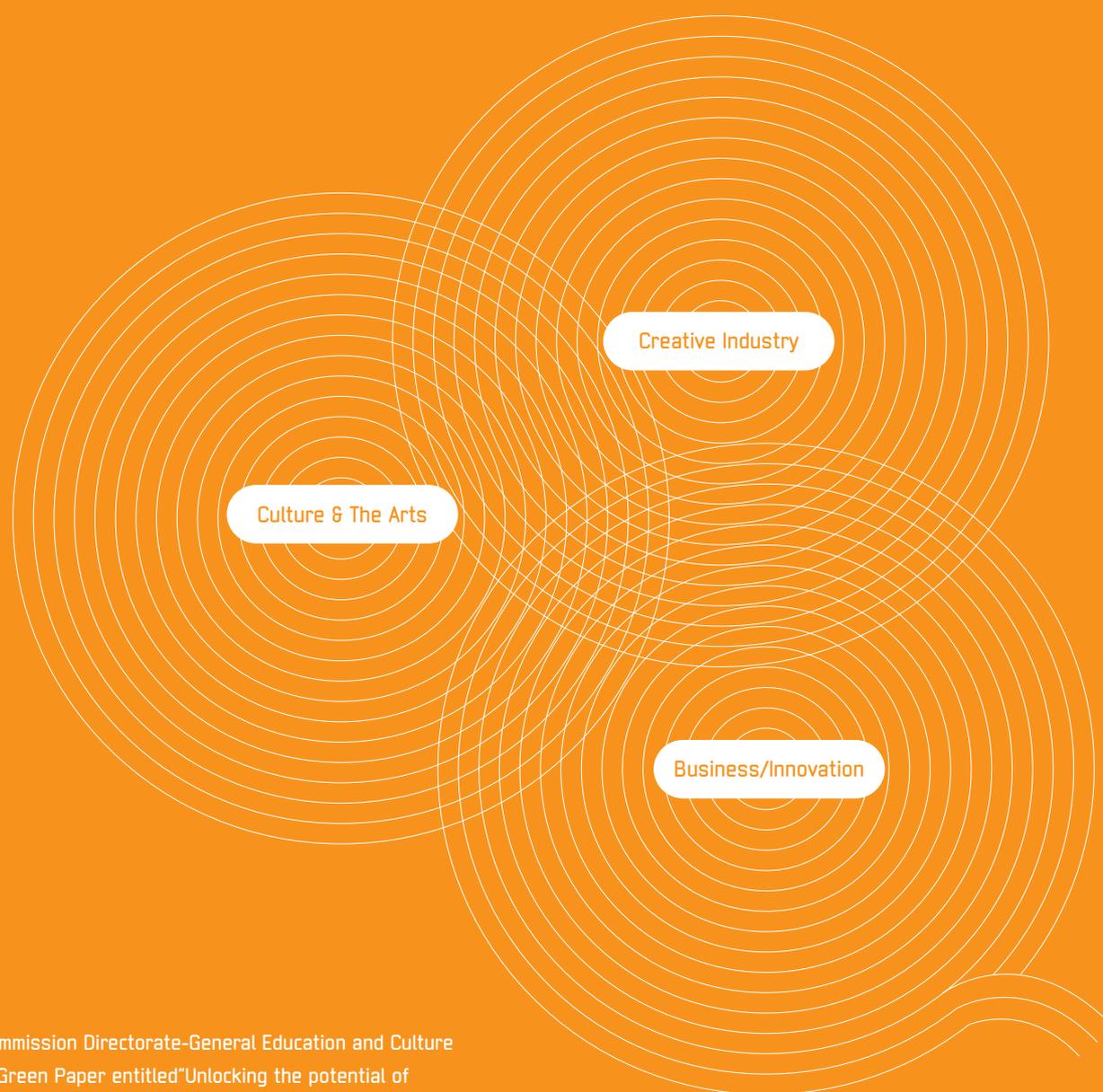


Response to: *Unlocking the potential of cultural and creative industries*



The European Commission Directorate-General Education and Culture has published a Green Paper entitled "Unlocking the potential of cultural and creative industries". This document concludes with a call for comments. The following Response is written in answer to the EU Green paper and the Call for Comments.

Unlocking the potential of cultural and creative industries

(Garrett Stokes: Viewpoints)

Overview

The European Commission Directorate-General Education and Culture has published a Green Paper entitled "Unlocking the potential of cultural and creative industries". This Green Paper raises important issues and asks important questions. The answers will have profound effects on Europe – 'Unlocking the potential of cultural and creative industries' is a significant undertaking ... and success is neither guaranteed nor easy.

Before the goal can be achieved we must first understand the complexity of what are referred to as cultural and creative industries (CCIs), we must understand how they are separate, and how they are intermeshed – we must understand how to communicate with and inspire those who are working in these areas in order that the quality of their output is heightened, we must understand how the creative mind can be nurtured through education and how the creative and cultural 'product' can be created, marketed, distributed and consumed. Once we have a deep, collective understanding of the issues we can develop strategies and solutions that make it possible to 'Unlock the potential of cultural and creative industries'.

Understanding the distinctions between the Creative Industry, Culture and Arts, Business & Innovation

In order to achieve the goal as set out in the Green Paper it will be necessary to create the conditions where all the participants understand their individual roles and how their activity impacts on the actions of other participating groups. The participating groups are:

The Makers of Creative & Cultural output

- 1 Creative Industries
- 2 Culture & Arts
- 3 Business & Innovation
[\[green paper question: how to accelerate the spill-over effects\]](#)

The Enablers of Creative and Cultural Expression

- 4 Education Sector
[\[green paper question: Better matching the skills needs of CCIs\]](#)
- 5 Professional Bodies
[\[green paper question: Cultural exchanges and international trade\]](#)
[\[green paper question: How can Creative Partnerships be promoted\]](#)
- 6 Public Sector and Culture & Arts Councils
[\[green paper question: Mobility and the circulation of cultural and creative works\]](#)

The Experiential Points:

- 7 Creative Environment in which the creative, cultural and artistic material is conceived and brought into existence
[\[green paper question: New spaces for experimentation, innovation and entrepreneurship in the cultural and creative sector\]](#)
- 8 Performance Environment where the work of 'makers' is delivered and experienced
- 9 Digital network/infrastructure that facilitates high speed distribution to remote points

Beyond the world of orthodoxy – addressing the internal audience

The needs of consumers – addressing the external audience

The Makers of Creative & Cultural output

1. CREATIVE INDUSTRY

Architects, Environmental Designers, Product Designers, Graphic/Information Designers, Textile, Fashion, Digital Designers, Interface and Experience Designers Service Designers and many other creatives make up what is commonly referred to as the Creative Industry. Creatives working in these areas usually:

- (a) work to a brief set by a client
- (b) work to a schedule set by the client and the agency manager
- (c) produce their work in return for a salary - usually set by an employer
- (d) relinquish all rights to the creative work on its completion – they will not enjoy future income or wealth as a result of ‘retained ownership’ of the work they are directly employed to carry out (photographers and illustrators will generally retain some rights as they are ‘third parties’ / not directly employed/working for a salary).
- (e) It is often the case that the creative output of this sector is ephemeral (advertising campaigns / annual reports etc., usually have a life of a few months, for example) in other applied arts fields the ‘product’ can be more enduring (products, buildings etc.)
- (f) the admiration / respect of their peers is often sufficient motivation for a creative in this sector
- (g) successful creative output will generate increased sales/awareness for the client – and may result in awards for its creator (adjudicated by their peers) – and the positive effect on his/her reputation will result in a more secure career.

The most comprehensive description of this sector is - **Creative, Design and Applied Arts Sector.**

2. CULTURE AND ARTS

Although also fuelled by the creativity of individuals, the Culture and Arts sector is very different to the Creative, Design and Applied Arts Sector.

Creatives in the Culture and Arts Sector usually:

- (a) work to a brief they set for themselves
- (b) work to a schedule set by themselves and often of considerably longer duration than would happen in the commercial sector (where ‘time is money’)
- (c) produce their own work – and, as far as market forces allow, set its value themselves
- (d) continue to own rights to the creative work on its completion – they may enjoy future income or wealth as a result of further earnings
- (e) It is often the intention that the work will endure for a considerable period
- (f) artistic success is often the most important driver for artists contributing cultural / art works
- (g) a successful outcome will generate income on a significant scale / over an extended period and may be exploited across a range of “channels” – (various media and technologies)

Although the two sectors are fuelled by human creativity they must be understood in the context of the considerable differences that exist between one which is an entirely commercial activity (creative industry) where success is measured in profit and the other (culture and arts) where success is often less tangible although it can result in a high reward in monetary and other terms.

Not everything that has a cultural value or artistic merit has commercial potential – and some things of immense cultural value and importance don’t survive ruthless exploitation.

3. INNOVATION

There is a third area of creative activity that requires description and that is 'Innovation'. Today the word 'innovation' is usually used to describe Business and Commercial activities that are founded on the application of creative-design process for the purpose of achieving a new way of doing something or supplying a product or service – or running a company or organisation.

Creativity can be defined as: the ability to use the imagination to develop new and original ideas.

Creative thinking is the starting point in the innovation process but the word (as understood today) describes the outcome: innovation is the manifestation of something new or something different to what has existed before. Creatives work at all points along the innovation process – from concept to realisation and delivery – and beyond. Creatives will brand and create materials and campaigns to market new innovative products and services and will engage in the cycle of continuous product development and improvement.

The 'something new / something different' must be an improvement, it must add economic value (to a company or economy), it may deliver a benefit to society (or will at least be perceived as doing so) for example an innovation may improve conditions for individual workers or organisations. Innovation can be applied throughout an organisation and throughout an economy.

Innovation – Where does it Begin?

Innovation often begins with the questioning of accepted beliefs – and it always begins with creativity, design thinking, imagination, ingenuity, and inspiration. Some people believe that Innovation begins with a scientific or technological breakthrough (and it often does). This does not allow us to equate science (or Technology / Engineering / Maths / R&D) with innovation – they are distinct.

Hybrids

There are many people - and many companies - working in the Creative Industry / Culture & Arts / Innovation who work across a number of disciplines. Digital Animation is one such field where the skills and inputs of the animator are those that most easily fit into a definition of the Creative Industry, combined with those that fit the Culture & Arts description – storytelling, musical composition etc., and these activities often give rise to innovation (as in the case of 3d cinema).

Green Paper Question: Towards a creative economy: the spillovers of CCIs

How to accelerate the spill-over effects of CCIs on other industries and society at large?

How can effective mechanisms for such knowledge diffusion be developed and implemented?

Response: Products used to be things we owned (or wanted to own) ... now they are experiences. For example consumers own iPhones because they enjoy the experience of all that the device offers in terms of connectivity and applications, and they enjoy the interaction they have with the device itself - ownership is experience. Bringing creativity into the innovation cycle facilitates the development and marketing of experiences. Culture and the arts are 'all about' experiences – increasingly they can be experienced ubiquitously through the use of hand-held devices (like the iPhone). These are shifts in expectation and availability and are open to commercial exploitation. The EU must support innovation in creative industries, culture and arts in meaningful ways that allow these sectors to contribute to European prosperity and sustainability. Spillover effects include a greater sense of citizenship felt by all members of society from the retired to the young, from access and exposure to the making and consumption of creativity, culture and arts.

The Enablers of Creative and Cultural Expression

4. EDUCATION SECTOR

All renewal begins with the young – the Cultural, Artistic and Creative renewal of Europe will be no exception. It is the education sector that first models and moulds the minds of children. Considerable reform of this sector is taking place but more is required. Life-long learning is a model that fits well into the creative industries – as technology is so fundamental a tool in these industries and is developing and changing with lightening speed.

The nature of education must be changed – the nature of students already has. Teachers / lecturers that continue to use ‘accepted’ teaching methods and strategies will find that students become increasingly disconnected. Unlocking the potential of cultural and creative industries will require that teachers and students develop a new awareness of teaching, learning and of creativity (how it can be ‘done’ and how it can be delivered).

Access to ‘new’ technologies has democratised access to creative fields and has enabled many to join the ranks of the creative industry / culture and arts without recourse to formal training (sometimes with ‘good’ and sometimes with ‘bad’ outcomes). Education no longer needs to be entirely focussed in geographic locations. Its delivery can be entirely successful over distance – providing the necessary digital network is in place.

Green Paper Question: Better matching the skills needs of CCIs

How to foster art and design schools / business partnerships as a way to promote incubation, start-ups and entrepreneurship, as well as e-skills development?

How could peer-coaching in the CCIs be encouraged at the level of the European Union?

Response: Schools, Universities and work places must be transformed into places where creativity is learned, developed and used in a continuous cycle – always being learned, always under development and always used throughout every lifetime. Creativity can become a life experience and a lifetime experience. It can be understood, enjoyed and applied in theory and in practice throughout a lifetime.

The teaching / learning experience is a two-way process – creative minds are never too young to teach and never too old to learn.

The existing model that says - schools teach children, Universities teach adults and workplaces employ creatives - is an old model and it no longer works.

5. PROFESSIONAL BODIES

Individual Creative Sectors are generally supported by (national) professional bodies that are established by members of the relevant professions. The various national professional bodies often follow a similar format of supportive activity – for example, by facilitating the training of recent graduates through apprenticeships or internships; through an awards programme; through the publication of examples of the output of the industry they represent; by representing the interests of their members on policy matters etc. In the area under discussion there are many such bodies each supporting a specific group – for example film, architecture, design, arts, crafts, etc. Their relative strength and importance varies from place to place and industry to industry and is largely based on the strength of the sector that they support.

Many national bodies (particularly in low population countries) rely on small membership numbers for their income and are therefore poorly financed and at a competitive disadvantage compared to their larger neighbours. Countries with low funding of their professional bodies tend to have less active and less visible/successful creative sectors as the support infrastructure is underdeveloped. The national representative bodies are often affiliated to international bodies supporting their sector.

Green Paper Question: Cultural exchanges and international trade

Which tools should be foreseen or reinforced at EU level to promote cooperation, exchanges and trade between the EU CCIs and third countries?

Response: The boards of existing national professional bodies (respected industry experts elected by local membership) provide ready-made teams of creative ambassadors that can be mobilised and resourced in order that they can create valuable interactions (cooperation, exchanges and trade) between the EU and third countries. The high-level Pan European Associations and Organisations representing the various sectors provide an expert group capable of rapid deployment in order to deliver an increase in exchanges and trade. Funding of these activities will be necessary and both the national and international bodies will require some restructuring.

Green Paper Question: Towards a creative economy

How can "creative partnerships" be promoted between CCIs and education institutions / businesses / administrations?

Response: When all parties share a common understanding of the role of each of the other parties it will become entirely apparent that partnerships between the participants is logical, will be mutually beneficial, and is essential if the potential of the EU creative and cultural industries is to be unlocked.

Schools, Universities and work places must be transformed into places where creativity is learned, developed and used in a continuous cycle – always being learned, always under development and always used throughout every lifetime and always accessible - so that we don't need to promote 'creative partnerships' because they will develop organically from our new system.

The new system of open engagement will facilitate businesses of all types in harnessing creative resources in order that they can engage in innovation and bring new products and processes to market – thereby creating employment and contributing to 'the common good'. The boards of existing national professional bodies (respected industry experts elected by local membership) can initiate programmes that will bring about the necessary changes.

6. PUBLIC SECTOR / CULTURE & ARTS COUNCILS

Publically funded Culture & Arts Councils and various Public Sector activities are also enablers of growth in the sector under discussion. They are often national bodies (Design Council, Arts Council, Institute of Architects etc.,) receiving financial support from the state. The vast majority of the companies, enterprises and organisations that come under the description of Culture & Arts and Creative Industries are SMEs – many are, in effect, sole traders and their voice is not powerful – the support of the Public Sector and of the Culture and Arts Councils is essential, the work they do is crucial.

The development of the digital economy has resulted in a democratising of the creation, dispersion and consumption of creative / cultural content. The support structures/bodies must adapt and re-configure – from top down delivery of policy, funding and the setting of standards to a more organic and democratic model that is highly flexible and responsive to change.

Leadership must come from a visionary approach that offers inspiration as its inducement rather than the model that, for many observers and participants, now seems elitist and separate from mainstream society. There has never been greater need for the support organisations – national state-sponsored and membership organisations alike – but the existing model no longer resonates with the members of the Cultural and Creative Industries or with the audience for their product. The changes that are inevitable are also the opportunities.

Models of corporate sponsorship of Cultural and Artistic endeavours also require re-examination.

Green Paper Question: Mobility and the circulation of cultural and creative works

What new instruments should be mobilised to promote cultural diversity through the mobility of cultural and creative works, artists and cultural practitioners within the European Union and beyond? To which extent could virtual mobility and online access contribute to these objectives?

Response: “Unlocking the potential of cultural and creative industries” requires in the first instance that these industries are continuously nurtured and developed in order that they remain capable of forming a strong, independent European creative and cultural sector that can achieve worldwide recognition and success. There is irrepressible global demand from consumers for products and services that can be enjoyed, participated in and experienced. This demand is global and the consumer is continuously satisfied and renewed – satisfaction is temporary and renewal is eagerly awaited. The business / commercial sectors are always ready to exploit opportunities and once there is ‘product’ available to it the means of exploitation are quickly and efficiently mobilised.

The continuous availability of Creative, Cultural and Arts product of suitable quality / desirability to create consumer demand is the ‘ingredient’ that must be brought into existence and developed. The future success of the European Creative Cultural and Arts sector requires the development of an intercultural dialogue – a focus on the success of ‘Team Europe’ against a background of greatly increased global competition for the attention of consumers.

The Experiential Points:

7. CREATIVE ENVIRONMENT

The 'making' of Creative Product, Cultural & Arts assets and the process of innovating take place in one location and are experienced in another. These places need not be in close proximity and increasingly are not distinct places at all, as the creation and experiencing of Creative Product, Cultural and Arts assets may occur in a digital environment that has no fixed tangible location. The amount of time between the creative process and the public's experience of it is also considerably reduced. The 'work-place / work-time' model that has been the norm since the industrial revolution never fully applied to the Culture, Arts, Creative industries as it did (for example) in manufacturing, and it is dissolving further. Notwithstanding this, there is a need for communal areas where creatives interact, meet, share, work, experience the creative processes, where they interact with their benefactors / sponsors / clients and other venues where the Creative Product, Cultural and Arts assets are experienced in live performance or broadcast, streamed, exhibited or otherwise shown.

These locations, where the creative and cultural product is brought into being are very important to the process of creation – they are not offices and in many cases are not even studios, they have more in common with a campus than with a business district. They are creative hubs where various activities take place, where scale is not an issue, where people meet informally (if at all), where hierarchy is invisible and where creativity flows. They are real and virtual.

Green paper Question: New spaces for experimentation, innovation and entrepreneurship in the cultural and creative sector

How to create more spaces and better support for experimentation, innovation and entrepreneurship in the CCIs? More particularly, how to increase access to ICT services in/for cultural and creative activities and improve the use of their cultural content? How could ICTs become a driver of new business models for some CCIs?

Response: New models are required – models of Schools, Universities, Workspaces and businesses 'without walls' where interactions are natural rather than contrived, where activity flows easily between groups of learners and teachers, between creative, cultural and arts practitioners and businesses, between arts organisations and consumers – where creativity is born, developed organically, given structure and released. New models are already imposing themselves in the 'virtual' world - human behaviour is changing because connectivity is changing, the definition of 'friends' and 'followers' is changing, the perception of the value of depth versus superficiality is changing, immediate and instant responses are expected and there is a widespread willingness to pay for the immediate satisfaction found in new products and services. EU policymakers must facilitate the bringing together of experts and practitioners in many fields – and must facilitate the development of new models across many aspects of human behaviour in order to improve citizens lives through access to and engagement in the creative, cultural and arts product and through the global exploitation of sustainable commercial opportunities.

8. PERFORMANCE ENVIRONMENT

This is where the work of 'makers' is delivered and experienced. Increasingly cities are the economic and cultural centres of regions and countries. It is in cities that the 'making' of Creative Product, Cultural & Arts assets and the process of innovating takes place. It is in cities that that creative and cultural output is experienced – if it is being experienced in a communal sense. The enormous complexity of cities makes them consumers of vast amounts of creativity – obviously in the architecture of living, learning and working environments but in a hidden way too in their need for the design of functional infrastructure, systems, service design and the distribution of information.

There is considerable competition between cities to attract 'leading' individuals and companies in the creative, culture and arts fields and important visitors/performers. Competition is positive and drives high standards.

9. DIGITAL NETWORK / INFRASTRUCTURE

The invisible facilitator of content creation and high speed distribution is the digital infrastructure that links individuals, communities, cities, countries and continents together and allows the immediate sharing of ideas and thoughts, concepts and inspiration, proposals, plans, sounds, images while facilitating the exchange of Cultural and Artistic products for money. The innovation economy, smart economy and knowledge economy depend on the digital infrastructure.

Teamwork and collaboration are also essential and in the EU there is an imbalance between Competition and Collaboration. The shared future of Europeans is not being secured because, rather than a coming together of European Countries to face the common challenge of the emerging economies, there is an emphasis on competing with each other ... The Creative Product, Cultural & Arts assets and the results of the process of innovating are now globally traded and experienced, Europeans need concerted action to maintain and grow the strength of the European Creative Industries and the Culture and Arts Sector in the face of growing competition.

Cities also compete for titles like UNESCO Creative City (of Literature/Design Etc.) or World Design Capital (WDC) or European Capital of Culture. If Europe is to flourish it needs to create a culture of creative mobility where conditions are put in place for those working in creative industries, culture & arts can spend periods immersed in collaborative experiences outside the confines of the industry they work in and the country they live in. New experiences are an essential source of inspiration for those working in the creative industries and in the Culture and Arts sector.

Beyond the world of orthodoxy – addressing the internal audience

If the Green Paper objectives are to be met it is essential that a language and tone-of-voice be developed that will allow dialogue between creatives and those who can empower creatives – because ‘Unlocking the potential of cultural and creative industries’ first requires that the creators of Cultural and Artistic experiences and of Innovative products and services are inspired to achieve all that they have the potential to achieve.

A strong creative sector will produce desirable product that will ‘be in demand’. Many positive initiatives that were intended to facilitate the development of the sector have stalled because they failed to create the conditions for success – the first of which is an ability to create a useful dialogue between the various key players (the internal audience).

Schools, Universities and work places must be transformed into places where creativity is learned, developed and used in a continuous cycle – always being learned, always under development and always used throughout every lifetime. New models are required – new models of Schools, Universities, Workspaces and businesses ‘without walls’ where interactions are natural rather than contrived.

The needs of consumers – addressing the external audience

The continuous availability of Creative, Cultural and Arts product of suitable quality / desirability to create consumer demand is the ‘ingredient’ that must be brought into existence and developed by CCIs – in order that it can be marketed to consumers. The future success of the European Creative Cultural and Arts sector requires the development of an EU-wide intercultural dialogue – a focus on the success of ‘Team Creative Europe’ against a background of greatly increased global competition for the attention of consumers.

The activities of the Creative Cultural and Arts sector and the products that are created by this sector will be increasingly important to the economic, social and cultural wellbeing of the citizens of the EU.

When the EU achieves the objective described in the green paper – “Unlocking the potential of cultural and creative industries” - it will have created the conditions for a new European Renaissance.

EU Green Paper on Unlocking the Potential of Cultural and Creative Industries

http://ec.europa.eu/culture/our-policy-development/doc/GreenPaper_creative_industries_en.pdf

The questionnaire

http://ec.europa.eu/culture/our-policy-development/doc/questionnaire_en.pdf

Garrett Stokes, Chairperson of Design Business Ireland, has spent his career in Design and Advertising and is Partner in a successful Design Practice in Dublin, serving the needs of a wide range of clients particularly in the Public Sector and not-for-profit organisations. He is also a jewellery designer working in precious metals and gemstones. He has written a book, 'Under the Influence of Salome' due to be published in 2011 in which he carries out a deep analysis of the impact that Oscar Wilde's play Salome has had on art and culture throughout the 20th century (including an exploration of Aubrey Beardsley's ground-breaking set of illustrations for the first English edition of Salome). He regularly writes and speaks on design and branding issues. He has engaged extensively in guiding and organising professional design bodies in Ireland and Europe. He has worked as a lecturer in Dublin Institute of Technology.

His service on a number of international boards and juries and membership of a number of international organisations concerned with creativity and related issues has allowed him to develop a wide ranging international network of senior professionals from the Creative Industry.

He has served as:

President of The Art Directors Club of Europe (ADC*E) based in Barcelona

President of The Institute of Creative Advertising & Design (ICAD)

Elected member of the ICAD restructuring board 2002 - 2006

Jury Chairman: New Media Jury / Art Directors Club of Estonia 2007

Jury Member: International New Media Jury / ADCoE Barcelona 2005

Jury Chairman: International Film Jury / ADCoE London 2004

Past Board Member of the National Organisation: Design Ireland

Founding Board Member: Design Business Ireland (formerly Graphic Design Business Association of Ireland)

Coinage Designer: Designed the final coin of the Irish Currency for the Central Bank of Ireland - the Millennium Pound coin featuring the Brighter Boat - following which Ireland switched currencies to the Euro

Honorary Member of The Institute of Creative Advertising & Design (ICAD)

Mission: "to foster, promote and reward creative excellence in Irish Advertising & Design."

Member of Association Typographique Internationale (ATypI)

"the premier worldwide organisation dedicated to type and typography."

Member of The International Institute for Information Design (IIID)

"founded to develop research and practice in optimizing information and information systems for knowledge transfer in everyday life, business, education and science."



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