

**Правительство Российской Федерации**

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"Национальный исследовательский университет  
"Высшая школа экономики"**

Факультет коммуникаций, медиа и дизайна  
Департамент медиа

**Программа дисциплины**

Культурные и креативные индустрии (Cultural and creative industries)  
Магистерский курс общеуниверситетского пула

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университета и другими вузами без разрешения кафедры-разработчика программы.*

### About the course

This course will trace the development of the Cultural and Creative Industries as an idea and an concept and area of research within the political economy of communication and explores some of the challenges to established conceptions posed by contemporary developments.

The course will focus on peculiarities of cultural industries, its peculiarities vis-à-vis traditional industries in terms of production chain, risks, relationship between different stages of production. Then the notion of creative industries will be introduced. Common points and disruptions between cultural industries concept and creative industries concept will be pointed out.

Main prerequisite to this course is to be able to produce analytical texts in humanities. Normally the course addresses all students of master level interested in peculiarities of media and cultural economy and management. But during the course students should be able to analyse some industries, to do essays and reading papers and be ready to big amount of texts read and commented to each seminar.

This course is strongly not recommended for those who:

- Analyse any market or industry only in microeconomic terms (supply and demand, level of competitions etc). This course is not about market but about peculiarities of symbolic goods;
- Try to interpret culture only in terms of marketing and management (i.e. culture is considered like a simple good to be sold to the consumer). This course considers it more broadly like a human agency to produce meanings of everyday life. That's why cultural goods are different and can not be interpreted exclusively in terms of consuming and need more or less state support;
- Try to interpret culture like pure "art" and consequently are absolutely not preoccupied by organisational aspect of its functioning.

The course is based on some research made by the author and is constructed integrating the experience of teaching such course in Media Communication Faculty during 2011-12-2013-2014 academic years by French scholars Bernard Miege, Philippe Bouquillion, Bertrand Cabedoche.

### Content of the course

Topic	Total hours	Class room hours		Self work
		lectures	seminars	
1. The Origins of "Cultural Industries " Theory	18	2	4	12
2. Defining The 'Cultural Industries' : Five Propositions	30	6	8	16
3. Mutations and Reconsiderations in new media era	26	4	6	16
4. Creative industries and cultural industries	16	2	4	10
5. Contemporary cultural policy	12	2	2	8
6. Cultural industries landscape in Russia and abroad	12	2	2	8
	114	18	26	70

### 1. The Origins of “Cultural Industries ” Theory

Theoretical approaches to the Cultural Industries have two main points of origin. The first can be traced back to the Frankfurt School of thought, and particularly to the analysis of “the administration of art” elaborated by Theodor Adorno and Max Horkheimer: as part of their project of developing a “Critical Theory”. Within this theoretical framework the industrial production of cultural goods is seen as a decisive factor in the “*Entkünstung*” of art.

The second source of work on the ‘Cultural Industry’ comes from the North American pioneers of the Political Economy of Communication, and more particularly from Herbert Schiller and Dallas Smythe, both of whom strove ,from the late 60s onwards.

Although these two starting points had radically different preoccupations, one centred on the fate of art and aesthetic creativity, the other on the domination of the economy and consequences for democratic culture, both became influential because the changing conditions of the 1970s invited new questions under new terms.

It’s main traits are directly linked to the primary object of our reflections here since the strategic reorientation of industrial production then taking place saw the emergence of information processing and cultural production as leading sectors in the new capitalism..

The designation that came to called the “Theory of Cultural Industries” was employed by a diverse group of writers from the 1990s onwards. One should also take into account the reflections and work conducted within the framework of international organisations, particularly UNESCO.

### 2. Defining The ‘Cultural Industries’ : Five Propositions

Within this diverse body of writing we can identify a series of core elements that underpin ‘Cultural Industries’ theory. These can usefully be presented in the form of five propositions.

First proposition: The diversity of cultural merchandise is grounded in differential relations to industrial production.

By using various criterion, our typology assigns a central position to the notion of reproducibility and presents it as the cultural industry’s defining feature.

Second proposition: *the unpredictable (or uncertain) character of cultural (or informational) use values* generated by industrialised cultural products is another one of it’s defining features.

Third proposition: *artistic and intellectual workers think* of their products mostly according to artisan modalities that are supposed to guarantee autonomy in creation.

Fourth proposition: *Two fundamental generic models* the editorial model and the flow model, are at the base of the exploitation of industrialised cultural merchandise (from creation to consumption). But, it is preferable to consider that such and such product borrows aspects from one model or the other, or stands closer to one or the other. *Print News* for example, now integrates an almost complete range of situations involving both editorial and flow models (from the press of opinion that receives very little resource from advertising to the free daily press).

*Online documentary products* may now combine subscriptions and piece rates, as well as advertising.

*The Club logic* allows subscribers (such as those to the French channel Canal Plus, or Videotron in Canada) to access a certain number of services during the length of the subscription.

We see the rise of *Brokerage*, where an intermediary or some kind of a representative negotiates with the distributors what products may be of interest to the consumer.

The *Online generalist of specialised portals* that are currently developing though they don't have stabilized payment methods yet may well generate different formulas.

As these examples show, employing these models and their various permutations not only aids the advance of knowledge it also helps in interpreting changes.

### 3. Mutations and Reconsiderations

What follows is an attempt to characterise the mutations now taking place in the cultural and informational industries by grouping them into four series.

-First series of mutations: those that reveal the economic and financial strategies of capital holders.

#### *Concentration*

The issue of increasing *concentration* in the media and cultural industries and the rise of more and more powerful communication groups (themselves controlled by financial centres, and industrial conglomerates), has recently emerged as a central preoccupation.

#### *Financialization*

During recent years we have witnessed important shifts in patterns of investment in communication, particularly in the content industries with the growing centrality of financial institutions. In order to analyse this movements however we need to distinguish between several different trends

1° investments in media and cultural corporations coming from for example pension funds with financial efficiency objectives (= *financialization* (strictly speaking));

2° the *financial operations* of financial groups ;

3° the *capital operations* that are part of an industrial strategy that, in the media and cultural industries, aren't yet fully analysed.

#### *Widening and Refinement of Advertising Strategies*

The next major shift to be taken into account is the widening and refinement of *advertising strategies*. Advertising and media have inextricable bound together for a long time generating a "double market"

#### *The rationalisation of editorial strategies*

The acquisition and control over media and cultural firms may also have connections with the conquest or the conservation of political power.

-Second series of mutations: legal and political shifts.

Under this heading, two fundamental movements can be identified, the reajustment of regulatory regimes, and shifts in the copyright system

#### *Regulatory Adjustments*

The *constant adjustment of the regulations* governing the radio broadcasting, telecommunications, and content industries, according to an orientation combining economic liberalisation and re-regulation began a quarter of a century ago and is still in process.

#### *Shifts in Copyright*

The second major movement concerns shifts in *the copyright system*, and author's rights in the whole production – consumption chain.

More generally, it has to be expected that with globalisation a more or less global regime will emerge, constructed around the interests of the most powerful firms in controlling the cost of artistic and intellectual production and maximising returns.

-Third series of mutations: the individualisation, differentiation and mediatization of practices.

Several developments in the organisation of consumption practices need to be taken into account here.

*Individualisation and Differentiation*

*Mediatization*

It was observed a long time ago, that mediated communication has progressively entered into every aspect of social life and relations. This trend is seen to have accelerated with the growth of ICT's and digital devices.

The process of digitalisation, that is now on the way to becoming generalised (relatively), isn't driven by an imperial technological trend but has to be considered as a social- economic construction to which powerful actors contribute. In this respect, the issue of 'free' access to cultural practices must be raised again.

-Fourth series of mutations, the ones specifically affecting cultural and media industries in their functioning modalities.

Four issues need to be considered here: convergence, homogenisation, the future of the editorial and flow models, and the relations between the 'creative industries' and the Cultural Industries

*Convergence:*

Under this heading we need to consider the bringing together of the cultural industries with media, and the partial integration of performing arts into the industrial sphere.

*Homogenization?*

The shifts in different cultural and media industries (books, recorded music, cinema, mass public and specialised information, and now online or not video games), doesn't seem to be leading to the homogenisation of the cultural and media industries, or the horizontal integration, that was announced a some time ago. Rather, although they work according to common or similar logics (on which we have just insisted), but they keep their own ways of working, and even accentuate them while presenting their products on various common bases (in a multi-base frame).

*The Future of the Editorial and Flow Models*

The question of the evolution or future of the models cannot be separated from the wider analysis of the cultural industries in contemporary capitalism. The present situation is all the more difficult to interpret as it is shaped by the intersection of different disruptive or emerging phenomena.

4. The 'Creative Industries' and the Cultural Industries

When approaching the question of the creative industries, and their very recent emergence in cultural politics and in the struggle against de-industrialisation in European and others countries, three aspects need to be distinguished.

Firstly, the idea of the 'creative industries' confirms, that this discourse can provide the basis for an industrial political doctrine, and even, an ideology:

Secondly, it is important to ask oneself what the economic foundations of this doctrine are, and to examine the work of liberal economists of culture, like David Throsby, who have acted as its spokespeople. According to them, although creative workers work are to be found in all industrial sectors, the creative industries are distinguished by the fact that they are made up of organisations where creativity management is considered central, to offering strongly symbolically charged products that are capitalised by way of intellectual property rights.

Thirdly, we need to ask whether the creative industries include the cultural industries (in the way we have defined them here) or whether they are separate, with a few overlaps on the margins.

#### Conclusion

The future, even in the short term of the cultural industries is not easily predictable. We are witnessing the intersection of various mutations all as decisive as one another.

Finally, we must not forget to add that all these mutations are supported, promoted even, by actions aiming to impose their own preferred social representations of modernity. This project involves everything that goes into the technical medialization and marketing processes (and thus the organisation of payment by consumers) and confirms once more that the development of capitalism is doubled by modifications of an ideological order.

#### 5. Contemporary cultural policy

Two main approach to the regulation of the culture: neoliberalism approach (culture is an ordinary good) and “cultural policy” approach. Idea of the “cultural exception” and its origins. Development of cultural policy in post-war Europe. Limits of the “free market” in example of USA. Social functions of the culture. Main models of cultural policy: subsidies, tax policies, quota for national production. What domains of cultural industries (and creative industries) are more dependent from the state policies? The concept of deregulation and its implication for European audio-visual industries.

#### 6. Cultural industries landscape in Russia and abroad.

Main trends in cultural industries companies. Conglomerates and “compact” local companies. Its relationships. Ties between cultural industries actors and financial capital. Concentration in field of media industry. Changes within the landscape of corporate media and cultural industries during last 20 years: weakening conglomerates, financierization and growing dependence of media from financial institutions, fusions with telecom industries.

Main models of media capital control in Russia. Relationship between financing and corporate control. Calculating the real part of the state in media market. Relationship between the State and the media capital in Russia. Sport, theatre, museums and its relationship with industrial capital of culture.

### **Seminars**

#### Seminar 1

This seminar deals with theory of cultural industries and its origins. It implies the group work. Students should be divided on four groups. Each group prior the seminar will obtain readings. Each group will obtain readings for particular theory: culture industry (Adorno and Horkheimer), political economy of communication (Vincent Mosco, Nicholas Garnham), cultural studies

(Stuart Hall, Raymond Williams) and cultural industries theory (Huet, Mieke etc). During the seminar each group will briefly present its theory and then all theories will be compared and discussed by the seminar moderator.

### Seminars 2 and 3

Such seminars concern basic characteristics of cultural industries. During such seminars we will apply main characteristics such as star system, general non-salary based relations, dialectics of catalogue, general creative outsourcing etc - to analysis of particular branches of cultural industries. Each group will obtain each branch and using some readings obtained prior the seminar will analyse each branch. Then all branches will be compared. Main branches could be: television broadcasting industry, phonographic industry, book publishing, filming entertainment, video games, theatre, music halls, periodical press etc.

### Seminars 4 and 5

During such séances we will focus on mutations and transformations of cultural industries in the digital era. Each group will work like in previous seminars on particular branch of cultural industry. But this time the challenge will be to trace the main transformation of such branch during last 30 years. After presentation of each group we will compare main transformations and classify it.

### Seminar 6

During this seminar we will do a brief review of contemporary cultural policies in different countries. Each group will choose a particular country and will do a review of cultural policy in such country and present it. Then we will compare different countries in their cultural policies.

### **Final exam**

Final exam will consist on written essay. Essay should develop some particular theoretical approach in field of cultural or creative industry, should refer to scientific literature (more than on industrial reports) and then should try to apply such theoretical approach to particular branch of cultural or creative industry.

Essay should be on 10 pages, font Times New Roman, size 12 with 1,5 spacing.

Criteria of grading:

Criterion	Weight of criterion in essay grade
Theoretical basis and richness of the sources	30%
Orientation inside main peculiarities of CI and general knowledge of the course material	20%
Ability to apply theories for analysis of the particular branch of industries	30%
Scientific culture (references, notes, citations, style)	20%

### Grading

Final grade is made on 10 and consists of 3 components: attendance, working during seminars and final essay. Attendance and seminar workload forms a cumulative grade which is calculated according to the formula:

$$CG = SW * 0,8 + A * 0,2$$

Where SW is a note graded as average note for working during all seminars (participating in discussions, preparing presentations etc).

A is a percent of attended courses \* 0,1

Final grade is calculated according to the following fomula:

$$FG = CG * 0,5 + FE * 0,5$$

Where CG is a cumulative grade and FE is a grade for the final essay.

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