Contents

		ables and Figures	xvii
		e author	XX
		to the Fourth Edition	XXi
AC	KIIOWI	eagements	XXV
DΛ	RT O	NE INTRODUCING THE CULTURAL INDUSTRIES	1
			9.8119
1	Cna	nge and Continuity, Power and Creativity	3
	1.1	An overview of some changes – and the	
		importance of continuity	4
	1.2	Why do the cultural industries matter?	7
		1.2.1 The cultural industries make and	
		circulate products that shape	
		knowledge and understanding	7
		1.2.2 The cultural industries manage cultural	
		production and labour	8
		1.2.3 The cultural industries have a key role in	44
	10	economic life	11
	1.3	Matters of definition	14
		1.3.1 Key neighbouring industries: information	
		technology, consumer electronics and telecommunications	17
		1.3.2 Other borderline and problem cases	22
	1.4	Alternative terms: media industries, creative	22
	1.4	industries, etc.	23
	1.5	Where I'm coming from	25
	1.0	writere i ili commig nom	20
2	The	Cultural Industries Approach: Distinctive Features	
		ulture-Producing Businesses	27
			00
	2.1	From 'The Culture Industry' to the cultural industries Industries that make texts: the distinctive features	28
	2.2	2.2.1 Risky business	30
		2.2.1 Creativity versus commerce	33
		2.2.3 High production costs and low	00
		reproduction costs	34
		2.2.4 Semi-public goods	34
		2.2.5 Misses are offset against hits by building	04
		a repertoire	35

		 2.2.6 Concentration, integration and co-opting publicity 2.2.7 Artificial scarcity 2.2.8 Formatting: stars, genres, serials 2.2.9 Loose control of symbol creators; tight control 	35 36 37		
	2.3	of distribution and marketing Outline of the argument	37		
PA	RTTW	O ANALYTICAL FRAMEWORKS	45		
3	Theo	ries of Culture, Theories of Cultural Production	47		
	3.1	Industry and production in media, communication and			
		cultural research: a tradition of neglect	48		
	3.2	Media and cultural economics	49		
	3.3	Critical political economy approaches to culture	52		
		3.3.1 Which political economy?	56		
	3.4	Sociology of culture – and business, management and			
		organisational studies	59		
		Critical sociological approaches	61		
	3.6	The problem of texts, meanings and representation	63		
	3.7	Cultural studies: some achievements and limitations Cultural studies approaches to media industries and	64		
		media production	68		
		3.8.1 Creative industries analysis	70		
		3.8.2 The turn to cultural work and creative			
		labour	71		
		3.8.3 Production studies	71		
		3.8.4 Critical media industry studies	72		
	3.9	The approach taken here	73		
4	Cultu	iral Industries in the Twentieth Century:			
23		cultural Industries in the Twentieth Century: The Key Features			
	4.1	The place of cultural production in economies and	0.4		
	4.0	societies: three eras of cultural production	84		
	4.2	The cultural industries as commodification and	000		
	10	marketisation of culture	86		
	4.3	Business ownership, structure and control: increasing	00		
	1 1	presence of large corporations	88		
	4.4	Dominant technologies Distinctive petterns of ergeniaction management and	92		
	4.5	Distinctive patterns of organisation, management and			
		labour: (fairly) loose control of production, tight control	00		
		of circulation	93		
		4.5.1 Creativity and commerce relations	97		

	4.6	The quality of cultural work	99				
	4.7	Internationalisation and domination by the USA	101				
	4.8	Textual change	103				
		4.8.1 Choice, diversity, multiplicity	103				
		4.8.2 Quality	104				
		4.8.3 Texts, social justice and the serving of	101				
		interests	104				
5	Why	Why the Cultural Industries Began to Change in the					
	Late	Twentieth Century	109				
	5.1	How not to explain change: three forms of reduction	110				
	5.2	Contexts for change and continuity in the cultural					
		industries, 1945-1990	112				
	5.3	Political-economic change: the Long Downturn	113				
	5.4	Political and regulatory change: the rise of neo-liberalism	114				
	5.5	Changing business strategies	117				
		5.5.1 Investment shifts towards service industries	118				
		5.5.2 Internationalisation	120				
		5.5.3 Organisational innovation and restructuring	123				
	5.6	Sociocultural and textual changes	124				
	5.7	Technological change: information technology and	127				
		consumer electronics	121				
PA	RTTH	REE POLICY CHANGE	133				
6	Polic	y Change in Media and Telecommunications:					
	Marketisation and Copyright						
			136				
	6.1	The importance of policy	140				
	6.3						
	0.0	state so involved?	143				
		6.3.1 Telecommunications as a public utility	143				
		6.3.2 Broadcasting as a national resource and a	MOL B				
		limited one	144				
		6.3.3 The power of broadcasting	145				
	6.4	The 1980s: the rationales are dismantled and					
		marketisation follows	145				
		6.4.1 Challenge to the telecoms as utility rationale	145				
		6.4.2 Challenge to the broadcasting as scarce,					
		national resource rationale	146				
		6.4.3 Challenge to the power of broadcasting rationale	146				
	6.5	Five waves of marketisation	147				

	6.6	The first wave: changes in communications policy in the USA, 1980–1990					
	6.7	the USA, 1980–1990 The second wave: changes in broadcasting policy in					
		other advanced industrial states, 1985–1995	151				
		6.7.1 Defining characteristics of public service					
		broadcasting systems	151				
		6.7.2 Variations in public service systems	152				
		6.7.3 The social and cultural role of PSB	153				
		6.7.4 PSB under attack: case studies of change	154				
	6.8	The third wave: transitional and mixed societies,					
		1989 onwards	156				
	6.9	The fourth wave: towards convergence and					
		internationalisation, 1992 onwards	159				
		6.9.1 Convergence	159				
		6.9.2 International policy bodies	162				
	6.10	Copyright	164				
		6.10.1 Longer, stronger copyrights	166				
7	Cultu	ral Policy: Creative Cities Creative Industries					
	7 Cultural Policy: Creative Cities, Creative Industries, Creative Economies						
			175				
	7.1	Cultural industries and the city	177				
		7.1.1 The Greater London Council and leftist	470				
		cultural industries policy	178				
	70	7.1.2 Creative cities and creative clusters	179				
	7.2	Creative industries and creative economy concepts	107				
	70	at the national level	187				
	7.3	Creative industries and creative economy policy	100				
		goes global	192				
PA	RT FO	UR CHANGE AND CONTINUITY IN THE					
CU	LTUR	AL INDUSTRIES, 1990 TO 2017	197				
8	Owne	ership (1): Concentration, Conglomeration and					
	Corporate Power, 1980–2010						
	8.1	Ownership concentration matters – but power is the					
	0.1	real issue	203				
	8.2	Why corporations matter	209				
	8.3	The emergence of cultural mega-corporations,					
		1980-2005	211				
	8.4	2000 onwards: the IT mega-corporations emerge,					
		(some) cultural industry corporations begin to struggle	215				
	8.5	Conglomeration: from synergy to 'convergence'	221				
	8.6	Vertical integration	226				

9	Ownership (2): Concentration, Conglomeration and Corporate Power, 2010 onwards			
	9.1	Interacting mega-corporations in four sectors	234	
		9.1.1 The second tier Out of the continuing process of small companies	240	
	9.2	9.1.2 The continuing presence of small companies Evolving forms of interdependence, inter-firm networks		
	0.0	and alliances	243	
	9.3	The 2010s: a new wave of communication policy rolls	246	
	0.1	out – telecoms mega-mergers and anti-tech backlash Are the cultural industries getting bigger?	246 249	
	9.4	9.4.1 Cultural industries in modern economies	250	
		9.4.2 Cultural industries in global business	254	
	9.5	Continuing commodification	255	
10	How	the Claims of Digital Optimists were Contradicted		
	by the Rise of Digital Culture			
	10.1	The digital optimists/neophiliacs and their key claims	264	
		Problems with digital culture as a whole 10.2.1 Digital divides: inequalities in access, skills	273	
		and activity	275	
		10.2.2 Control of circulation, concentrations of		
		attention, and the myth of the long tail	276	
		10.2.3 Commercialisation and advertising	280	
		10.2.4 Surveillance, big data and 'datafication'	281	
		10.2.5 Free labour, unpaid labour	284	
		10.2.6 IT giants and their operations: policy and		
		environmental impact	288	
11	The E	Effects of Digital Networks on Individual Industries	293	
	11.1	The music recording industry: the surprising resilience		
		of the majors and the rise of streaming	296	
	11.2	Newspapers and news: legacy brands remain powerful,		
		the public interest remains vulnerable		
	11.3	Television and online video: abundance, streaming and		
		the increasing presence of IT companies		
	11.4	Books: print survives, self-publishing thrives	312	
	11.5	Digital games	314	
		Docwyddia 18 (19 18) 18 (19 18) 18 (19 19) 19 (19 19) 19 (19 19 19) 19 (19 19 19 19 19 19 19 19 19 19 19 19 19		
12	Creativity, Commerce and Organisation		323	
	12.1	The increasing importance of marketing and		
		market research	326	

	12.2	Audience research and autonomy in film, advertising		
		and television	330	
	12.3	Audience research in the digital age: more central		
		than ever, but still contested and fallible	335	
	12.4	Control of creativity: tighter or looser?	337	
		12.4.1 Journalistic autonomy	338	
		12.4.2 Creativity, commerce and control in popular		
		music and theatre	342	
13	Work	ing Conditions and Inequalities in the		
	Cultu	iral Industries	349	
	13.1	Characteristics of cultural labour: insecure,		
		irregular, unequal	350	
	13.2	Inequalities and segregations: class, gender		
		and ethnicity	355	
	13.3	Terms and conditions of cultural work in different roles	360	
		13.3.1 'Unskilled' and semi-skilled workers	360	
		13.3.2 Technical workers	361	
		13.3.3 Creative managers	361	
		13.3.4 Symbol creators	362	
	13.4	Activism and policy efforts to reform cultural labour		
		conditions and inequalities	367	
14	Interi	nationalisation: Neither Globalisation nor Cultural		
	Impe	rialism	373	
	14.1	Neither cultural imperialism nor globalisation	376	
		Factors behind cultural domination by the USA	380	
		14.2.1 Size and nature of the domestic market for		
		leisure in the USA	381	
		14.2.2 Active role of the US state in promoting its		
		cultural industries abroad	381	
	14.3	Television inequality	382	
		14.3.1 Reversing cultural flows? The case of Latin		
		American drama	385	
		14.3.2 Transnational television in the digital era:		
		beyond nations?	388	
	14.4	The rise of East Asian television	392	
	14.5	The international film industry: Hollywood power	398	
		Other film industries, other texts: Bollywood,		
		Nollywood and China	401	
		14.6.1 India	401	
		14.6.2 Nigeria	403	
		14.6.3 Hong Kong and China	404	

	14.7	14.7.1	I imperialism and popular music Authenticity versus hybridity Western cultural products can be interpreted	408 408	
		14.7.2	in different ways	409	
		14.73	Spread of ownership and success	409	
	14.8		t imperialism, platform imperialism?	413	
15	Texts: Diversity, Quality and Social Justice			421	
	15.1		, diversity and multiplicity How might we measure diversity? The case	423	
		10.1.1	of popular music	424	
			It's all the same: assertions of homogeneity Is television offering a greater diversity of experiences and perspectives in the	426	
			'post-network' era?	427	
		15.1.4	Diversity or otherwise in the powerful UK press	428	
	15.2		justice and changes in texts	430	
		15.2.1	Advertising, promotion, commercialism	430	
			The politics of entertainment Has news journalism become less	436	
			questioning of power?	439	
	15.3	Social	fragmentation and market segmentation	444	
	15.4		ality declined? Short attention spans, shock and cultural	448	
			authority: reality television and celebrity	448	
			Comparing quality: book publishing Quality, independence and niche markets:	452	
			indie cinema in the 1990s	452	
16	Conc	lusions	: A New Era in Cultural Production?	457	
	16.1	The ex	tent of change	458	
			ting change/continuity	463	
			ning change/continuity	465	
		and the same of th	tions for future research	466	
			Objections to my Definition of the Cultural	400	
The state of the		and the	e Assumptions Employed Therein	469 473	
Glossary					
	ferenc	es		483 525	
Index					