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REVIEW

Creative economy and communication. Characterization in a line of research

Economía creativa y comunicación. Caracterización en una la línea de investigación

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ABSTRACT

This paper addresses the classification of documents on the Creative Economy, its industries and its relationship with communication, consumer and digital content. It explores from the convergence of screens to the development of new interfaces and means of interaction, considering global, national and local perspectives. The text is presented as a guide for researchers interested in projects that merge creative economies and communication, whether in a local, national or international context. It offers a comprehensive approach that seeks to inspire future research in this evolving field, providing a theoretical and practical framework to better understand the intersection between creativity, economics and communication in the digital age.

Keywords: Creative Economy; Cultural Industries; Communication; Prosumer; Digital Content; Audiovisual Media; Animation.

RESUMEN

Este documento aborda la clasificación de documentos sobre la Economía creativa, sus industrias y su relación con la comunicación, el consumidor y los contenidos digitales. Se explora desde la convergencia de pantallas hasta el desarrollo de nuevas interfaces y medios de interacción, considerando perspectivas a nivel mundial, nacional y local. El texto se presenta como una guía para investigadores interesados en proyectos que fusionen las economías creativas y la comunicación, ya sea en un contexto local, nacional o internacional. Ofrece un enfoque integral que busca inspirar futuras investigaciones en este campo en constante evolución, proporcionando un marco teórico y práctico para comprender mejor la intersección entre la creatividad, la economía y la comunicación en la era digital.

Palabras Claves: Economía Creativa; Industrias Culturales; Comunicación; Prosumidor; Contenidos Digitales; Medios Audiovisuales; Animación.

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INTRODUCTION

An essential part of the new economies, defined as "rethinking economies from a more integrative perspective, in the sociocultural, environmental and political-institutional dimensions," is undoubtedly the Creative Economy, which "bases its work on industries related to culture and Information and Communication Technologies (ICTs)".[1,2]

The origins of this concept date back to the 1980s, specifically in Europe, when the British government promoted the first approaches to consider the creative economy and its industries as an energetic element of the GDP. A strong epistemological reflection is then generated, raised from the Frankfurt School that "invited to question, among other attributes of the capitalist model and the impact of technology in the public and private spheres (...) raising from mass culture (...) that regulate the plurality of cultural expressions", this reflection puts on the table the development of consumer cultural products, which respond to a commercial need and segmented audiences, oriented to multiple sectors of the Industry.[3]

After much deliberation, a functional term is established, which is then taken up by Hernández-Olave as "Those activities that have their origin in individual creativity, skill, and talent and that have a potential for the creation of wealth and employment through the general exploitation of intellectual property.

Under this premise of the importance of adopting creativity as the capital of countries and an axis for development, The United Nations Educational, Scientific and Cultural Organization defines this type of Creative Economy and, therefore, its associated (cultural) industries as: "those sectors of organized activity whose main purpose is the production or reproduction, promotion, dissemination and marketing of goods, services, and activities of cultural content".[4,5]

METHOD

To develop this text, we start with a literature review, or bibliographic review, raising general topics and then deploying a reading and analysis of subtopics. This allowed us to delimit the contents through code analysis using qualitative analysis software, in this case, Atlas. Ti, the ninth version, where code trees developed from an inductive analysis were implemented, corresponding to the pre-established analysis categories. Subsequently, the document was socialized among the members of the SUOMAYA group of the CGMLTI SENA center, the Sectorial Table of Marketing, and some instructors in the Creative Industries area. In this way, a framework document was constructed for future research on the topics discussed in the body of this paper.

RESULTS AND DISCUSSION

Theoretical framework or state-of-the-art

The Economic Commission for Latin America and the Caribbean (ECLAC), a United Nations agency responsible for promoting economic development, states, "A country's ability to participate in world trade and growth depends on its capacity to innovate in the technological, social and organizational fields. In this sense, the distinctive aspect of the new economy of knowledge and creativity is the central role of innovation in the competitive game and the international division of labor. "[6]

In Colombia, the National Planning Department (DANE) states that the creative economy "represents about 3,3 % of the Gross Domestic Product [GDP], being the Latin American country where this sector contributes most to GDP, generating nearly 1,1 million jobs (...) 74 % of creative industry companies in the country are registered in Bogota".[7]

Thus, this economic sector represents a high value for the Colombian economy, employment, and wealth generation.

Creative Economy and Cultural Industries in Colombia

Different models used worldwide have studied and defined the creative economy and cultural industries. WIPO (World et al. Organization), UNESCO, and ECLAC have determined that these types of economies and, therefore, their industries stand out for creativity, originality, and copyright protection.[8]

In Colombia, Law 1834 of 2017 determines the following Subsectors corresponding to these industries:

Table 1. Subsectors corresponding to these industries (law 1834).[2]

Category 1. Arts and heritage
Tourism and tangible and intangible cultural heritage
• Handicrafts, antiques, lutherie and typical products.
• Gastronomy.
• Museums, galleries, archives and libraries.
• Architectural restoration.
• Natural parks and ecotourism.
• Monuments, archaeological sites, historical centers.
• Traditional knowledge, festivals, carnivals.
Education in arts, culture and creative economy
• Formal and non-formal basic education.
• Higher education.
• Education for work, non-formal education for adults: courses and workshops.
Category 2. Cultural industries
These are activities that provide goods and services based on artistic and creative symbolic content that can be reproduced and/or massively disseminated. These industries are recognized as having a close relationship with culture.

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Publishing
- Literature.
- Publishing: books, newspapers and magazines.
- Bookstores.

Phonographic
- Recorded music.
- Audiovisual
- Cinema.
- Television.
- Video.
- Radio.

News agencies and other information services

Category 3. Functional creations, new media and content software.

These are activities that are not traditionally part of culture, but define their relationship with the consumer based on their symbolic value rather than their use value.

Digital media and content software
- Video games.
- Interactive audiovisual content.
- Digital platforms.
- Software creation.
- App creation.
- Animation.

Design
- Interior design.
- Graphic arts and illustration.
- Jewelry.
- Toys.
- Architectural
- Advertising
- Advertising copy.
- Art direction

Many of the concepts associated with this general line will be derived from this table, tangentially touching the consumer, Transmedia and digital content, Animation, and Digital Content.

Bogota is considered one of the ten most important cities in Latin America to invest in, mainly due to the size of its market, which exceeds 51 % of companies, the diversity of its production, and the purchasing power of its inhabitants. About Cultural Industries, "Bogota hosts important events of all kinds, fairs, and exhibitions with different scenarios enabled to do so, which are included within the Orange Economy business models".[9]

Communication and audiovisual media

We will understand that communication is an act of exchange of information between a sender and a receiver, an act that evolved from the appearance of the first "mass media" in the 19th century and unfolded into what we know today as audiovisual media, a context mediated by technologies, screens and content exchanges between an audience that is no longer passive and a content producer who becomes an active participant in the communicative process.[10] He defines new media as: "the sociability connected through "platforms," which combine the technical and symbolic dimensions. These social media allow the opportunity to communicate, interact or exchange products and services." this theory is in agreement with Van Dijk who defines the connective media as a substantial part of a "techno-cultural ecosystem of a changing character, where trends can be appreciated and also tensions and inconsistencies, which allow different future scenarios to be projected".[11]

Now, communication in today's digital media is an assembly between traditional and face-to-face media and spaces in digital format, not necessarily being a one-way communication; it is a communicative act that allows experiencing real and virtual processes, as well as the interaction between them; causing much more fragmented, segmented and specific audiences, as Borja Arjona states.[12]

Among the characteristics of communication in digital media, we have the expanded narratives in multiple platforms and diverse scenarios (face-to-face and virtual) that complement each other in interaction processes "in narrative and performative forms and multiple types of experiences, first aesthetic and then learning, fostered in the context of a convergent and participatory culture, which is no longer exclusive to the digital".[13]

Prosumer, digital content, and communication

The prosumer is a user with the role of content producer; he generates elements that enrich the production. This prosumer gives his opinion, gives "likes," posts, interacts, downloads, promotes, and goes from a passive receiver of the message to a creator who models the information from his knowledge to his environment. The prosumer is fundamental as he becomes a consumer (active buyer) and follower of content that mainly generates interest in him, causing psychological and social effects

that will shape his motives for purchase and media consumption.[14]

This indissoluble trinomial (prosumer-content and communication) interacts from three types of effects: cognitive effects, which influence training and learning; affective effects, focused on the generation of feelings such as anxiety, fear, and pleasure; and finally, attitudinal effects, such as the activation (or deactivation) of certain behaviors and different types of actions; in this way, communication is an influencer through content that modifies aspects of the viewer's culture and behavior.[15,16,17]

Today, more than ever, managing communication means managing audiences; the importance of studying consumer behavior (prosumer) will allow focusing productions and contents towards better audiovisual segments. "companies present in the communication market, which base their business on the commercialization of information -understood in a broad sense, for the transmission of knowledge and know-how but also leisure and entertainment- must take advantage of all the possibilities offered by ICTs to improve their content, reduce production costs, expand the potential market or increase final revenues".[18]

Animation and Transmedia

Returning to law 1834 of 2017, these productions are categorized among functional creations, new media, and content software.

Let us start with the concept of "animation," defined as "the procedure of designing the movements of characters or objects and elements." since its origins; traditional animation has generated a sequence of images (handmade) reproduced at a certain speed (images per second) that generate the illusion of movement.[19] In the 1950s, computer animation focused on military use and applied sciences, such as flight simulators and molecular model generators, until 1980, when the industry advanced in pioneering companies in producing 3D animation or special effects for the film industry.[20,21,22]

In 1990, games for personal computers appeared, highlighting brands such as Sony's PlayStation, Nintendo's Nintendo 64, and Sega's Dreamcast, causing a great demand for 3D animators. Currently, this industry is focused on visual effects, which are applied in all simulation and modeling industries and in the digital animation and virtual reality sectors.[23]

In Bogota, this industry has a vast growth potential: "Bogota concentrates a large part of the creative economy, with 92 % of creative services, where advertising is an essential item, with 90 % of audiovisual production companies, 73 % of digital content companies, 55 % of video game studios, 65 % of graphic communication companies, 40 % of the live music industry and 40 % of the country's fashion market".[24]

About the Transmedia concept, it is stated that "It is convergence, I mean the flow of content across multiple platforms, cooperation between multiple media industries and migration to the behavior of media audiences, who will go wherever they want to go in search of the type of entertainment experiences they want".[25,26]

Transmedia audiovisual products are based on three pillars: a narrative universe, several platforms to expand that universe, and a prosumer who interacts with the content; they contemplate a multi-platform and multi-format communication strategy that allows the creating conditions for advanced thinking by consumers (prosumers) who take action by interacting with the story and generating their productions.[27,28] These productions are related to each other since the components of transmedia include digital animation, photography, audiovisual, sound, and textual productions, a conglomerate of knowledge that exposes a much richer narrative to more demanding users.[29]

The use of the Atlas.TI software, the ninth version, allowed the construction of a series of conceptual networks that show the diverse connections of the critical concepts of this line of research and their interaction:

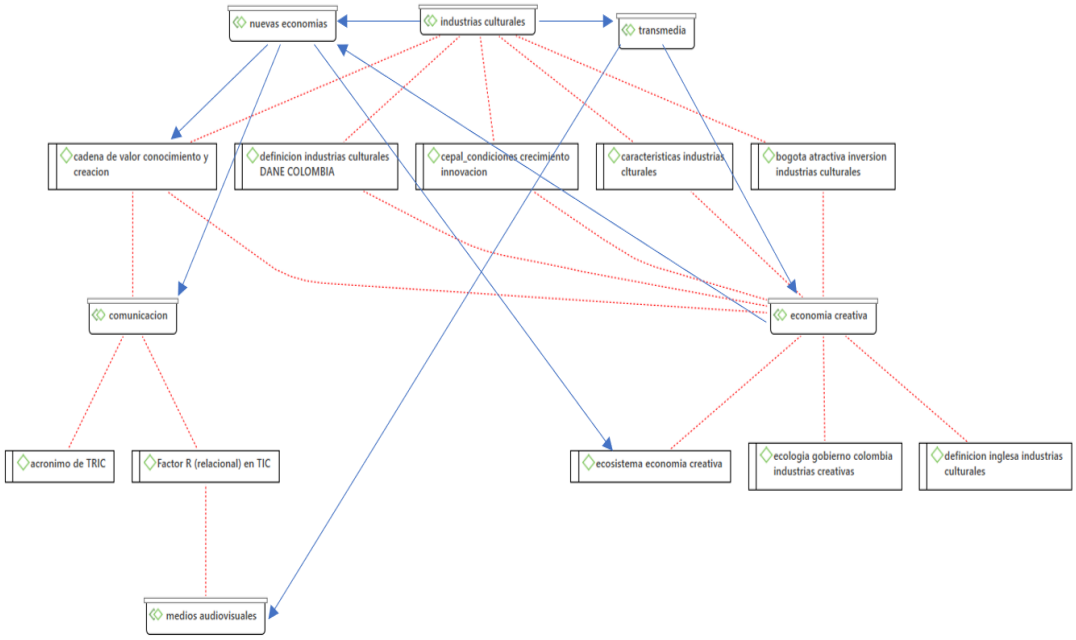

Figure 1. Analysis network corresponding to Cultural Industries and New Economies

This conceptual map shows how cultural industries constantly interact with communication, creative economy ecosystems, and transmedia as a convergence of screens and subcreations.[30] These industries are regulated by multinational organizations and national sectors based on clusters as productive groupings that pursue innovation and strengthening of the sector.[31,32]

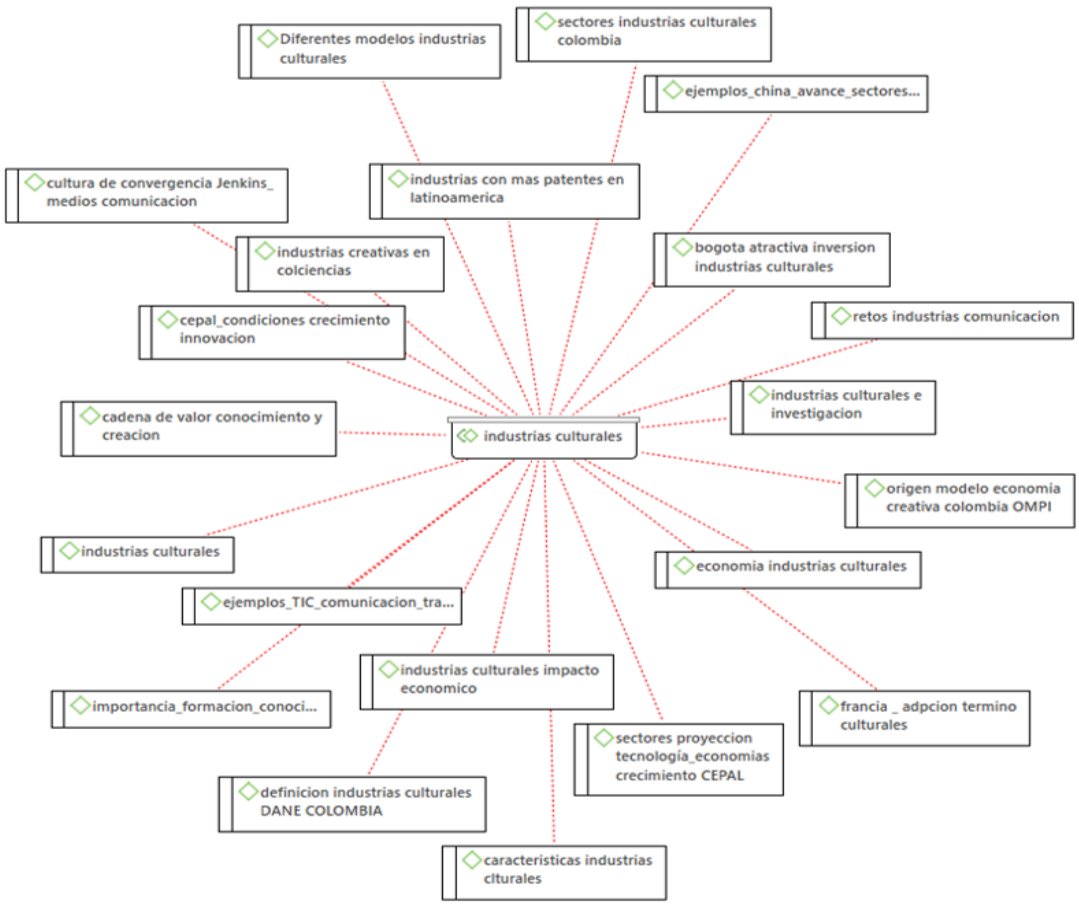

Figure 2. Analysis network corresponding to Cultural Industries and associated concepts

In this conceptual map, we observe a circular tree of concepts, where the central concept, cultural industries, is associated with research, creativity, multinational organizations, economic impact, value chains, and research organizations, such as Colciencias or DANE.[14,33] In this graphic way, the importance and interaction of cultural industries in the economic and industrial fabric of the country can be established, considering possible crossroads of concepts for future research approaches that impact the creative and new media sectors.[16,34,35,36]

CONCLUSIONS

It is undeniable that following government policies and regulations to support creative cultural industries in Colombia and especially in Bogota, progress has been made in consolidating business clusters, more efficient training of human capital, and developing these industries towards international markets and global contexts. This growth cannot decline due to changes in government or the inclusion of new policies since the industries associated with these ecosystems must generate employment and social progress based on an enormous human capital made up of young people between 18 and 24 years of age, interested in graphic design, advertising, audiovisual media, and video game productions, interactive content and new functionalities.

The progress of these companies and, therefore, of the cultural industries must not stop; it must be supported and built from what has been raised and sown to achieve in 10 years, a growth of these industries in the participation of the Colombian GDP and a significant contribution of added value to the local, regional and national economy.

It is necessary to generate a more excellent knowledge of these industries and the ecosystems that conform to them through the support of the entrepreneurship of the creators and protection of their creations, actions already implemented in the local and national environment.

Research on these particular topics should focus on more than just the advancement of techniques and tools for content generation. It should raise questions about the future of these industries and their relationship with the Colombian prosumer, the impact on society and culture, as well as education and the application of tools to improve the skills and competencies of children and young people, active consumers of these developments at all levels of creation.

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CONFLICT OF INTEREST

The authors declare that there is no conflict of interest.

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Conceptualization: Maribel Garcia Rojas, Nelson Guiovanni Agudelo.
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Project administration: Maribel Garcia Rojas, Nelson Guiovanni Agudelo.
Original drafting and editing: Maribel Garcia Rojas, Nelson Guiovanni Agudelo.
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