

“Creative Industries and the COVID-19 Pandemic”

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CALL FOR BOOK CHAPTERS

Digital technologies contributed to the restructuring, revalorisation, and repositioning in the market of the Cultural and Creative industries (CCIs). The seminal definition of CCIs was provided by the Department for Culture, Media and Sport Creative Task Force in the UK as “those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property” (DCMS, 1998 and 2001: 5)¹. Starting from this definition and the first initiatives carried out in the UK, a process has been activated - and accelerated in the last years - so that many studies have regularly underlined the unique contribution to economic growth and organizational design brought by the CCIs. The scientific literature originally focused on

¹For further deepening on the concept, see Box 1 in the report Benghozi, Salvador & Simon (2015: 11): “The concept of Creative and Cultural Industries (CCIs) is often used by different stakeholders, especially by policy makers (in different fields of economic or social policy) and, in particular when economic data on CCIs are presented. The concept is used in various documents and it is not standardized. It also extends to different realities (creative industries, creative goods, creative economy, creative cities, creative regions, creative class etc.) and covers different cultural sectors in academic documents or national strategies. Starting from a core set of relatively basic cultural fields (heritage and fine arts in general) and broadening it to wider activities (publishing, audio-visual, design, architecture) and peripheral fields (software, telecommunications, ICT), the CCIs notion often seems generic and broad and does not merely include cultural/artistic creation. Not only can the notion of ‘creativity’ not be statistically measured but also the notion of ‘industries’ has different meanings, ESSnet-Culture strongly recommends when speaking about creative and cultural industries, to clearly mention the sectors that are covered”. (ESSnet-Culture, 2012: 57).

the role of the creative class and the management of talents (Scott, 2006; Florida, 2002; Caves, 2000), shifting interest towards the establishment of creative cities (UNCTAD, 2010; Crossick, 2006) and later focusing on the strategic and innovative dimensions of CCIs and their business models (Benghozi, Lyubareva, 2014; Parkman et al., 2012; Throsby, 2001). New strategies and value chain structures appeared in most of the CCIs. The music, cinema and publishing industries are some representative examples (Moreau, 2013; Benghozi, Salvador, 2015, 2016; Borowiecki, Navarrete, 2018; Salvador et al., 2019).

Nonetheless, we have arrived at a significant shifting point in March 2020 and lasting several months, characterised by a complete disruption of the functioning of all the CCIs and the world at large. As the digital revolution disrupted the traditional model of CCIs on the one hand and valorised their contribution to economic growth on the other hand, so the recent COVID-19 pandemic can reasonably be expected to fundamentally change the CCIs' strategies with unexpected and even deeper consequences. An unprecedented consumption of culture online from home, together with a notable increase in digital literacy, is unmistakable developments. In this context, the culture and art sectors are revealing to be a strong resource during this pandemic.

At the same time, COVID-19 is severely impacting cultural heritage sites and practices: since the beginning of March 2020 we are encountering to the closure of heritage sites, museums, theatres, cinemas and several other cultural institutions across the world. CCIs and artists are experiencing funding difficulties and drastic loss of income for an uncertain period. Short and long term effects are expected also for the conservation of cultural places and the livelihoods of local events like cultural Festivals.

In particular, since the beginning of lockdown at worldwide level, we are witnesses of the rising of many initiatives for culture valorisation. Historically, culture has played a pivotal role at EU level and it is part of a central pillar of its actions, not only for fostering cooperation among member states, but also for valorizing cultural heritage, national identities and traditions (Littoz-Monnet, 2007; Srakar et al., 2018; Benghozi, Salvador, 2019). France, for example, is known for the specificities of the role played in general by culture – the so-called “*exception culturelle*” (Lescure, 2013). Culture and art do not stop during COVID-19 emergency, and the importance of culture is even strengthened. “*More than ever, in such a challenging time, the power of culture and creativity should be leveraged to strengthen cooperation among cities and reinforce ties between people and communities*”, argued UNESCO². Ernesto Ottone R., Assistant UNESCO Director-General for Culture even said “*Now, more than ever, people need culture. Culture makes us resilient. It gives us hope. It reminds us that we are not alone*”³. People around the world are turning to culture for feeling less alone and for overcoming social isolation. Several museums and cultural institutions responded by providing “smart” online solutions to the unexpected and sudden disconnection from consumers. Examples include the innumerable virtual tours and online exhibitions, but also the #museumsfromhome YouTube playlists, and the #museumchallenge in Twitter: playful digital alternatives for engaging culture lovers during lockdown. Opera Houses are providing digital initiatives like “*opera on the sofa*” by the Opera

² <https://en.unesco.org/covid19/cultureresponsecreative-cities-mobilized-against-covid-19>

³ <https://en.unesco.org/news/unesco-supports-culture-and-heritage-during-covid-19-shutdown>

House Teatro Regio in Turin, Italy, or online programming of their events like “*stay at home, at home with La Fenice*” Opera House in Venice, Italy. Cinemas are turning to streaming solutions or rediscovering old formats such as the drive-in. UNESCO has recently launched a global social media campaign, #ShareOurHeritage⁴, to promote access to culture and education around cultural heritage during lockdown.

Notwithstanding the success met by these digital initiatives, the COVID-19 sanitary crisis is clearly hitting the creative and culture sectors hard. Debates about COVID-19 and its impact on culture and arts are focusing on the unstable labor structures and limited safety nets. Ministers of Culture around the world are drafting policies and support initiatives.

➤ **Statement of aims:**

Considering the evolving and unstable context due to the pandemic in progress, this Book seeks to investigate actual strategies of CCIs’ actors, government bodies and cultural institutions facing the COVID-19 crisis and the consequences of these emergency strategies for the future of the CCIs. Creative solutions adopted facing the lockdown could reveal beneficial also after the crisis and could originate new forms of cultural consumption or innovative market strategies. This Book aims at collecting original contributions and identifying best practices that could benefit cultural stakeholders adopting and implementing effective strategies in the next future.

We invite qualitative and quantitative papers and are particularly interested in contributions at international level, with a focus on European countries, including cross-country comparisons. We welcome contributions that reflect an experimental nature, based on primary and secondary data collected during the national lockdown periods.

Exemplary research questions and topics include, but are not limited to, the following:

-Immediate response: How have cultural organizations reacted to and coped with the lockdown? How were (human) resources managed, particularly to cope with the lockdown? Have institutions considered the efficacy and long-term applicability of these solutions?

-Long-term strategy: What are the expected long-term effects of COVID-19 on the cultural and creative industries? How can the cultural sector prepare for further unexpected effects? What solutions are being considered for cultural heritage practices and events highly dependent on tourism flows, like cultural Festivals?

-Cultural workers: How are independent cultural workers coping? Particularly for sectors that have taken longer to resume full activity, such as the performing arts and clubs, how have creative workers responded to the changes in the market? Are cultural workers shifting jobs or are there new services emerging, for instance online? What strategies could serve to empower artists and creators?

-National strategies: What changes can be observed in the cultural sector as direct response of the health crisis at country level? What policy measures and financing aids have been drafted

⁴ <https://en.unesco.org/news/unesco-supports-culture-and-heritage-during-covid-19-shutdown>

and what can be expected to be more appropriate for facing the hard consequences of the pandemic in the next future? How are country responses a reflection of economic values?

-Sustainability: What solutions to the extreme income gap have been devised to maintain and even develop new cultural programming? What community actions have emerged to support the cultural sector, and how has the cultural sector responded to community needs? What tools could best support a healthy cultural sector after the COVID-19 crisis?

FORMAT

The book **Creative Industries and the COVID-19 Pandemic** will be published as part of the [Routledge Research in the Creative and Cultural Industries series](#).

PROPOSED TIME-LINE

- **End of October 2020:** Extended abstracts summarizing potential chapter contributions emailed to Prof. **Elisa Salvador**, [ESSCA School of Management](#), France, *corresponding editor*, elisa.salvador@essca.fr

Each abstract should include a description of the principal topic and expected contribution with:

- Title of the proposed book chapter
- Authors' information,
- Abstract text of 1200-1500 words
- Max. 5 keywords
- Bibliographical references
- **December 2020:** Notification of first acceptance
- **March 15th 2021:** Complete chapter contributions (approx. 7,000 words)
- **May 2021:** Revised chapters due
- **Summer 2021:** Final editing and Book submitted to Routledge for release early 2022.

➤ About the Editors:

Elisa SALVADOR holds a higher doctorate (*Habilitation à Diriger des Recherches, HDR*) in economics sciences and management conferred from Paris13 University (October 2019) and an international PhD in Institutions, Economics and Law from the University of Turin, Italy. She has worked for the Italian National Research Council (CNR) on several projects focused on innovation policies. She won the CNR award "Promotion of Research 2005" for her project "The financing of research spin-offs: An analysis of the Italian case". She has recently collaborated with the Polytechnic of Turin and with the ESCP-Europe Business School and she has been adjunct Professor at Iéseg School of Management, Economics and International Business Economics tracks (2014-2016). She has been a researcher at Ecole Polytechnique, Paris (2012-2015) working in particular on a project focused on R&D and innovation in cultural and creative industries. She is currently Professor at ESSCA School of Management, where she is the coordinator of the Master 1 course "Managing Creativity and Innovation".

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<https://scholar.google.co.uk/citations?user=aNJPjNQAAAAJ&hl=en>

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Andrej SRAKAR holds a PhD in Economics and is PhD Candidate in Mathematical Statistics. He works as Scientific Associate at the Institute for Economic Research (IER) and Assistant Professor at School of Economics and Business, University of Ljubljana. He is Editor-in-chief of Review of Economics and Economic Methodology (REEM) and Co-Editor of the Book Series on Cultural Economics & the Creative Economy for Palgrave Macmillan. He published among other in Journal of Cultural Economics, Cultural Trends, International Journal of Arts Management, International Journal of Cultural Policy, Poetics, European Planning Studies and Journal of Knowledge Management and in monographs for publishers De Gruyter, Springer Verlag, Edward Elgar, Routledge and Sage. He is or was member of scientific program committees of two most recent conferences (Lille 2021, Melbourne 2018) of the Association for Cultural Economics International (ACEI).

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