



CREATIVE INDUSTRIES IN MEDIA STUDIES

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Abstract: Creativity, as a concept, has existed long before the term “creative industries”. It was first used in 1994 in the Australian government’s strategy document “Creative Nation”. Namely, from the beginning of civilization, until today, human beings have been creative in the most diverse possible ways. Although one tends to associate this term with art, today it has a really wide application, from industrial, fashion, graphic design to creativity, which often “breaks” the routine of everyday life, which to a lesser or greater extent imposes very similar obligations on us. What has changed with the development of society and technology is that creativity today is to a large extent, in addition to the spiritual and artistic value which has for the individual, a sphere that can bring significant material profit to cities and countries, and as such is recognized as a special branch of industry. Therefore, this paper will discuss following topics: creative capital, creative class, Frankfurt school, portals, blogs, human, industrial and design.

Keywords: Creativity, industry, culture, capital, portal, blog, human, industrial, design.

Introduction

Creative capital and creative class

As a consequence of human creativity, the so-called creative capital, which actually represents the ability of people to create new technologies, ideas, business models and industries. “Creative class” as a term is defined by the American economist and sociologist Richard Florida (Hartley, 2007, p.7), based on whose theory the creative class is the key driving force for the economic development of post-industrial cities in the USA. When it comes to creative classes, this term actually implies highly qualified creative professions that require different types of creativity: scientific, technical, artistic, economic. In the field of creative industries, one has been distinguished between different concepts, but it is important to mention the Nordic concept (Hartley, 2007), which implies the “experience economy”. This economy is based on the experience (impression, feeling) that certain content of an entertaining, educational and inspiring character or some product have on the listener, viewer, reader, consumer.

Frankfurt School

Today, in a capitalist society, entertainment content is certainly what brings the greatest material profit, although their quality is often questionable. Therefore, the subject of creativity, culture, cultural industries, creative arts, and media literacy (since all these contents are supported by the media) should be initiated through education from its very beginning. „Education has been undergoing transformation for many years, i.e. transformation from global, systemic solutions, through state to local“ (Vojinović, and Torlak, 2021, p. 10). Representatives of the “Frankfurt School” (Hartley, 2007, p. 20) used the concept of “cultural industries” within the “Critical Theory of Society”, being partly against the (mis)use of the media for propaganda purposes and the media as a means of mass manipulation. Numerous media theorists and sociologists are very often inclined to condemn today’s new technologies, social networks and, in general, alternative media, for similar things. However, today, unfortunately, very often we cannot consider traditional media such as newspapers, television or radio as relevant sources of information or places where we will find appropriate content according to our needs, not to mention important and current socio-political issues.

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Portals and blogs

Print media, as unreservedly trusted, have become mostly “buried” with advertising, sponsored texts, texts taken from some foreign media, etc. Undoubtedly a large part of the online space has been “occupied” by some new, young, talented people who have something to say. „Trainings refer to the acquisition of practical knowledge and skills that are necessary in the work process and management, in accordance with the rules and regulations within media organizations“ (Vojinović, 2021, p. 131).

Blogs, podcasts, various accounts on social networks, have enabled numerous talented and creative individuals to get their voice that maybe through traditional media they would never get, nor could they fully win freedom. There are many of them who gather authentic, author’s texts on a wide variety of topics, from lifestyle, fashion and travel to excellent theater, film and literary reviews to serious, socially engaged topics.

Human and industrial

We can look at the concept of creative industries from different angles, but the two most represented points of view are human and industrial (Hartley, 2007). The emergence of interactivity, that is, the possibility to (co)create content on social networks, portals and other media platforms, has greatly changed the relationship between the audience and creative content. The content that is marketed to us is very often in a situation where we all form it together. The acceptance of the term “cultural industries” in Australia, for example, implied the unification of arts with communications and media into one state department to which the IT sector was later attached, which led to the creation of the Ministry of Communications, Information Technology (IT) and the Arts (DCITA) (Hartley, 2007, p. 26).

In Great Britain, another ministry took over information technology, and sport was added to culture and art, thus creating the Ministry for Culture, Media and Sport (DCMS). “Cultural industries” as a term somehow failed to combine art with culture, and culture with creativity, and the need arises to distinguish “creative arts” from “creative industries” which included media, film, etc. Cultural industries were more about a form of commercial exploitation.

Design in few words

Creativity is applicable in the most diverse spheres, but where one can see it almost every day is industrial design. People have a need for useful objects (for which it is important for them to be functional and to, for example, “help” them in performing various household chores) to be aesthetically “pleasing to the eye”, i.e. beautiful. Design, precisely because of this, implies science, art and technique in one.

Conclusion

In the modern world, with a plenty of content that overwhelm us, information that is often unnecessary for us, the most challenging, but also the most beautiful thing is to build a personal identity. „Geographical space is no longer so important after the advent of the Internet and social media“ (Despotović & Jevtović, 2019, p.234). This implies authenticity, and it is expressed precisely when we are creative. Being creative, that is, being a creator (of anything) puts us in an active position where one has the impression that can influence the course of social and cultural events, and thus creates a sense of integrity for individuals. A consumerist society is formed, in the global sense, that means that one is expected to “gobble up” and purchase all the content and products that are served in order to “buy” happiness, beauty, eternal youth or whatever “ideal” is.

And creativity is actually a kind of therapy that is necessary for each of us, because happiness can only be achieved by feeding the spirit, and by no means exclusively by physical pleasures. That is why it is great that creative industries in today’s society are recognized as an industrial branch, as a field that can provide a spiritual, emotional oasis and material security, which, although not the most important, is necessary for the development of a society in all aspects.

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