his/her livelihood to preserve his/her ability to create and exercise his/her gift: 'They have taken second jobs, they have found patrons to support them, or they have managed to place the work itself on the market and pay the rent with fees and royalties (IP)' (Hyde 2006, p. 278).

What really concerns Hyde is more subtle and he asks the practitioner to be able to identify and clearly separate the two sides of the relationship.

The artist [practitioner] who sells his own creations must develop a more subjective feel for the two economies and his own rituals for keeping them apart and bringing them together. He must on the one hand, be able to disengage from the work and think of it as a commodity (Hyde 2006, p. 279).

Expanding roles of the practitioner

Here is the precise point at which the creative industries conditions are identified and a shift is required. Taking on the inter-dependent roles of artist and marketeer are what potentially delivers the livelihood for the practitioner. The creative industries idea is asking practitioners to create work, market and sell work and manage this business approach as a way of contributing to an industry-based model. Quite a big ask for any individual whose key motivation is the pursuit of 'truth and deeper meaning' and protecting his/her gift-sphere.

Hyde continues to explain the factors that now contribute to the practitioner's livelihood:

He must be able to reckon its value [the artefact] in terms of current fashions, know what the market will bear, demand fair value, and part with the work when someone pays the price. And he must on the other hand, be able to forget all that and turn to serve his gifts on their own terms (Hyde 2006, p. 279).

In order to stress the precarity of this existence, in regards to livelihood Hyde also continues:

Each of the paths I have described is most often a way of getting by, not a way of getting rich. No matter how the artist chooses, or is forced to resolve the problem of his livelihood, he is likely to be poor (Hyde 2006, p. 279).

This is what the creative industries idea has always been focused on addressing: how do we replace a struggling, insecure existence with a more reliable, secure ability to sustain and prosper with one's individual gifts and abilities, to forge individual and collaborative experience and skills into an artistically credible, exploitable and sustainable currency and livelihood?

As a creative industries practitioner I've encountered the precarity of the creative economy throughout my professional life. Conditions have certainly radically changed since the adoption of digital technologies starting in the late 1980s. However, the tensions between sustaining a practice of making fine art in the forms of music, painting and poetics have at most instances been at odds with the commerce of being a commercial graphic designer, but have also contributed to sustaining both forms of creative practice. This is from both a commercial, skills-based accrual and a deeply personal perspective.

Calling, discipline, identity

The reality is, the business of trading in ideas and their products is an increasingly complex one. The process of generating credible, relevant and commercial wares is never simple or guaranteed to provide a livelihood.

So one might ask, 'Why do you do it? Why have you chosen this pathway?' The desire to become a creative industries practitioner is the product of a range of factors. A pathway may already be 'in the family', meaning your parents or relatives are already practitioners or managers in a segment of the sector. Or the turning point can be the recognition of a certain calling, a series of events that point to the recognition of a latent talent or ability in a particular aspect of a creative industries segment.

The personal discipline may be manifested in the automatic desire to generate artefacts, whether for fun or profit. People seem to be naturally drawn to their traditional fields and domains of creative endeavour. People gain a sense of identity and self-confidence doing what they feel the most comfortable in and in command of. People receive positive feedback or applause. This breeds satisfaction and the desire to repeat the performance.

However, as the school years pass, then tertiary education choices are made, that calling is brought into a harsh, competitive light. Whether graphic design, painting, acting or film-making, the leap from enthusiast to practitioner is a steep learning curve full of equal amounts of acceptance and rejection, with success and failure as standard benchmarks of progress. The old adage 'paying your dues' remains as current a requirement as ever.

In regards to our argument, the creative industries calls for a much more organised pathway into the sector and a more regulated, rational recognition of deeper structures and frameworks to support its practitioners. With the initiative passing beyond its ten-year anniversary with little fanfare, practitioners within the sector still have only incrementally more benefits or security.

The sector has grown both by headcount and by bottom line, yet there is still to emerge a series of tangible indicators that demonstrate acceptance or commitment to the initiative. The creative industries idea has definitely gained recognition within its own community of practitioners, managers and patrons. Has the nature of the livelihood changed? Incrementally, perhaps.

Opposed to intrinsic: promoting the practitioner to the broader economy

The key challenge remains to disseminate the growing scope and range of the sector to the broader economy. How do we move the perception of the artist/practitioner, from as stated above, a state of being 'opposed' to being 'intrinsic'. With the next decade and beyond already slated as an age of urban community problem-solving and creative outcomes, or to some 'The Creative Age', how do we increase acceptance of the practitioner as a vital and traditional contributor to the broader economy?

The creative industries idea is the beginning of a 'growth spurt' for the perception of how important a well-structured and exciting ideas marketplace the creative economy can become. With the advent of climate change, and with increased social networking and renewed focus on education, it's never been more timely to promote a more rational framework for sustaining our new breed of expressive problem-solvers as we move to an economy more than ever reliant on new ideas.

For creative industries practitioners it appears obvious that we should provide even more support and energy towards raising the profile and reliance on the output of the sector. Public policy makers have recognised the community benefits of such an initiative and private institutions are also ready to contribute.

Despite the awkward nature of the creative industries idea and its brief history, as an organising principle it does have the potential to offer future stability and livelihood to its constituent members. With resolve and dedication, the discourse can investigate the inherent problems with the initiative and propose a variety of solutions to harness the potential individual, collaborative and market-forces to move the sector to an even more profound place in the commercial and non-commercial areas of culture, art and commerce. There is still much to resolve and the stakes are high.

We have to take a long-term view of how the sector might evolve and how we might resolve the many obstacles that hinder consensus. This can only be achieved through consultation between individuals, group networks, companies and government departments. There are those that would argue that this evolution can't be rushed or forced.

However, when we look at the speed at which the digital revolution has taken hold of our lives, there is nothing to say that the creative industries initiative couldn't become central to new models of commerce and industry for the early twenty-first century. There are some key personal motivations and obstructions to placate and foster if we're to move the initiative beyond rational planning phases. As mentioned before, whether you are a creator or manager we stand at a point in history of considerable potential.

To conclude, we can take insight from the way Hyde looks at our gift–market paradox from both a philosophical and spiritual perspective as a way of speaking to all sides of the economy and therefore contributing to the security of all creative industries practitioners:

If the artist lives in a culture which is not only dominated by exchange trade but which has no institutions for the conversion of market wealth to gift wealth, if he lives in a culture that cannot, therefore, settle the debt it owes to those who have dedicated their lives to the realisation of a gift, then he is likely to be poor in fact as well as in spirit (Hyde 2006, p. 283).

For the creative industries to further take hold we need more than a cosmetic ‘name-change’ of the initiative in order to secure the hearts and minds of the parties involved. We need the opportunity to move beyond historical divides that restrict interaction and collaboration of willing parties. We don’t want to dilute the artist’s free will or expression through imposition of artificial regulation; neither do we want to negatively support the purely iconoclastic existence of the renegade creator. The new age of the creative industries (or whatever we choose to call it as the necessary re-definitions continue) is about recognising and balancing the interaction between creation and patronage, commission and livelihood. In the end, the creative industries need to be about inclusion, democracy and frameworks that can deliver sustainable, meaningful lives for practitioners, and their patrons.

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Contact

Andrew Barnum

Master of Arts (research)

UTS Faculty Arts and Social Sciences

[Contact details available on request]