## Contents

**Boxes, tables and figures**  xiv

_Preface to the Third Edition (2012)_  xvii


**Introduction: Change and Continuity, Power and Creativity**  1

An overview of some changes – and the importance of continuity  2

Why do the cultural industries matter?  4

The cultural industries make and circulate texts  4

The cultural industries manage creativity and knowledge  6

The cultural industries are agents of economic, social and cultural change  8

Outline of the argument  10

Matters of definition  16

Borderline and problem cases  18

Some objections to the definitions and assumptions employed here  20

Alternative terms  22

From ‘The Culture Industry’ to the cultural industries  23

Industries that make texts: the distinctive features  26

Risky business  27

Creativity versus commerce  28

High production costs and low reproduction costs  29

Semi-public goods  29

Misses are offset against hits by building a repertoire  30

Concentration, integration and co-opting publicity  30

Artificial scarcity  31

Formatting: stars, genres, serials  31

Loose control of symbol creators; tight control of distribution and marketing  32

Author to reader  33
# PART ONE  ANALYTICAL FRAMEWORKS

## 1 Theories of Culture, Theories of Cultural Production

- Media and cultural economics
- Communication studies
- Critical political economy approaches
- Which political economy?
  - Contradiction
  - The specific conditions of cultural industries
  - Tensions between production and consumption
  - Symbol creators
  - Information and entertainment
  - Historical variations in the social relations of cultural production
- Sociology of culture and organisational and management studies
- Radical media sociology/media studies
- The problem of texts
- Some achievements and limitations of cultural studies
- Cultural studies approaches to media industries and media production
  - Industry produces culture, culture produces industry
  - 'Production studies': the cultural studies of media industries approach
  - Digital optimism
  - Creative industries analysis
  - Cultural economy
- The approach taken here

## 2 Cultural Industries in the Twentieth Century:

### The Key Features

- The place of cultural production in economies and societies
- A question of commodification
- Business ownership and structure
- Organisation, management and creative autonomy
  - Creativity and commerce relations
- The quality of cultural work
- Internationalisation and domination by the USA
- Dominant technologies
- Textual change
Choice, diversity, multiplicity
Quality
Texts, social justice and the serving of interests

3 Why the Cultural Industries Began to Change in the 1980s

How not to explain change: three forms of reduction
Contexts for change and continuity in the cultural industries, 1945-1990
Political-economic change: the Long Downturn
Political and regulatory change: the rise of neo-liberalism
Changing business strategies
Investment shifts towards service industries
Internationalisation
Organisational innovation and restructuring
Sociocultural and textual changes
Technological change: information technology and consumer electronics

PART TWO POLICY CHANGE

4 Marketisation in Telecommunications and Broadcasting

Deregulation, re-regulation and cultural marketisation
Telecommunications and broadcasting – why was the state so involved?
Telecommunications as a public utility
Broadcasting as a national resource and a limited one
The power of broadcasting
The 1980s: the rationales are dismantled and marketisation follows
Challenge to the telecoms as utility rationale
Challenge to the broadcasting as scarce, national resource rationale
Challenge to the power of broadcasting rationale
Four waves of marketisation
The first wave: changes in communications policy in the USA, 1980-1990
The second wave: changes in broadcasting policy in other advanced industrial states, 1985-1995
Defining characteristics of public service broadcasting systems
Variations in public service systems 138
The social and cultural role of PSB 140
PSB under attack: case studies of change 140
The UK 142
France 143
Germany 144
Australia 144
Japan 145
Summary of PSB under attack 146
The third wave: transitional and mixed societies, 1989 onwards 146
India 147
Russia and Eastern Europe 149
China 149
Latin America 150
Summary of marketisation in transitional societies 150
The fourth wave: towards convergence and internationalisation, 1992 onwards 151
Convergence 151
International policy bodies 153

5 Further Changes in Policy: Copyright and the Cult of Creativity 158
Copyright 159
Longer, bigger, stronger copyrights 160
Cultural policy: the creative industries moment 165
The Greater London Council and leftist cultural industries policy 166
Local and urban cultural industries policy 167
The creativity cult: cities, clusters and classes 170
Contradictions of national creative industries policy 174
Creative industries policy goes global 177

PART THREE CHANGE AND CONTINUITY IN THE CULTURAL INDUSTRIES, 1980 TO 2012 183

6 Ownership, Structure and Size 185
1990s merger mania – and early twenty-first century reverses 187
A new generation of mega-corporations: the big get very big indeed 192
Conglomeration: from synergy to convergence 195
Vertical integration 200
Contents

Is ownership becoming more concentrated? And does it matter? 204
The continuing presence of small companies 209
Interdependence, inter-firm networks and alliances 212
Are the cultural industries getting bigger? 216
Cultural industries in modern economies 216
Cultural industries in global business 219
Continuing commodification 221

7 Creativity and Commerce, Organisation and Labour 228
Managing cultural production: loose control of creativity, tight control of circulation 229
The increasing importance of marketing and market research 233
Audience research and autonomy in film, advertising and television 236
A note on audience research in the digital age 242
Control of creativity: tighter or looser? 243
Journalistic autonomy 243
Creativity, commerce and control in popular music and theatre 248
Division of labour and working conditions 253
Characteristics of cultural labour 253
Terms and conditions of cultural work in different roles 258
'Unskilled' and semi-skilled workers 259
Technical workers 260
Creative managers 260
Symbol creators 261

8 Internationalisation: Neither Globalisation Nor Cultural Imperialism 269
Factors behind cultural domination by the USA 270
Size and nature of the domestic market for leisure in the USA 270
Active role of the US state in promoting its industries abroad 271
Neither cultural imperialism nor globalisation 272
Television and geo-cultural markets 277
Reversing cultural flows? The case of Latin American drama 280
Transnational TV transmission and reception: post-national broadcasting? 284
The rise of East Asian television 287
The international film industry: Hollywood power 293
Other film industries, other texts: India and Hong Kong 295
Cultural imperialism and popular music 301
  Authenticity versus hybridity 302
  Western cultural products can be interpreted
    in different ways 302
  Spread of ownership 304

9 Digitalisation and the Internet 310
  ‘New media’ and digitalisation: beyond the hype 310
  The digital optimists and their key claims 313
    A more sophisticated digital optimism? Benkler, Jenkins and Castells 317
  Criticisms of digital optimism – and three dilemmas 321
    1. Digital divides: inequalities in access, skills and activity 323
    2. Control of circulation and concentrations of attention 327
    3. Commercialisation, surveillance and ‘free labour’ 330

10 The Impact of the Internet and Digitalisation on
Existing Cultural Industries 341
  The music industry in crisis: distinguishing hype
    from reality 341
    File-sharing 343
    ‘Legitimate’ digital distribution 343
  Television: meaningful consumer control? 348
  Newspapers, periodicals and books 356
  The digital games industry 358

11 Texts: Diversity, Quality and Social Justice 364
  Choice, diversity and multiplicity 365
    How might we measure diversity? The case of
      popular music 367
    It’s all the same: assertions of homogeneity 369
    Is television offering a greater diversity of experiences
      and perspectives in the ‘post-network’ era? 371
    Diversity or otherwise in the powerful UK press 373
  Social justice and changes in texts 375
    Advertising, promotion, commercialism 375
    The politics of entertainment 381
    Has news journalism become less questioning
      of power? 385
    Social fragmentation and market segmentation 388
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Has quality declined?</td>
<td>392</td>
</tr>
<tr>
<td>Short attention spans, shock and cultural authority:</td>
<td></td>
</tr>
<tr>
<td>reality television</td>
<td>392</td>
</tr>
<tr>
<td>Comparing quality: book publishing</td>
<td>395</td>
</tr>
<tr>
<td>Quality, independence and niche markets: indie cinema in the 1990s</td>
<td>398</td>
</tr>
<tr>
<td>Conclusions: A New Era in Cultural Production?</td>
<td>402</td>
</tr>
<tr>
<td>The extent of change</td>
<td>402</td>
</tr>
<tr>
<td>Evaluating change/continuity</td>
<td>407</td>
</tr>
<tr>
<td>Explaining change/continuity</td>
<td>410</td>
</tr>
<tr>
<td>Implications for future study</td>
<td>411</td>
</tr>
<tr>
<td><strong>Glossary</strong></td>
<td>414</td>
</tr>
<tr>
<td><strong>References</strong></td>
<td>421</td>
</tr>
<tr>
<td><strong>Index</strong></td>
<td>451</td>
</tr>
</tbody>
</table>