

MAPPING THE CREATIVE SECTORS. IN SEARCH OF DEFINITIONS AND METHOD

ANNA WRÓBLEWSKA

Film and TV Production Organization,
The Polish National Film, Television and Theatre School in Lodz
annadorotawroblewska@gmail.com

INTRODUCTION

In September 2015, right before the 40th edition of the Polish Film Festival, Wojciech Szczurek, the Mayor of Gdynia, ceremoniously opened the Gdynia Film Centre: an impressive, bright building at Grunwaldzki Square, located right next to the freshly renovated Musical Theatre. The Gdynia Film Centre was constructed within several months only. It accommodates a three-theatre art-house cinema complex, the Gdynia Film School, the Pomeranian Film Foundation in Gdynia (the Festival's organizer), along with a restaurant, a café and a book store. A year earlier, the host of the city, whilst setting up the cornerstone, the Mayor said: 'Thanks to the Polish Film Festival, a love for cinema was born here, a love with many faces. Thanks to the artists, new ideas were born: workshops, and later the Gdynia Film School. A new film milieu came into being here. This became possible thanks to people who added new ideas to this chain'.

The Polish Film Festival was transferred from Gdansk to Gdynia in 1987, against the will and the desire of the film milieu that justly interpreted this decision as a punishment for excessive political activity. At the beginning of the 1980s, the Gdansk festivals became a venue for unrestrained debate about socio-political issues. Screenings of legendary documentaries such as *Robotnicy '80* [*Workmen '80*] and *Chłopi '81* [*Peasants '81*] were memorable events. Lech Wałęsa and other members of the opposition were invited to the Polish Film Festival. After the Festival's reactivation in 1984 (between 1982 and 1983, the Festival was suspended), the authorities decided that parting with Gdansk would be better for the film milieu.

However, after 1989, Gdynia – always considered the less impressive part of the Tri-City agglomeration – has gradually started to change its face. The local government authorities treated the prestigious event as an opportunity for a thorough change of the city's image. Along with co-financing Festival, the city started to pursue a number of cultural investments: in infrastructure, as well as 'soft' projects, i.e. prestigious cultural and educational events (e.g. Open'er Music Festival, Gdynia Literary Prize). Together with commissioning the first multiplex, Silver Screen (nowadays Multikino), the Polish Film Festival opened onto the public. Subsequent cinemas and institutions of culture gradually expanded the Festival space¹. In 2000, approx. 800 accreditations were issued for the Festival; in 2014, there were as many as 2,600. The organizers estimate that approx. 2,500–3,000 people come to Gdynia for the Festival, and up to 4,000 people to the entire Tri-City. In 2014, the number of viewers participating in all events of the Festival amounted to 47,000, i.e. approx. eight times more than fifteen years ago (Wróblewska ed. 2015: 291). In 2016, the attendance figures reached 60,000 for the first time. The Gdynia Film Centre, opened in 2015 and having three cinemas at its disposal, did not manage to reduce the crowds: tickets were sold out for the majority of festival screenings. Therefore, the more cinema facilities and festival premises, the greater the interest in the Festival.

In 2005, the Pomeranian Film Foundation in Gdynia, a non-governmental institution, was set up by the city, the local government of the Pomeranian Province and the Association of Polish Filmmakers, which is the first organizer of the Festival. The main task of the Foundation was organization of the Polish Film Festival, yet it quickly turned out that this initiative did not exhaust its potential. Its president and simultaneously the Festival's director, Leszek Kopec, opened the Pomeranian Film Workshops – a paid film directing course which primarily attracts artists from Pomerania, and in particular Gdynia. The consequence of this successful (and still functioning today) idea was a bold initiative undertaken by the city

¹ The history of the Polish Film Festival was described in detail in Wróblewska ed. 2015, also available online: <http://www.sfp.pl/filmzwidokiemnamorze> (accessed: 15.07.2019).

authorities, the management board of the Foundation and film-makers, i.e. the Gdynia Film School (GFS).

The GFS, established in 2010, is a two-year post-secondary school with a practical curriculum in film directing, prepared by Professor Robert Gliński². It is interesting to note that education in the School is free of charge, yet the selection process is quite demanding. Similarly as in the case of workshops, applicants to the GFS are primarily from northern Poland, especially the Tri-City. Simultaneously, the city made a significant contribution to the creation of a series of documentary and feature films devoted to the history and the present-times of Gdynia. In 2009, the local government authorities set up the Gdynia Film Fund (one of the so-called regional film funds) located at the municipal institution of culture: the Gdynia Cultural Centre. The Fund financially supports films that are related to the city with respect to theme, location or production. The Mayor of Gdynia said in one of the interviews that:

Cultural spaces build the value of the city. Yet out of various disciplines of culture, film does it to the fullest degree. Polish Film Festival, the Pomeranian Film Foundation, the Pomeranian Film Workshops and subsequently the Gdynia Film School are the elements that create the city's film map. Simultaneously, all of them have contributed to the development of film production in the city. Film in Gdynia is developing most fully, most broadly and this has its roots in the Festival. The film milieu is growing rapidly in Gdynia, and therefore creating a location for it is a necessity. An entire array of cultural institutions was set up in the centre of Gdynia: the Film Centre, the Musical Theatre, the Naval Museum, and the Museum of the City of Gdynia. In the modern world, the public space which is created around such institutions is an important element. I am hoping that the events that are organized there will make use of such space in the fullest manner (Wróblewska ed. 2015: 288).

Nowadays, the 'Films from Gdynia' section is a fixed point in the Festival's program. It was established to present films made in Gdynia and devoted to Gdynia. Some are produced by companies or non-governmental organizations set up in the city or by persons related to the city (studios:

² Information about the School is presented on the website: www.gsf.pl (accessed: 15.07.2019), section: 'About School'.

Biały Smok Production, Maj Film Produkcja Filmowa, MWM Art Film art group).

However, it must be noted that support for cinematography is only a part of the city's cultural strategy, pursued consistently since the 1990s. Gdynia was the first city in Poland to travel the road of transformation of a post-industrial city into a so-called creative city³. Establishment of the Film School, growth of the Festival or incorporation of film production companies may be directly linked to the municipal policy, yet in the case of cinema investments, such direct relation is hard to find, even though the growth of film culture and popularity of cinemas in Gdynia is definitely affected by the most important Polish film festival and the atmosphere of positive snobbery pervading it. The section 'Gdynia for Children', which has been organized in an extended form since 2004, attracts from eight to ten thousand young viewers every year⁴.

The Mayor of Gdynia, when talking about subsequent film investments, used the term 'chain'. Thus, the city authorities see the subsequent film investments and enterprises as a cause-and-effect sequence, taking place in a perspective that is extended in time. The film micro-industry which has been developing in Gdynia for the last several years is nothing else but a network of mutual connections among entities that create it, focused on a small surface area. With the aim of preparing a dynamic, full description of such industry, an attractive research tool may be used: mapping of creative industries. I would like to present the idea of mapping and the methods applied as part of it below.

The mapping concept was prepared for the first time in Poland by British Council in 2010 in the form of report entitled *Mapping of Creative Industries: A Toolkit*. Rafał Kasprzak, one of the leading researchers of creative industries in Poland, was responsible for the substantive consultation of the report. In the preface to the study, its authors claim:

³ The process of transforming post-industrial cities into creative ones in Poland was described for the first time by Monika Smoleń (2003). The author presents examples of such road in the case of British cities, e.g. Glasgow or Birmingham, as well as Rotterdam.

⁴ Data from the Pomeranian Film Foundation.

Development strategies are needed to unleash the creative potential of all to respond to the far-reaching cultural, economic, social and technological shifts that we are living through. In this context the concept of ‘the creative and cultural economy’ is growing around the globe as the interface between culture, economics and technology. Our world is increasingly dominated by images, sounds, symbols and ideas that are creating new jobs, wealth and new culture. The UK has been a leader in the development of this agenda, not just as a driver of the economy but also promoting social inclusion, diversity and development (BOP Consulting 2010: 9).

The science devoted to creative industries belongs to economics of culture which, as a scientific sub-discipline, grew and developed in the Anglo-Saxon countries (United Kingdom, United States and Australia). This is probably the origin of the educational mission of the British Council formulated at the beginning.

Before moving on to the idea of mapping, it is worth taking a look at key terms around which this paper is built.

CULTURAL INDUSTRIES

The concept of creative sectors, creative industries or industries of culture is already well-known in Poland. The first Polish publications about industries of culture and culture economics encompassing also issues of definition, appeared at the beginning of the 21st century. The breakthrough doctoral dissertation of Monika Smoleń (2003) from the Jagiellonian University contained not only a recapitulation of the evolution of key terms, but also the first study on the foundations of the theory of creative cities. At the same time, other works were published at the Jagiellonian University devoted to the culture economics and the first publications of the Gdansk Institute for Market Economics, which devotes a lot of attention to creative industries today (Szomburg ed. 2002). In the next years, definitions of culture industries and creative industries were quoted and discussed in books published by the National Cultural Centre as part of the ‘Kultura się liczy!’ (‘Culture – It counts!’) series, which today forms the cornerstone of the library collection of every researcher exploring the relations between culture and economics (see: Towse 2010; Florida 2019; Thorsby 2011; Gwóźdź ed. 2010). Such researcher may also use numerous valuable expert reports, commissioned in the recent years by the National Cultural Centre, the Ministry of Culture and

National Heritage and local governments, as well as works of other Polish researchers (including Dorota Ilczuk, Rafał Kasprzak, Tadeusz Strykiewicz, Jacek Purchla, Jerzy Hausner, Krzysztof Stachowiak, Andrzej Klasik). Thus, it is pointless to reiterate several existing definitions of creative industries and their classifications. Instead of it, a simple, yet effective theory of one of the most outstanding economists of culture, David Throsby (2001: 211) may be used:

(...) in practice the application of the word 'industry' to art and culture does focus attention on the economic processes by which cultural goods and services are made, marketed, distributed and sold to consumers. The term 'cultural industry' in the contemporary usage does indeed carry with it a sense of the economic potential of cultural production to generate output, employment and revenue and to satisfy the demands of consumers, whatever other nobler purpose may be served by the activities of artists and by the exercise of the tastes of connoisseurs. Indeed many within the cultural sector, including presumably those artists whose objective functions contain some component of economic gain, welcome the idea that cultural activity makes a significant contribution to the economy. The argument here is that if culture in general and the arts in particular are to be seen as important, especially in policy terms in a world where economists are kings, they need to establish their economic credentials; what better way to do this than by cultivating the image of art as industry, bigger (in the Australian case, at least) than beer and footwear.

In his most popular book, *Economics and Culture*, David Throsby classifies creative industries according to the theory of concentric circles. A circle focused around the core of creative ideas expands when the ideas merge with subsequent outlays on production. In the centre of the circle, in the smallest, innermost circle, there are traditional creative arts: music, dance, theatre, literature, visual arts, craftsmanship, and modern audiovisual arts. The second circle – let us call it central – are these industries where the production also encompasses these types of services and products that are not strictly related to culture. These are commodities that are created as part of such industry; these are products of culture and others. The central circle includes: publication of books and magazines, television, radio, newspapers and film. The outer circle is made up by industries that in principle operate outside of the sphere of culture, yet some of their products

carry certain cultural content. This circle includes advertisement, which requires creative contribution, tourism, due to the fact that some of its segments are built on a cultural basis, as well as architectural services, as architecture is meant to contain certain symbols or messages. It is worth adding that in the book *The Economics of Cultural Policy*, published a few years later, Throsby, under the impact of experiences and consultations, reformulated the model of culture industries into a new one, with four circles.

In Polish publications, the key term ‘creative industry’ is translated in two ways. Authors interchangeably use terms ‘przemysły kultury’ (‘industries of culture’) and ‘przemysły kreatywne’ (‘creative industries’), intuitively assigning the first of them to Throsby’s internal circles. In the United Kingdom, the term ‘creative industries’ is understood as ‘these industries that have their source in individual creativity, skills and talent, and which show a potential for creating welfare and places of work by generating and using intellectual property’ (Kukołowicz 2011). These are: advertising, antiques market, architecture, crafts, design, fashion, film, computer and video games (interactive leisure software), music, performing arts, publishing, software and computer services, television and radio.

THE MAPPING IDEA

Explaining the term ‘mapping’ turns out to be much more difficult issue. ‘One of the methods that has been developed to help countries, regions and cities start thinking about the value of creative industries is »mapping« claim the authors of the *Mapping of Creative Industries* report. ‘Pioneered in Britain in the late 1990s, mapping extends well beyond the production of actual maps. It is shorthand for a whole series of analytic methods for collecting and presenting information on the range and scope of the creative industries. Mapping is intended especially to give an overview of the industries’ economic value, particularly in places where relatively little is known about them’ (BOP Consulting 2010: 11). The authors of the report drew attention to the fact that very often the location, size and needs of creative sectors are little known, whereas mapping is the first step to address this. However, the mapping process cannot be considered in isolation; it lies at the centre of a series of other issues: political, economic and practical (ibid.: 25).

Persons with various qualifications should be involved in the mapping of creative industries: from specialists in specific industries, through analysts, economists, culture experts, up to economic geographers. Both qualitative and quantitative methods are used for this purpose. Six main building blocks include: literature review, analysis of official government data, industry-specific studies, analysis of non-governmental data, directories of businesses and case studies. Determining the value of creative sectors in global economy is possible by analyzing all available data pertaining to employment, number and size of creative companies, volume of export, gross value added and the composition of the workforce (ibid.: 40-48). British public institutions, popularizing the idea of mapping, focus primarily on goals. The basic goal of mapping is to raise the profile of the creative industries. Mapping tends to boost social awareness (currently slight in Europe) about the prominence of the economic aspect of culture. It allows for formulating a common framework of reference, useful in the discussion about creative industries and this, in turn, introduces the subject matter of creative industries to the political and economic discourse. According to the authors of the above-mentioned report, mapping may also be a valuable tool in creative class lobbying. All these lofty ideals are overshadowed by one basic: to expand knowledge about this sphere of economy, still insufficiently analyzed.

Creative industries are a diversified and quickly changing group. Sometimes, in favorable spatial conditions, such industries unite into clusters, and each of them faces its own problems. The idea of mapping also highlights the value of such analysis for planning: creative industries are facing a number of challenges, for example finding space for work at an affordable price, obtaining access to quick, broad-band Internet and finding properly qualified employees. Mapping allows for determining the needs of creative industries and preparing solutions that allow for satisfying them (ibid.: 26-28).

Therefore, the discussion above may be summed up with a statement that the mapping of creative industries consists in a potentially most thorough description, based on available data, of cultural industries and 'culture-related' industries in a given area.

DEFINITION-RELATED PROBLEMS

Sole use of the term ‘mapping’ raises certain reservations with respect to its preciseness. Krzysztof Stachowiak, economic geographer from the Adam Mickiewicz University in Poznan who examines clusters of creative industries, as well as puts theoretical knowledge and scientific findings in order in this respect, claims that:

From the geographical point of view, the sole term ‘mapowanie’ is a quite unlucky translation of the English term, used a bit unfortunately in the original. It was used in the British Council’s study in this form and earlier it was also used by the British DCMS [Department for Culture, Media & Sport – A.W.], for example in a document *Creative Industries Mapping Document*. Mapping is, in principle, a cartographic activity consisting in a simple transfer of items onto the map. In Polish language, the term which has been used for centuries is ‘kartowanie’. Whereas ‘mapping’ that appears in the works of British Council and DCMS, is the diagnosis of the status of the creative industry. The main method for preparing such diagnosis is a statistical description, which is used for numerical examination of the distribution of the analyzed feature in the entire population. Various indices were used for such description, e.g. number of entities of the creative industry, number of employees, added value, etc. Next to statistical description, there are also methods for estimating the values that are popular in culture economics⁵.

Stachowiak thoroughly analyzed the methods of describing the creative industry. In his article he draws attention to the fact that ‘studies on various aspects of the creative industry are conducted with the use of various methodological methods, sometimes quite sophisticated. They render bulky, yet dismembered, knowledge. However, there is relatively little synthesis of what we know about the creative industry. This is probably the result of methodological pluralism, consisting in application of both qualitative and quantitative methods in studies’ (Stachowiak 2015: 32). Having analyzed scientific texts in the area of culture economics, author notices that in the studies on creative sectors, a multi-disciplinary approach is dominant, which primarily consists of economic, sociological, geographic, cultural

⁵ Author’s own interview with Krzysztof Stachowiak. See also: Stachowiak, Tomczak 2015.

studies, as well as studies deriving from many other scientific disciplines. Scientific knowledge about the creative sector is primarily descriptive and information-type knowledge, whereas in the practical aspect, it is predominantly open, which results from the fact that the majority of studies or reports are commissioned by public institutions, striving for systematizing of knowledge about the world in which they operate (*ibid.*: 29-30). Creative industry researchers primarily use statistical data deriving from offices and institutions, non-governmental organizations, own studies, literature and, to a large extent, archives and websites. In studies on creative industries, such factors as: employment rate, number of institutions ranked according to internal divisions (e.g. institutions of culture, non-profit organizations), economic value (e.g. import, export), location and other factors characteristic for a given industry (e.g. the so-called box office in the film industry) are used most frequently (*ibid.*: 25-28).

Mapping in the approach of British Council (and thus the entire British 'culture resort') is thus a spatially limited study on the functioning of a creative industry, strongly oriented regionally. The Peter Higgs' and Stuart Cunningham's (2008) article, referenced a number of times (also in the above-listed studies), emphasizes numerous difficulties which are encountered by analysts who are trying to calculate the value of the sector (value of services, value of impact of digital technologies, etc.).

It is impossible not to agree with Stachowiak's remark pertaining to the accuracy of the term 'mapping'. Therefore, even though it has to be treated quite conventionally, mapping may be an efficient research method (and a didactic one in the teaching of culture management), allowing for perceiving invisible relations between culture and economy and for understanding the market power of culture. It is also necessary to draw attention to the diversity of methods which may be used for diagnosing the creative sectors. Studies on creative sectors, by their nature interdisciplinary, allow certain liberty in choosing the methodology, depending on the fact whether they are carried out by culture experts or economists. Nevertheless, use of hard statistical data without presenting a broader cultural background and without understanding the conditions in which cultural activity develops in a given area, may offer an incomplete picture of the phenomenon. The best example is Gdynia, referred to at the beginning of the article: the micro-scale of the film industry in the city may discourage

a researcher who is guided by such criteria as the number of companies, number of films produced annually and box office results. Yet on the other hand, creating a map of companies from the creative sector and related industries (such as the media, theatre, performative arts) will show close relations, which have been created by individual segments of the micro-industry. What is more, the dominant role of state institutions will also become visible on the map, which obviously results from strong interference of city authorities in development of the industry (and in principle dominant, causative role of the local government).

When preparing a catalogue of most optimal methods for mapping, in my opinion, it is necessary to pay special attention to the tools in the area of strategic management and strategic analysis. It is due to specific causes that culture economics reaches to strategic analysis for tools to describe a cultural policy, managing cultural projects or marketing processes (e.g. the commonly applied, also in didactic practice, SWOT analysis). A certain 'softness' of strategic management, its multiple aspects, reaching in the diagnosis of reality for cultural, social or global factors seems to privilege the method of strategic analysis in culture economics, including mapping.

Use of a simple and attractive tool, which consists in setting out an economic path, seems particularly useful for this goal. An economic path is a set of complementary operations reflecting the complete process of creation of a product or a service, consisting of separate stages, often performed by companies deriving from various sectors. As noted by Grażyna Gierszewska and Maria Romanowska (2009: 134), if we can find a company examined by us on an economic path, it may turn out that it operates simultaneously in several units of such path. A strategic analysis is usually applied in order to define the flow of money and the value of individual sectors, yet it is also ideal for recognizing the elements of a given sector. For example, the economic path of a feature film production may contain such elements as: financing institutions (public, private, non-governmental, etc.), industry companies and related companies, companies involved in services, production and distribution, cinemas, organizations handling promotion of culture, banks and other financing institutions (voluntarily or compulsorily) publications and many other entities.

Analysis of the so-called value chain may also turn out to be useful. Every industry is a unit in a value chain of economy, whereas every company forms

a unit of the chain consisting of – in reference to the terminology from the area of strategic management – suppliers of a company, a company and its recipients. To put it simply, a value chain may be described as a road from the suppliers, through the company and distributors, up to the buyers (ibid.: 135). In case of the publishing market, this will be a chain from the authors, through publishing houses and companies cooperating with them, wholesale stores, stores and other retail points, up to the customers.

These two simple methods of strategic analysis may turn out to be useful in understanding the economic principles governing cultural industries; they are also easily applicable in the process of creating maps of creative sectors.

RECAPITULATION

If one was to create a map of the film industry in Gdynia, it would be necessary to locate the following entities on it:

- central and public type institutions: City Office, Local Government of the Pomeranian Province, Agency for Gdynia Development (administrator of the Gdynia Film Centre);
- cinemas (Helios, Multikino, GFC);
- organizers of events promoting film culture and film education (headed by the Pomeranian Film Foundation in Gdynia and the Gdynia Cultural Centre);
- film producers stationed in Gdynia and companies offering film services.

Furthermore, the map would also have to include entities operating in related sectors, that is:

- local media, actively informing about the film culture;
- municipal theatres, which collaborate with the milieu of film-makers within the scope of rental of premises, props, set designs, costumes, as well as jointly create some items from the programme of film events;
- local printing shops, copying business and companies providing services in the area of ‘hard’ marketing;
- primary, middle and secondary schools, post-secondary schools with which organizers of cultural events collaborate;
- equipment rental companies (stages, lights, outdoor screens, mobile toilets) for film events, in particular for the festival and for filming.

Subsequently, it would be necessary to estimate the actual size of every group, number of entities actively operating in a given area and try to determine certain numerical data: results of the local box office (unfortunately, large cinema networks do not offer such data as of 2010; box office is calculated on the basis of distributors' data), number of films produced in the city, number of cultural events related to Gdynia, number of educational events, etc. Simultaneously, it is necessary to determine if mapping should not include, due to territorial peculiarity, the entire Tri-City. In Gdansk, a local film milieu is being formed which, even though small now, seems to be growing rapidly and is active in searching for projects and funds to implement them.

Summing this discussion up, it is necessary to consider Krzysztof Stachowiak's reservation pertaining to the misleading term 'mapping' justified. This type of analysis primarily consists in a potentially most comprehensive outlook on the industry of culture and showing its relations with other sectors. Importantly, it is also a very attractive mode of education in the area of cultural economics. Mapping of creative industries as such generates creativity of thinking, expands knowledge about the modern culture and allows for more thorough understanding of economic processes generated by it in a given region. As a matter of fact, it puts the creative industries 'inside out' in order to better understand the core of culture economics.

Bibliography

- BOP Consulting (2010), *Mapping the Creative Industries: A Toolkit*, Warszawa: British Council, https://creativeeconomy.britishcouncil.org/media/uploads/files/English_mapping_the_creative_industries_a_toolkit_2-2.pdf.
- Richard Florida (2019), *The Rise of the Creative Class: And How It's Transforming Work, Leisure, Community, and Everyday Life*, New York: Basic Books
- Grażyna Gierszewska, Maria Romanowska (2009), *Analiza strategiczna przedsiębiorstwa*, Warszawa: Państwowe Wydawnictwo Ekonomiczne.
- Andrzej Gwóźdź ed. 2010, *Od przemysłów kultury do kreatywnej gospodarki*, Warszawa: Narodowe Centrum Kultury.
- Peter Higgs, Stuart Cunningham (2008), *Creative Industries Mapping: Where Have We Come From and Where Are We Going?*, „Creative Industry Journal”, Vol. 1, No. 1.

- Rafał Kasprzak (2003), *Przemysły kreatywne w Polsce. Uwarunkowania i perspektywy*, Warszawa: Kamon Consulting.
- Tomasz Kukołowicz (2011), *Dwa pomysły na przemysły kreatywne*, www.kongres-kultury.pl.
- Monika Smoleń (2003), *Przemysły kultury. Wpływ na rozwój miast*, Kraków: Wydawnictwo UJ.
- Krzysztof Stachowiak (2015), *Problemy metodologiczne badania sektora kreatywnego*, „Rozwój Regionalny i Polityka Regionalna”, No. 30.
- Krzysztof Stachowiak, Paulina Tomczak (2015), *Przestrzenny wymiar sektora kreatywnego*, Poznań: Bogucki Wydawnictwo Naukowe.
- Jan. Szomburg ed. (2002), *Kultura i przemysły kultury szansą rozwojową dla Polski*, Gdańsk: Instytut Badań nad Gospodarką Rynkową – Centrum Animacji Kultury.
- David Throsby (2010), *The Economics of Cultural Policy*, Cambridge – New York: Cambridge University Press.
- David Throsby (2011), *Economics and Culture*, Cambridge – New York: Cambridge University Press.
- Ruth Towse (2011), *A Textbook of Cultural Economics*, Cambridge – New York: Cambridge University Press.
- Anna Wróblewska ed. (2015), *Film z widokiem na morze. 40 lat Festiwalu Filmowego Gdańsk – Gdynia*, Warszawa: Stowarzyszenie Filmowców Polskich.

Summary

The author discusses a new method, rarely used in Poland so far – a method of mapping cultural industries and creative industries. The concept of creative industry mapping is founded on the Anglo-Saxon ground and goes beyond the usual plotting of maps. This method enables countries, regions and cities to estimate the value of creative sectors. It is based on determining a set of analytical methods for collecting and presenting information on the scale and the scope of the creative industries. In mapping, both quantitative and qualitative methods are used, as well as such sources of knowledge as literature review, analysis of official government data, industry specific studies, analysis of data from non-governmental sources, analysis of business directories and case studies. Mapping may be a valuable tool in lobbying

the creative class, but its main purpose is to expand the knowledge about this sector of economy, which is still insufficiently analyzed.

The author contemplates and analyzes not only mapping as a way to describe the dynamic sectors of culture, but also the very definition of creative sector mapping, outlining the opinion and comments of Krzysztof Stachowiak, a researcher of problems of concentration of cultural industries. The description of the film industry currently growing in Gdynia serves as the frame for the article and the ways in which this mini-industry may be described using the principles of creative industry mapping.

Keywords: creative industry, cultural industry, mapping, mapping, film industry, audiovisual industry, film, Gdynia, film festival, film culture, film production, cinema, strategic analysis.