This chapter introduces the issues and provides a fuller argument as to why soft innovation, conceptually, is important. Innovation that encompasses the artistic, formal (as in the contrast between form and function), intellectual or aesthetic, has largely been ignored in the mainstream literature on innovation. At the centre of the analysis here is a form of innovation labelled soft innovation, defined to encompass changes in goods and services that primarily impact upon these aspects rather than functional performance. Soft innovation mainly concerns product innovation and product differentiation. The emphasis upon product differentiation means that economic analysis designed for exploring (static) models in differentiated markets can be brought to bear upon dynamic questions relating to innovation. Innovation in terms of new product launches in such markets may reflect either movements towards equilibrium or changes in the equilibrium. Two main types of soft innovation are detailed: the first involving changes in products in the creative industries; the second involving changes in the aesthetic/intellectual dimensions of products in other industries.

At its heart this book is about innovation and the innovation process. On the way, it considers culture and the cultural industries, aesthetics, creativity and the creative industries, and a number of other similar areas of study, but the common point of interest is innovation. One main
purpose of the book is to argue that there is a type of innovation, here labelled soft innovation, primarily concerned with changes in products (and perhaps processes) of an aesthetic or intellectual nature, that has largely been ignored in the study of innovation prevalent in economics. Examples of innovations that, as a result of this refocusing, are here placed at the centre of the analysis, include the writing and publishing of a new book; the writing, production, and launching of a new movie/film; the development and launch of a new advertising promotion; the design and production of a new range of furniture; and architectural activity in the generation of new-built form designs. The realisation of the existence of soft innovation means that not only is innovation more widespread than previously thought, but may also take a different form than commonly considered. The book has three parts. Part 1 is concerned with attempts to define and measure the extent and nature of soft innovation, with Chapter 1 introducing and overviewing the whole. Part 2 of the book is directed towards the economic analysis of soft innovation. Part 3 of the book is concerned with impacts and implications.

Introduction
Paul Stoneman

in Soft Innovation: Economics, Product Aesthetics, and the Creative Industries
Published in print: 2010 Published Online: May 2010
Publisher: Oxford University Press
DOI: 10.1093/acprof:oso/9780199572489.003.0001
Item type: chapter

This chapter provides both an introduction to the book and an overview of the following chapters. It introduces the type of innovation called soft innovation, primarily concerned with changes in products of an aesthetic or intellectual nature. It considers culture and the cultural industries, aesthetics, creativity and the creative industries.

Off Key
Kay Dickinson

Published in print: 2008 Published Online: March 2012
Publisher: Oxford University Press
DOI: 10.1093/acprof:oso/97801995326635.001.0001
Item type: book

This book offers a study of how certain alliances of music and film are judged aesthetic failures. Based on a fascinating and wide-ranging body of film-music mismatches, and using contemporary reviews and histories of the turn to post-industrialization, the book expands the ways in which
the union of the film and music businesses can be understood. Moving beyond the typical understanding of film music that privileges the score, the book also incorporates analyses of rock 'n' roll movies, composer biopics, and pop singers crossing over into acting. By doing this, it provides a fuller picture of how two successful entertainment sectors have sought out synergistic strategies, ones whose alleged “failures” have much to tell about the labor practices of the creative industries, as well as our own relationship to them and to work itself.

Organization control and management accounting in context: a case study of the US motion picture industry

S. Mark Young, Wim A. Van der Stede, and James J. Gong

in Contemporary Issues in Management Accounting

This chapter seeks to expand the domain of management accounting and organizational control research into creative industries, and develop a framework for studying perhaps the best known of these industries — motion pictures. It discusses both traditional and emerging issues in-context that managerial accountants ordinarily address in most organizations across a diversity of industries. These include issues of performance evaluation, incentives, contracting, strategic assessment, value chain analysis, budgetary systems, cost control, cost behaviour, and profit analyses. The framework for achieving this focuses on the US motion picture industry, which has the longest history and is the most developed film industry globally.

Post-Cultural State

Steve Redhead

in We Have Never Been Postmodern: Theory at the Speed of Light

When Tony Blair and Gordon Brown began New Labour's path to power in 1994, they were seen as part of a new ‘postmodern political culture’ which offered all kinds of possibilities, especially in the area of ‘creative industries’. This chapter introduces the concept of the ‘post-cultural state’ into the international debate about the theory and practice of
creative industries in the context of this apparent postmodern political culture. This creative industries debate has become part of the so-called ‘new’, or ‘knowledge’, economy — the ‘new capitalism’ even. Although often the cause of deep scepticism, it is a crucial step in the understanding of culture and the economy in the new century.

Citizenship in the creative economy
Caroline Chapain and Ian Hargreaves

in The Creative Citizen Unbound: How Social Media and DIY Culture Contribute to Democracy, Communities and the Creative Economy

A creative economy perspective on creative citizenship offers a historical account of differing approaches, reflected in public policy and statistics. An account is given of the emergence of policies directed at creative industries and the creative economy. This contrasts with related voluntary or amateur participation and unknown levels of everyday creative citizenship activities, such as photography and fan networks. Studies show numerous benefits arising from these creative activities, including health and wellbeing and enhanced social capital. Spillovers between these domains are significant but inadequately quantified. Better statistical evaluation of relevant phenomena is required.

The Media Cannot Reflect Society if Society is Not Reflected in the Media
Des Freedman and Vana Goblot (eds)

in A Future for Public Service Television

This chapter discusses the lack of ethnic diversity in the creative sector, which remains a significant problem throughout the media and creative industries. There is a significant under-representation of people from black, Asian and other minority ethnic backgrounds (BAME) working in the media and creative industries. Despite many years of efforts by individuals and organisations designed to improve ethnic diversity in the industry, UK media is missing out on an enormous pool of talent. Some of the reasons why access to the creative industries for young people
from ethnic minority backgrounds is poor include lack of awareness among BAME young of the opportunities available; closed recruitment networks within the media; and limited knowledge on the part of school and college career services of the opportunities available in the creative sector.

The Cognitive-Cultural Economy and the Creative City
Allen J. Scott

in Social Economy of the Metropolis: Cognitive-Cultural Capitalism and the Global Resurgence of Cities

Published in print: 2008 Published Online: October 2011
Item type: chapter

This chapter discusses in detail cognitive-cultural capitalism, and its impacts on economy and society. It starts by defining what cognitive-cultural capitalism is, and how it has made changes to the contemporary economy and in the traditional white-collar/blue-collar principle of employment. It reveals the impact of changes made (social and physical) by adapting this type of economy in metropolitan areas. It explains the typical life of cognitive-cultural workers in the creative city and beyond.

Culture and Commerce
Mukti Khaire

Published in print: 2017 Published Online: January 2018
Item type: book

This book describes how commercial ventures in creative industries have cultural impact. Since royal patronage of arts ended, firms in the creative industries, working within the market mechanism, have been responsible for the production and distribution of the cultural goods—art, books, films, fashion, and music—that enrich our lives. This book counters the popular perception that this marriage of art and business is a necessary evil, proposing instead that entrepreneurs who introduce radically new cultural works to the market must bring about a change in society’s beliefs about what is appropriate and valuable to encourage consumption of these goods. In so doing, these pioneer entrepreneurs change minds, not just lives; the seeds of cultural change are embedded in the world of commerce. Building on theories of value construction and cultural production, integrated with field research on pioneer firms (like Chanel and the Sundance Institute) and new market categories (like
modern art and high fashion in India), the author develops conceptual frameworks that explain the structure and functioning of creative industries. Through a systematic exposition of the roles and functions of the players in this space—creators, producers, and intermediaries—the book proposes a new way to understand the relationship among markets, entrepreneurship, and culture. Khaire also discusses challenges inherent in being entrepreneurial in the creative industries, paying special attention to the implications of digitalization and globalization, and suggests prescriptive directions for individuals and firms wishing to balance pecuniary motivations with cultural convictions in this rapidly changing world.

The Protection of Creative Assets
MICHAEL SPENCE

in Intellectual Property

Published in print: 2007 Published Online: March 2012
Publisher: Oxford University Press
Item type: chapter

This chapter is built around the intangible assets centered on the activity of the creative industries — book and music publishing, the performance and film industries. It focuses on copyright, to which it is almost wholly devoted because copyright is the regime that has been the most important for the longest time, and arguably remains the most important, to the creative industries. This chapter discusses the important factors considered in copyright protection: the subject matter, first ownership, and the scope of protection. Moreover, it explains public lending rights, publication rights, rights in performances, moral rights, artist's resale rights, and technological protection measures.

Industry
Brett Mills

in The Sitcom

Published in print: 2009 Published Online: September 2012
Publisher: Edinburgh University Press
Item type: chapter

This chapter explores what it is like to work in the (primarily British) television comedy industry, and does so through analysis of a number of interviews with sitcom writers, producers and directors carried out for this book. The interviewees discuss the pleasures and problems of
working in the industry and the social roles they hope their output will achieve. They also explore whether they feel their labour is a ‘job’, a ‘career’, a ‘profession’, or something else. These interviews are placed within the context of the wider television industry, and the particular roles of comedy within that industry is explored.

The Mercurial Career of Creative Industries Policymaking in the United Kingdom, the European Union, and the United States

Andrew Ross

in Nice Work If You Can Get It: Life and Labor in Precarious Times

Published in print: 2009 Published Online: March 2016
Item type: chapter

This chapter provides a comparative analysis of creative industries policymaking in the United Kingdom, the European Union, and the United States. Creative industries policymaking is an increasingly favored development strategy for cities and national economies, both in the developed and developing world. As managers struggle to retain a competitive edge in the global economy, they look more and more toward creative workers to generate value for a city, region, and nation. Once marginal on the landscape of production, it is artists, designers, and other creatives who are becoming the new model workers—self-directed, entrepreneurial, accustomed to precarious, nonstandard employment, and attuned to producing career hits. The proven ability of “creative clusters” and mega-events to boost land value is a key factor in the state’s attention to this sector of cognitive labor.

Innovation in Cultural and Creative Industries

Shyhnan Liou and Chia Han Yang

in Handbook of Culture and Creativity: Basic Processes and Applied Innovations

Published in print: 2018 Published Online: May 2018
Item type: chapter

This chapter proposes a dual-mechanism model of innovation to understand the development of cultural and creative industries (CCIs) by bringing insights from culture and creativity research. First, we introduce the development and evolution of various countries’ CCIs, together with the challenges they currently encounter for future development. Second, drawing upon frontier research on culture and creativity and
successful cases of CCIs, we introduce a dual-mechanism framework that pertains to the processes underlying the reciprocal relationship between culture and creativity and multicultural convergence to gain a more nuanced understanding of how CCIs develop. Lastly, we derive from this framework major propositions for overcoming the challenges faced by CCIs, and we propose future directions for further developments. This chapter demonstrates promising ways of applying culture and creativity research to industries.

Introduction: Creating Economy
Barbara Townley, Philip Roscoe, and Nicola Searle


Publisher: Oxford University Press
Published in print: 2019 Published Online: February 2019
Item type: chapter

The introductory chapter sets the book within the context of the existing literature from the areas of sociology and law as they relate to the creative industries. It notes the long-standing dichotomy between creativity and business that is often reproduced in scholarship on this area of the creative and cultural economy. It draws attention to political reliance on creative industries as a source of value and the reality of precarious labour and structural inequalities that characterize work in the sector. It introduces our theoretical approach, drawn from sociological studies of ‘marketization’ and describes our analytical framing: the IP/IPR nexus. It provides short summaries of subsequent chapters.

Scaling up networks for starving artists
Ben Farr-Wharton and Robyn Keast

Chris Ansell and Jacob Torfing (eds)

in How Does Collaborative Governance Scale?

Publisher: Policy Press
Published in print: 2018 Published Online: September 2018
Item type: chapter

Creative industries development strategies have largely adopted a regionally embedded cluster platform to enhance the economic contribution of the sector. Such an isolated approach has done little to curb significant labour precarity and exploitation within the sector.
Correspondingly, creative workers have sought to up-scale their networks, from local to global, to enhance their labour outcomes. This paper analyses the impact creative workers’ up-scaled network arrangements identifies significant policy implications concerning the support of up-scaled arrangements for economic segments that are vulnerable to labour precarity, such as the creative industries.

Epilogue
Yiu-Wai Chu

in Hong Kong Cantopop: A Concise History
Published in print: 2017 Published Online: September 2017 Publisher: Hong Kong University Press
Item type: chapter

In the new millennium, Cantopop has been overtaken by Mandapop as the trendsetter of pan-Chinese popular culture. The rise of a global Chinese music industry and media and the subsequent loss of the hybridity of Cantopop is the major reason behind its decline. Cantopop, some say, have been replaced by ‘local’ pop - including Mandapop, Japanese, Korean and English pop songs. While there would be possible hybridity of these genres, the survival of a more diversified Cantopop can contribute to the development of Hong Kong and the Chinese music industry. This chapter discusses the possibility of a “new” Cantopop in this context.

Locating solo performance
Stephen Greer

in Queer exceptions: Solo performance in neoliberal times
Published in print: 2019 Published Online: May 2019 Publisher: Manchester University Press
DOI: 10.7228/manchester/9781526113696.003.0001
Item type: chapter

Since the late 1990s, the figure of the creative entrepreneur has played an increasingly significant role in the working life of performers and theatre-makers across the UK and Europe. Focusing on the burgeoning economy and ecology of contemporary arts festivals as a key environment for the creation and staging of solo work, this chapter explores the increasing demand for self-employed artists to pursue individualised risk and reward, and to self-exploit. While unjuried events like the Edinburgh Festival Fringe emphasise that they are ‘open to all’, participation requires artists to take on the risk of significant personal
debt and embrace often narrowly-drawn industry standards. In this context, ‘free’ fringe festivals – and the work of artist-led groups like Forest Fringe and BUZZCUT – suggest alternative modes of practice in resistance of neoliberal economies.

Creating Economy
Barbara Townley, Philip Roscoe, and Nicola Searle

Creativity is at the vanguard of contemporary capitalism, valorized as a form of capital in its own right. It is the centrepiece of the vaunted ‘creative economy’, and within the latter, the creative industries. But what is economic about creativity? How can creative labour become the basis for a distinctive global industry? And how has the solitary artist, a figment of Romantic thought, become the creative entrepreneur of twenty-first-century economic imagining? Such questions have long provoked scholars interested in economics, sociology, management and law. This book offers a fresh approach to the theoretical problems of cultural economy, through a focus on intellectual property (IP) within the creative industries. IP and its associated rights (IPR) are followed as they journey through the creative economy, creating a hybrid IP/IPR that shapes creative products and configures the economic agency of creative producers. The book argues that IP/IPR is the central mechanism in organizing the market for creative goods, helping to manage risk, settle what is valuable, extract revenues, and protect future profits.

Most importantly, IP/IPR is crucial in the dialectic between symbolic and economic value on which the creative industries depend: IP/IPR hold the creative industries together. The book is based on a detailed empirical study of creative producers in the UK, extending sociological studies of markets to an analysis of the UK’s creative industries. It makes an important, empirically grounded contribution to debates around creativity, entrepreneurship, and precarity in creative industries and will be of interest to scholars and policymakers alike.

Skills and Training Investment Vital to the Success of Public Service Broadcasting
Des Freedman and Vana Goblot (eds)

in A Future for Public Service Television

Publisher: The MIT Press
Published in print: 2018 Published Online: September 2018
This chapter discusses the skill challenges in the creative industries. The public service broadcasting (PSB) system is the driving force behind the UK’s vibrant TV production sector. The PSBs are responsible for some 80 per cent of total investment in UK original non-news content. Independent producers are responsible for around 60 per cent of total commissioned hours on the five main PSB channels. As new platforms and formats emerge and old divides are blurred, there is a need for a holistic and collaborative approach across not just PSBs but all screen-based industries to ensure that the creative industries’ talent base can compete globally. This requires upskilling and re-skilling with an integrated view and a systematic approach to tackling barriers to entry and enabling progression within an ever more casualized workforce.