REDEFINING THE BRITISH GRAPHIC DESIGN BUSINESS AS A CREATIVE INDUSTRY

Authors Details

Professor Simon Roodhouse

Professor Simon Roodhouse, is the Chief Executive of the University Vocational Awards Council, research Professor in Creative Industries at the University of Bolton, professor of Cultural Industries to The Cultural Management Applied Research Group, University of Greenwich and adjunct Professor Creative Industries Research and Applications Group, Queensland University of technology, Australia. In addition he is Director of Safe Hands Management Ltd a strategic consultancy engaged in education and cultural industries. More information can be found o his web site: www.simonroodhouse.com

Miss Isla Johnstone

BA (Hons) Surface Pattern Design

MA Design Management

PHD Research Student

Introduction

The introduction by New Labour of the creative industry policy in 1998 has focussed attention on business activity rarely considered to be of any economic interest by local and national government or regional development agencies. Graphic design is an example of this and in the New Labour model forms a noticeable component of the design sub-sector. In addition, the government funded national agency for design, the Design Council, recognises graphic design as a growth area (Design Council, 2004). However there is a paucity of verifiable data which can be relied on to inform regional economic and cultural planning, not least because there is no shared national definitional framework. Graphic design businesses are not alone in this respect, for example little is known about other creative industry sub-sectors, such as fashion design, or interactive leisure software (Roodhouse, 2002). This lack of reliable baseline primary data and a shared definitional framework can be traced back to the 1970s. However with the introduction of evidence based policy (Solesbury, W., 2001) the omission has the potential to undermine the development of an increasingly important component of the knowledge economy, the creative industries (Leadbetter, C., & Oakley, K., 1999). This paper sets out to explore these issues through a consideration of the UK graphic design business.

The Economic and Statistical Dynamics

Attempts have been made, by cultural economists, statisticians and cultural geographers largely since the early 1980s, (Myerscough, 1988; O'Brien and Feist, 1995; Pratt, 1999; and Jeffcut, 2004), to arrive at suitable categorisations for the sector. Pratt for example argues that value chain and domain categorisation is a useful mechanism. This approach generalises the problem and reduces the importance of sub sectors and specifying the activities within them. Whilst Jeffcut, from a knowledge management perspective suggests that the only way to understand the industry is as a cultural ecology. This relationship and interaction approach side steps the key issue which is a detailed explanation of the sub-sector activity categories. Perhaps more significantly, it makes an assumption that the chosen sub-sectors which comprise the creative industries relate to each other. Cunningham and particularly Hearn (Hearn Pace & Roodhouse, 2005) take this further by engaging with a value chain ecology which relies on a thorough understanding of networks and shared detailed classifications developed by the author. What seems to have emerged from this work is a recognition that the Office for National Statistics (ONS, a UK government agency) Standard Occupational Classification (SOC) and the Standard Industrial Classification (SIC) provide a common, imperfect, but nevertheless verifiable structure to collect and analyse data which corresponds with European, North America and Australasian systems. For example Table 1 provides an integrated definitional model based on the Australian SIC and SOC system used recently to collect primary baseline data on the music sub sector of the creative industries in Queensland, Australia (Cox, Ninan, Hearn, Roodhouse, & Cunningham, 2004).

Insert table 1

However economists and statisticians who are expected to quantify the creative and cultural industry and/or arts activity to provide informed data for policy evaluation and development continue to be dogged by this tortuous and contorted definitional history (Barrière & Santagata, 1997; Evans, 1997*).* The weakness and inconsistencies of the definitional frameworks, for example, become apparent when used to quantify and determine the value of artistic and/or aesthetic activity. It requires a shifting from generalised descriptors and categorisations such as advertising to specific analysis of its component parts. Authors such as Baumol (Baumol & Baumol, 1994) and Heatherington (Heatherington, 1992) who are interested in understanding the economics of the sector with assertions that aesthetic pleasure has at least as much value as the difference in returns between works of art and financial assets quickly find that there is no common understanding of art or aesthetics. This leads, to the ultimate question - how to define a work of art. Another issue for economists studying the cultural industries is the differentiation between artistic and industrial goods. Part of the difficulty here is that the total assimilation of art to commodities creates serious problems because art goods escape the standard rules of utilitarian market exchange (Barrière & Santagata, 1997). The consequences of this failure to engage in establishing common workable definitions is summed up by Towse in considering the visual arts (Arts Council England research report 31, p7) *“The main point is that whichever definition is used, it is bound to produce different research findings.”* This has led over time to *“the paucity of alternative data sets with which to test the assertion(s) in practice”* (Arts Council England research report 31, p2). Consequently even if the definitional jungle referred to can be avoided, there are difficulties in successfully locating cultural product within the accepted norms of economic practice. The fault line for cultural economists in delivering convincing economic analysis is the lack of clarity and consistency in defining cultural practice such as graphic design.

<u>New Labour Creative Industries Claims</u>

Nevertheless, the Department for Culture Media and Sport, (DCMS) published an audit in 1998, with a follow up in 2001 based on secondary data, - the Creative Industries Mapping Documents, (1998 and 2001) which claimed that these industries generated £57 billion (1998) and £112bn (2001) revenues and employment of circa 1 million (1998), and 1.3 million (2001) described in Table 2 by sub-sector:

Insert table 2

There are the usual health warnings associated with these statistics and recommendations for further work to be carried out in collecting and verifying the data underpinning the document. In particular it recommends; *“Continuing to improve* *the collection of robust and timely data on the creative industries, based on a common understanding of coverage"* (DCMS, 2001)

The data in interactive leisure software, designer fashion (Roodhouse, S., 2003), and crafts sub-sectors was identified as particularly weak. When considering this matter at the regional level, the position is dismal, with little information available (City University, 2000). Consequently one of the key issues identified was; *"The need for more mapping to provide a better picture of what is happening on the ground and help inform policy development. The mapping also needs to be based on a common understanding of the coverage of the creative industries."* (DCMS, 2001)

However, the DCMS has recently developed a regional cultural data framework (Wood, 2004). This has yet to be accepted, not least because it does not universally conform to the national data collection classifications, relies on generalised notions of domains and a limited interpretation of value chains. This can only be perceived as a fundamental structural weakness, when increasing emphasis is placed on evidence based cultural policy and comparative international benchmarking. Despite spasmodic attempts (O'Brien & Feist, 1995; Davies & Lindley, 2003), the paucity of empirical evidence available and the structural weakness of the definitional frameworks to inform cultural policy, management or practice particularly in the fields of museums, galleries and the creative industries (Roodhouse, 2003) to support the formulation and development of policy at local, regional (Devlin, Gibson, Taylor, & Roodhouse, 1998; Devlin, Gibson, Taylor & Roodhouse, 1999; Roodhouse &Taylor, 2000) and national levels continues.

Sources of Data

Much of the statistical evidence, however, used by the public sector agencies and government departments referred to earlier is traced to national census data, the

Department for Education and Skill's labour force survey, and new earnings studies along with several studies by the Office for National Statistics. Eurostat, on behalf of the European Union, has also been generating information in this field. It is, however, in reality secondary data when used in the context of the creative industries, with all the inherent weaknesses of such an approach (City University, 2000). This becomes worse with questionable sources when consideration is given to the data employed to support the DCMS creative industry mapping documents (Roodhouse, 2004). Much of this information is unverifiable, collected over differing periods of time, using unrelated methodologies. The Department has attempted to sift through these sources and select on the basis of compatibility. This process, however, reinforced the difficulties of using a variety of unverified sources which are not collected in a commonly defined framework. Smith the first New Labour Secretary of State for Culture, Media and Sport confirmed however that collecting and analysing data to underpin creative industries policy is problematic, and past claims difficult to substantiate (DCMS, 1998): "*One of the problems in this whole area is that the precise figures (for the creative industries) are hard to come by. Many of these areas of activity are of course dominated by small and medium sized companies almost working on a cottage industry basis, with a handful of big players striding amongst them; it is a pattern that makes definition and accurate counting very difficult but even more essential if public policy is to be maintained*" (Smith, 1998) Rather worryingly, a similar view was expressed as long ago as 1970 in the UNESCO report, Cultural Policy in Great Britain (Green, Wilding & Hoggart, 1970).

Structural Confusion

The effect of this continuous boundary redefinition through national government machinery and by political parties for the arts, creativity and culture works against cohesion, interaction and connectivity although much is said by politicians about joined up policy and action. *"'Joined- up government' is a key theme of modern government. The Labour government, first elected in 1997, decided that intractable problems such as social exclusion, drug addiction and crime could not be resolved by any single department of government. Instead, such problems had to be made the object of a concerted attack using all the arms of government - central and local government and public agencies, as well as the private and voluntary sectors."* (Bogdanor, 2005)

In particular, it encourages isolationism between national, regional, local government and agencies by relying on departmentalisation and compartmentalisation as the organisational means of delivery. As an illustration, culture resides within DCMS and is also found in the Foreign and Commonwealth Office who fund the British Council, (British Council, 1998, 2004) the Ministry of Defence which resources a substantial number of museums, galleries and musical bands, the Department of Trade and Industry which supports creative industries through the Small Business Service including the export effort of these businesses; the Department for Education and Skills (DfES) (Allen & Shaw, 2001) and the Higher Education Funding Council for England (HEFCE) which provides entry to work and workforce development in the cultural field (North West Universities Association, 2004). This incidentally excludes all the devolved cultural arrangements for Scotland, Northern Ireland and Wales which are equally confusing.

This chaotic organisational pattern is replicated, at regional level, with DCMS sponsored Cultural Consortia, the Arts Council, the Museum Libraries and Archives Council (MLA), the Sports Council, the Tourist Boards, Sector Skills Councils (SSCs), and local authorities along with the Regional Development Agencies (RDAs), Small Business Service, including Business Link, not to mention the plethora of sub-regional intermediaries funded from the public purse, all pursuing differing cultural agendas, employing a spectrum of definitional frameworks (Hamilton & Scullion, 2002). Although attempts are made at overarching regional strategies, there is not as yet a shared understanding of and agreement to a definitional framework to operate and evaluate the effectiveness of these strategies. This leads for example to data collection replication which requires additional resource allocated for coordination.

A Brief Ancestry of The Creative Industries Concept

In 1998, global interest in the creative industries was aroused, within the UK. The realisation that capitalising upon the economic potential that could be achieved through the exploitation of creative skills and talent within the creative industry sub-sectors was confirmed by Smith,

"It is incumbent on the government, in partnership with industry, to take active steps to promote economic growth in the creative and cultural sector. If we do not do so, then others will reap the economic reward." (Creative Industry Task Force 1998)

Furthermore the Creative Industries Task force (CITF), established to lead on this policy established a definitional framework for the creative industries as,

"Those activities which have their own origin in individual creativity, skill and talent, and have the potential for wealth and job creation through the generation and exploitation of intellectual property" (CITF DCMS Mapping Document 1998)

This was interpreted to include the following industries,

*"Advertising, architecture, arts and antiques market, crafts, **design,** designer fashion, film, interactive leisure software, music, performing arts, publishing, software, television and radio."*

This definition was grounded in the concept generated by Leadbetter and Oakley which is a contemporary reinvention of the “Old Labour” Greater London Council (GLC) oriented cultural model. The Labour controlled GLC provided a significant challenge to the definitional status quo in the early 1980s at a time of high unemployment, significant industrial decline, and diminishing public funds for the arts by re-introducing the cultural industries model derived from social science and popular culture theorists such as Bourdeau. The introduction of the cultural and creative industries exemplars gave rise to a re-appraisal of the role and function of the ‘traditional’ arts, in economic terms (Myerscough, 1988), and in relation to new technologies such as instant printing, cassette recording and video making (O’Connor, 1999). So the concept of culture as an industry in a public policy context was introduced. The arts, described by the GLC as the ‘traditional arts’, were subsumed into a broader definitional framework which included ‘the electronic forms of cultural production and distribution – radio, television, records and video – and the diverse range of popular cultures which exist in London’ (London Industrial Strategy 1985). The eventual successor body, the London Assembly and the executive Mayor of London have rekindled the theme (London Development Agency, 2003) this time with a focus on intervention in the creative industry networks and linkages. However, the creative industries development is derived from a longer history associated with defining and redefining the arts as an industry sector (Roodhouse, 1997; Calhoun, Lupuma & Postone, 1993) and the relationship of the arts and media as cultural industries for example which others have addressed (O’Connor, 1999; Throsby, 2001; Pratt, 1997; Garnham, 1987).

The successor creative industry concept generated by DEMOS (Leadbetter & Oakley, 1999) constructed as a component of the knowledge economy model, can be found in one (Cunningham, 2002) of four key policy themes for the DCMS, that is, economic value. It can be argued that the theme of economic value is a maturing of the Thatcherite ethos that is efficiency, effectiveness, value for money, and market forces. Smith the first New Labour Secretary of State for Culture Media and Sport reinforces this interpretation: *"ensuring that the full economic and employment impact of the whole range of creative industries is acknowledged and assisted by government"* (Smith, 1998). It was after all a continuation of the cultural economic rationale developed earlier by Walpole.

As outlined by Cunningham (Cunningham, 2002) the term creative industries offers a workable solution, by enabling both cultural industries and creative arts to become enshrined within a definition that breaks down the rigidity of the long-standing definitions of culture and creative arts, to create coherency through democratising culture within the context of commerce. He suggests;

"Creative Industries is a term that suit's the political, cultural and technological landscape of these times. It focuses on the twin truths that (I) the core of 'culture' is still creativity, but (ii) creativity is produced, deployed, consumed and enjoyed quite differently in post-industrialised societies." (Cunningham, 2002)

Roodhouse underlined this shift from the arts for arts sake policy,
"Culture as a creative business, They are creative businesses engaging with customers, developing markets and providing services and products which in itself contributes to the development of local, regional and national culture."
(Roodhouse, 2002)

Classifying Graphic Design as a Creative Industries Sub-Sector

If the New Labour creative industry economic policy is to be meaningful at national and regional level for businesses it is necessary to establish an empirical baseline of the sub-sectors not least to monitor and evaluate cultural and economic' policy interventions.

As identified previously by Smith, the creative industries remain ill-defined due in part to the individual characteristics of each sub-sector and the unpredictability of the creative process. Unsurprisingly, the design sub-sector which includes graphic design is no exception to this definitional uncertainty and organisational fluidity. The Design Council the key non departmental government body (NDPB) for this subsector along with DCMS provides a further level of definitional complexity; graphic design businesses are reinventing themselves;

"There are strong indications that the design industry is polarising and fragmenting to cope with a more challenging business environment.

(Design Council, 2004)

This polarisation and fragmentation is leading to realignments of services to meet client demand as DCMS has recognised:

"The distinction between design consultancies is becoming very blurred. Most major design companies now offer services that overlap with strategic or management consultancy. Designers have developed highly valuable skills, such as customer understanding, creative brainstorming and scenario planning that are outside the production focused design skills. The interdependence between design and brand identity means that consumer businesses increasingly rely upon designers for strategic positioning. As a result, design consultancy businesses are increasingly migrating to broader consultancy work" (DCMS, 1998)

Technological advances have also encouraged designers to incorporate functions traditionally located in other design disciplines. The Design Council underlines this shift

“More design disciplines are working in or alongside areas, traditionally inherent to other creative industries. Within the graphic design field it is most apparent that there is a breadth of activity that must incorporate and embrace changing developments in technology as a means of delivering, communicating and exporting visual solutions in a technology driven world.” The Design Council, Design in Britain 2003-2004*)*

In order to understand the positioning of graphic design into the creative industries it is necessary to explain the key conceptual DCMS definition of the creative industries, particularly the subsectors including design, determined in 1998 as New Labour entered government in the United Kingdom.

The design industry can be found as a subsector or a component of a subsector of the creative industries. In particular, the DCMS Creative Industries Mapping Documents 1998 and 2001 define design through core and related activity as follows:

1998,

- **core activities**: design consultancies and the design component of industry
- **related activities**: fine art, graphic design, fashion design, crafts e.g. small-scale furniture makers, and multimedia design, public relations and management consultancy as well as architecture
- **peripheral activities**: manufacturing industry, research and development within industry, modelling and prototype making

2001

- **core activities:** design consultancies; services include brand identity, corporate identity, information design, and new product development
- **related activities:** fine art, graphic design, fashion design, crafts e.g. small-scale furniture makers, multimedia, website and Digital media design, television graphics, interactive and Digital TV design, manufacturing industry design, research and development within industry, and modelling and prototype making, public relations and management consultancy, architecture, packaging, designer fashion, advertising, furniture and furnishings, personal care products, transportation, medicine, electronics, fashion/luxury goods, finance, telecommunications, pharmaceuticals, public sector, food and drink, consumer goods, and retail

Graphic design is unambiguously classified as related to, rather than a core activity in the design sub sector. This classification places graphic design on the periphery of design activity and of lesser significance for example to fashion design which is a discrete creative industries sub sector. This is surprising when the evidence base is weak in both cases (Roodhouse, 2002).

The Design Council on the other hand, employs a definition of what design businesses may do which fails to explain the meaning of design,

"To inspire and enable the best use of design by the UK, in the world context, to improve prosperity and well-being. It helps people and organisations in business; education public services and government understand design and its use effectively as part of their strategy" (The Design Council. www.designcouncil.org 2004)

On the other hand, the International Council of Graphic Design, an organisation dedicated to graphic designers takes what can be described as an occupational approach to describing the activity;

"Graphic Design is an intellectual, technical and creative activity concerned not simply with the production of images but with the analysis, organisation and methods of presentation of visual solutions to communication problems. Information and communication are the basis of world-wide independent living, whether in trade, cultural or social spheres. The graphic designers' task is to provide the right answer to visual communication problems of every kind in every sector of society." (ICOGRADA, www.icograda.com 2004)

Table 3 summarises the graphic design industry and occupation descriptors employed by UK and International public agencies and national bodies engaged in this sub sector of the creative industries.

Insert table 3

Graphic design for the purposes of government policy is included by the Office of National Statistics, in the Standard Industrial Classification (SIC) and National Occupational Classification (SOC) coding system quoted in table 3. In this case, graphic design resides within the SIC coding system under code 74.87/2 titled Specialist Design Activity, which includes some eleven other design disciplines, none of which are given individual codes. This results in a "clumsy" interpretation of an emerging sub discipline of the creative industries which is a recognised component of government cultural and economic policy. There is a case for providing individual codes for the 11 design activities including graphic design as emerging industries.

Unsurprisingly however SOC, which documents occupational practice, offers a equally vague approach to defining graphic design occupations. Code 3421 attempts to define the role; outlining the design process and tasks of graphic designers. However, it should be noted that code 3421 includes six other design occupations as well as graphic design as described in table 4.

Insert table 4

The SIC and SOC coding system approach epitomizes an endemic problem, the lack of detailed analysis, and as a result becomes rapidly redundant as a useful definitional tool at local and regional levels for the growing and changing sub sectors of the creative industries.

However the Australian 5 digit Leisure Industries Classification system which includes the cultural, creative and leisure industries has established a discrete key code for Graphic Design (253) which iincludes:

- Graphic Design Services,
- Commercial art services,
- Ticket Writing
- Sign Writing.

This provides a significantly more accurate means of quantifying the graphic design business activity and consequently the collected data is applicable.

<u>Quantifying the UK Graphic Design Industry</u>

The Design Council, nevertheless, in collaboration with the British Design Initiative has measured graphic design business activity employing a definition which seems to ignore other classifications. The survey claims growth in the number of the design businesses as a whole, including graphic design businesses with a significant expansion of design agencies employing fewer than five people, accounting for 54%

of design agency businesses in the UK, an increase of 15% over the last year (Design Valuation Survey, 2004) These observations cannot be verified or compared with other data derived from different definitional sets.

The same survey, however, confirms branding and graphic design businesses remain the largest sector of activity in the UK design Industry, a continuous pattern of growth in the previous three consecutive years.

The most recent statistics produced by the Design Council in 2004, indicate that 57% of current business activity in the design agency and consultancy sector is delivered by branding and graphics design businesses, followed by Multimedia/New Media at 52%. The trouble with this data is that it cannot be trusted as the definition employed fails to provide a detailed explanation of design activity and specifically graphic design businesses and occupations.

There is a further complexity referred to earlier, an increasing blurring of the delineation between the services that graphic design companies offer evidenced in the Bolton Metropolitan Borough Council baseline analysis of graphic design businesses (Roodhouse and Johnstone, 2004) when 14.8% were unable or unwilling to state one creative service/product as their main activity. As the service offered by graphic design companies fragments, the difficulties in accounting for activity within the industry increases. Further results presented in Table 5 explain this further.

Insert Table 5

In addition, *"It is not possible to estimate the number of freelance designers"* (DCMS Creative Industries Mapping Document 2001) which is particularly problematic in a sector that often uses the self employed.

This along with the definitional fluidity referred to earlier undermines the accuracy of primary data on graphic design businesses to assist in economic policy development, directed business support, monitoring and evaluation In other words not only have we definitional confusion and inconsistencies at every level but also as a result inconsistent, unreliable data and little comparative research when regional economic policy and national cultural policy focuses attention on graphic design as an area for investment and growth.

<u>Commonalities</u>

If research into the creative industries and specifically into small graphic design businesses nationally and internationally is to be taken seriously precision is necessary over the use of classicality systems and a move towards a common international standard perhaps based on the Australian 5 digit code. This is not unrealistic; commonalities do begin to emerge from an analysis of the spectrum of definitions employed by the relevant agencies and organisations. This may provide a point of departure for establishing a shared definitional framework which is transnational. So for example in table 6 commonalities can be quickly identified;

Insert Table 6

The rewards for moving in this direction, establishing a common and detailed definitional framework are obvious, reliable data collection, comparative research, effective international benchmarking, and targeted support for a small but growing sub-sector of the creative industries, a global phenomenon. Continuing as we are leaves the graphic design industry bereft of reliable data, and, effective public sector economic support and evaluation to grow the businesses. The creative industries policy at regional and national levels is likely to become increasingly discredited.

Total Wordcount 5075

Tables

Table 1: CIRAC, ACLC, ANZSIC Business Activity Concordance Table

CMIC (1)	**ACLC (2) AND UKSIC EQUIVALENTS**	**ANZSIC (3)**
1. Music Composition (incl. Composers & Songwriters)	231 Music Composition *92.31 Artistic and Literary creation and Interpretation*	9242 Creative Arts
5. Record Company or Label	233 Record Companies and Distributors *22.31 Reproduction of sound recording*	2430 Recorded Media Manufacturing and Publishing 4799 Wholesaling n.e.c.

Source: CIRAC, 2004

Table 2: U K Creative Industries headline Data, 1998 and 2001

Activity	**Revenues 1998 and 2001 (£Bn)**	**Employment 1998 and 2001 (Thousands)**
Advertising	4.0 *3.0*	96,000 *93,000*
Architecture	1.5 *1.7*	30,000 *21,000*
Arts and Antiques	2.2 *3.5*	39,700 *37,000*
Crafts	0.4 *0.4*	25,000 *24,000*
Design	12.0 *26.7*	23,000 *76,000*
Designer Fashion	0.6 *0.6*	11,500 *12,000*
Film/video	0.9 *3.6*	33,000 *45,000*
Leisure Software	1.2 *1.0*	27,000 *21,000*
Music	3.6 *4.6*	160,000 *122,000*
Performing Arts	0.9 *0.5*	60,000 *74,000*
Publishing	16.3 *18.5*	125,000 *141,000*
Software/ computer	7.5 *36.4*	272,000 *555,000*

services		
Television and Radio	6.4 *12.1*	63,500 *102,000*
Total	**£57 bn *112.5bn***	Circa **1,000,000 *1,322,000***

Source: DCMS creative industry mapping documents, 1998, 2001.

Table 3 – Graphic Design Industry and Occupation Descriptors

Office of National Statistics *Standard Industrial Classification Codes*	**Office of National Statistics** *Standard Occupational Classification Codes*	**The Australian Bureau of Statistics** *Australian Culture and Leisure Classification codes*	**The Design Council**	**ICOGRADA- The International Council of Graphic Designers**
SIC code 74.87/2 Specialist Design Activity , to include, Graphic Design	**SOC code 3421** Graphic Designers Graphic designers use illustrative, sound, visual and other multi-media techniques to convey a	**Code 253** Graphic design to include, Commercial art design service, Graphic Design Service,	Graphic Design is included in Graphic Communication sector And includes the following activities, Typography, Illustration,	Graphic design is an intellectual, technical and creative activity not simply concerned with the production of images with the analysis, organisation and methods of

	message for information, advertising, promotion or publicity purpose, to include Designer Graphic	Sign writing, Ticket writing	Packaging, Corporate Identity, Magazine design, Television and video graphics, Digital/new media graphics	presentation of visual solutions to communication problems. Activity includes Illustration Typography Calligraphy Surface Design for Packaging or the design of patterns, books, advertising, and publicity material or any form of visual communication

Source Roodhouse and Johnstone 2004

Table 4 – SIC and SOC codes for Graphic Design

Standard Industrial Coding System SIC code 74.87/2	Standard Occupational Coding System SOC code 3421
Specialty Design Service, to include **Graphic design** Boot/Shoe design Calico Print design Costume design Fashion design Furniture design Interior decorator activities Interior décor design Jewellery Design Lace Design Textile or Wallpaper Printing design	Graphic Designers, to include, **Designer Graphic** Designer Multi-media Designer Web Designer Typographical Designer Exhibition Designer Advertising

Table 5 – Describing the Main Creative Activity of Graphic Designers in Bolton

Describing Main Activity	Percentage of companies in Bolton
Marketing and Promotion Service	18.51
Total Advertising Solutions	18.51
Printed Literature	11.11
Web Design	18.51
Branding Service	0

Corporate Identity	**7.40**
Packaging	**0**
Illustration	**0**
Consultancy	**11.1**
Equal dispositions in more than one service	**14.81**

Table 6– Comparative Definitions

The Department of Culture, Media and Sport	**The Design Council**	**ICOGRADA- The International Council of Graphic Designers**
Graphic design is incorporated into a general design activity and seen as related, **Corporate ID** Corporate literature **Packaging** and branding Consumer literature Exhibitions **Multimedia** Advertising Interiors Product Retail Information Design Architecture Structural Packaging	Graphic Design is included in Graphic Communication sector And includes the following activities, **Typography,** **Illustration,** **Packaging,** **Corporate Identity,** Magazine design, **Television and video graphics,** **Digital/new media graphics**	Graphic design is an intellectual, technical and creative activity not simply concerned with the production of images with the analysis, organisation and methods of presentation of visual solutions to communication problems. Activity includes **Illustration** **Typography** Calligraphy Surface Design for **Packaging** or the design of patterns,

Furniture design **TV graphics** Related activities Graphic design Fine art Fashion design Multi-media design Crafts		books, advertising, and publicity material or **any form of visual communication**

References – please insert the name of paper,and journal/book

Alen and Shaw 2001

Australian Bureau of Statistics. 2001. *Australian Culture and Leisure Classifications.* ABS

Barriere & Santagata 1997

Baumal & Baumal 1994

British Council 1998

British Council 2004

British Design Initiative 2004. *The British Design Industry Valuation Survey 2003 - 2004*

Calhoun, Lapuna and Postone 1993

Cox, Hearn, Ninan, Roodhouse 2005

Cunningham 2002. *From cultural to creative industries; Theory, Industry and Policy implications.* Creative Industries Research and Application Centre. QUT

Davies and Lindley August 2003. *Artists in figures – A statistical portrait of cultural occupations.* Arts Council England

Department of Culture Media and Sport. 1998. *Creative Industries Mapping Document.*

Department of Culture Media and Sport 2001. *Creative Industries Mapping Document*

Devlin, Gibson, Taylor and Roodhouse1998
1999
Eurostat. 2000 *Eurostat Working Papers Cultural statistics in the EU. Final report of the LEG.* Luxembourg
Evans 1997 IS THIS THE ONE YOU MEAN. 1999 *Measuring the arts and cultural industries – does size matter?* The New Cultural Map Conference. Bretton Hall. University of Leeds
Florida –you have provided no reference or year at all
Garnham 1987 *Concepts of culture. Public Policy and the Cultural Industries.* Cultural Studies Vol.1 no.1
Green, Wilding and Hoggart 1970, *UNESCO cultural policy in Great Britain* 1970
Hamilton and Scullian 2002
Hearn, Pace and Roodhouse 2005 – and please can I have a copy
Heatherington 1992
International Council of Graphic Design. www.icograda.com 2004
Jeffcut 2004
Leadbetter and Oakley 1999
Myerscough 1988.*The economic importance of the arts in Britain*, London Policies Institute
O'Brien and Feist 1995
O'Connor 1999 *The Definition of Cultural Industries*. Manchester Institute for Popular Culture. www.mmu.ac.uk/h-ss/mipc/iciss/home2.html
Pratt 1997
Pratt 1999 – IS THIS THE ONE YOU MEAN? "*Employment; the difficulties of classification".* The New Cultural Map Conference. Bretton Hall. University of Leeds
Roodhouse 1997
Roodhouse 2002
Roodhouse 2003 *Essential facts: The Nature of Designer Fashion and its Markets.* Bolton Institute of Higher Education
Roodhouse 2003. *Counting Culture. The new global growth industry – definitional problems in the creative industries, a practical approach*. Conference proceedings from University of Greenwich
Roodhouse.2004??? which one??
Taylor and Roodhouse 2000
The Design Council 2004 which one?????????
The Design Council www.designcouncil.org 2004
The Design Council. 2004. *Design In Britain*. 2003-2004
The Office of National Statistics. 2003 *Standard Industrial Classification Index*. A National Statistics Publication
The Office of National Statistics. 2003 *Standard Occupational Classification Index*. A National Statistics Publication

Throsby 2001 – Do you mean 2000 Economics and culture.???????????????????
Towse. Arts Council of England. *Arts Council of England Research Report 31* –Date?
Wood 2004

REFERENCES

*Allen, K., Shaw, P., (2001) '***Continuing Professional Development for the Creative Industries: A Review of Provision in the Higher Education Sector'.** *Higher Education Funding Council for England*

*Australian Bureau of Statistics***, *Australian Culture and Leisure Classifications*,** *(2001) 4902, Australian Bureau of Statistics*

The Arts Council of Great Britain, (1988), ***The Arts Council three-year plan 1988/89 – 1990/9,*** *The Arts Council of Great Britain*

The Arts Council of Great Britain, (1985), ***An invitation to the nation to invest in the arts, A Great Britain success story,*** *The Arts Council of Great Britain*

*The Arts Council of Great Britain, (1988****), Better business for the arts, An introduction to the Arts Council Inventive Funding Scheme for arts organisations,*** *The Arts Council of Great Britain*

The Arts Council of England, (1993), ***A creative future; the way forward for the arts, crafts and media in England,*** *HMSO*

Barrière, C., & Santagata, W., (1997) ***Defining Art, From the Brancusi Trail to the Economics of Semiotic Goods****, AIMAC Proceedings, San Francisco: Golden Gate University*

Baumol, W., and Baumol, H., (1994) ***On the economics of musical composition in Mozart's Vienna,*** *Chapter 4, James M. Morris (ed) On Mozart, New York and Cambridge*

Bennett, T., et al (eds) (1981), ***Culture, ideology and social process,*** *Batsford Academic and Educational, 41-43*

Brecknock, R., (2004) ***Creative Capital: Creative Industries in the Creative City,*** *Brecknock Consulting PLI*

British Council Creative Industries Unit (2004) ***Creative Industries****, British Council*

British Council, (1998) ***Britain's Design Industry: the Design Workshop of the World****, British Council*

*Calhoun, C., Lupuma, E., Postone, M., (1993) '****Bourdieu Critical Perspectives'.*** *Great Britain: Polity Press*

Caves, R., (2000) ***Creative Industries****, Cambridge Mass: Harvard University Press*

Central Policy Unit, ***Creative Industries,*** *Creative Hong-Kong, CPU 200*

Centre for Urban and Regional Development Studies (2001) ***Culture Cluster Mapping and Analysis.*** *Draft one report for the North East, CURDS*

Department of Arts Policy and Management (2000) ***Creative Industries Mapping Document Sources Review,*** *City University*

COMEDIA (East Midlands Creative Industries Pathfinder Group) (2001) ***Creative Industries Study -*** *Phase One Final Report*

Committee of Youth, Education, the Media and Sport, European Parliament (2003) ***Draft Report on Cultural Industries***

Cultural Statistics in the EU *(2000) Final Report of LEG, European Union*

Cox, S., Ninan, A., Hearn, G., Roodhouse, S. and Cunningham, S., (2004) ***Queensland Music Industry Basics****, CIRAC, Brisbane, Australia*

Cunningham, S., (2002) ***From Cultural to Creative Industries, Theory, Industry, and Policy Implications,*** *Creative Industries Research and Applications centre, University of Technology Brisbane, Australia*

Cunningham, S., Hearn, G., Cox, S., Ninan, A., and Keane, M., (2000) ***Brisbane's Creative Industries 2003, Report delivered to Brisbane City Council, Community and Economic Development,*** *Creative Industries Applied Research Centre, Queensland University of Technology*

Davies, R., and Lindley, R., ***Artists in figures - a statistical portrait of cultural occupation.****, Research report (2003) Arts Council England*

DCMS (1998) ***Creative Industries Task Force Report,*** *DCMS*

DCMS (1998) ***Creative Industries Mapping Document*** *DCMS*

DCMS (2001) ***Creative Industries Mapping Document*** *DCMS*

Devlin, N., Gibson, S., Taylor, C., Roodhouse, S., (1998) ***Cultural Industries Research Project in the Wakefield District,*** *Bretton Hall College, unpublished*

Devlin, N., Gibson, S., Taylor, C., Roodhouse, S., (1999) ***The cultural industries in Rotherham****, Bretton Hall College unpublished*

European Union (2000) ***Cultural Statistics in the EU, Final Report of LEG****, European Union*

Flew, T., (2002) ***Beyond ad hocery: Defining Creative Industries,*** *the Second International Conference on Cultural Policy Research, New Zealand*

Evans, G., (1997) ***Measuring the Arts and Cultural Industries – Does Size matter?*** *The New Cultural Map: a Research Agenda for the 21st century, Roodhouse, S., (ed) University of Leeds*

Flew, T.,, Ching, G., Stafford, A., Tacchi, J. (2001) ***Music Industry development and Brisbane's future as a creative city*** *CIRAC, Q.U.T.*

Galloway, S., (2003) ***Employment in Scotland Cultural Sector*** *1998-2001- A CCPR Briefing Paper, Centre for Cultural Policy Research*

Garnham, N., (1987) ***Concepts of Culture: Public Policy and the Cultural Industries****, Cultural Studies Vol1, no. 1, pp23-37*

Greater London Council, Industry and Employment Branch (1985) ***London Industrial Strategy: The Cultural Industries,*** *Greater London Council*

Green, M., Wilding, M., Hoggart, R., (1970) ***Cultural Policy in Great Britain****, UNESCO report*

Hamilton, C., Scullion, A. (2002) ***'The Effectiveness of the Scottish Arts Council's Links & Partnerships with other Agencies"*** *University of Glasgow*

Heatherington, P., (1992) ***Values in Art: Bases for Making Judgements of Artistic Value,*** *Wimbledon School of Art & the Tate Gallery*

Hearn, G., Pace, C., Roodhouse, S., (2005) ***The shift to value ecology thinking,*** *unpublished paper, CIRAC, QUT, Brisbane, Australia*

Howkins, J., (2001) ***The Creative Economy: How people make money from ideas****, Allen Lane*

Jeffcut, P., (2004) ***Knowledge relationships and transactions in a cultural economy: Analysing the creative industries ecosystem*** *Media International Australia, n˚ 112, p. 67-82*

*Jowell T., (2004)****, Government and the Value of Culture****, Department of[for] Culture, Media and Sport*

Kelly, A., and Kelly, M., (2000) ***Impact and Values – Assessing the arts and creative industries in the South West,*** *Bristol Cultural Development Consortium*

Leadbetter, C., & Oakley, K., (1999) ***The Independents: Britain's New Cultural Entrepreneurs****, Demos, Redwood Books*

London Development Agency (2003) ***'The Mayor's Commission on the Creative Industries: Improving Links in Creative Production Chains'.*** *Online, Available:* http://www.creativelondon.org.uk *[2nd June 2004]*

Myerscough, J., (1988) ***The Economic Importance of the Arts in Britain,*** *Policy Studies Institute,* London

North West Universities Association Culture Committee (2004) ***The Contribution of Higher Education to Cultural Life in the North West****, North West Universities Association*

O'Brien & Feist, A., (1995) ***Employment in the Arts and Cultural Industries: an analysis of the 1991 census*** *Arts Council of England*

O'Connor, J., (1999) ***The Definition of the Cultural Industries,*** *Manchester Institute of Popular Culture,* http://mmu.ac.uk/h-ss/mip/iciss/home2.htm

Pick, J., & Anderton, M., (1999) ***Building Jerusalem, Art, Industry and the British Millennium,*** Harwood Academic Publishers

Pratt, A., (2004) ***Creative clusters: Towards the governance of the creative industries production system?*** *Media International Australia: Culture & Policy, n˚ 112, p. 50-66*

Pratt, A., *(1997)* ***The Cultural Industries Sector: Its definition and character from secondary sources on Employment and trade, Britain 1984 – 1991,*** *London: London School of Economics Department of Geography and Environment, Research papers in Environment and spatial analysis no. 41)*

Plymouth City Council (2000) ***The economic importance of the arts and cultural industries sector in Plymouth,*** *Plymouth City Council, Economic Development and Urban Regeneration Service*

Roodhouse, S., (2000) A misinformed Strategy: the creative and cultural industries contribution to the UK economy, Incentives and information in Cultural Economics FOKUS-ACEI conference website

Roodhouse, S., (2004) Creating a Coherent Vocational Pathway to Enhance Employability and Personal Fulfilment, Apprenticeship: an Historical Re-invention for a Post Industrial World Conference proceedings, UVAC

Roodhouse, S., (2001) Creating Sustainable Cultures pp9-12, Art Reach, New South Wales Museums and Galleries Foundation, Sydney, Australia

Roodhouse, S., (2002) Creating a Sustainable Culture for everybody, the Reformer, Centre for Reform)

Roodhouse, S., & Roodhouse, M., (1997) Cultural Intervention in British Urban Regeneration since 1945, Proceedings International Arts and Cultural Management Association Fourth Biennial Conference, San Francisco, USA

Roodhouse, S., (2003) Designer Fashion: the Essential Facts, AIMAC 7th Conference proceedings, Bocconi University, Milan

Roodhouse, S., (2003) Essential Facts: The nature of designer fashion and its markets, Bolton Institute

Roodhouse, S., (1999) Do Cultural Industries Make a Difference to Economic Regional Regeneration in the UK? AIMAC 5th International Conference on Arts and Cultural Management, Helsinki, Proceedings, Volume 2 pp 457-466

Roodhouse, S., (2003) Have Cultural Industries a Role to Play in Regional Regeneration and a Nation's Wealth, The International Journal of Applied Management, volume 4, no.1

Roodhouse, S., (1997) Interculturalism, in Particular the Relationship between Artists and Industrial Imagery, Journal of Arts Policy and Management Law and Society, volume 27 number 3

Roodhouse, S., (2001) Is there a place for the Heritage in the Creative Industries as an engine of economic growth in the UK?, European Institute for the Advanced Studies in Management Workshop, Managing Cultural Organisations

Roodhouse, S., (2005) Management Information: Defining the visual arts for managers and policymakers, AIMAC Conference Proceedings, HEC, Montreal

Roodhouse, S., (2004) The new global growth industry: definitional problems in the creative industries – a practical approach, Counting Culture, Practical Challenges for the Museum and Heritage Sector, Greenwich University Press

Roodhouse, S., (2004) The New Global Growth Industry: Definitional Problems in the Creative Industries – A Practical Approach, Counting Culture? Practical Challenges for the Museum and Heritage Sector, Greenwich University Press

Roodhouse, S., and Taylor, C., (1998) The creative town initiative - Kirklees creative economic baseline study. Bretton Hall College

Roodhouse, S., (2000) Editor and contributor, Vital Statistics: the Cultural Industries in Yorkshire & the Humber, Bretton Hall College of the University of Leeds

Roodhouse, S., 1999, Where is Today's Arkwright? Journal of Arts Management, Law and Society, volume 29

Rooney, D., Hearn, G., Mandeville, T., and Richard, J., Eds. (2003) **Public policy in knowledge-based economies: Foundations and frameworks***. Cheltenham: Edward Elgar*

Scott, Allen J., (1997) **The cultural economy of cities,** *International Journal of Urban and Regional Research, 21, 2, 323-39*

Smith, C., (1998) **Creative Britain***, London, Faber and Faber Limited*

Solesbury, W., (2001) **Evidence Based Policy: whence it came and where it's going,** *ESRC Centre for Evidence Based Policy and Practice, Working paper 1*

Statistics Canada (2001) **A Canadian Framework for Culture Statistics,** *Culture Statistics Program*

Throsby, D., (2001) **Economics and Culture,** *Cambridge University Press*

WERU and DCA (1998) **The economic impact of the arts and cultural industries in Wales,** *Cardiff, Arts Council of Wales and the Welsh Development Agency, SA4, DBRW*

Wood, I., (2004) **Counting Culture, Practical Challenges for the Museum and Heritage Sector ,Collecting Cultural Data - a DCMS Perspective,** *Greenwich University Press*

Wood, P., (1999) **Think Global Act local: Looking forward to the creative region. The role of the creative industries in local and regional development,** *Government Office for Yorkshire and the Humber and FOCI*