

**CULTURAL INDUSTRIES, POLITICS AND STRATEGIES
AT THE BEGINNING OF THE 21 ST CENTURY:
THE PLACE OF MUSIC**

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Abstract: Processes and phenomena from the beginning of the 21st century indicate a huge increase in the role of culture for bringing together people with different traditions. Policies and strategies for culture are developed as a bridge between them. They are a basis of cultural industries. The need for preservation of cultural traditions; conditions for hybrid events; and factors for transformation of culture into a commodity have been created. For that reason, the analyses of cultural (musical) policies and strategies as well as their reflections are very important. The aim of my analyses is to point out models of cultural politics, strategies and cultural diplomacy which are used in cultural industries. The cited sociocultural and financial facts in the study lead to several important conclusions about global markets, based on local regional specifics. Among the research examples are initiatives related to cultural heritage, cultural diversity, cultural tourism, and regional cross-border projects.

Goods and services related to the cultural industries are highly connected with education which also is in the research focus. Exactly the education is one of the main pillars that underpin the cultural industries. Education related to arts, proves once again that it is more necessary in contemporary world and does more than politicians. The dialogue between cultures in a situation of multiplicity, hybridity and mobility can largely be prepared by education in the arts and cultural heritage. Young people have a special place in the study. European analyses on the development of cultural industries and the current situation in the regions of Asia indicate that young people are interested in cultural industries as well as the youth is important for these industries. This part of the economy is open to the young generations – the higher percentage of young employees in this sector in the EU is a fact.

Music is the most direct means of contact with different cultures and contact between them. For its part, the music sector in the cultural industries is among the major developing and the most profitable in recent years with growing importance. Thus, the place and role of music in the cultural industries is observed, too.

Key words: cultural industries, politics, strategies, music, 21st century

Preconditions for development of current cultural policies

Globalization again sharply raises a number of questions to the individual: Who are we? Where did we come from? What is our own and what is foreign? What connects us and unites us with others? The modern man lives in parallel worlds, has many identities and tries to find the meaning of existence. The individual defines and lives in certain natural and cultural dimensions – spatial, temporal, confessional, and ethnic. Some of the answers we seek are related to notions of tradition, modernization, identity, hybridity. Hedonistic understanding of life, accompanied by material wealth, is nowadays more often a priority value. The transformations in cultures reflect these views.

Processes and phenomena from the beginning of the 21st century indicate a huge increase in the role of culture as a platform for bringing together people with different traditions, but sharing modern life.¹ They develop policies and strategies for culture as a “bridge” – “powerful and unique tool for sustainable social, economic and human development, job-creation opportunities, social cohesion, education and mutual understanding, thus bringing forth new opportunities for international cooperation” [**Culture: a Bridge to Development, 2011**]. The dynamics in everyday culture, as well as in the cultural policies and strategies has multiple dimensions. It leads to multilayered transformations that affect society. First, they lead to the need for preservation of cultural traditions in danger of destruction and disappearance. Second, they create conditions for hybrid events. Third, they become a powerful factor in transformation of culture into a commodity with solid economic dimensions.

These realities of the modern world are a prerequisite for the development of major programs and result from initiatives that seek to cover maximum traditions from around the world [**Safeguarding Cultural Heritage, online**]. We live in a time characterized by co-existence of many different ideas about the world, traditions, ways of everyday communication and their mixtures. Increasingly our lives combine parallel existence in the real and virtual spaces. In this situation of plurality and hybridity we need much more openness to otherness and to the transformations in the cultural realities. Thus, the field of education becomes extremely important. New challenges and tasks related to the relevant perception of the world and understanding arise. We need new generations prepared for the situation of multiculturalism and hybridity, mobility and continuous cultural transformations. But still questions remain: whether it is feasible and how it can be achieved.

Music, one of the most direct opportunities for expression and sharing of cultural traditions, identity and belonging, is often the most direct and strong influencing factor in meeting new and less known cultures. Therefore, the analysis of cultural (and their respective musical) policies and strategies as well as their reflections (for example in education) are very important. They help to implement intercultural dialogue and diversity of cultural expressions. The

¹ There are trends towards mixing two community models formulated by Gellner – traditional and modern society [**Gellner, 1987**].

main objective of world organizations such as UNESCO is defined based on this position of understanding. UNESCO is promoting education as an important factor that leads to sustainable development of society. This is a major task of the cultural policy of the European Union² but also of other regions of the world – such as East Asia and particularly China.³

Cultural industries

The scientific debate about the nature and characteristics of cultural industries continues intensively over the past few decades. The introduction of the term “cultural industries” is associated with the ideas of Theodor Adorno [Adorno & Horkheimer, 1944; 2002] and many academic studies follow and build upon them. [O’Connor, 2015]. The notion focuses mainly on cultural and social consequences of consumption of goods of mass culture, for which an essential characteristic is predominance of effects and technical details over the artistic nature of the work and its aesthetic value.⁴

According to Adorno the mass culture as a whole is formed in such a way that it is a search for constant reproductions of certain characteristics of a product, but not creativity. The reproduction – copies that follow the stereotypes imitation are important. Thus, the focus is in the replication instead of creation a single product that presents individual style and unique artifacts. For that reason, this situation of reproduction (often relying mainly on external effects) in the field of art and culture is defined as “aesthetic barbarism” [Adorno & Horkheimer, 1944]. This is the understanding of the supporters of the so-called “high art” as a part of “high culture”, (individual, innovative, artistic valuable, for elites) and sometimes it is presented as a “level of cultural competence” [Lewis, 1990: 9] and “cultural lag” [Adorno & Horkheimer, 1944] according to the hierarchy of specific cultural values.⁵

Cultural industries most often are associated with the entertainment business, but also with opportunities for medialization of cultural facts in the arts in general [Peicheva, 2012]. The impact of these industries on consumers depends on the fact that the modern man has much more free time than ever before and greater need for entertainment [Ortega y Gasset, 1993]. According to Adorno entertainment is an escape as well as continuation of mechanization of one’s work process. Adorno believed that mechanization has such a power over man, which extends the time for rest and influence the feeling of happiness.

² See “Europe 2020. A strategy for smart, sustainable and inclusive growth. Brussels, 3.3.2010” [Communication from the Commission]. In Bulgaria these ideas are implemented in different ways at the local regional level either as state policies with different cultural and regional gravities in its history. Today they are also guided by the European and world priorities and objectives – within the European Union and world organizations such as UNESCO.

³ About the need of a higher level of education in the surveys in various Chinese provinces see Andrew Kipnis [Kipnis, 2011: 2-4].

⁴ It should be taken in mind that perceptions of beauty and aesthetic values are diverse in different epochs, regions and social strata.

⁵ Their understanding focuses on ignorance of the development of the so called European art culture.

Culture becomes a commodity. It is an object of consumption in an environment of increased competitiveness. Therefore it is actively associated with the advertisement. The advertisement often acts as a specific regulator of purchases according to which the more pointless advertising presentation of a product, the greater the efficiency. The result and the motives for this are clearly economic. The forms of culture displayed in such a way become a tool which manipulates their consumers and promotes certain images and implementation of cultural policies.

This study aims to mark certain basic parameters of cultural industries and also the place and role of music in them. The term “industry” in this case is used relatively freely (in a broad sense). It relates to any type of activities in the area of culture whose products are related to the production of goods for consumers. Thus, different zones are formed in the system of culture which are defined by Leslie White as institutes, technologies, ideologies, as a separate class of phenomena, organized by its own laws [White, 1990: 423-430]. Among them are the “service industry” and the “tourism industry”.

In this study I accept the definition of Justin Lewis that cultural industries are “forms of culture that the majority of people now use and through which they understand the world – radio, television, video, cable, satellite, records and tapes, books and magazines” [Mulgan & Worpole, 1990: 6]. Currently, the digital technologies and their products, the network of cultural events for the general public have been actively included. Another major feature of cultural industries is that they are dealing mainly with goods symbols whose primary economic value derives from their cultural value [O’Connor, 2015]. My object of analysis is those forms of culture that are associated with the music, its transformations and the cultural policies of presentation and distribution. The scope of monitoring, for me, is the sector of traditional music genres and forms, but also the commercial and cultural activities and their manifestations.

The important role of cultural industries requires a consensus definition of this term in connection with its use in important international documents and initiatives. Thereby its definition has been introduced in the context of the “Convention on the Protection and Promotion of the Diversity of Cultural Expressions” UNESCO since 2005. According to this document “Cultural industries refer to industries producing and distributing cultural goods or services” which “are considered as a specific attribute, use or purpose, embody or convey cultural expressions, irrespective of the commercial value they may have” [The Convention on the Protection and Promotion of the Diversity of Cultural Expressions, 2005]. A working definition states “Cultural industries are defined as those industries which produce tangible or intangible artistic and creative outputs, and which have a potential for wealth creation and income generation through the exploitation of cultural assets and production of knowledge-based goods and services (both traditional and contemporary). What cultural industries have in common is that they all use creativity, cultural knowledge and intellectual property to produce products and services with social and cultural meaning” [Statistics on Cultural Industries. Framework for the Elaboration of National Data Capacity Building Projects, 2007].

I should mention the gradual replacement of the term “cultural industry” (singular) with “cultural industries” (plural) [O’Connor, 2010: 25], taking into account the diversity in manifestations and co-existence of more than one cultural industry. This change in terminology is associated with more empirical understanding of the complex structure and dynamics in the creation of cultural products. Next stage is the introduction of the term “creative industries” to note the new understanding that takes into account the creativity. Today there are many individual preferences how to use that terminology [Mikić, 2009: 48]. In my opinion the usage of the concept “cultural industries” includes “creative industries” and I will use them as complementary and interchangeable.

In the debate about the nature and role of cultural industries several key characteristics are identified associated with their development and specific areas of application. In this research I observe and analyze the specific manifestations in the creation, promotion and perceptions of different cultural images as part of cultural industries and cultural policies.

First, the growing importance of culture as a commodity (a system of products) and sales of cultural goods is essential. It should be pointed out that new relations between culture and economy exist. The importance of human creativity, its potential and economic values has been understood in the field of economics. An “alternative economy” has been created. Thus, the interests are in the democratization and distribution of cultural products as well in financing activities in the field of popular culture as an important democratic layer.

Since the 1980s experts in the field of economics identify a new stage of development and formation of the so-called new economy in almost all major industrialized societies. Many sectors of high technology and services become much more significant there. Among the most important segments of this new economy is a group of industries that creates and delivers cultural products. According to statistics these industries produce increasingly wide variety of products [Power & Scott, 2004]. It is in the 1980s when the concept “cultural industries” enters more actively in UK for example [O’Connor, 2015]. This is the time when a new terminology is established in different fields of the humanities. In the music area such a notion in the field of sound recordings is “world music”. During this period, the beginning of “world music” usage as a label denoting certain types of music – is seen primarily as “exotic” in non-traditional areas of functioning, or hybrid⁶, created as a result of a wide range of heterogeneous elements and types of mixtures. Namely world music is among the well distributed and sold products in the area of the cultural industries.

Second, the cultural industries, especially in the last few decades, reflect the processes of globalization and are adapted in line with them. The realities of multiculturalism and hybridization are an important result. Contemporary urban culture provides fertile environment for their realization. Co-existence and intermingling of heterogeneous community traditions is a basis for implementation of a wide range of mixes. In terms of musical performance there are

⁶ See about the stages in the understanding of the term world music and its contents [Vlaeva, 2009].

not only crossing of stylistics and genres, but also combining peculiarities which belong to different cultural and musical layers, geographical areas and historical periods. The extremely high mobility of modern man – the development of existing diasporas and creation of new ones, experience of global nomads [**Global nomads, 2015: 800**]⁷ and traveling cultures [**Clifford, 1992: 96-116**] – further creates conditions for rapid cultural transformations and multidirectional reflections in the cultural industries.

Third, others are related to search of identities and even their construction as a response to globalizing processes [**Ma, 2005; Gellner, 1987**]. This act of self-searching and awareness of own specificities often is a result of living in a multicultural environment in the contact zones between different ethnicities, races, religions, social strata. It is a reaction “against historical forces to movement and contamination” [**Clifford, 1997: 7**], i.e. relocation of different traditions and modern ways of living.

Nowadays not only real existence, but also virtual one can activate demand, construction and changes in identity. From a musical point of view among the illustrations reflecting the imposition of a new virtual world related to new technologies and new identity (imaginary and according to the characteristics of anime) is a virtual music group “Gorillaz”⁸ and its media appearances. Distance (real and imaginary) sometimes is a stimulus for building, and even for changing identities. Cultural industries also benefit from the economic opportunities that these processes offer. Relatively new is the special focus on sexual and gender identities and the profits from their involvement in the cultural products. One example is the presentation and award of the Austrian contestant Conchita Wurst in Eurovision song 2014 [**Conchita Wurst, „Rise Like a Phoenix“, 2014**].

Features and organization of the cultural industries

The organization and development of cultural industries is regulated at different levels of political relations by the institutions at international, regional and national levels. Among the most authoritative world organizations that are important for their realization are the UN and UNESCO. At the regional level separate political and economic alliances can be pointed out, some of which have platforms for regulating the common cultural development and cultural business – the European Union, ASEAN (Association of Southeast Asian Nations), CIS (Commonwealth of Independent States). It is very likely in the near future similar objectives to be fulfilled by BRICS (Brazil, Russia, India, China, and South Africa).

Examples of regional cooperation in the field of culture is the Asian Cultural Cooperation Forum (ACCF), repeatedly conducted from 2003 to 2015 in Hong Kong, which encourages regional cultural cooperation and cultural industries. The forum aims to strengthen the partnership between the govern-

⁷ This is a concept of Norma McCaig. [**Global nomads, 2015: 800**].

⁸ Gorillaz are an English virtual band founded in 1998. It consists of four musicians who were known for their imaginative animated images [**Gorillaz. Official website, online**].

ments of Asian countries in the Pacific region, facilitate and encourage private sector initiatives in cultural industries, and enhance the role of Hong Kong as a center of cultures of Asia. A special part of the program are organized meetings of ministers of culture of different Asian countries [**Asia Cultural Co-operation Forum (ACCF). 2013**].

At the national level extremely good practices for the development of cultural industries can also be indicated. Some of them go ahead in preservation of local traditions and prepare them for the aims of the cultural industries. Japan and the Republic of Korea (South Korea) are among the leaders and they began the process in this area back in the 1950s and 1960s. The Law on protection of cultural heritage is established in Japan since 1950 and in Korea since 1962. It provides great opportunities for the preservation of oral artistic practices and their bearers are proclaimed as living national treasures. Later on, Japanese and Korean experience is invaluable in building world-class general strategies for cultural heritage and its usage in the development of cultural business. The governments and private funding have a different role in regulation of cultural industries and this role depends on the specific priorities – social, economic, political, cultural and historical.

Identity (already shown in this study as one of the key paradigms in the globalized world) is associated with awareness of cultural heritage as own and as foreign, distinctive (emic) and universal (etic). The cultural business takes advantage of this opportunity very intensively in the early 21st century. The processes of searching for one's individual understanding as a separate entity and relationship with the traditions are largely determined and supported by the active work and initiatives of UNESCO. They are focused on nomination and inclusion of endangered living treasures – practices of intangible cultural heritage in the list of this global cultural organization and their safeguarding [**Lists of intangible cultural heritage and Register of best safeguarding practices, online**]. Thus, in 2015 the total number of recognized practices in the “Representative List of the Intangible Cultural Heritage of Humanity” is 314. Bulgaria also participates actively in the work of preservation of intangible cultural heritage through a team of experts and has the Regional Center for the Safeguarding of Intangible Cultural Heritage in South-Eastern Europe in Sofia. Currently, 14 Member States have joined this Center [**The Regional Centre for the Safeguarding of Intangible Cultural Heritage in South-Eastern Europe under the auspices of UNESCO, online**].⁹

Directly related to the cultural industries is the UNESCO World Forum on Culture and Cultural Industries (FOCUS) [**UNESCO World Forum on Culture and Cultural Industries, online**]. It was created as a platform for bringing together different audiences to share ideas on various topics and initiatives related to culture and cultural industries and planned with some frequency. According to the program of the third meeting of the participants of the Forum¹⁰, its aim is to show the potential of creativity, innovation and experience to nourish the

⁹ From 2009 to the present (2016) Director General of UNESCO is the Bulgarian Irina Bokova.

¹⁰ The previous meetings have been held in 2009 and 2011 in cooperation with Italian government and supported by Lombardy region and the town of Monza.

cultural industries [**Third UNESCO World Forum on Culture and Cultural Industries., 2014**]. It is part of the initiatives of the Summit taken by UNESCO. Their aim is to set priorities for culture, which will help it to take part into international development policies (especially in the ongoing negotiations within the United Nations to define development programs after 2015). A main task of the initiators and participants is to recognize the central role of culture in sustainable social and economic development, to implement programs for the development of cultural industries and to use the experience from all over the world. Ways of dealing with the nature of and conditions for development of cultural (creative) industries and the need for them, the role of particular institutions and actions for their successful implementation are discussed and proposed. Among the basic topics for the discussions is investing in culture [**European commission. Culture. Supporting cultural and creative industries, online**].

Particularly for the EU and Bulgaria (as part of it) essential is Europe 2020 Strategy for Growth and Jobs [**European Commission. Europe 2020, online**]. The role of the Commission there is to ensure opportunities and initiatives through which the cultural sector can contribute more to employment and growth in Europe. Direct financial and technical supports are envisaged in the form of grants or by creating networks and platforms to support the cultural sector and cultural industries.

The priorities for realization of cultural and creative industries in this European strategy are: promoting innovation in education; facilitating the mobility of artists; reforming the regulatory environments; developing policies and initiatives to promote market access for investments in cultural and creative industries. The aim is to support cultural diversity and dialogue, culture as a catalyst for creativity, innovation and international relations. Initiatives arising from the priorities and purposes are carried out jointly by the European Commission, national authorities, organizations from the cultural sector and other related institutions. There are provided activities and prizes which aim to encourage, recognize and reward the works, artists, organizations and cities that contribute to these goals.

In connection with the implementation of the chosen priorities as part of the European agenda for culture concrete initiatives are already taken. In more general terms, these are: the Pilot Project on the Economy of Cultural Diversity; the publication of the Green Paper on the potential of cultural and creative industries; and work and reports of expert groups under the Open Method of Coordination. Among the specific initiatives few can be identified that directly contribute to the development of cultural industries – European Capitals of Culture (Plovdiv was elected for 2019), European Heritage Days, European Border Breakers Awards.

Cultural industries and economic contribution

The first document on cultural industries in the European Union is the European Parliament resolution on cultural industries (2002/2127(INI)). Cultural industries are understood as an area with various forms of expression, which range from cultural heritage to audiovisual products. Two years later creative

industries are specified, which include: performing, plastic and audiovisual arts, crafts, publishing, media, cultural and architectural heritage, conservation and restoration, cultural tourism, museums, libraries and other cultural centers [Mikić, 2009: 29].

The next stage in conceptualization of the cultural institutions in EU in documents is the Report on Culture in a Globalizing World (2008) published by the European Parliament. There are presented in details the new perspectives on culture as a catalyst for creativity and innovation, and its opportunities for economic growth and new jobs.

Another fundamental strategic document of the EU institutions is the „Green Paper. Unlocking the potential of cultural and creative industries“ of the European Commission (2010). The conclusions from this document are that the European cultural and creative industries have the potential to meet the challenges of a globalizing world and the new conditions that they creates. According to statistics, their role is increasing and this is one of the most dynamic sectors in Europe. The prediction in 2010 has been that its part in total EU GDP will reach around 2.6%, with high growth potential, it will also provide jobs for around 5 million people across the EU [**Green Paper – Unlocking the potential of cultural and creative industries, 2010**].

The education and development of the knowledge society have an extremely important role in the implementation of this process. These are the main policy priorities of the European Union. In the data presented by Hendrik van der Pol (the Director of the Statistical Institute of UNESCO located in Canada), financial analyses and prognoses of PwC (Pricewaterhouse Coopers) from 2007 are cited. According to them the entertainment and media industry is expected to grow from 1.3 trillion dollars in 2005 and reach 1.8 trillion in 2010. Also then Asia was expected to achieve the highest growth rate of the entertainment and media industry from 274 billion dollars to 425 billion dollars (an annual growth of 9.2%), and China – to have the fastest growing industry in the world, with 26% annual growth [Pol, 2008: 345]. Thus, a large part of my observations and analyses in previous and subsequent studies are focused on policies and images generated and distributed by Asian cultures because they show important models and have highly successful implementation. So they can be accepted and adapted in other geographical areas.

I will give more examples of reports of the UN and the EU, citing statistics about the growing economic importance of cultural industries. Data presented at the United Nations Conference on Trade and Development (UNCTAD) in May 2013, show that the average annual growth of world trade in creative goods and services in the period 2002-2011 was 8.8 percent. Their monetary terms are a record value of 624 billion dollars. An important trend is the increase in exports of creative goods from developing countries in the same period – 12.1% annually [Bokova & Clark, 2013: 10]. In the next report published in December 2015 Irina Bokova Director General of UNESCO states: “Capitalizing US\$ 2.250 billion and nearly 30 million jobs worldwide, the cultural and creative industries are major drivers of the economies of developed as well as developing countries. Indeed, they are among the most rapidly growing sectors worldwide” [Bokova, 2015: 5]. It is significant that cultural and creative industries employ

1 % of the world's active population as reported in 2015. The top three employers are visual arts (6.73 million), books (3.67 million) and music (3.98 million) [Bokova, 2015: 8].

The European Commission notes that the strategic investments in cultural and creative sectors lead to impressive results in some cases at local and regional level in the European Union. Among them are the festivals and the initiative European Capitals of Culture. They lead to significant economic results – sometimes surplus value is ten times more than investment [**Communication from the Commission to the European Parliament, the Council, the European Economic and Social Committee and the Committee of the Regions Promoting cultural and creative sectors for growth and jobs in the EU, 2012**].

According to the European Commission Report 2012 the economic result for the cultural and creative sectors in the European Union is 3.3% of EU GDP and 6.7 million people work in this sector, which is 3% of the total employment. Between 2008 and 2011 employment in the cultural and creative sectors showed growth rates that are different in subsectors. Indicative is another fact – in that period the employment in the cultural industries is more sustainable than in the EU economy as a whole. This trend is even more impressive due to the high percentage of youth employment than in the rest of the economy [**Communication from the Commission to the European Parliament..., 2012**]. This opinion is supported by Xavier Prats Monné, Director General for Education, Culture, Youth and Sports Commission: “The cultural and creative sectors also contribute significantly to youth employment, employing, on average, more young people than any other sector. When it comes to sectors, visual arts, performing arts and music account for about half of all employment in the cultural and creative sectors” [Monné, 2014: 6]. This conclusion was based on statistics from 2014 [**Untapped potential for youth employment, 2014**: 17].

These data provide a basis to draw conclusions about the positive perspectives for young people in cultural industries, and the place and role of proper training and education. The young generation must be prepared appropriately for the opportunities of the cultural industries development and technological novelties including in the musical area. It also means updating the content and organization of the educational process which has to be in accordance with much more knowledge of music cultures of the world, their context and interactions.

According to the President of the European Parliament Martin Schulz, culture is one of the biggest assets of Europe with a huge intangible value. Data presented and published by him in December 2014, shows that creative and cultural industries already represent 4.2% of EU GDP, with nearly 7 million jobs, mostly in small businesses [Schulz, 2014: 5].

Hendrik van der Pol analyzes the main areas that are key to the development of the cultural industries in his report “Key role of cultural and creative industries in the economy” presented at the Second World Forum on Statistics, Knowledge and Policy (Istanbul 2007). They are education, traditional knowledge, archiving and preservation [Pol, 2008: 343-353]. He searches for attitude towards the production and consumption of goods of the cultural industries.

According to van der Pol education teaches people to appreciate the culture and it is the main means of transmission of knowledge and cultural achievements from generation to generation. Therefore it is very important how the various aspects of culture (music) are included both in curricula in schools and in higher education. The traditional knowledge according to van der Pol's analysis is a cultural product which is the subject of informal exchange and informal production. He gives examples of various traditional practices. Amongst them he points out the making of traditional musical instruments and concludes that the production of such goods and circulation of traditional practices can be a very significant part of the cultural production with large scale conversions. Archiving and preserving of important artifacts is a way of re-transmission of art works to the future generations, but also an incentive for acculturation and inspiration for future artists. Therefore, investing in art and cultural heritage (including intangible) can provide returns through the creation of new cultural products, revenues from consumption of preserved heritage and its replication.

The data table made by van der Pol presents what kind of products and consumption of cultural industries can be measured by the proposed parameters [Pol, 2008: 351]. His analyses are focused on several sectors of the cultural industries: visual and performing arts; tangible and intangible heritage; audio-visual arts and new media; books publishing and press.

Cultural politics and strategies. The place of music and education

“Culture is connected to policy in two registers: the aesthetic and the anthropological. In the aesthetic register artistic output emerges from creative people and is judged by aesthetic criteria as framed by interests and practices of cultural criticism and history ... The anthropological register, on the other hand, takes culture as a marker of how we live our lives, the senses of place and person that make us human – neither individual, nor entirely universal, but grounded by language, religion, customs, time and place” [Miller & Yudice, 2002: 1]. In light of these thoughts the cultural policy by Toby Miller and George Yudice also refers to “the institutional supports that channel both aesthetic creativity and collective ways of life – a bridge between the two registers”. Miller and Yudice indicate several key areas which they research and propose approaches for the definition and organization of cultural policies: management structures, taste, ethics, finance, national and international projects, cultural citizenship and cultural policy studies.

There are various cultural policies depending on the context. They are determined by a complex system of realities: the phenomena arising from time and space, their interactions, necessity (needs), aesthetic models, and relevant targets. Institutions at various levels organize and regulate the complex of activities for the implementation of cultural policies, their transformations and replacing them with others. Historical traditions at a regional level may affect the model and trends in cultural policy, or may not fulfil expectations associated with particular heritage. For example, the development of contemporary China is defined as „the East Asian model of neo-Confucianism” or „the hybrid Chinese socialist paradigm still in the making“ [Wang, 1996: 48], while the pro-

cesses in South Korea (Republic of Korea) lead to discussion about implementation of “Confucian model of democratization” there [Shin, 1999: 258-262]. Another specific case is German, characterized by a debate on the guidelines of the new cultural policy of Germany and the usage of its heritage [Butcher, 2005: 23-24]. The cultural policy of Taiwan from the last decade of the 20th century significantly benefits from the new global context. Since then the government decided Taiwanese groups for performing arts to focus on a much broader international market, and not to present cultural products only for the Chinese diaspora [Miller & Yudice, 2002: 24]. The objectives of this policy affect the production of cultural images and their dissemination.¹¹

Regional needs and objectives also determine searches and ideas for new cultural policies. On the basis of European experience and in particular the British Justin O’Connor proposes to take into account six aspects that help to renovate and create a new cultural policy [O’Connor, 2015]. The first is the recognition of the cultural sector in its diversity of national and local branches and structures. The second is the high level of education of workers in the cultural sector, and also that higher and further special education is necessary for its radical rethinking as a whole. The third aspect is the cultural infrastructure (institutions, spaces, formal and informal networks) that makes connections between the traditional arts (and arts in general) on the one hand, and cultural production and consumption, on the other hand. The fourth aspect requires the business to support the infrastructure, including training, information and consultation. The fifth is associated with new information and communication technologies, and the sixth – with urban renewal and the linkage between cultural infrastructure and urban infrastructure.

An important fundament for cultural policy is the selection and circulation of cultural symbols which become the quintessence of identity. These are synthesized images, signs for larger or smaller cultural regions, phenomena, and selected tangible and intangible cultural heritage. Sometimes these symbols are borrowed from arts or artistic works. They influence on the cultural industries in various forms. Among the most commonly used symbols of World Cultural Heritage are the Eiffel Tower in Paris, Big Ben in London, the Leaning Tower of Pisa, the Egyptian pyramids at Giza, the Taj Mahal in Agra, Machu Picchu in Peru, the Statue of Liberty in New York and many others. They are important toponyms in the cultural tourism.

Impulses for creating cultural symbols can be both external and internal – as a reflection of perception outside or specially generated within the culture that transmits them. For the Chinese this is searching for inspiration from their ancient culture. The Great Wall and dragon [Wang, 1996: 38] are signs pointing to the Chineseness not only in China. I will mention two examples: the Great Wall gives the name of electronic music festival, next to this historical site, near Beijing, and also of the automobile label “Great Wall”.¹²

¹¹ See for example the spectacles of Cloud Gate Dance Theatre of Taiwan.

¹² Now (2016) these cars are products of Litex Motors in the town of Lovech, Bulgaria, too.

The works of art nourish the fields of creative imagination and transform paintings and sculptures of famous artists into new products with utilitarian function: “The Kiss” by Gustav Klimt became decoration for luxury series of porcelain, “Sunflowers” by Vincent van Gogh decorate textiles on bags and umbrellas, while “Mona Lisa” by Leonardo da Vinci became a multiplied image in a wallpaper entitled “better hundred than one”.

The music industry follows these trends and creates musical symbols that represent toponyms of music cultures of the world using key musical genres and forms. Thus, among the emblems are: Brazilian samba, Argentinean tango, Bulgarian rachenitsa, Hungarian czardas, Viennese waltz, Algerian rai, Indian raga. Renowned brands provide connections with cultural traditions and heritage, exploiting established cultural signs as cultural goods. In such a way are created chocolates “Mozart” (Paul Fürst, Austria), wine “Chopin Nocturne” (Katarzyna Estate, Bulgaria), cars “Renault Sonata” (Renault, France). These examples show the impact that culture has on the economy and how cultural symbols can be good advertising and a stimulus for sales.

Cultural strategies have been created to implement cultural policies. The term strategy, initially established in the military field, means the use of force (military force) and the threat of force to implement policy [Gray, 1999: 17]. In a narrower sense it is an action plan (objective system of measures) that allows achievement of a result. In the cultural industries, the cultural policies and strategies often have to comply with the specific combination of production, distribution and sale of goods and services. These goods and services have value and quality, but they are also results of creativity. The specific aims are important, too. Thus, the term “cultural diplomacy” is in circulation. It is used, for example, in connection with the prevalence and popularity of Turkish cultural politics and in particular with the Turkish soap operas in the media of Bulgaria (including film music).

The preferences in making strategies depend on the philosophical, cultural, historical, political conditions of a country and its elite. The historical experience and traditions usually have a formative function. Maybe that is the reason why the “national style” is taken into account in the elaboration of cultural strategies [Johnston, 1995: 4].

A system of eleven commercial segments [Creating Growth Measuring Cultural and Creative Markets in the EU, 2014: 28] is determined in the theoretical studies as well in the practice of cultural and creative industries in the EU. These are sectors related to: publishing of books, newspapers and magazines, music, performing arts, visual arts, film, architecture, television, radio, video games, advertising. Education has a crucial role for their development and implementation through goods.

If we analyze the statistics from 2014, representing the realization of musical products as part of the cultural industries in the EU, it is clear that they are among the most profitable. The music industry is in the third place among the above mentioned eleven segments. Together with the visual and performing arts, music provides about half of the seven million jobs in culture and creative industries in 2012. Workers there aged 16-29 in 2013 were 19.1% versus 18.6% in other sectors of the economy. Indicative of certain tendencies is the percent-

age of people employed in the cultural sectors in Central and Eastern Europe, which is 1.3 % more than those employed in the rest of the economy there.

Recent statistics show that the number of people employed in the EU specifically in the music sector is 1 168,096 and the total turnover – € 25.341 billion. Most jobs are occupied by musicians, composers and songwriters (650,000), followed by those working in the entertainment industry (375,239 in the business sector and 81,466 in the nonprofit sector), and recording and music publishing activities (44,660). Much smaller is the share of the employed in the music radio (5,714) and music television (1,884). The distributed revenue is according to these data, of which the largest are performing activities with live performances (7 793 billion in the business sector and 4 86 billion in the nonprofit sector), followed by recorded music (3 693 billion for physical recordings and 1 686 billion for digital tracks).

Global markets, cultural industries, music and education

The cited sociocultural and financial facts in this study lead to several important conclusions. Globalization creates global markets, but it seems more and more based on local regional specifics. Thus, usually Eastern and Western media markets are defined and the musical map of the world is regionalized on cultural and geographical indications. The cultural industries, in turn, are associated with different models of cultural politics, strategies and cultural diplomacy. At this stage, on the one hand, Bulgaria follows part of its decades-old traditions associated with local cultural calendar and development of festivals. On the other hand, it adheres to trends and decisions in this area adopted in the cultural policy of the European Union. Among the examples are initiatives related to cultural heritage, cultural diversity, European capitals of culture and cross-border projects.

Products and services related to world heritage and the arts have a growing stake in the global economy. Especially large and impressive is the pace of development in the cultures of Asia as quantity, quality and implementation. That is why the cultural industries flourish there. Although the size of domestic markets for some of them is self-sufficient, they expand their cultural exports and increase the proposals and forms in the field of cultural tourism for example.

Goods and services related to the cultural industries are highly connected with education. Exactly the education is one of the main pillars that underpin the cultural industries and this fact is noted by the experts and professionals who have to develop cultural policies and strategies. Education related to arts, proves once again that it is more necessary in contemporary world and does more than politicians. The dialogue between cultures in a situation of multiplicity, hybridity and mobility can largely be prepared by education in the arts and cultural heritage. Therefore, it is necessary to rethink quality of education, and particularly to update the curricula, its contents and teaching methods. These are the steps which have to be taken in Bulgaria by large-scale projects and updated educational programs.¹³

¹³ See for example the results of the European project was won and implemented by the South-West University “Neofit Rilski”. [Vlaeva, 2015: 123-131; Valkova, 2015].

Young people have a special place as creators and consumers in the field of culture and creative arts. European analyses on the development of cultural industries and observations on the current situation in the regions of Asia indicate that young people are interested in cultural industries and the youth is important for these industries. Also, this part of the economy is open to the young generations more, easily attracts and includes them in its field (the higher percentage of young employees in this sector in the EU is a fact). For these reasons, the cultural industries are a good chance for career development and employment for the young generation. Cultural industries are a very good opportunity for large-scale dissemination of cultural heritage and cultural exchange, which in turn is very important for the current situation of cultural pluralism and preparing the openness of the youth. Statistics show that the amount of young people who work in the cultural industries in Eastern Europe is higher than in the other parts of Europe.

Music is the most direct means of contact with different cultures and contact between them. For its part, the music sector in the cultural industries is among the major developing and the most profitable in recent years with growing importance. Media and performing arts further expand the use of music.

Where is Bulgaria in implementation of cultural politics and realization of cultural industries? Do the sectors related to culture and the arts take advantages of the opportunities and prospects of cultural industries? These are questions that were in focus in my previous studies but they require much more special research and analyses.

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