## **Creative Industries and Cluster Policies**

## Prof. Silvia Mazzucotelli Salice

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

This course is designed to introduce students to the interactions and crossovers between culture, creativity and the urban and regional development and it aims to provide students with the necessary knowledge to study and compare the development of cultural and creative industries in different geographical contexts.

The course will explore a variety of dimensions of creative industries so that students can understand the development of - and the key concepts within - scholarly debates about the sector. A first part introduces to the basic and fundamental concepts and tools related to the characteristics of cultural goods and cultural and creative industries. The second part will focus on the analysis of specific sectors of the cultural industries, such as fashion, food, advertising, design, music etc and it will map out the emergence of the creative industries as a policy discourse and a vehicle for urban regeneration.

*Intended learning outcomes*

KNOWLEDGE AND UNDERSTANDING

At the end of the course, Students will learn to analyse and interpret the interdisciplinary field of the creative industries from several theoretical perspectives: cultural theory, public policy, urban studies and social sciences.

They will know the core elements of the contemporary debate in the field and they will understand the distinction between the concept of cultural and creative industries. They will also be able to express why culture is a public good and to distinguish different approaches to the regulation of culture.

By the end of the course, students will also be able to recognize the main elements of the creative industries debate as applied to urban and regional development.

ABILITY TO APPLY KNOWLEDGE AND UNDERSTANDING

At the end of the course, students will be able to critically analyse the scholarly debates on creative industries; and discuss the implications of the sector’s impact on our contemporary society.

Through the analysis of specific case studies, they will also be able to use the specific lexicon of urban and cultural sociology and to develop specific skills for observing, analysing, describing and critiquing the way in which different sectors of the creative industry – the arts, media, fashion, design, food, cultural heritage – process the input of human creativity, produce symbolic meanings, and create social and economic value.

***COURSE CONTENT***

Since the notion of creative industries was first articulated in the United Kingdom in 1997, the term has caught on and experienced a global rise and the concept of creative industries has developed considerable academic and policy momentum. Scholars from different geographical regions have theorized this old industry in new languages, such as creative class, cultural industries, and creative clusters and cities as well as from the perspectives of management and creative laborers.

The first decade of the twenty-first century was marked by a renewed interest in creativity and cities, particularly in relation to the significance of cities as sites of cultural production and consumption. Whereas much of the talk of the 1970s and 1980s was of the crisis of cities, faced with the shift of manufacturing to lower wage economies and the decline of the inner city, and the 1990s saw prophecies that the Internet heralded the “death of distance”, what has become apparent is that globalization, the rise of digital media networks and industries, and the need to develop post-industrial urban development strategies have all contributed to cities becoming “motors of the global economy”.

What was notable was the symbiotic relationship that was widely seen to exist between creative industries and cities. Spatial agglomeration, or clustering, was seen enhancing innovation and flexibility by promoting information flows, networks of interaction, and relational ties among a diverse but spatially proximate range of participants and institutions, especially in industries such as fashion, design, music, communication and advertising.

The course will introduce key theories in this field and it will address and discuss central historical, theoretical, and practical issues regarding:

1. the urban post-industrial turn (the rise of creative industries; the setting up of cultural quarters; the importance of art and culture in place- making);
2. key social transformation/processes taking place in post-industrial cities (gentrification, etc.);
3. urban cultures (artistic subcultures; creative class, cultural intermediaries and hipsters);
4. creative industries (fashion, design, food, advertising etc.)

The course will approach each topic through relevant theoretical and interpretative contributions, as well as through practical examples.

***READING LIST***

To address the topics highlited above, a body of literature on creative cities will be surveyed. A reading list for the preparation of the exam will be provided during the course and collected by the professor in a lecture note; the latter will be made available on the Blackboard page of the course itself. The slides of the lessons and any additional didactic material used will also be available on Blackboard.

***TEACHING METHOD***

The course includes lectures, seminars/talks with experts from the creative industries and in-class learning activities. The course envisages also a practical group assignment which will be introduced during classes and will then be carried out by the students independently.

***ASSESSMENT METHOD AND CRITERIA***

This course is expected to be highly interactive. The learning outcomes acquired by the students are verified through ongoing assessment. The final grade will be obtained:

1. Through group work (50 percent).
2. Through an oral exam (50 percent) in the official calls of the winter and summer session.

The questions of the oral exam will aim to assess students’ ability to express themselves dialectically with correct and appropriate language as well as to demonstrate their knowledge of main theories in the field creative industries studies. Assessment will take into consideration relevance of answers, appropriate use of specific terminology, argumentative and coherent structure of students’ expositions and their ability to link concepts and identify open issues. The teacher may reserve the right to provide, at the end of the entire cycle of lessons, a written exam (which will substitute the oral exam) with the aim of assessing a basic knowledge of the evolution of theories on creative industry structures and functions, technological conditions and impact in terms on urban and regional development.Further information or clarifications in this regard will be provided by the professor during the course; the answers to the most frequently asked questions will be available in the Frequently Asked Question (FAQ) section on the Blackboard page of the course itself.

***NOTES AND PREREQUISITES***

No prior knowledge is required;

Students are encouraged to regularly consult the Blackboard platform for alerts and updates.

Place and time of consultation hours

Prof. Silvia Mazzucotelli Salice: by appointment, Department of Sociology, Franciscanum Building, III Floor or on Skype and/or Teams.