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„Creativity is not art, industry is not culture“
Some remarks on the historical meaning & career of creative industries from a European perspective

Prologue: What's the difference?

1.) What is an artist?

BILDER:

- _ Caspar David Friedrich
- _ Steve Jobs

2.) What is an artwork?

BILDER:

- _ Impressionistisches Bild
- _ Marcel Duchamp, Ready Made
- _ Fluxus
- _ ...
- _ ...
- _ Prada

3.) What is an art institution?

BILDER:

- _ Schinkel (2 x)
- _ Centre Pompidou

- _ Autostadt Wolfsburg
- _ Gläserne Manufaktur Dresden
- _ Apple Headquarter

I. The rise of Culture Industries in the 19th Century and early 20th Century

Establishment of a modern art-/culture-system in the course of the last 200 years:

Artist as a Creator
Of Originality

Artefacts and
cultural events

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bourgeois audience
with ... education

public and private-
commercial
Culture Organisation
as Distributors of
Attention

The system is dualistic with a strict differentiation and distinction in continental Europe:

public and private
non-profit-sector

and a

private-commercial
sector

= high culture

= low culture

Entertainment and early creative
economics
(Fashion, Design, Advertisement)

The early culture industries with their markets and organisations were part of urban culture, connected with the principals of organized industrial capitalism_

Criteria of Cultural Industries:

- _ Entertainment for the Masses, Mainstream
- _ Standardized
- _ Stereotypes, Clichés
- _ Seriality
- _ Formats („frozen formats“, Adorno)
- _ Theming
- _ Calculated Schemes
- _ Mechanical Reproduction
- _ Dream fabrics, „Kult der Zerstreuung“ (Kracauer)
- _ „Transforming the arts in the sphere of consumptions“ (Adorno)

Since the 19th Century, early culture industries have become important urban developers!

Principle of condensation and district formation

- _ Boulevardtheater Paris
- _ Westend Theaters London
- _ 42nd street /Broadway New York
- _ Gallery Districts Berlin, Paris New York

Principle of multifunctional condensation and theming under one roof:

Concepts of Urban Entertainment Centres, following the models of the Expos (different worlds and attractions at one place) since the early 20th Century

BILDER:

- _ Admiralspalast
- _ Haus Vaterland

Principle of aesthetic industrialisation of entertainment and of an increasingly aesthetic understanding of business

- _ Tiller-Girls, Fließband-Ästhetik (Fordism), „Ornament der Masse“ (Kracauer)
- _ Early Creative Economies in the roaring twenties

BILDER:

- _ 20er Jahre, Modernity: Design, Fashion, Advertisement

Since the early 20th Century, Culture Industries were part of global culture and were highly influenced by new popular American culture (Jazz, Entertainment, Advertisement)

II. The rise of the Creative Class and Creative Industries since Pop-Cultural Modernity of the 1960s

_ Expansion of the art world: convergence between high culture, cultural industries, media technology and consumption culture, Brandlands, Public Art

_ Aesthetic approaches to the Lifeworld: Lifestyle and Event-Oriented;
Creative Cities, Creative Cluster

_ Transformation into a post-industrial society:

Leisure industries, Service industries, IT industries,

Orientation to creativity with an impact on Work practices and organisational structures (low hierarchies, networking ideal and communication)

_ Rising of a new Lifestyle group:

Self-actualizing-unities / environment – highly individualistic, multi-optional, self-concentrated; self-performer;

This is the premise and basis for the „Creative Class“ of Richard Florida

_ Rise of an „aesthetic“ capitalism with „Creativity“ as the keyword

Creative ethos of media-oriented network economy; everyone can be creative,

Computational turn, „code is poetry“,

artificial influence, Big Data, information society and knowledge economy, speed and new enterprise economy (the entrepreneurial self), project driven, aesthetic reinterpretation of

the customer

_ The statistical classification of Creative Industries from an European perspective:

BILD

Epilogue: Some reflections and answers to our opening questions

- 1.) Steve Jobs is not an artist, but a creative star of aesthetic capitalism based on media technology and Californian Thinking
- 2.) In European Modernity, every object could be elevated to an artefact by the declaration of an artist
- 3.) The Autostadt of Volkswagen, the Crystal Manufactory and the planned Headquarter of Apple are icons of an aesthetic capitalism cultivated by the art world

The Creative Industries of the digital age draw on technology and cybernetic thinking and only secondarily connected to culture and the arts.

Therefore: Creativity is not art, and industries are not culture!