



COCO4CCI

MAPPING STRATEGY AND CCI CLASSIFICATION

D.T1.2.1. Mapping toolkit

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SECTION 1

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- Creative and Cultural Industries: a framework
- Core cultural and creative driven
- COCO4CCI mapping criteria
- The mapping process



1. Creative and Cultural Industries: a framework

The term "creative industries" was used for the first time, in 1998, in the report "The Creative Industries Mapping Document" of the British Governmental Department of culture, media and sport (DCMS) to extend the definition of the cultural sector and follow the structural changes due to new technologies development. It is important to understand how creative industries developed from the cultural industries because the history of cultural industries is grounded in the industrial revolution in the 19th century. Already in the 1930s the term cultural industries was used for the first time, although in a critical way. The Avant-garde of the 1930s debated about the first developments of a mass culture, that is how radio or cinema made culture available for the masses while simultaneously diluting the value of such culture through its artificial reproduction and wide distribution (Moore, 2014).

In more recent time, the cultural and creative industries have become objects of great attention from different areas as economy, politics and public management (of the cultural areas and development of many countries). The DCMS report showed that the creative industries sector was an important growing component in the British economy and employed millions of people. According to the document of 1998, creative industries represented the future of the British economy. The same document defined creative industries "those activities that have their origin from individual creativity, skills and talent and that have potential to create wealth and employment through the development and exploitation of intellectual property", identifying thirteen sectors:

- Architecture
- Visual and performing arts
- Craftwork
- Design
- Publishing
- Film, video and photography
- Art and antiques market
- Fashion
- Music
- Advertising
- Computer software and computer services
- Interactive entertainment software (video games)
- Television and radio.

With the technological and IT revolution, which created new tools for production and communication of culture, as well as new cultural activities, we witnessed a semantic change from "cultural" to "creative". The traditional definition of "cultural industries" has evolved into



the broader one of "Creative industries", to then reach the concept of "cultural and creative industries" (CCI), used by the European Union (EU), which considers the differences between the two categories of activities. Cultural industries are associated with "traditional" sectors such as cultural heritage, visual and performing arts, publishing, music, cinema, radio, television, print and photography, while creative industry category begins to include the new sector of the digital economy such as software and IT services, with different kind of definitions, some of which we report in the following table:

Institution and conceptualization	Categorization	
<p>NESTA - UK Government National Endowment for Science, Technology and the Arts</p> <p>Classification based on 4 business model related to cultural and creative processes which are: business model, value chain, market structures and final products within each group.</p>	<p>1. <i>Creative service providers</i>, who apply intellectual property (IP): advertising agencies, design consultants, architecture, PR, etc.</p>	
	<p>2. <i>Creative content producers</i>, who invest capital to produce IP and protect the outputs that are distributed to consumers: theatre companies, publishers, video game developers, record and film companies, fashion designers, television and radio broadcasts, etc.</p>	
	<p>3. <i>Suppliers of creative experiences</i>, who sell consumers the right to attend a specific performance or activity: theatre companies, managers of musical performances, artistic-cultural activities, tourist and sporting events</p>	
	<p>4. <i>Manufacturers of original creative goods</i>, which are involved in the creation, processing or sale of artefacts, with creative value, exclusivity and authenticity: visual arts and crafts, antiques, writing, design creation, photography, etc.</p>	
<p>UNCTAD United Nations Conference on Trade and Development</p>	<p>Sector</p>	<p>Outputs</p>
	<p>-Advertising -Architecture -TV and radio -Design and fashion -Movies and videos -Interactive media (games, web, mobile) -Museums, galleries and</p>	<p>Original and creative goods</p>
		<p>Creative contents</p>
	<p>Creative experiences</p>	



<p>Classification based on 6 types of creative outputs about 10 industrial categories</p>	<p>cultural heritage -Music -Visual arts (included handcrafts) Writing, publishing and press</p>	Creative services
		Creative simple goods
		Creative complex goods
<p>Work Foundation cycle model</p> <p>The classification distinguishes cultural industries, oriented more to the cultural value, from the creative industries, which present a higher commercial content based on what is referred to as "expressive value" of creative products and services.</p>	<p>1. <i>Core creative arts</i>, protected by copyright: arts, entertainment and visual, literature and music</p>	
	<p>2. <i>Cultural enterprises</i>, with a lower cultural content: libraries, films and museums</p>	
	<p>3. <i>Creative industries</i>, where expressive value is essential: publishing, recordings, cultural heritage conservation and enhancement services, television and radio, video games.</p>	
	<p>4. <i>The rest of the economy</i>, companies that exploit the expressive value generated: architecture, design, fashion and advertising.</p>	
<p>UNESCO</p> <p>United Nations Educational, Scientific and Cultural Organization, 2009</p> <p>The UNESCO Statistical Institute presented 7 categories of cultural activities to assess the economic impact of the CCI sector (companies, employment, products)</p>	<p>1. <i>Cultural and natural heritage</i></p>	
	<p>2. <i>Entertainment and events</i> (including production of musical instruments and recording equipment)</p>	
	<p>3. <i>Visual arts</i></p>	
	<p>4. <i>Crafts and design</i></p>	
	<p>5. <i>Publishing</i> (books and printing)</p>	
	<p>6. <i>Audio-visual and interactive media</i></p>	
	<p>7. <i>Architecture and advertising</i> (design and creative services).</p>	



<p>KEA European Affairs, for the General Direction of Education and Culture of the European Commission</p> <p>This classification distinguishes 3 categories spanning from more cultural intensive to more creative intensive industries (functional output). The last one considers the link between creativity and production.</p> <p>It creates a shared vision at the European level to facilitate the development of policy measures for development.</p>	Category	Sector
	<i>CORE CULTURE</i>	Visual Arts
		Performing Arts
		Cultural Heritage
	<i>CULTURAL INDUSTRIES</i>	Films and videos
		Television and Radio
		Videogames
		Music
		Publishing
	<i>CREATIVE INDUSTRIES</i>	Design
		Architecture
		Advertising
	<i>CREATIVE DRIVEN</i>	Manufacturers of computers, MP3, Mobile telephony, etc.



2. Core cultural and creative driven

The last approach for classification, developed by KEA, was followed by the Green Paper of the European Commission of 2010, which defines the **cultural industries** as "those industries that produce and distribute goods and services that, at the moment they are developed, incorporate a specific cultural attribute, use or purpose, regardless of commercial value", while **creative industries** are "those industries that use culture as an input or have a cultural dimension, although their outputs are mainly functional."

Mapping processes are being developed in different countries and regions, considering the innovative impetus to the economic development of the creative approach. Three data collection methods on this topic are used on the basis of the main classifications just presented. The first area concerns studies that use new theoretical approaches or methodological applications on "traditional" data coming from surveys, for example to assess the impact of cultural consumption on recycling habits, on energy saving or on organic food consumption. A second area includes those research works that address "known" issues using experimental data. For example, Nesta Foundation, created an innovative mapping of the video game sector thanks to the combined use of official statistics and data from the web and online job advertisements to identify the most sought skills in the cultural and creative sectors. A third area - perhaps the most experimental one - intends to explore new sources of big data from administrative registers, to the web and social media - to understand what kind of information to extract in terms of cultural or creative approach.

There are several interesting attempts to use new data and methodologies to understand the value and multiple impacts of cultural and creative sectors. It is necessary to continue along this path because the data could be more appropriate if detected where the phenomena of interest "occur" in daily reality.

An attempt to bring together different methodologies considering traditional and innovative aspects is reported in the study - *Io sono cultura, Symbola, 2018* - which analyses the **Cultural and Creative Productive System**, as the set of productive activities that contribute to generating economic value and employment, which are partly related to the cultural and creative sector *stricto sensu* (**Core**) and partly to activities that, although not being part of the supply chain, they use content and cultural skills to increase the value of their products (**Creative Driven**). The approach used is close to a new idea of culture, more modern and international, which goes beyond the old conceptualization that focuses only on the conservation and enhancement of the historical and artistic heritage and adds a series of supply chains oriented to the creation and production of cultural content. To this new "cultural" conceptualization, the Creative Driven dimension is added, finding economic activities not belonging to the Core Cultural, but directed to embed culture into innovative processes.

The study identified a classification by incorporating and revising the international literature and finding a unique system that allows homogeneous comparisons between countries. In this way, it is possible to trace more clearly the distinctive features of our cultural system. The definition is made possible by using the Istat classification of economic sectors (which incorporates and



refines the European Nace) that codified 44 classes of economic activities, as the "core" of the Cultural and Creative Production System, in a very clear, understandable and comparable way.

The component related to **Creative Driven**, on the other hand, follows another innovative approach. Creative Driven Industry, i.e. the presence of cultural and creative processes in different industries - such as manufacturing - can be estimated thanks to the intersection of the sector code with another criteria, related to the cultural and creative professions.

The intersection between sectors and professions allows us to quantify the cultural contamination process described above, namely the number and the intensity of the companies that carry out cultural and creative functions outside the Core sectors and that, therefore, contribute to feeding the cultural and creative capital of the country. The methodological approach produces a series of estimates including, above all, those of added value and employment. In this sense, the methodology proposes an excellent degree of applicability also to the aim of the COCO4CCI project to find intersectoral and crossing elements between the mapped dynamics of the typical Cultural and Creative Industry and the Advanced Manufacturing sector.

The inclusion of the second area is strategic because it allows a better understanding about the pervasiveness of cultural contents in the processes of wealth creation of the country, thus highlighting the interconnections between the cultural and the industrial and craft specializations.

For these reasons, this last categorization supports the idea of of cooperation, or at least, continuity between **CCI sector and AVM Advanced Manufacturing sector**.



CONCEPTUALIZATION	
SYMBOLA Io sono cultura, 2018	CORE CULTURE
	Activities of preservation and enhancement of historical and artistic heritage (museums, libraries, archives, monuments)
	Non-reproducible activities of cultural goods and services , defined as performing arts and visual arts, synthesized with everything that revolves around live shows (theatres, concerts, etc.).
	Activities related to the production of cultural goods and services according to the logic of industrial repeatability , defined as cultural industries (cinema, radio - TV; video games and software; automation, publishing and printing; music);
	Creative industries related to the world of services (advertising, communication, architecture and design, crafts,).
CREATIVE DRIVEN	Activities that use cultural and creative content and skills to increase the value of their products. For ex. Fashion, Furniture, Agribusiness etc.



SECTION 2

1. MAPPING ACTIVITY:

- What are we going to map?
- What is our method?
- Guidelines for interviews

In the field of Creative and Cultural Industries, mapping is crucial for developing appropriate measures and strategies that respond to regional, national and transnational needs and opportunities.

Aim of this section is to give a toolkit to map the regional/national level of development of the CCI sector with focus on possibilities to link CCI to advanced manufacturing (AVM) and prepare a roadmap for setting up a transnational CCI cooperation collider network.

What are we going to map?

Local (place-based) economic development

Regions and cities are often most interested in the contribution of the creative industries to local economic development. The creative industries have a tendency to cluster together, often in city districts that have been abandoned by traditional manufacturing industries. Creative businesses are also often very small in size, strongly rooted in their local communities, and employers composed by highly skilled people. As such, they can help to regenerate rundown areas, help a place to diversify its local economy and allow an area to 'rebrand' itself.

National industrial policy

At a national level, policymakers are often more interested in the creative industries as a source of international competitiveness and as a key part of the debate on national industrial policy in the fields of innovation, technology and intellectual property. The digital revolution has put creative businesses, especially in media, on the front line of these issues. Their experience has lessons for other parts of the economy which are facing similar challenges.

Starting from the COCO4CCI project, three activities are subject to the results presented in this report:

- Capitalisation of existing mappings performed by the main entities at national/regional level.
- Implementation of the mapping itself with desk research and interviews among key actors in CCI.
- Identification of strengths and opportunities of CCI in each region to establish sustainable linkages with AVM.



What is our method?

Standardization of CCI Classification and Capitalisation of existing mappings performed by the main entities at national/regional level

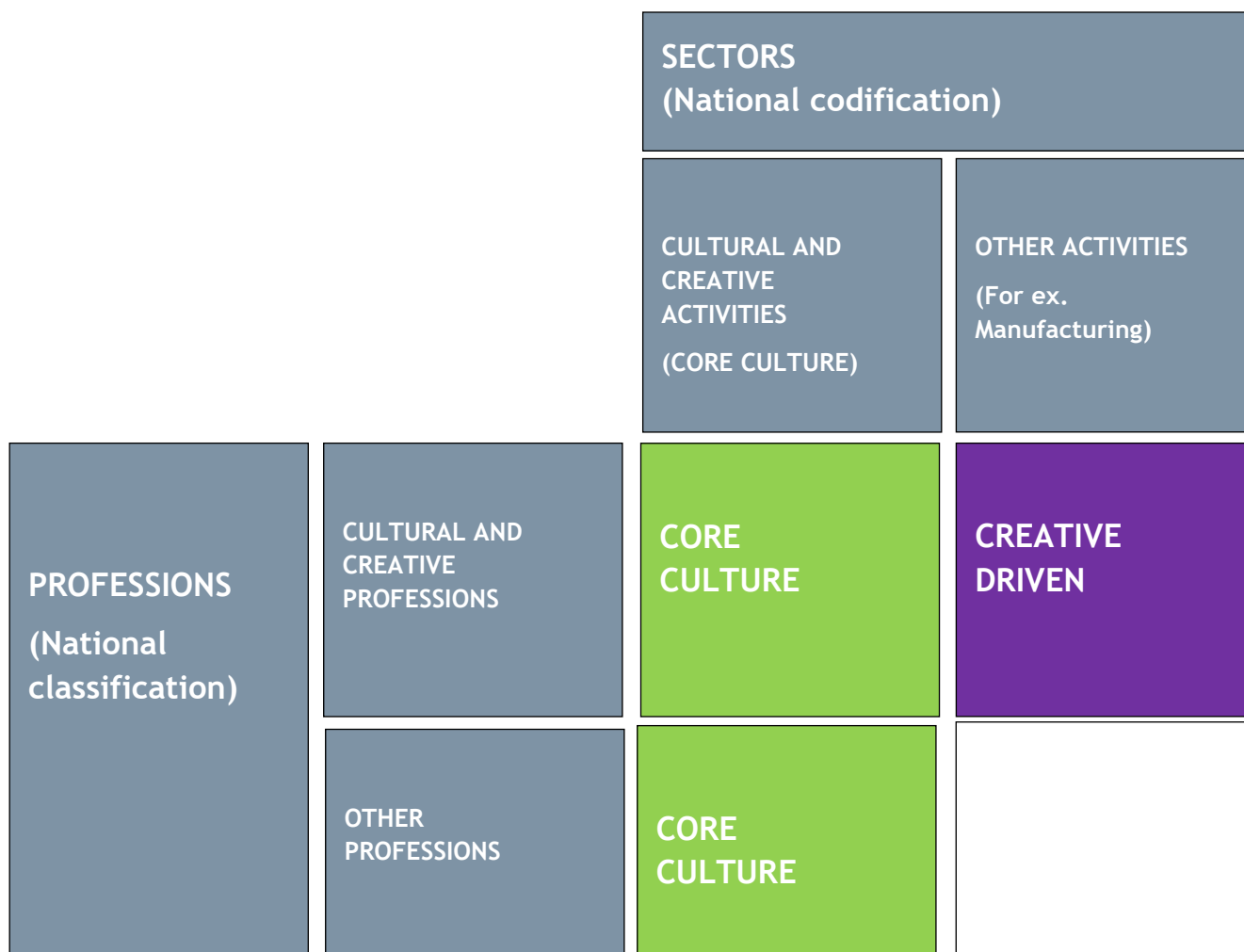
Quantitative analysis of official government data offers the most comprehensive overview of local creative industries and allows for meaningful comparisons between countries. On cost grounds, it is also the only method which can be used to produce a nationwide assessment of the creative industries, unless the nation concerned is very small.

Official government statistics can be used to assess the creative industries contribution to employment, business numbers, exports, among other measures.

There is a range of international classification systems used in many countries, from which creative industry data can be derived.

As proposed, for the capitalisation of existing mapping we are going to use the methodology conceptualized by Symbola Foundation.

The classification criterion in the 4 areas of the "core cultural" and creative-driven sectors is based on two components: **Codification of the productive sector** and **professions**.





Step 1 - How to map “core culture” industries

The first step in our mapping methodology is to find the main economic activities that are defined at regional / national level as “core cultures” activities, as proposed in our conceptualization.

The following steps are useful to implement this approach:

- 1) Classify and group economic activities: identify the **National Level Codification Standard for Industrial Classifications or Economic Activities**. The EUROSTAT Statistical Institute for the European Commission proposes the NACE REV. 2 Document for Statistical classification of economic activities in the European Community, but each European country has its own codification. In a governmental database of economic activities this classification is used as a clear tool to share data.

We are going to select all the economic activities codified as “cultural” or “creative”.

- 2) Search and link macro economic information to classified activities/sectors: identify and select the **most important regional / national database**, usually made public by:
 - government bodies
 - consulting companies that collaborate with government agencies
 - specialized research institutions

Once the coding system and the national or regional database are found, you will have all the elements to begin the quantitative mapping activity.

We can now search for quantitative indicators characterizing the main “core culture” activities/sectors. We can explore the available data and select the most relevant ones such as:

- Sector Economic Value: xxx mln
- Sector Companies number: xxx
- Sector number of employees: xxx
- Sector age group of employees
- Sector increase in employment xxx
- Sector professions
- Increase in turnover
- Sector’s increase in Export
- Etc.

3) Reporting: we can now upload all the relevant data to the excel table attached to this guide and available in our Drive folder. We provide a table where we will insert the “core culture” sectors and the indicators identified, distributing them in the 4 areas of our conceptualization of “core cultural”. You will find each area distributed per sheet.



Step 2 - How to map “creative driven” industries

In order to complete our CCI mapping and to begin to explore the existing relationships between the cultural and creative sector and other economic activities (AVM), we now propose the mapping of the one innovative element of the matrix: a definition and mapping of the most important dynamics of creative driven industries.

As seen before “creative driven” industries are “activities that use cultural and creative content and skills to increase the value of their products, for ex. Fashion, Furniture, Agribusiness etc.”

To reach this definition, the method looks at identifying a list of professions considered "cultural and creative" and at identifying the presence of such professions in non-core culture economic activities.

We propose a list of cultural and creative professions, but we expect to extend and enriching it with data and concepts that will emerge from different countries / regions:

- Actors, performers
- Musicians
- Video producers
- Authors, writers, storytellers
- Artists
- Videomakers
- Communicators (copywriters, social media,...)
- Event organizer
- Photographers
- Graphic designers
- Architects
- Designers

The mapping activity now aims at identifying the presence of "cultural and creative" professions within each economic activities/sectors not identified as "core cultural", for example then agrifood, fashion, manufacturing, etc.

We can reach this data using the same statistical regional/national database used to identify “core culture” activities/sectors in the previous step.

We can now upload all the relevant data to the excel table attached to this guide and available in our specific Drive folder. The Creative Driven data collection is available in the 5th area sheet.