

## Cultural And Creative Industries: A Step-By-Step Transition

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### Summary

*This article analyzes the transformation of the cultural industry to the creative industry over time, focusing on the evolution of cultural and creative production in response to technological and social changes. Key concepts are addressed such as the relationship between culture and art, the aesthetic value of cultural creations, and how these transitions have been influenced by political, economic, and technological factors. The theoretical approach is based on the idea that digitalization and cultural democratization have influenced the way cultural and creative works are produced and consumed. The methodological design focuses on a documentary exploration that covers a period of time from 2012 to 2022, with the aim of identifying digital transformation models and new business models in these industries. The context includes the impact of the COVID-19 pandemic on the cultural and creative industries, as well as current trends in orange economies. The main findings highlight the adaptation of industries to new technologies and forms of distribution, as well as the influence of government policies in the sector. In conclusion, this work sheds light on the complexity of the transformation of the cultural to the creative industry, highlighting the interaction between social, technological and political factors in the evolution of these industries and their impact on cultural and creative production in the digital age.*

**Keywords:** Digital transformation, Creative industry, Cultural industry, Evolution, Cultural democratization.

### Introduction

Digital transformation has been a pervasive force that has redefined countless aspects of life in the contemporary era. Its effects have been felt across the board, from economics and politics to culture and creativity. In particular, the cultural and creative industries have undergone a profound metamorphosis as they have adapted to the opportunities and challenges that digitalization has presented. This article dives into the vast ocean of digital transformation in the context of the cultural and creative industries, with the aim of understanding how this evolution has impacted the production and marketing of cultural and creative goods.

The evolution of the cultural and creative industries, and their transition from culture to creativity, is a complex process that has been unfolding over the last few decades. Digitalization has played a central role in this change, opening new doors for the expression and distribution

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of cultural and creative works. Digitalization has enabled the democratization of culture, providing access to a global audience through online platforms and social media. At the same time, it has posed challenges in terms of copyright, intellectual property and economic sustainability for cultural creators and producers.

The relationship between culture and creativity is a fundamental theme in this analysis. Creativity is an essential driver of culture, and culture is often a fertile ground for creativity. Cultural and creative production encompasses a wide range of artistic and cultural forms, from literature and visual arts to music and film. However, digital transformation has challenged the traditional boundaries between these two spheres, creating an intersection where technology drives innovation and artistic expression.

In this context, it is essential to define and understand the aesthetic value of cultural and creative productions. How do you measure this value in the digital age? How does it affect public perception and consumption practices? These are critical issues that we will address in this article.

The transformation of the cultural and creative industry has also been influenced by political, economic and technological factors. Governments and cultural policies play a crucial role in promoting and protecting creative industries, and technology has provided new opportunities for the production and distribution of cultural goods.

An important aspect of this analysis is the influence of the COVID-19 pandemic on the cultural and creative industries. The health crisis has had a significant impact on the production and consumption of cultural and creative works, leading to an increased reliance on digital media and innovation in business models.

As we progress through this study, we will delve into the documentary exploration of the evolution of cultural and creative industries in the digital age, focusing on a ten-year period, from 2012 to 2022. We will analyze the trends, digital transformation models, and new business models that have emerged in this time, which will allow us to understand the changing dynamics of these industries.

## **Methodology**

This study employs a qualitative approach focused on documentary exploration as its main research method. The documentary exploration is carried out to characterize and describe the digital transformation in the cultural and creative industries during the period 2012-2022. Research involves a thorough review of academic literature, research reports, and relevant sources. During the first phase, a search, collection and processing of information is carried out, analysing the evolution of these industries and highlighting key trends in digital transformation and new business models.

The second phase involves the construction of a theoretical frame of reference that addresses the relationship between Revolution 4.0 and the cultural and creative industries. This theoretical framework serves as a guide to identify digital transformation models and new business approaches in these industries. Special attention is paid to the intersections between technology, creativity and culture.

In the third phase, the information collected is systematized, highlighting the business models that have emerged as a result of digital transformation. The results will be presented in

an organized manner, highlighting the main trends and changes in these ever-evolving industries.

This methodology will enable a comprehensive investigation of digital transformation in the cultural and creative industries, identifying emerging business models and providing a deeper understanding of how the 4.0 Revolution has influenced these industries. The results will contribute to the conceptual reconstruction of key categories and the formulation of modifications in business models in this ever-changing sector.

### **Selection criteria**

References related to the Creative and Cultural Industry abound, and this is not surprising, since the literature on human artistic, social and cultural processes is constantly renewed. An example of this contemporaneity is the consideration of the pandemic in our social environments. Although the pandemic generated conditions of isolation and uncertainty, it also fostered the autonomous and collective development of cultural industries as a stage of reflection and creativity (Llanos, 2020). This has given rise to an abundance of academic production addressing new processes of transformation, transition and business models in the cultural industries over the past two years.

The diverse opinions expressed in articles and research in this short period of time contribute to the overall picture of the industry that has evolved in the current century. As a result, we have witnessed a significant increase in intellectual productions that explore new aesthetic, technical, and academic approaches to art and other cultural media. This occurs in a society that is moving towards open information, where the behaviours of the scientific community promote democratic access to knowledge (Vommaro, 2020). These features offer the possibility of a more in-depth analysis of the transformations in today's industry, making the specifications of current documents a motivating source to establish a substantial contemporary critique around this field of study.

In addition to the humanistic and academic conditions present in the literature on the cultural industry, it is important to trace new technical and administrative management models. This is because, as a knowledge society, all aspects related to the cultural agenda are reformed according to changing circumstances. As we approach anticipating complications or unexpected changes, the development of generic strategies becomes essential to maintaining and updating systems through sound decisions and efficient management. For example, during the COVID-19 crisis, performance-based cultural industries, which involve direct contact with a target audience, had to implement actions that would allow them to remain profitable without compromising the physical or mental health of those involved. These contingency plans focused on various aspects, such as economic, socio-cultural, political, legal, environmental and competitive aspects (Bernal & Sierra, 2008). Although contingency circumstances are not exclusive to the post-pandemic, it is relevant to highlight how the administrative literature has contributed to the development of mitigation models for such situations.

The third selection criterion is based on current research advances, not only in terms of immediacy, but also international relevance. Academic proficiency in content production is maintained at a rapid pace. Although Anglo-Saxon languages play an important role in establishing current dialogues on theories of cultural and creative studies, it is essential to consider these perspectives as an opportunity to compare views on the same topic. For example, the definitions provided by theorists specializing in industry and its economics generate debates about the intrinsic characteristics of the object of study. These definitions can be supported, refuted, or validated by new academic positions. In addition, methodological attention is crucial

for evaluating foreign productions in the field of cultural industries. Quantitative perspectives are plentiful and provide benchmarks for comparing creative production in recent years, with some authors pointing out that it is not possible to make critical measurements without considering the foundations that have shaped cultural production from 1990 to date (Betzler, et al., 2021). It is important to note that, although the production in English and American leads in terms of the number of academic publications, they should not be the only foreign references to consider.

The final selection criterion is based on the general patterns of development of the cultural and creative industry. While the academic, opinion, and critical components are prominent aspects in the literature on the subject, the fact that, as an industry related to growth methods and contexts, it is governed by market systematization criteria cannot be overlooked. Creating models to assess growth, such as the Boston Consulting Group's matrices, has become a central focus. These models involve strategic portfolio, market, supply, and demand analyses (Roncancio, 2022). These factors determine that industry is not simply a phenomenon of mass and independent production, but that it is regulated under current economic theories. In this way, different stages in the industrial development of the cultural sector can be analysed, such as introduction, growth, maturity or decline (Orellana, 2016). These aspects also involve integration strategies, market penetration, market development, product development, and diversification.

Despite the fact that current references to cultural and creative industrial currents are diverse and abundant, this study focuses on the cross-cutting aspects of information and communication technologies, and on the transition towards new information media (Rey, 2018), including the so-called Digital Creative Industries.

### **On Cultural and Creative Industry Transitions**

The current position of the cultural and creative industry has been shaped over time and has been influenced by various perspectives that have determined the essential characteristics of cultural media and their different representations. Despite being based on a capitalist model that regulates the massification and success of cultural and creative productions (Milanesio, 2020), at present, these perspectives have leaned towards democratic profitability rather than simply following market trends (Chaparro, 2018). This is understandable given that transitions in cultural industries, particularly those that depend on aesthetics in their production and the social environment in their commercialization, change according to circumstances, either by necessity or by force.

In these transitions, some positions argue that, although the relationship between culture and art is intricate, everything that involves human activity within social schemes can be considered to be part of culture (Lazzeretti, et al., 2022). This encompasses intellectual activity related to creativity. However, before delving into the specific models of this study, it is essential to establish a framework that delimits the cultural component as the creative measure of an asset with an aesthetic interest (Moore, 2013). In this context, we focus on the creative good as the object of study (Grazia, 2012), since it is the aesthetic characteristics of the product that give it economic value in a given social context. This orientation towards cultural selection allows us to approach the object of study from a more materialistic perspective, focusing on both aesthetic and material transition issues (Vich, 2020).

It is important to note that even within these delimitations, the characteristics of cultural aesthetic models evolve and go through palpable transitions with each new social and technological model. Some authors have termed this process innovation in the creative process

(Parmentier & Mangematin, 2014). Therefore, interest in the cultural and creative industry does not stagnate in traditional preconceptions, but is constantly adapting as new creative industrial scenarios emerge, which require to be analyzed from the perspective of STEM (Engineering, Science, Technology and Mathematics) in an ever-changing social world (Snowball, et al., 2021).

Transitions in culture industry models are also manifested in paradigms. On the one hand, they tended to rely on markets as the main influence on the means of production (Maldonado, A. et al., 2021). However, there are new perspectives that contradict popular beliefs by arguing that the public is the one who adopts and attaches value to products, whether material or digital (Curtis, C. B., & Curtis, R. B., 2019).

Finally, the transition in the cultural and creative industry can be understood from a historiographical perspective as a consequence of social development. In this view, commodified products are governed not only by their commercial value, but also by political, environmental, and technological factors of a particular system (Finocchio & Massone, 2012). Despite these historical perspectives, it is important to contrast them with specific study models, where what matters more is the particular environment than the reasons for its development (Montes, 2020).

### **On Contemporary Models of Cultural and Creative Transformation**

A defining feature of the creative industries is the constant tension between cultural productions and consumer objects. As some authors point out, the differences between commercial value and social value do not define the aesthetic value of productions (Cuetos, 2012). However, it is essential to carefully analyse these factors in the context of transformations in the cultural and creative industry, especially in the digital age.

Despite the fact that digitalization does not completely resolve the aforementioned theoretical tension, in practice, it has allowed for a greater development of creative potential. This is due to the fact that digital media bring the end consumer closer together, incorporating the subjective characteristics of the creator as an added value, and largely eliminating the intermediation inherent to the traditional cultural industry (Szpilbarg & Saferstein, 2014a). However, the transformations have also generated significant contrasts related to immediacy and access, which influences the work of art.

Aesthetics and their relationship with cultural production have been the subject of varied interpretations over time. Some scholars have highlighted that the concept of the culture industry is itself a critique of the contemporary behavior of art and aesthetic production (Szpilbarg & Saferstein, 2014b). Therefore, although the resulting object of the industry is relevant, this study continues to focus on the cultural and creative industry as a whole.

The transformations are not limited to theoretical and philosophical analysis; They can also be understood from a practical perspective, looking at how the contemporary cultural industry has adapted to the digital age. These changes are reflected in the disappearance of the physical product stock management function and in the transformation of the traditional editing and conservation functions (Fernández, D. 2007). The ubiquity of content, the delocalization of sources and the dematerialization of places of access are phenomena that have accelerated with digitalization.

However, along with these transformations, additional problems arise, such as the induction of new intellectual configurations without recognition or traceability (Figueras, 2017). In addition, the characteristic tension between cultural productions and consumer objects persists.

Despite the challenges, digitalization has also brought notable advantages to the cultural industry. New technologies encourage interaction and collaboration between creators and cultural professionals, as well as direct communication between artists and their audiences outside the traditional channels of promotion and distribution. Interaction, participation, recreation and disintermediation are key elements of the digital paradigm in the cultural sphere (De Groot et al., 2020; Menéndez et al., 2018).

### **On the New Business Models of the Creative and Cultural Industry**

It is undeniable that the cultural and creative industry is intrinsically linked to the market. The creation of new business models based on cultural and creative expressions is deeply rooted in the socio-economic characteristics of the society of each era. In this sense, new industries create the conditions for new artistic expressions, and the relationship between culture and industry, art and capital is intertwined due to cultural democratization and the creation of new cultural forms (Ruano, 2007).

Economic conditions in the field of cultural and creative industries do not exist in a vacuum, as numerous authors have argued that, in the background of artistic and aesthetic production for profit, there are always political motivations related to economic power (Bárcenas & Bárcenas, 2019).

The evolution of industrial and economic ecosystems is taking place in parallel with the evolution of the creative technique they seek to commercialize. An example of this is the concept of "orange economies," which considers creativity, arts and culture as raw materials (Buitrago & Duque, 2013). However, some views suggest that policies related to these economies may be influenced by political interests that condition the results of industrial processes (Hernández, 2021).

The impact of the COVID-19 pandemic on these industries is undeniable, but it has not generated permanent legislative responses. According to a study by the Inter-American Development Bank (IDB, 2020), changes have been observed in industries such as audiovisual, design, performing arts, publishing, and gastronomy, driven by digital transformation and the adoption of new business models. However, these alternative models may or may not be successful in the long run.

Contemporary policies are also geared towards governance through technological change and cultural production (Wyatt & Trevena, 2021). As technology advances, some materialist views highlight the positive aspects without losing sight of the negative implications, while others advocate a utopian vision of cybercommodification (Rius-Ulldemolins, Pecourt & Rubio, 2019).

Technological evolution often leads to the obsolescence of certain creative exhibition formats, affecting independent industries. For example, the transition from VHS to CD-ROM and later streaming services has compromised the viability of certain formats (Weeds, 2012).

Ultimately, the economic character of cultural and creative industries is constantly developing, influenced by factors such as entrepreneurial movements and the dynamics of emerging economies (Xie, Xie & Martínez, 2019). The cultural market encompasses a wide range of aspects, and its evolution continues with the entry of new governments and technological advances.

## Conclusions

Digital Transformation in the Cultural and Creative Industries: The 4.0 Revolution has driven significant digital transformation in the cultural and creative industries. This transformation has been reflected in the evolution of business models, access to new markets and greater interaction with the public.

Intersection of Technology, Creativity, and Culture: The intersection between technology, creativity, and culture is a central theme in this study. Digitalization has allowed players in these industries to explore new forms of expression and commercialization, bringing creators closer to audiences in a more authentic way.

Impact of the Pandemic: The COVID-19 pandemic has had a notable impact on these industries, highlighting the importance of adaptation and innovation. Alternative business models have been developed, and digitalization has proven to be a key tool to meet unexpected challenges.

Future Outlook: The constant evolution of technologies and trends in these industries requires continuous adaptation. The results of this research provide a solid basis for understanding the current dynamics, but also underline the importance of continuing to explore new possibilities and business models in the digital environment.

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