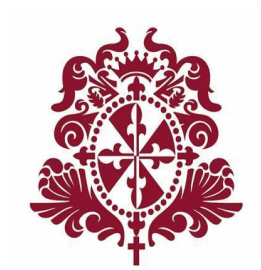


Universidad del Rosario



Education in CI: The consequences of a loose definition

Bachelor's degree work – Investigation assistant

Juanita Garcia Vergara

School of Administration: Emprendimiento e innovación Campus

November 2021

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Project director: Hugo Alberto Rivera Rodríguez

International Business Administration

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Abstract

This research paper discusses the consequences of having a wide definition of Cultural Industries in education. It will aim to illustrate how educational programs have adapted according to the many different interpretations there are of the industry. Understanding the Cultural Industry's Laboral market has allowed to create the academic programs that exist nowadays, but there is still a long way to go to define which knowledge should be shared, with which criteria should it be evaluated and to whom it should be directed. Academic institutes try their best to prepare future professionals, nevertheless, with the wide definition they use as basis, there is an unclear and polarized focus of academic programs. The Cultural Industry is interdisciplinary per se, and so should be the academic programs that study it. This research paper will be also discussing the impact of the industry in society's cultural identity with an academic focus. It also aims to clarify and explain the two-way connection between education in CI and macro consequences for economics and politics.

Key words

Culture, creativity, education, industry, interdisciplinarity, identity, academy, commercialization.

Resumen

Este trabajo de investigación analiza las consecuencias de tener una definición amplia de las industrias culturales en la educación. Pretende ilustrar cómo los programas educativos se han adaptado en función de las diferentes interpretaciones que existen de la industria. La comprensión del mercado laboral de la Industria Cultural ha permitido crear los programas académicos que existen en la actualidad, pero aún queda mucho camino por recorrer para definir qué conocimientos deben compartirse, con qué criterios deben evaluarse y a quién deben dirigirse. Los institutos académicos se esfuerzan por preparar a los futuros profesionales, sin embargo, con la amplia definición que utilizan como base, hay un enfoque poco claro y polarizado de los programas académicos. La industria cultural es interdisciplinaria de por sí, y así deberían ser los programas académicos que la estudian. En este trabajo de investigación también se discutirá el impacto de la industria en la identidad cultural de la sociedad con un enfoque académico. También pretende aclarar y explicar la conexión bidireccional entre la educación en la IC y las consecuencias macro para la economía y la política.

Palabras clave

Cultura, creatividad, educación, industria, interdisciplinariedad, identidad, academia, comercialización

1. Introduction

1.1 Problem approach

In this complex world where culture and creativity seem to both be gaining a more protagonist role for societal development, Cultural Industry¹ emerges in representation of all those who have decided to give these two concepts a massive voice. This industry allows culture to mutate from its traditional job as a representative of a group of people with some common traditions, to an elaborate, heterogeneous and flexible term. Culture is now serving as a possibility to bond members of different social groups and as a facilitator for development of social, political, and economic capital. This umbrella term has given society a chance for not only local culture exchange in a globalized world, but it has helped communities shape their awareness and competences for public life and civil society.

Having clarified the importance of culture for development, academy has set themselves to the entangled task of developing educational programs that serve as the promoter of this newly identified industry. Nevertheless, this task is troublesome as the definition of CI is wide enough to encompass what could be perceived as opposite fields of study in the same room. When thinking about the rapid industrialization of culture, it is nearly impossible to perceive it without doing the

¹ From now on Cultural Industries will be used as CI.

direct link to creativity and its relevance for cultural production, hence the two concepts are set as the basis for academic development. The loose definition of CI results in outstretched studies with unclear understanding of the program's constitution and repercussions in society both in a micro and macro perspective.

Academy results in projects made out of self-reflection, collaboration amongst members and knowledge areas by the means of culture and creativity with real and measurable impact for its stakeholders. Its stakeholders refer to all actors who get to influence or get influenced by this industry, whereas it is just one person or a group of people. Culture and creativity have evolved to a whole industry aimed for mass reproduction, promulgation, and exchange, perceptible as a determinant growth of art and manifestation; hence the need of academic programs that prepare professionals for these newly identified challenges.

1.2 Justification

The loose definition of the industry has led to structural problems regarding the design and development of education for CI. Schools and universities who offer masters or bachelor programs directed for future professionals of this industry; have a wide but not always coherent spectrum of criteria to choose from when structuring the program. Professionals start their working lives in an undefined industry that still lacks economic and political support. Having stated this, this investigation seeks to identify the impacts of widely focused CI academic

programs. The paper is divided into four sections, the first one will speak about the impact of non-definition of CI and the possible consequences in curriculums of the academic programs, their evaluation criteria and knowledge creation that serves as basis for the courses. The second part seeks to define the stakeholders involved in CI and education. The third and fourth part will broaden the subject with a macro perspective discussing the effects of CI education for cultural identity and economics and politics respectively.

1.3 Objectives

1.3.1 General

Identify the societal, economic, and political impact of having academic programs created for professionals of Cultural Industries, that resulted from the various interpretations of CI's definition regarding the best approach for education.

1.3.2 Specific

- A.** Determine the repercussions of the wide definition of CI for the structuration of an academic pensum both in content and its evaluation.
- B.** Identify the faculties involved in CI's teaching and the consequences in the approach of the different faculties.

- C. Detect the actors involved in CI and its role amongst the industry to recognize the repercussions of having academic programs with determined focuses.
- D. Recognize knowledge creation as a result from the multidisciplinary industry.
- E. Evaluate and assess CI's education impact on cultural identity.
- F. Recognize how education in CI is stated depending on the perception of it in different contextual environments.
- G. Identify the correlation between CI, economics, and politics as a chain of consequences.

2. Theoretical and conceptual basis

The theoretical basis of this research paper is not as extent as the applied theory findings. As this research is discussing on practical impact of education in CI, only basic theory and basic tools were used as the research ground, nevertheless, the extent of the research lies on how CI has impacted in different fields such as economy, policymaking, public debate, cultural identity, and others. These findings are exemplified along the text.

2.1 Definitions of cultural and creative industries

Only the most relevant definitions of the term will be mentioned in the theoretical framework, as the objective is to prove definitions may vary within them and do not risk narrowing down the definition. The following definitions are all presented and discussed by Koulouris & Sant-G (2019) used to explain the role of academic libraries in the creative industry and how the definition of CI may sometimes include them, giving them access to this particular part of society, and sometimes excludes them and their cultural and creative efforts remain unrecognized.

2.1.1 UNESCO Global Alliance Team

In the document “Understanding Creative Industries” the team illustrates the term as a combination of “creation, production, and commercialization of creative contents that are intangible and of a cultural nature within eight domains (artistic and monumental heritage, archives, libraries, books and press, visual arts, architecture, performing arts, and audio and audiovisual media/multimedia) and six functions (preservation, creation, production, distribution, trade/sales, and education) that constitute the cultural sector” (p.4).

2.1.2 United Nations Conference on Trade and Development (UNCTAD)

In the document ‘Creative Economy: A Feasible Development Option’ they explain the term as “cycles of production of goods and services that use creativity and intellectual capital as

their main input and are further classified by their role as heritage, art, media, and functional creations” (p.4).

2.1.3 World Intellectual Property Organization (WIPO)

They introduced in 2013 the copyright-based industry whereas they are “directly or indirectly related with the creation, production, representation, exhibition, communication, distribution, or retail of copyright protected material” (p.4) as a core part of creative and cultural industries.

2.1.4 The Orange Economy, an Infinite Opportunity (2013)

Buitrago Restrepo and Duque Márquez, authors of the book, “argue that a universal definition of the orange economy, cultural industries, creative industries, copyright-protected industries and cultural/creative economy would be both absurd and unnecessary” (p.5) as there is commonly a consent of what constitutes the cultural and creative fields, recognizing art, culture, and creativity as part of value chains in a developing industry,

2.2 Creative employment trident

The Australian Research Council Centre of Excellence for Creative Industries and Innovation (CCI) proposed the creative employment trident in 2005 when they try to address the challenge of doing quantitative analysis of this industry and measure its impact.

The trident is as follows:

- A.** Employment in specialist Creative occupations, which means someone fulfilling a creative occupation job in any creative industry.
- B.** Employment in Business and Support Occupations, meaning someone fulfilling a creative occupation job outside creative industry.
- C.** Non-creative occupation amongst the creative industry.

This division allows the classification of the industry to better analyze and study it by understanding the number of people with creative related jobs and their salaries. Statistical studies are viable thanks to this classification, and quantification of the industry illustrates the real and practical impact. This trident has been widely used for CI's understanding since CCI created it, it has allowed the mapping of the industry in other countries.

2.3 Art science Paradigm

The art science paradigm proposes the balance of three existing matrix pillars: “productive (creation), reproductive (absorption/ dissemination) and receptive (audience). The productive pillar, or creation, involves creators or artists, the reproductive pillar involves reviewers and researchers, and the receptive pillar refers to the community who is the main support for the existence of art itself” (Kesiyan, 2019, p.6). Kesiyan² argues there must be a balance between the three pillars for there to be a greater and more rapid growth of creativity and its industry. This pillars also allow a balance between two contradictions: the materialist economic analysis and the values inherent in cultural production, moreover, it will later allow to illustrate the importance of education in CI for the long term and its impact in economy.

2.4 ‘Entremployee’

Pongratz & Vob proposed the concept of ‘entremployee’ in 1998 in an attempt to define the type of employee the new forces of labor needed. They state the new standard practice as “a focused reduction of direct labor control practices and the active promotion of employee

² Kesiyan is a lecturer of the Department of Fine Arts Education, faculty of Languages and Arts in the University of Negeri Yogyakarta, Indonesia. He has become a critic of post structural perspectives regarding education in arts and aesthetics.

responsibility” (Pongratz & Vob, 1998, p.242). This redirection meant a much more active role amongst their company, finally resulting in ‘quasi-entrepreneurial’ efforts, it is referred to as quasi because they are not only employed in entrepreneurship. The ‘entrepreneur’ has three main characteristics:

- A.** Self-control: Intensified independent planning, control, and the monitoring of work by the person responsible.
- B.** Self- commercialization: Intensified active and practical ‘production’ and commercialization of one’s own capacities and potential on the labor market as well as within companies.
- C.** Self-rationalization: Self determined organization of one’s daily life and long-term plans, and the tendency to accept willingly the importance of the company (employer) as an integral part of life (Pongratz & Vob, 1998, p.243).

These three features of the employees give labor power a higher importance as a factor of production. These skills should not only be taught inside the company, but in previous job experiences like in academic programs, for them to be natural reaction of each and every worker.

3. Methodological framework

This research begun with Orange Economy as the main term for the paper, nevertheless, results are very limited, and the investigation would have fallen short in findings that were possible by using Cultural Industry as main term. Before doing a cross-investigation and only including Orange Economy in SCOPUS there were 263 results, while using Cultural Industries resulted in 24,349 results. As it will be later explained, the problem was crossing the term with another selected one, results were limited to less than ten except when crossing it with Green Economy.

3.1 Systemic review

Systemic review allows data collection by a repletion of terms. In order to ensure focused and segmented results the systemic-review method was chosen. The review was chosen because it helps summarize in a critical way the findings of wide terms such as CI, by ensuring it contains at least two of the selected terms. Knowing this research paper set itself to the long task on understanding a whole industry, this tool is the best choice to have a comprehensible overview of all the information available. In total six terms besides CI, were selected to measure and analyze the interaction between them:

- A.** Orange economy.
- B.** Creative industries.

- C. Creative economy.
- D. Creative entrepreneurship.
- E. Cultural industries.
- F. Green economy.
- G. Knowledge economy.

These terms were selected as they are known to be synonyms of the main designation of this research paper or at least they encapsule the two common fields of study: creativity and business.

Thanks to the systemic review, a flaw in the wide definition was able to be identified, and it illustrated the gap between knowledge creation and academic CI programs. This was the starting point of this research paper, reachable due to the systemic review.

3.2 Search engines

According to the access Rosario University gives its students, two academic search engines were chosen for this research: SCOPUS and Web of Science. Other engines were discarded due to repeated results although the original search included also Scimago Institutions, Clarivate Analytics Journal Citation Reports and Dimensions.

3.3 Search equation and Criteria

The search equation was defined by using two terms at the same time:

“Creative Industries” and “Orange economy”

There was a total of six research, where one concept was crossed with the other six terms using the equation above. Results will be showed and discussed in the next section.

When doing the cross research most of the times results were limited to less than 30. Criteria were adjusted in order not to obtain more than this number of outcomes. For example, when searching in SCOPUS the key concept orange economy, the initial results were 263, then, after including creative industries the results were just 4.

When the systemic review of terms such as orange economy with green economy was done, may of the results were about agriculture and nutrients, wastes, chemicals, and others. These results deviate from the objective of this paper setting an antecedent to disregard subjects as basic searching criteria, especially when searching green economy, as green is associated to sustainability, most of the times excluding other main terms mentioned above.

In the case of creative industries and creative economy there were 4,304 initial results. In order to limit the search results the following criteria were used:

- Publication date between 2018-2020.

- Subject areas: arts and humanities, business, management and accounting, economics, econometrics, and finance.
- Country: Spain, USA, UK, and Colombia. Only for this search the countries criteria was used.
- Exclude key words: craft, gender, animation, publishing.
- Exclude publication state: in press.

Results were limited to 37 thanks to these criteria.

When searching in Web of science, similar conclusions in reference to search criteria were done. Using orange economy as the main key concept meant that in order to have some results no year or any other criteria were used, but the systemic review. Again, when searching creative industries as the main concept year criteria from 2018 to 2020 were used to obtain only 27 results rather than 142. When results between SCOPUS and Web of Science repeated, they were discarded.

3.4 Systemic review results

Considering the many results obtained per every systemic review, 4 key concepts were selected in order to narrow the research. The 4 concepts were: orange economy, creative industries, cultural industries, and knowledge economy. Using Green Economy, Creative

Entrepreneurship and Creative Economy resulted in limited findings, and articles that came from this research were already found due to another equation.

Once the equation was introduced, there was a preselection of findings considering if there was any repeated result of another equation and the relevance to the objective of the paper based on the abstract. The year criteria was also an important decisive factor, no results older than 3 years were admitted, except for the book *Creative Industries: Contract between art and commerce*, and the article *Economic impact of cultural events: The case of Zora! Festival*. These two findings were admitted due to the possible relevance of their content, nevertheless, they were not used in the final bibliography of this paper as the content did not seem to be relevant for the paper's objectives. Results in English and Spanish were considered equally.

Table 1

Equation results from the six crossed terms for a systemic review

Orange economy	Scopus	Web of Science
	<i>263 results</i>	<i>72 results</i>
Creative industries	1/4	1/2
Creative economy	0/8	0/4
Creative entrepreneurship	0/1	0/1
Cultural industries	2/14	0/4
Green economy	0/47	0/16
Knowledge economy	0/8	0/5

Cultural industries	Scopus	Web of Science
	<i>24349 results</i>	<i>5257 results</i>
Orange economy	0/10	0/4
Creative industries	2/24	1/25
Creative economy	0/18	0/7
Creative entrepreneurship	1/18	0/6
Green economy	1/18	0/13
Knowledge economy	0/26	0/4

Creative industries	Scopus	Web of Science
	<i>12165 results</i>	<i>2294 results</i>
Orange economy	4/27	0/2
Creative economy	5/37	0/21
Creative entrepreneurship	2/22	2/19
Cultural industries	2/29	4/36
Green economy	1/30	0/3
Knowledge economy	2/23	2/27

Knowledge economy	Scopus	Web of Science
	<i>32922 results</i>	<i>8685 results</i>
Orange economy	0/2	0/5
Creative industries	1/21	0/9
Creative economy	0/25	1/19
Creative entrepreneurship	0/12	0/12
Cultural industries	0/22	0/6
Green economy	0/23	0/13

Note: The table summarizes the results of the research. Under Scopus and Web of Science is the number of results per term without using the systemic review. Results of crossing the main term with a secondary term are shown in a fraction, where the nominator is the number of preselected articles and the denominator the total of articles found per equation per search engine.

Source: Created by the author Juanita Garcia Vergara.

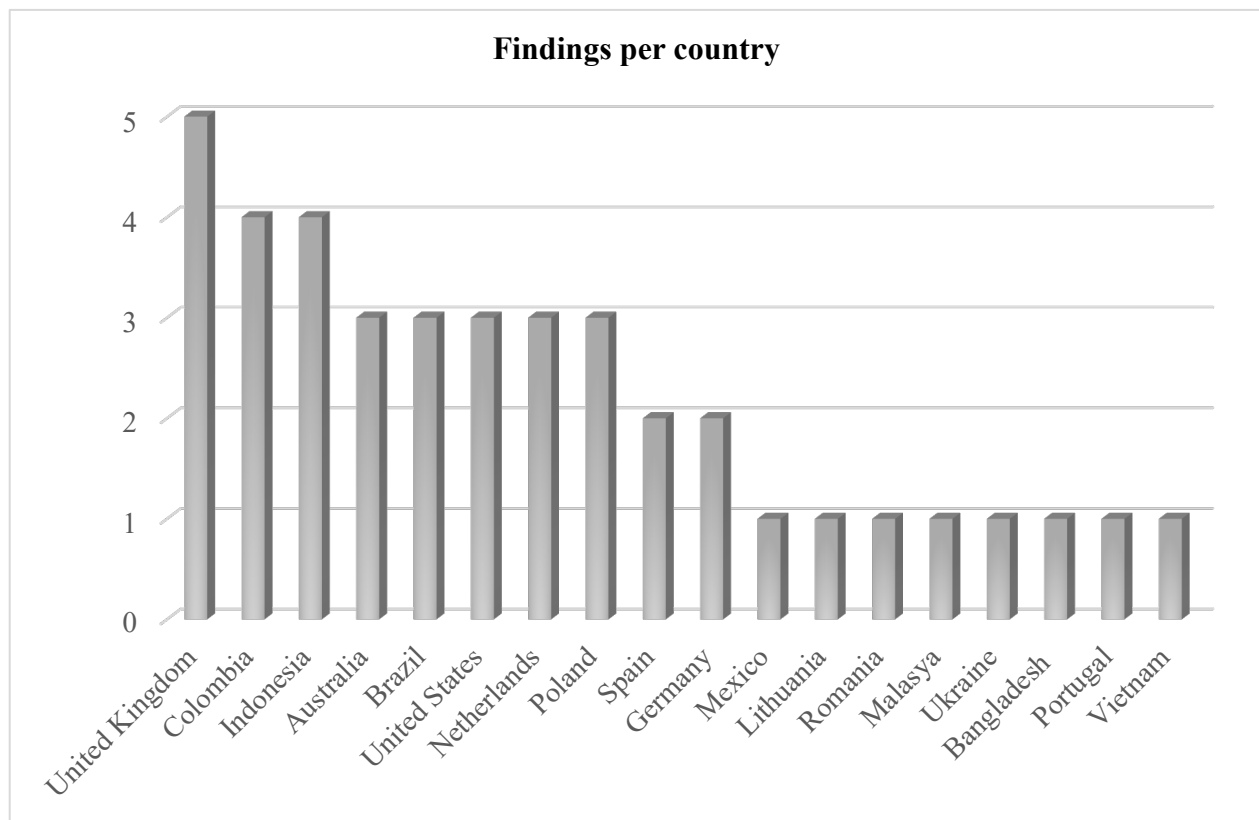
There were only four articles that were included and not found using the systemic review mentioned above. They were included to fulfill information and fundamental gaps of information that resulted from the discussion of the paper. For these three cases, years 2003, 2008, 2014 and 2015 were admitted as the information used was complementary to the theoretical framework.

3.5 Findings per country and continent

For a better comprehension of how education in CI is perceived around the globe, results were not disregarded by country, on the contrary, it was expected to find results from different countries for comparative purposes.

Figure 1

Classified results considering the authors' country when the research source was created



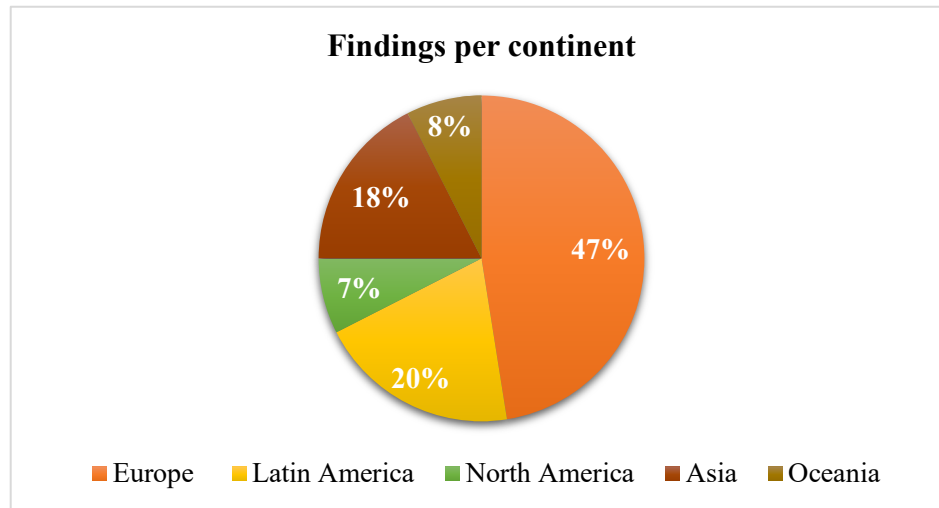
Note: The graphic shows how many sources per country were used as bibliography in this paper. Only two articles included authors from two different countries, each one was included in both countries.

Source: Created by the author Juanita Garcia Vergara.

It comes as no surprise that the United Kingdom has the most results, considering the Department of Culture, Media and Sport (DCMS) pioneered with their mapping studies of CI in 1998, authors have continued with the legacy. Australia has followed the UK's footsteps and even authors from these countries have come together for academic writing. There was a special effort to find sources related to Colombia's case and Latin America, but it was quite surprising to see how Indonesia is constantly producing content regarding CI. As mentioned before, in order to have a global understanding of CI, results from all countries were gladly included.

Figure 2

Research classified per geographical region



Note: The sources were also classified per continent to understand how the region impacts CI's development and education. Europe has clearly the biggest production of articles in comparison to other continents. It was surprising to see that no results in Africa were found.

Source: Created by the author Juanita Garcia Vergara.

Europe has a very strong development for this industry as it was proven in the academic results. It was important for the research to differentiate Latin America from North America, considering that Latin America's countries are developing countries and this paper will later discuss the effects of CI in these economies. Perceiving results based on their geography could help understand how important culture in a region is, how much they society wants to protect it from industrialization and education consequences on it.

4. Data analysis

4.1 Stating academic programs

Definitions of Creative Industry seem to include everything related to culture and creativity, leaving a lot of disciplines be characterized as part of the industry. Several faculties have tried to address the subject from their own perspective, whereas it comes from business, economy, arts, design, or many other options. CI seems to have an undeniable effect on business administration, economics and politics that will be later on discussed. Nevertheless, there is no contentious regarding to the discipline with which CI should be firstly addressed. As mentioned by Kesiyan (2019) “In the main discourse of the creative industry, art is seen to best represent the concept of creativity and the spirit of the creative industry” (p.2), therefore, opening a clear path for art faculties to lead the way for constructing a pensum for CI education.

This industry strongly depends on creativity for the exploitation of individual culture at a mass scale, and it must be assumed that the relation between creativity and arts must not be explained. Subsectors amongst arts are identified by Kesiyan (2019), who includes disciplines such as advertising, architecture, crafts, fashion, design, audiovisual work, photography, amongst others. All of these sub-categories do not disappoint as theoretical references considering they are the mixture of knowledges that were brought together, meaning that would be the case for

understanding this complex industry as well. Consequently, academy gains the option to be created in a multidisciplinary and inclusive way.

4.1.1 An ‘all inclusive’ Curriculum

“Creative industries as an inherently interdisciplinary field” (Flew, 2019, p.178) provide a framework that allows subjects which would have been treated as irreparably opposites before, like self-reliance and originality vs community, cohesion, and brother/sisterhood; to cohabitate and work together. This illustrated how wide the concept is and with how many perspectives it could be analyzed. When talking about self-reliance vs originality a psychologist may approach arguing it is about a personal study, or a sociologist could disagree as a whole community would be in discussion, but here is the gap for cultural or creative industry experts: they would address the situation as a whole. Seeing the big picture would mean the expert needs to be able to recognize the identity, cultural, psychological, artistic, and creative implications, not to mention further debate such as managerial, economic, or political.

Several tasks stand upon when deciding how to define the objectives of creative industry’s courses. Is not only about the content of what will be taught, but of the nature and roots of the information to be discussed. Courses such as art administration are widely taught, nevertheless, being art such a wide camp itself, how can a single course include all the information? Just take the course ‘art administrations’, it has all the possible applications needed to be a program itself. It then faces the challenge of whereas it should belong to the art faculty, as it is art what is being evaluated, or to the business faculty, as it is all evaluated with a managerial eye. Creative industries

programs may seem to be unfocused on the industry per se due to the inclusion and extent of their studies.

Disciplines must get to an agreement about the degree to which a different discipline can interact and make profound reforms in education and academic formation. The influence of business faculties can be easily argued due to the monetization objectives in which they influence. This specific point will be later on discussed in the third part of this research paper.

Professionals could graduate knowing a little about many different disciplines, but at the end of the day they could fall short on giving a detailed profound concept in a specific area. The non-specific definition of CI allows the existence of a double-sided knife, where the industry is recognized with all its intrinsically benefits but does not open itself a privileged unique space amongst societal development, it rather has a small and not always recognized position amongst each discipline. This combinations risks “creative industries disappearing into its component parts (...) The risk with the ‘anything goes’ approach is that there is never an integration of the component parts, which will ultimately dilute programs” (Flew, 2019 p.179). This phenomenon could result in the disintegration of the industry in its component parts.

4.1.2 Knowledge creation and sharing

As the “creative industry is a skill-based industry” (Pebi, 2019, p.440) knowledge sharing and production becomes a one of the main if not the most important pillar for this industry. Strongly associated with creative economy, knowledge economy is another newly recognized industry based on learning sharing contribution. Knowledge is what allows education to exist, this

awareness process is a skill to be further developed thanks to academic programs, which ultimately subsist thanks to the bi-directional share of it between experts and learners.

Knowledge sharing is a process of implicit or explicit knowledge which is distributed and communicated with others. Knowledge sharing is a broader concept than transferring ordinary knowledge since it has more meaning as a procedure or social interaction to exchange knowledge (Pebi, 2019, p.434).

Knowledge sharing helps at the same time with the development of the absorptive capacity, which is the skill that allows the assimilation and exploitation of information for commercial purposes. Culture can be turned into creative ideas which similarly transform themselves to creative products and services, but this is a process to be learned both from other's and personal experiences. Teaching the development of skills like these ones becomes one of the CI's education main objectives, without actors becoming more acquainted of cultures commercial exploitation, there would not be any commercialization or any business interest in culture at all. The body of actors that compose the teachers' unit will be further discussed in the second part of this research paper.

The fusion of disciplines that was discussed above facilitates the creation of knowledge. Both teachers and students end up doing a process of innovation, rediscovering culture, and creativity, and of course, of knowledge. When disciplines are worked on in a separate way, the 'big picture' is easy to be forgotten or missed and CI allows to see it. The academic programs for

CI are the consequence of knowledge sharing amongst disciplines resulting in the creation of a multidisciplinary profession which sometimes is the product of contradictory aspects, such as the mentioned before art's monetization.

Competition amongst professionals of the Creative Industry lies on their ability to commercialize original content than can be taken to high quality levels. The ability to produce added value becomes a key factor for success in this economy. As mentioned before, this is a skilled-based economy, hence the concern of to what extent are experts sharing completely their knowledge with their students, or carefully choosing what to share in order to ensure their survival in this working environment. This moral dilemma is of course much more associated to the vocation of committing oneself to the growth of the community rather than the personal one; teachers must have; therefore, it will not be further discussed in this paper.

4.1.3 Evaluation criteria

For education to fulfill its objectives there must be common interest in knowledge someone has the expertise on, and another actor has the interest on, nevertheless, there must be a consent into how this knowledge should be evaluated. The upcoming education for this industry not only relies on the meticulous choosing of new knowledge to be shared, but also on how community will discuss, validate, and make acquaintance of it. There must exist a conscious process of evaluation for knowledge to be incorporated as part of new practices. Evaluation criteria definition in academy is a process of trial and error than can be learned from others' experiences. Take the case of Chili for instance, CI education gives the protagonism to production based on social circulation

and appropriation. Evaluation process in this country base their criteria on the effect of the product or service for the community³.

Evaluation criteria are mainly based on the cultural and historical context in which a program is created. Bonilla et al. (2019) discuss the case of Italy as one that academic recognition closely relates to academic institutional procedures of investigation and creation. The authors also reaffirm Europe's scholar is much more practice-theoretical based research that seeks to propose and define idoneal criteria to grant masters and bachelors titles. On contrast, there are cases such as Australia's that in similarity to Chili, it values CI further than academy, valuing it by the impact on culture, economy, politics, and society in general. This does not imply Europe's institutions do not value CI in such way, rather than it has much more theoretical criteria.

Another example of the definition of evaluation criteria is that one of Colombia, where the ADD⁴ (Mesa Nacional de Artes, Arquitectura y Diseño / Working table for National Arts, Architecture and Design) worked in company of Colciencias⁵ to agree upon the parameters and quality levels for CI. There was a formal construction of requirements based on degrees of valuation for the calculation, ponderation and comparison of cultural and creative products and services, notwithstanding, this negotiation fell short on inclusion. Once again, the importance of multidisciplinary in CI is reaffirmed, and the discussion between ADD, Colciencias and other interest parts, squander to make other disciplines participates. Experts in orange, knowledge,

³ Bonilla et al. propose a comparison between how countries have handled the definition of academic criteria for CI specially for architecture and design.

⁴ The ADD is a working table with the objective of constructing, discussing, and negotiating a new model capable of including both products and process of knowledge creation of creative disciplines.

⁵ Colciencias is a national organism in charge of promoting production of knowledge, construction of science capacities, technology and innovation, and propitiate their circulation and promotion.

creative and cultural economy, do not only include professionals in arts, architecture and design, the industry also incorporate experts in policies, economics, businesspeople amongst others. If this industry is the space that propitiates the coexistence of various fields of study, then its negotiation must have included experts on all fields throughout all the stages of determination, creation, analysis, and application of it.

Although a strong effort is being made to state criteria for CI, there is still a long way to go, following on valuation of identarian production alongside its symbolic context amongst a high cultural diversity that goes on outside academy. Context outside academy proposes a different approach to education, one much more based on the experience of learning per se, than the theory the students learn from.

4.2 Cultural and creative industries direct stakeholders

As it has already been discussed, education in CI faces the challenge of integrating several disciplines while at the same time is generating new knowledge and the guidance for its interpretation. The loose definition of the industry gives the criteria for the creation of academic programs, but at the same time it depends on this. The way the industry is perceived and defined depends on how experts, professionals, consumers, and all actors of the industry want to determine

it. In accordance with this, the following part of the paper is set to detect the actors involved in CI.

4.2.1 Professional career in CI

In order to better understand how the industry is composed, the employment trident proposition of the CCI⁶ allows to measure the true impact of the industry for society. Students and graduates should expect to graduate to perform any of these three roles of the trident, there is no room for another option of employment related to CI, as the other only possible combination would be a non-creative employment outside CI. Nevertheless, there is a limitation to this, as according to Yúdice (2018), CI has a higher rate of informality than other sectors making quantitative studies less accurate. Valdivia and Rodriguez (2019) did extended research to analyze how salaries of the trident employment in Mexico have varied from 2005 to 2017. Their findings prove creative occupations inside CI or not, have a positive and statistically important salary growing variation with respect to those who do not have any creative related job. Creative specialists were those with the grater statistical effect, in contrast, those who have a creative occupation outside creative industries did not prove to have such a big increment in salaries. This comparison proves the important growth creative economy has had in the past 15 years, this is a constant growing industry that needs the support and facilitation of academic programs to better position itself in future professionals' choice, and in economic and political agenda.

⁶ The Australian Research Council Centre of Excellence for Creative Industries and Innovation (CCI) as mentioned in the theoretical framework.

The understanding of the industry gets more complex by understanding that employees are not only to be categorized with helpful tools such as the creative employment trident, but as well in the art science paradigm discussed by the arts department of the University of Negeri Yogyakarta, in Indonesia (2019). The paradigm helps to better illustrate the roles of actors implicated in the academic section of the creative industry by explaining the industry with phases a creative product or service goes through from creation to consumption. The big problem of the industry is that education has been giving the biggest effort to the first pillar, which is focused on the creation, leaving aside the other two pillars which are equally important. There must be a redirection of education towards not only forming actors who are able to create, but to forming those who are equally or even better for creative appreciation. Without an audience to acknowledge the effort behind the creative product or service there would not be room for consumption or simply no one to show it to, therefore reducing its social impact.

4.2.2 Professional identity in CI

Acknowledgement and appreciation by pairs give legitimate value to the artist's⁷ work and production. There is a process of quality judgement according to the typology and thematic of the product and/or service evaluated. This judgement is the result of processes discussed in the first part section three of this research paper. The apprehension is done by already recognized experts of the area who have acquired their proficiency by the application of skills they have, and it is ultimately the skills they prove to have what provides them with the expertise status. Like all the

⁷ Actors who elaborate and produce creative products and/or services will be denominated as artists for practical purposes of the research. This is sustained by what was early discussed of art being the best representative of this industry.

actors who find themselves in the productive matrix pillar, artists are highly encouraged to be “practical artists” exercising the ‘entrepreneur’s abilities within the parameters of commercial pressures. These commercial pressures are often perceived as an administration belonging characteristic, which often generates conflict for both students and teachers who have chosen to follow the creative economy path for art’s sake. For this reason, a greater or more clear focus of the need of administration, business, economy, and finance; should be stated in CI’s definition. Institutions propose a strong marketing emphasis aiming for enterprise growth, and as teaching staff is often composed by artists who follow a more artistic path, there is a risk of losing the administrative core that is as important as the creative, finally cultural economy is composed as the merge of two antagonistic fields.

Education-purposed experiences “foster both inspiration and reflection through a number of meaning-providing activities” (Koulouris et al., 2019, p.5). These activities search as a bridge between those actors with a more entrepreneurial focus and those with a more artistic approach. There is a lack of identity definition towards who belongs in this wide industry, this conglomerate of fields has made that very different profiles of people cohabit and negotiate in search for the best possible results for the industry. However, getting so many different people with what could be perceived as different final objectives; to agree with each other is no easy task. Although they could be noted to have different objectives, is really the means what variate, businesspeople could be searching for more business directed methods, while artists searching for ‘art for art’s sake’. Until no definition of creative industry is parametrized, there would be a core difference and disagreement regarding who belongs in the creative category.

Thanks to the quantitative studies result from the quantification of the industry, it is now known that this economy is creating jobs and helping economic growth, but there is no study to tell us what the types of jobs are created, and more concerning, there is no clear and exact definition of the industry to set the starting point for this study. Flew (2019) describes this situation by discussing:

The uneasy relationship between economic and cultural value, the often-uncertain status of the arts in such debates, uneven development at regional, national, and international levels, and the question of what types of work exists in the creative industries and who does (or does not) have access to it (p.169).

Koulouris & Sant-G. (2019) explain the situation with the case of libraries and librarians. They say libraries are not esteemed as a creative space per se and much less appreciated for their creative efforts. Libraries are stuck in the traditional perception of the place, leaving aside the great effort done to adapt to Big Data through new technology-intensive approaches. Nonetheless, “for the library to be acknowledged as a genuine creativity-bound environment, there must be an undisrupted flow of information on activities and events” (Koulouris & Sant-G., 2019, p.9). This means there is a huge human investment ahead that may or may not be recognized as part of the creative industry. In the definition of CI done by DCMS (2001) this librarian activity is recognized only as a traditional knowledge facilitator. On the contrary, Florida⁸ (2002) remarks the

⁸ Richard Florida is a pioneer urban studies theorist that focused on social and economic theory with which he developed the concept of ‘creative class’. He is the writer of the book *The rise of the creative class*.

fundamental link between creative and knowledge economy, placing librarians into a very creative core with a strong creative focus.

There is a path to be traced to facilitate the evolution of knowledge into creativity, a transformation towards a practical, interdisciplinary, and context-applied knowledge that allows mass culture and business to build a large-scale system of exploitation and commercialization. For commercialization to have a place in society, it must be context-directed, addressing not only individuals, but a community as a whole. Cultural business has an impact in cultural identity as it permits a globalized world to interact with local traditions and transform it into a much more profit-making product or service. Education in CI must ensure students find their own identity and own name within the industry when submitting them to global industries. The third part of this research paper will consider the consequences of CI in culture and identity.

4.3 Changes in cultural identity due to CI

Creativity evolves depending on the context it is nurtured in, when it exists in a highly flexible context, creativity tends to rapidly evolve in response to different societal challenges. In the context of globalization, creativity requires initiative and organization at a local level for it to protect local cultural industry and at the same time, open space for a merge of local and global cultures. Local culture is “essential in the global dialectic because it can be used by the artist to

construct his or her identity in the idealized artistic world” (Kasiyan, 2019, p.7). It is not to be discussed if culture affects or not artists, but how it does and how do artists transform it into products and services. This process of transformation and the result becomes the unique identity of the artists and how they will be recognized in the CI world, ultimately their name.

4.3.1 CI as a tool for self-understanding and empowerment

Creative industries proffer room for self-understanding. According to Yúdice (2018), CI helps local narratives stay in circulation amongst society, contributing with different points of view and understanding of the same culture shared amongst the community. It enriches national society’s imaginary and critical opinion, which give the necessary input for discussions between citizens and actors and enhances personal understanding. It is worth to highlight the importance of public debate for social, economic, and political development result of a well-educated society.

Cultural public debate and education in CI ensures cultural sustainability in long terms. Throughout these two means, local culture is making sure it is not forgotten, people learn to distinguish their local culture from the one resulting from the merge between local and global culture. O’Connor et al. (2019). examine how cultural economics and heritage interact together and how according to historical context they are approached in different ways. They explain how in Europe this phenomenon is understood as a social science, whereas in Eastern Europe they rather figure it out as an entrepreneurial circumstance. East Asia has taken a similar approach as the UK creative industries model, whereas they explain in Africa and Latin America “there has been more awareness of the cultural politics of the ‘culture and development’ tradition” (O’Connor et al., 2019, p.94). Each and every method of study will characterize professionals depending on

the country they studied in, making them chose between cultural or creative, social or economic, business or artistical approaches. Education should be able to provide secure environments in which students are guided towards the collision of all this disciplines, leaving aside the expired thought that this different fields of study will never agree with each other.

4.3.2 The ‘Trojan Horse’

Academics of cultural fields give a strong critique against the cultural industry: the industry is serving as an excuse for money interested people to disrupt arts and culture with unnatural and irreparable changes that serve business interests. There is a common concern in art and cultural debates of how creative and cultural industries are “a ‘Trojan horse’ for devaluing traditional fine arts practice” (Flew, 2019, p.176). What is must fear is that business, economics, finance, and other practices are getting into the core of arts to destroy it and re-build it as a marketized and commercialized product and service. The re-thinking of culture as such would mean that cultural value would be subordinated to economic value resulting in cultural vulnerabilities. Cultural academics fear culture to be “distorted and reduced to its relationship with politics and the economy” (Kesiyan, 2019, p.4). In this sense, traditions and costumes would be slowly replaced with those that better serve a marketing and business purpose. The pure cultural identity would fade away to become a merge of local, global and marketized culture ultimately affecting members of community. Take for example the Mochilas in Colombia, a cultural symbol for Colombian identity; is now being sold with industrialized fibers and not hand made from indigenous people

as it should be. Although the Superintendencia de Industria y Comercio⁹ created laws to protect this ancestral practice and state only indigenous communities should produce it, there is still a long way to go as the industry has identified the potential in the commercialization of the product.

Not only culture identity is changing in and for society, but in academy as well. Cultural studies have been slowly mutating to creative industries studies. What is more concerning that culture being replaced by industry, is that is replaced by creative industries, not even cultural industries, and until there is no consensus between culture and creativity one will dominate the other. If all cultural studies are being replaced, how is there to be expected for professionals to understand the industry without the comprehension of the cultural roots, the pure culture without the business-directed sense? Without understanding the product itself, there will be something to be missed, something that could even result in a better business directed idea. Cultural studies must be ensured for all those who seek to study CI.

With culture becoming another product to be sold, artists come forth to protect the ‘art for the art’s sake’. For these artists art has no price and should not be addressed by any utilitarian function as it does not require any economic justification for it to exist. There is a similar case with culture, where cultural focused professionals deny their participation in the industry aiming to maintain the ‘culture for culture’s sake’. There is a clear problem of interest between this community and the one who may reject artistic and cultural activities when they find it has unprofitable grounds – “hence the need for public support to redress market inefficiencies in the world of art” (Titan & Todose, 2008, p.932).

⁹ The Superintendency of Industry and Commerce is the Competition regulator in Colombia.

Cultural and creative industries are based on environments that provide a creative milieu and a defined cultural identity with the potential to take advantage from. With this in mind, modern cities have begun processes to create a place brand to become a more competent adversary in several fields by attracting “the interest of consumers, tourists, and investors more effectively” (Dudek-Mańkowska & Mirosław, 2019, p.274). This appealing succeeds to be economic, political, and social advances for the creative city. Nevertheless, Dudek-Mańkowska & Mirosław (2019) explain that for there to exist a creative city as an entity there should be a well-developed creative sector, a dynamic and participative creative community, and well-designed strategies to support creativity. The combination of the three must align to the cultural identity the city has, and the marketing place-brand strategy must be coherent for it to work, and coherence is reached by the recognition and acknowledgement of culture itself. Furthermore, the concept of creative cities has been used as a political campaign tool proving the correlation between culture and politics. The fourth part of the paper will examine the correlation between culture, education, and politic and economic factors.

4.4 Correlated macro effects: CI, economics, and politics

“Today, culture has become an economic growth factor equal to labor, capital, and technologies” (Budziejczguźlecka, 2018, p.229). Through the investment of education and

community efforts, CI has led and will continue to lead towards a positive influence in the expansion of the entire economy. The macro effects of CI could be seen as a two-way domino effect that begins with a creative and cultural input. For a better understanding of this effect, it will be briefly explained by sections of correlated influence:

4.4.1 Culture and policies

Policies seek to understand commonly manifested issues and solve them in the best interest of community; therefore, policymaking is influenced by history and culture. Policies must recognize what are the country and community's strengths to find the way to make the most of them, as well as to understand their needs and objectives in relation.

Although an understanding of 'national culture' cannot provide all the required prerequisite knowledge to understand how and why public policies are shaped in different ways in different countries, it could provide a useful lens with which to view their development in, and transfer between, different countries (Daniell, 2014, p.4).

Academia's larger influence and legitimation is the one seen in policymaking. Thanks to education, professionals succeed in recognizing what are the needs of the cultural industry and where it needs the biggest support. Creative and cultural industries were born thanks to policy agreements which both state the importance at the same time it stimulates the CI growth. Ergo, it proves how policies are born to help culture but directly depend on it to be born.

4.4.2 Policies and education

Once policies are created, they are meant to be put to practice in education as well, if they were not directly created for educational purposes. Academic institutions have the fundamental devoir of coming up with a program that allows a balance between these policies, theory, practice, market needs and academic exigences. Policies constitute room for the existence of education, it reinforces the need of it and demonstrate it useful for practical, realistic and factual benefits. With a revindication of political agenda prioritizing cultural value to economic value, creation of knowledge would be eased from obstacles of generation and development of cultural patrimony and would finally be settled into academic programs and curriculums.

4.4.3 Education and consume

“The increase in the level of education determines the increase of the demand for culture” ((Titan & Todose, 2008, p.931). As it was mentioned before, education should not only be addressing society who is in charge of creating, but that who is in charge of art, cultural and creative appreciation. By doing this, they are stimulating and enhancing the need of cultural consumption. Education gives consumer the knowledge and self-empowerment they need to survive and interact with the increasingly complex markets. Consumer understands what companies and industries are accountable for, therefore, they ensure market and identity protection.

4.4.4 Consume and economy

“It is unquestionable that creative resources have the potential to generate economic growth and socio-economic development that lead to salary growth, job creation and can promote social cohesion and cultural diversity” (Dudek-Mańkowska & Mirosław, 2019, p.276). Cultural and creative industries are the foundations for a new economic structure. As proven above in the case of Mexico (2019), CI can be studied in a quantitative way. The Creative Economy by the United Nations Conference on Trade and Development (UNCTAD) did a report in 2008 identifying how the industry could be a ‘partial solution’ for developing countries functioning as job and income generators. Developing countries are presented as highly creative and resourceful making room for outlooking futures such as place brand which was already proven above to be a useful for economy. Considering culture can be found both in urban and rural areas of a country, the industrialization of it will employ and develop provincial and countrified areas that are sometimes left aside with policymaking.

4.4.5 Quantified economic impact of CI

For a clearer appreciation of CI’s economic impact, Colombia’s case is now presented in numbers:

In the international context, statistics compiled by UNCTAD (2013) show that in 2013 these industries generated jobs for 29 million people and revenues of USD 2,250 billion in the world, which corresponded to a contribution of 3% to the world's GDP. The cultural sector in Colombia, which includes all cultural, creative or entertainment industries, such as architecture, visual and performing arts, cinema, design, publishing,

research, fashion, music, advertising, audiovisual, circus, new technologies, heritage and even handicrafts, generated USD 11 billion in 2011, which represented a contribution of 3.3% of the national GDP.

For their part, the industries classified within the cultural sector have contributed to the country's productive development, so much that their share in GDP, according to the National Administrative Department of Statistics (DANE), was 1.58% in 2000 and 1.83% in 2007. At the same time, the average growth rate between 2001 and 2007 for cultural GDP was 7.10 % while the same rate for total GDP was 4.88 %, concluding that cultural GDP registered a more accelerated growth than that of the economy as a whole. (DNP 2011, 402) (Bonilla et al., 2018, p.290)¹⁰.

Numbers prove the necessity of cultural and creative industries. Culture and creativity foster job creation in fields such as knowledge, technology, and innovation which in return create careers in sectors complementary to culture. The labor growth generated by CI increases revenue flows of goods and services both on local and global markets speeding up a country's growth. Finally, these macro effects are translated into the increase of quality of living for citizens. Opportunities in cultural labor market are expected to be more encouraging and supportive when economy is dynamic.

¹⁰ Translation done by Juanita Garcia Vergara from Spanish to English.

5. Discussion

Kapsaskis (2018) proposed a rather arguable but well sustained balance between economic purposes and artistic representations:

The point of the creative industries is not the content per se (the quality or acceptability of the cultural artefact, the truth or tastefulness of the aesthetic representation) but the purpose to be served, whether economic (i.e. wealth generation and job creation) or symbolic (e.g. social or ideological cohesion) (p.3).

If content is left aside, then the dilemma of how to define CI would disappear and this paper would serve no purpose. As the industry has proven to be diligent for economic and cultural incentive purposes, education should focus on the results rather than in the roots of CI, in other words the definition. Education would have to be restructured based on current results and unreservedly prepare professionals to serve already proven to work functions. Nevertheless, there would be a lack of stimulation for knowledge creation, as there would not be room to come up with new and further applications of the industry.

The US proposes a differentiation between two approaches that could result in the consensus and solution about which should be the field of study who leads the way into education

in CI. They propose for a one hand an emphasis between arts and culture, and on the other hand, an emphasis on entertainment and copyright industries. The American perception of the concepts grants the opportunity for both business and arts fields to work separately, nevertheless, there is still no consensus regarding the cultural vs arts approach. On the other side, Kapsaskis (2018) explains how Europe opted for favoring the cultural industry over the creative industry as they argue this industry has a mission for social inclusion and common cultural benefit. It does not matter which approach gets chosen, there are still what seem to be irremediable conflicts within the industry. On the one hand, there must be a way that culture and creativity can work together without having to decide which one is more important than the other, and secondly, an open space must be created for businesspeople and artists to converge on the method towards how to better exploit and take advantage of the industry for the common good. The state must ensure that when they open up space for cultural industry to exist, there is a strong enough protection for cultural local identity. There is a clear need for policymaking to be focused on local culture protection. There should be a minimum of requirements settled to allow the commercialization of cultural products or services but that assure identity is not to be lost in business.

In comparison with ‘traditional’ sectors of economy, this newly identified industry has an additional dimension, as it not only affects economic growth, but it also strengthens self-confidence, proudness of being part of a cultural identity, it is in part responsible of a better education for arts and social inclusion, Culture working together with creativity to build an industry results in knowledge creation that encompass ancestral practices with innovative skills, it results in a highly competitive business that came from what was wrongly perceived as a non-profitable social practice. This new knowledge comprises information, skills, and experiences from antithetical practices like art and culture with business and economics. Nevertheless,

although the big wide range of opportunities lies in the convergence of them, it is exactly here where the structural problems of the industry lie.

Despite the academy efforts towards creating an all-inclusive educational program to prepare professionals for a still growing industry, there are still a lot of incoherencies within the programs. As it has been argued and proven along this research paper, there is a need to narrow down the definition of cultural and creative industries. In opposition to Buitrago and Duque's opinion for the absurd and unnecessary need of defining the industry, this research paper finds crucial to define the industry's components to help institutions guide future professionals to real and practical needs. CI is not just about commercialization of culture, but also as reinforcement and protection of it for society, and students should learn how to take advantage of it but also to respect and take care of it for its endurance.

Demonstrated as well in this paper, academy contributes to the impact of CI through the formation creative human capital. Although, it is once again highlighted the importance of teaching not only how to be creative, but how to appreciate cultural creations, which will stimulate consumers and ultimately economy as well. Education needs a tightened definition at least until they set the grounds to later develop into differentiated programs, but for now it exists a program that addresses CI in general, and with settled grounds there will be room for specialized programs withing the creative and cultural industries. Scholar institutes will need to instate a systemic leverage of practical, interdisciplinary, contextual-based activities in application of created CI knowledge. This will enable a more valued education that comes from the partnership of students, faculties, teaching staff, and the broader local and global community. As demonstrated along the paper, creative and cultural industries with a proper education on its use and appliance will lead to an interdisciplinary accomplished society.

6. Conclusions and recommendations

There is no clarity regarding which should be the faculty that is in charge of CI's academic programs. Most of the existing programs are led by the arts staff, nevertheless, they fall short in including the business, economic and political approach that is needed to develop the industry. Courses are polarized towards the art approach and professionals need complementary perspectives.

As this is a newly recognized industry, there is a constant and extensive creation of knowledge. With a wide definition all knowledge fits into the industry, nevertheless, is not always well classified and results in unfocused programs and unprepared professionals, as they would know a lot about different fields but would fall short in doing a deep specialized study. A strong and clear definition of CI could set the bases to classify knowledge into categories and offer academic specializations.

There is no consent regarding the evaluation criteria, the arts are the best approach to evaluate the cultural and creative aspects of the product or services, nevertheless, there is a need of adding the business approach, after all, this is a process of industrialization.

Academic courses and content are not industry directed, but art-directed, where sometimes there is an excess of 'art for art's sake' approach that could harm the industry. Most of the teaching staff has some art background and they often struggle when institutions demand a business approach. With a clearer definition of CI, teaching staff, students and professionals of CI would know what to expect of the industry and its education, reducing this type of problems.

Part of society does not agree with CI as there is an ongoing process of commercialization of culture which results in the transformation of its essence. Cultural practices have been changed to fit the mass production and consumption affecting society's cultural identity. There is a need of defining the limits to which the industry has access, respecting who are the original authors of a potential product or service, and how they define the practice to be. This is the main task of CI's policymaking, besides allowing the existence of education of CI.

By defining and narrowing down CI's definition, education could state a particular focus for the development of academic programs and professionals' formation. This would lead to qualified experts with interdisciplinary approaches and ethical practices, that for this case ethic particularly refers to the protection of a pre-existing cultural identity.

The impact of education in the industry should not be overlooked, as it was proved before, it has great social, economic, and political repercussions. There must be an academic formation to learn the codependency of CI, economy, policymaking, and society's identity. The four must work together to make the most of the industry. By recognizing their correlation, the potential of CI is undeniable, and the positive impact of the industry is until now not fully recognized. More efforts should be done to do both quantitative and qualitative studies of it, and this could all be done thanks to education in CI.

7. Limitations

This research paper lacks a further analysis on how the geographical zone affects the industry. For future research, it would be interesting to see a comparison how the industry has grown between countries that belong and that do not belong to the European Union. On the other hand, considering Asia and Latin America are perceived as highly cultural zones, it would be pertinent to compare how CI has grown in these zones and if the same or at least similar policies could be applied, learning from each other's case. Finally, another geographical analysis is regarding how the industry is in Africa and why are there so few findings.

This research falls short in delving into each of the impacts of education of cultural industries. Therefore, it is proposed for further research to do both a quantitative and qualitative study on the different impacts, in order to measure, compare and evaluate the relevance of the repercussions. By doing this, a list of priorities could be settled and serve as a guide to build a precise definition and delimitation of the extents of the industry and settle additional criteria for its understanding and application.

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