

CREATIVE INNOVATIONS: INTEGRATION IN CREATIVE INDUSTRIES

Inovações Criativas: Integração nas Indústrias Criativas

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Abstract

Creative industries are one of the fastest-growing sectors in the world, enabling economic development and progress based on key resources and development drivers. The intertemporal nature of the creative industry highlights its ability to assimilate traditional knowledge and cultural heritage from the past with contemporary technologies. Culture, creativity, and tourism are interconnected and show the ability to respond to rapid economic, cultural, and technological changes. In contemporary economies, they become interconnected and form creative innovations in the form of creative cities, creative factories, incubators, and other forms. This work adopts a qualitative research approach aimed at examining the interrelationship between creative industries, tourism, and culture, as well as, their role in promoting the sustainable development of local communities. The methodological framework is based on the analysis of secondary sources and case studies of two Portuguese cities, Idanha-a-Nova and Óbidos, which are part of the UNESCO Creative Cities Network. The objective is to offer insight into practical models for implementing the creative economy that can be adapted and applied to other local contexts. This methodological framework enables a holistic approach to the analysis of creative industries, taking into account their cultural, economic and social impact in contemporary urban environments.

Keywords

Creative industries, Culture, Tourism, Creative innovations

Resumo

As indústrias criativas são um dos setores de crescimento mais rápido no mundo, permitindo o desenvolvimento económico e o progresso com base em recursos-chave e motores de desenvolvimento. A natureza intertemporal da indústria criativa destaca a sua capacidade de assimilar o conhecimento tradicional e o património cultural do passado com as tecnologias contemporâneas. Cultura, criatividade e turismo estão interconectados e mostram a capacidade de responder às rápidas mudanças económicas, culturais e tecnológicas. Nas economias contemporâneas, elas conectam-se e formam inovações criativas na forma de cidades criativas, fábricas criativas, incubadoras e outras tipologias. Este trabalho utiliza uma abordagem de pesquisa qualitativa com o objetivo de analisar a interconexão entre as indústrias criativas, o turismo e a cultura, bem como o seu papel no desenvolvimento sustentável das comunidades locais. O quadro metodológico inclui a análise de fontes secundárias e estudos de caso de duas cidades portuguesas: Idanha-a-Nova e Óbidos, que fazem parte da Rede de Cidades Criativas da UNESCO, a fim de fornecer uma visão sobre modelos práticos de implementação da economia criativa que possam ser replicados noutras comunidades locais. Este enquadramento metodológico permite uma abordagem holística à análise das indústrias criativas, considerando o seu impacto cultural, económico e social nos ambientes urbanos contemporâneos.

Palavras-chave

Indústrias criativas, Cultura, Turismo, Inovações criativas

1. Introduction

Creative industries, tourism, and culture represent interconnected and dynamic spheres that are increasingly intertwined in modern societies. Given that these fields often share common resources and goals, their mutual relationship creates synergies that can contribute to sustainable development, economic vitality, and cultural exchange. The relationship between creative industries and tourism can be viewed in the context of cultural tourism development, which contributes to the promotion of heritage and environmental preservation. The development of digital technologies and advances in creative industries has not affected the relationship between creative industries, tourism, and culture; they are now integrated and interwoven in various forms of creative alliances and coalitions. One form of creative innovation is the network of creative cities, which was created with the goal of networking, sharing experiences, collaborating, and fostering the multidisciplinary development of creative industries. Cities identify and map their creative resources, as done by two creative cities in Portugal: Idanha-a-Nova and Óbidos. Based on established cultural identities, which represent creative resources, creative incubators, creative factories, and other forms of collaboration and innovation promotion, creativity, and entrepreneurship are developed.

Debates on the creative industry emerged in Portugal in the mid-2000s (Ferreira, 2018). These discussions were prompted by the ideas of Florida (2002) and Landry (2000), who pointed to the high creative potential in Europe and the opportunities of creative industries as drivers of development (Florida, 2002; Landry, 2000). In addition to the works of Florida and Landry, recent research has further deepened the understanding of the dynamics between creative industries, tourism, and urban development. Studies highlight the role of “creative placemaking” in revitalizing urban areas and stimulating economic growth (Markusen & Schrock, 2006) and the concept of the creative city and how it fosters urban innovation and local development (Sepe & Trapani, 2010).

Creative tourism as a growth factor and driver is analyzed from the perspective of the potential of creative tourism in promoting tourism products and destinations (Carvalho et al., 2016), as a driver of local development and its connections with the creative industries (Richards & Marques, 2019), creative tourism activities in large cities (Duxbury et al., 2021), creative tourism in Portugal as a factor that connects places, communities, and tourists and encourages the development of peripheral areas (Gato et al., 2021), potentials for the development of creative tourism in the rural area of the Sikó region (Almeida et al., 2021), integration of cultural and creative sectors into tourism policies and their contribution to sustainable development (OECD, 2022), as well as, the integration of creative industries into sustainable tourism strategies at the global level (UNCTAD, 2018).

Strategic documents have made an important contribution to further considerations and development of the creative industry in Portugal documents (UN, 2022): Cultural and creative industries in Portugal: a critical assessment of a new “agenda” for public policies

(2018), Cultural and Creative Industries-Economic Assets which Need to be Enhanced (2019), Culture, sports and recreation statistics (2022) and Strategic Vision for the 2020–2030 Economic Recovery Plan for Portugal.

2. Integrative Context of the Relationship Between Creative Industries, Tourism, and Culture

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Creative economies and creative industries, in their definitions, also include the concept of tourism as an integrative element that impacts the development of the sector. However, there are also theoretical concepts that define tourism as a driver of creative industries, particularly cultural tourism, which in turn can be stimulated by the development of creative industries. With the expansion of the meaning of creative industries, especially under the influence of digital technologies, the role of tourism and culture, and their connection to creative industries, does not change. Tourism and culture are at the core of creativity, as a driver of creative industry development.

The definition of creative economy, which highlights the connection between creative economy and tourism, views the creative economy from the perspective of encompassing economic, cultural, and social aspects that integrate with technology, intellectual property, and tourism goals (UNDP, 2008). Such a broader and integrative definition of the creative economy indicates that the creative economy is a set of economic activities based on knowledge, which sustains the overall economy as a form of sustainable development that requires a multidisciplinary approach.

Tourism is one of the drivers and a main factor for the growth of creative industries worldwide, alongside demand and technology (UNDEP, 2008) (Figure 1).

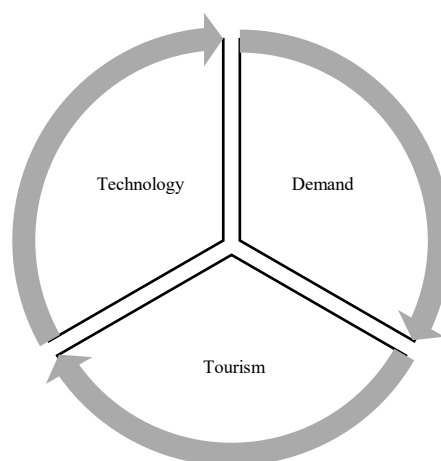


Figure 1. The drivers of creative industries
Source: UNDEP, 2008.

The demand for creative products has grown due to rising incomes in industrialized countries and changes in consumption patterns. The modern consumer is a digital consumer who uses the internet, mobile technology, and digital media. In addition to

being recipients of content, they can also influence its co-creation through interaction and exchange (open-source software and information produced by consumers).

Digital technology has led to an increase in the number of channels, media, and platforms for the distribution of creative content. Tourism, through various locations such as cultural heritage sites, museums and galleries, events such as festivals, music, dance, and theater performances, stimulates the development of creative industries. Therefore, the relationship between creative industries and tourism can be seen in the context of the relationship between creative industries and cultural tourism.

Characteristics of cultural tourism that can influence the development of creative industries:

1. Cultural heritage sites are listed on the UNESCO World Heritage list. These list include 952 cultural, 231 natural and 40 mixed properties in 168 States Parties. As of October 2024, 196 States Parties have ratified the World Heritage Convention (UNESCO, 2024). These sites should be developed in a way that protects them from excessive damage. Tourism policies need to be culturally and ecologically sustainable and should prevent the development of mass tourism.
2. Diversity of the Cultural Dimension of Creative Industries
Creative industries should promote cultural diversity, as defined by the Universal Declaration on Cultural Diversity, adopted by UNESCO in 2001 (UNESCO, 2021). Cultural diversity is an important factor in promoting economic, social, and cultural development. These ideas were further articulated in the Convention on the Protection and Promotion of the Diversity of Cultural Expressions, where cultural industries are specifically identified as key to benefiting from cultural diversity in both developed and developing countries.

Unlike the previous understanding of the relationship between culture, tourism, and creative industries, the following relationship distinguishes different forms of creativity that form the basis for the development of creative industries (KEA European Affairs, 2006) (Figure 2).

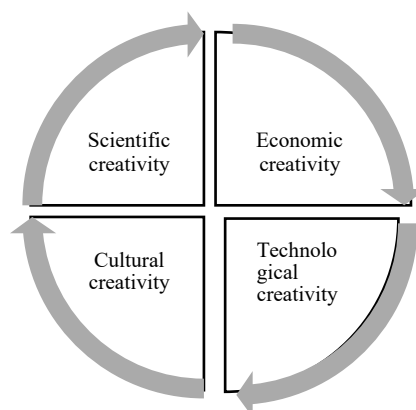


Figure 2. Different forms of creativity

Source: KEA, European Affairs (2006). p. 42

Figure 2 shows that creativity can be viewed in four different ways (KEA European Affairs, 2006):

1. Scientific creativity as the readiness to create new connections in problem-solving,
2. Technological creativity as a component of all types of creativity,
3. Economic creativity as a dynamic process leading to innovations in technology, business practices, marketing, etc.
4. Cultural creativity implies the ability to generate original ideas and new ways of interpreting the world expressed through text, sound, and images.

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A comprehensive understanding of the creative industry is based on multidisciplinary and five interconnected elements (Dos Santos, 2008). Development dimension of the creative economy are (Figure 3):

- Multidisciplinary: culture, labor, trade, technology, education, tourism
- Intertemporal: Past traditions, present technologies, future vision
- Society-inclusive: Public and private sectors, all social classes, profit and non-profit NGOs
- Omnipresent: Education, work, leisure and entertainment
- Policy dimension: Economic, technological, cultural and social policies
- Cultural/Historical values: Anthropological/ aesthetic, ethnic and cultural diversity.

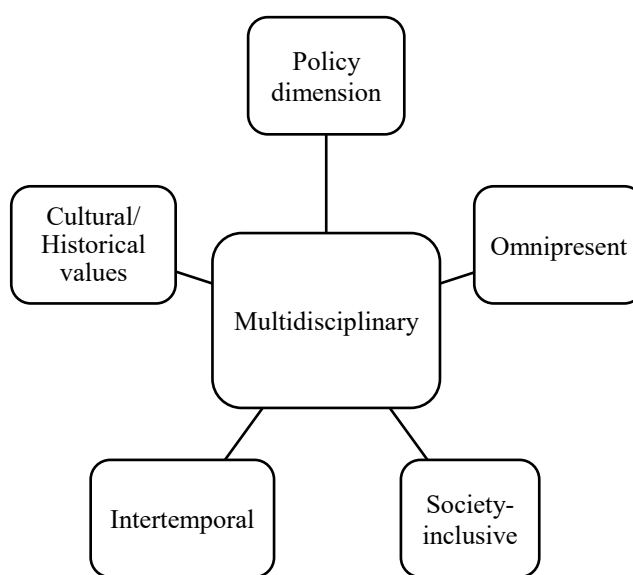


Figure 3. Development dimension of the creative economy

Source: Dos Santos (2008)

Creative industries, according to the aforementioned understanding, can alleviate social tensions and contribute to social cohesion. Creative industries can facilitate the inclusion of marginalized youth and play a catalytic role in ensuring gender balance in the creative workforce. Creative industries, also, contribute to social inclusivity as

different layers of society participate both as producers and consumers of various creative products.

3. Creative Innovation: the Network of Creative Cities

The UNESCO Creative Cities Network (UCCN) was launched in 2004 with the aim of strengthening cooperation within and between cities that are developing based on creativity, cultural industries, and integrating cultural industries into urban development processes (UNESCO, 2016). The network consists of 116 cities from 54 countries, covering seven creative fields: crafts and folk art, design, film, gastronomy, literature, media arts, and music. The goal of the network is to develop centers of creativity and innovation as forms of cooperation and connection within the creative industries. Additionally, it seeks to improve access to and participation in cultural life, particularly for marginalized groups or individuals, and fully integrate them into local development strategies and plans. The network of creative cities includes two cities from Portugal: Idanha-a-Nova as a Creative City of Music and Óbidos as a Creative City of Literature.

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3.1. Analysis of the Contribution of Creative Cities: Idanha-a-Nova and Óbidos

Idanha-a-Nova is a creative city of music in Portugal. The municipality integrates creativity as a key component of the city's strategies and plans. The municipality is characterized by the development of social inclusion through music, a business incubator for creative industries, and a music festival that blends tourism, music, and creative industries.

The Idanhense Brass Band, a research and educational center, promotes intercultural dialogue and offers people of all ages the opportunity to participate in and experience traditional and contemporary music. This educational center emphasizes the importance of social cohesion, which has lasted for over 130 years.

The Idanha Creative Industries Incubator, founded in 2013, is dedicated to training and supporting business development, with a focus on cultural production, the green economy, and sustainable development.

The Adufe tambourine is an instrument that symbolizes the local identity, while the Boom Festival is the most popular local music event. Duration: 7 days, the concert zone covers 140 hectares, with 800 artists and 40,000 visitors from 150 countries worldwide.

Characteristics of Idanha-a-Nova from the perspective of creative industries development (UNESCO, 2016):

- Creativity is the driving force for sustainable urban development.
- In addition to mapping key resources, a plan has been made for integration based on urban educational programs.
- Educational programs are designed to be inclusive and sustainable.
- The educational framework supports lifelong learning.

- The social inclusion project particularly focuses on engaging older women, youth, and the Roma community.
- Encouraging cooperation at different levels: inter sectoral, public-private, and international cooperation.

Key contributions of Idanha-a-Nova to the creative cities network are mapping of key resources, connecting key resources, project implementation, encouraging inter sectoral and public-private cooperation and strengthening international cooperation (Table 1).

Table 1. Key contributions to the CCN: Idanha-a-Nova

Key contributions	Implementation
Mapping of key resources	Urban educational programs dedicated to music
Connecting key resources	Connecting urban educational programs dedicated to music to promote an inclusive and sustainable educational framework through an integrated learning experience, from primary school to university, for all ages and genders.
Project implementation	Implementation of the Social Inclusion Project aimed at strengthening social cohesion, intercultural and intergenerational dialogue through music.
Encouraging inter sectoral and public-private cooperation	Collaboration is encouraged through research centers, universities, and entrepreneurship specialized in various fields of the creative sector.
Strengthening international cooperation	International cooperation is developed through the "Portuguese Musical Fusion" program aimed at sharing musical knowledge and enhancing artist mobility, as well as through the exchange of best practices with other Creative Cities of Music.

Source: author, based on UNESCO (2016)

Óbidos is a Creative City of Literature distinguished by a combination of heritage preservation and creative innovation. The transformation of the Gothic Church of Saint Peter into a library and bookstore best illustrates the city's commitment to sustainable urban revitalization and development. Key characteristics of the Creative City of Literature:

- Creative House Project: Focused on transforming abandoned houses into networks of creative residences for artists and incubators for young entrepreneurs, launching creative businesses.
- International Literary Festival: Gathering writers, publishers, and journalists.
- Creative Factory Initiative: Focused on establishing numerous cultural infrastructure facilities, such as the Óbidos Story Centre, which offers multidisciplinary programs and workshops, with a special goal of encouraging young people to pursue careers in creativity.

Contributions to the network of Creative Cities are reflected in the following characteristics implementation of the Óbidos City of Literature Strategy, providing expert guidance in literature, encouraging artist mobility and strengthening international cooperation (Table 2):

Table 2. Key contributions to the CCN: Óbidos City

Key contributions	Implementation
Implementation of the Óbidos City of Literature Strategy	Aimed at improving access to books, information, and information and communication technologies (ICT) for the local community.
Providing expert guidance in literature	Through specific programs and workshops in school libraries.
Encouraging artist mobility	Within the Network by hosting writers in the city's creative residencies.
Strengthening international cooperation	Through the FOLIO event, with a focus on artistic exchanges.

Source: author, based on UNESCO (2016)

The results of the analysis show that the cities of Idanha-a-Nova and Óbidos have developed centers of creativity and innovation, such as the Creative Ideas Incubator and the Creative Factory. The expansion of knowledge, education, and the exchange of good practices has been facilitated through workshops, programs, training, and other activities. In addition, the Creative House project contributes to social and community inclusion by transforming abandoned spaces into productive and creative environments.

New Forms of Creative Cooperation and Connection in the Context of the Creative Industry:

- Creative Factories aimed at encouraging young people to choose careers in the field of creativity.
- Creative Ideas Incubators with the goal of exchanging experiences, practices, and best ideas.
- Creative Houses intended to transform spaces into creative residencies for artists.
- Creative Educational Centers designed to create an inclusive and sustainable educational center for youth, as well as for lifelong learning.

Both cities are organizers of international festivals that, in addition to promoting music, literature, and culture, also contribute to increased tourist visits.

3.2. Discussion and Analysis

The analysis in this study encompasses several key areas: the interconnections and dynamic relationships between creative industries, tourism, and culture, the role of creative cities in driving the development of these sectors, the impact of advancements in

digital technologies and the significance of sustainability in protecting and preserving cultural heritage.

The relationship between creative industries, tourism, and culture goes beyond simply sharing common resources and goals - it fosters synergies that contribute to sustainable development and the strengthening of cultural identity. This connection is particularly examined through the lens of cultural tourism, which plays a vital role in promoting cultural heritage and environmental conservation.

The role of creative cities in the development of creative industries, tourism, and culture is important due to their approaches to development such as promoting social inclusion, supporting entrepreneurship, and fostering international cooperation. These cities serve as innovative models for multidisciplinary development and sustainability. Idanha-a-Nova, designated as a Creative City of Music, exemplifies how culture can be a powerful catalyst for social cohesion and economic growth, especially when combined with festivals and music events that attract global audiences.

The development of digital technologies and advances in creative industries have not diminished but rather strengthened the connection between creative industries, tourism, and culture. The integration of digital channels and platforms for content distribution enables creative industries to reach a wider audience and makes tourism more attractive. The examples of the creative cities Idanha-a-Nova and Óbidos in Portugal show how strategic mapping of creative resources and the development of inclusive educational programs demonstrate how the local community can successfully link creativity, culture, and tourism into a sustainable development model.

Sustainability, as an ecological, cultural, and social dimension, ensures that cultural heritage is protected from the excessive burden of mass tourism. This dimension confirms the multidisciplinary approach necessary for the development of creative industries, as they influence a wide range of social, economic, and cultural factors.

4. Conclusion

The paper analyzes the integrative relationship between creative industries, culture, and tourism. Creative industries attract tourists who are interested in the specific cultural aspects of certain destinations. Tourism allows for the expansion of cultural identity through events and other cultural activities. Additionally, tourism provides an opportunity for the global promotion of cultural and creative products. On the other hand, culture and creativity play a crucial role in shaping the creative industries.

Local cultural values and cultural heritage are integrated within cities in the Creative Cities Network with the goal of strengthening cooperation, integrating different sectors, and boosting creative industries. Creative cities are an example of good practice that highlights the potential of utilizing traditional cultural and tourism values and resources to create new driving forces. This is how creative factories, creative idea incubators, creative houses, and other forms of creative innovations within the creative industry come to life. The goals of creative innovations are linked to social and community inclusion,

stimulating employment and self-employment, ensuring equal access, and particularly providing access to marginalized groups. Creative cities serve as a strong driver for the development of creative industries and a catalyst for new ideas and practices that lead to urban and sustainable transformation.

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