

# Creative Industries and Cultural Economy and their Contribution to the Social and Economic Transformation of Communities

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## Abstracts

This bibliometric analysis studies the trends and progress of the different research related to the field of "Creative Industries" and "Cultural Economy". For this purpose, the Scopus database was used where, through specialized search strategies, 100 research papers were extracted, which were published between 2014 and 2024. These documents were analyzed using qualitative and quantitative data analysis techniques and were processed using the Biblioshiny app of the Bibliometrix package, which is part of the Rstudio statistical program. The results identified a significant growth in academic interest in these topics, mainly from 2014 to 2020. By means of the Multidimensional Scaling (MDS) method, it was identified that the main thematic axes are related to terms such as: Precarity, Urban regeneration and innovation, it was also identified that the most important country, author, journal and affiliation in order were: United Kingdom, Oconnor, J., City culture and society and Chung Yuan Christian University.

Keywords: cultural economy, creative industries, economy, communities.

## 1. Introduction

In recent decades, the creative industries and the cultural economy have emerged as fundamental pillars in the processes of economic, social and cultural development at the global level. These sectors, which range from artistic production to new technologies applied to culture, not only generate economic value, but also promote identity, innovation and social cohesion in diverse communities. The growing relevance of this field has driven academic interest, reflected in the notable increase in research dedicated to exploring its dynamics and contributions.

This bibliometric study analyzes the progress of scientific production on creative industries and cultural economy during the period 2014-2024, using advanced qualitative and quantitative analysis tools. This approach allows us to identify key trends, the main actors and institutions involved, as well as the predominant research topics in the area. The findings obtained provide a comprehensive view of the advances and challenges facing this field in a global context, with special attention to its impact on urban regeneration, innovation and cultural sustainability.

Through a rigorous methodology, this paper seeks to contribute to the understanding of the interrelations between creativity, culture and economy, highlighting their strategic importance in the configuration of a more equitable and resilient development. With this, we hope not only to enrich the academic debate, but also to contribute to the design of public policies and strategies that enhance the positive impact of creative industries in contemporary societies.

In addition, bibliometric analysis allows us to understand how cultural economics is positioned in the international research agenda, identifying the most significant contributions in terms of authors, institutions and countries. This approach not only highlights the concentration of knowledge in certain regions, such as the United Kingdom and Australia, but also highlights the disparities in scientific production, inviting greater inclusion of global perspectives. In a context where innovation and creativity are essential drivers to address economic and social challenges, this study offers a platform to reflect on the potential of the creative and cultural industries, as well as on the need to promote interdisciplinary and multinational collaboration to amplify their reach and impact.

## **2. Methodology**

A bibliometric study is a quantitative analysis of research papers (Broadus, 1987; Pritchard, 1969) that examines the history of scientific studies to measure impact (Lee et al., 2005), cited by Tigre, F. B., Curado, C., & Henriques. (2022). Taken from (García, García, & Angarita, 2023).. The steps for the creation of this analysis were as follows:

First, a preliminary review of the selected key terms was carried out, with the objective of determining that they were the correct ones and to determine if synonymous terms could be used; then, using the Scopus database, the research papers were retrieved and identified by applying the following search equation: ( TITLE-ABS-KEY ( "creative industries" ) OR TITLE-ABS-KEY ( "creative economy" ) AND TITLE-ABS-KEY ( "cultural economy" ) AND PUBYEAR > 2013 AND PUBYEAR < 2025 AND ( LIMIT-TO ( LANGUAGE , "English" ) OR LIMIT-TO ( LANGUAGE , "Spanish" ) ), in this we can appreciate the use of Boolean operators such as AND and OR, the temporal delimitation of the years 2014 to 2024 and the filter applied by English and Spanish languages, resulting in 100 documents retrieved, including articles, books, book chapters and others.

The CSV file downloaded from the Scopus meta-search engine with the metadata of the 100 retrieved papers was processed using the Biblioshiny App of the Bibliometrix package that is part of the R-studio statistical program. Aria, M., & Cuccurullo, C. (2017). The tables, graphs, awareness networks and thematic maps generated are presented in the results section.

## **3. Results.**

The main results of the bibliometric analysis of the creative and cultural economy are presented below.

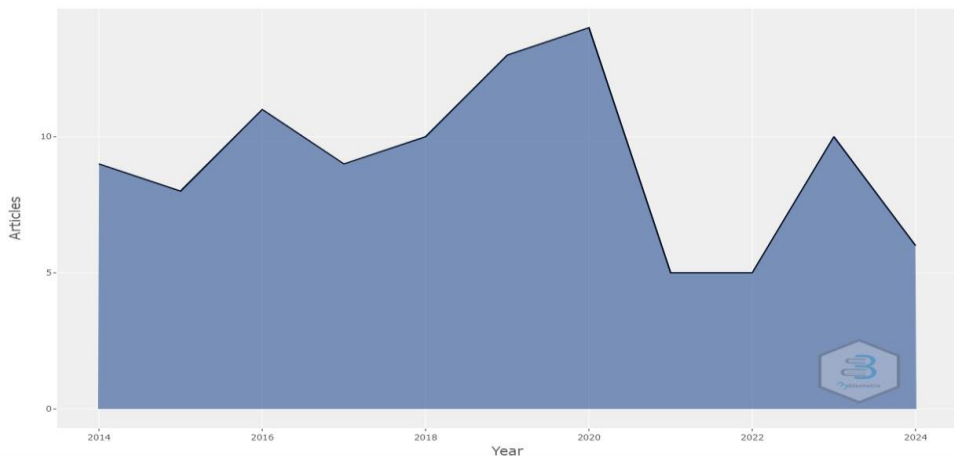
Table 1. Central information

Timespan	2014:2024
Documents	100
Average years from publication	5.29
Average citations per documents	18.17
References	6283
DOCUMENT TYPES	
article	62
book	14
book chapter	17
conference paper	2
editorial	3
review	1
short survey	1
DOCUMENT CONTENTS	
Keywords Plus (ID)	188
Author's Keywords (DE)	324
AUTHORS	
Authors	168
Author Appearances	184
Authors of single-authored documents	49
Authors of multi-authored documents	119

Source: Own elaboration based on Scopus database (2024).

The central information presented in Table 1 indicates that 100 documents were retrieved from the Scopus database between 2014 and 2024, with the largest number of articles (62), followed by book chapters (17), books (14) and others (7). The average number of publications per year was 5.29 and per document 18.17, the references found were 6283, as for the authors, individually 49 studies appear, while in group form there were 119.

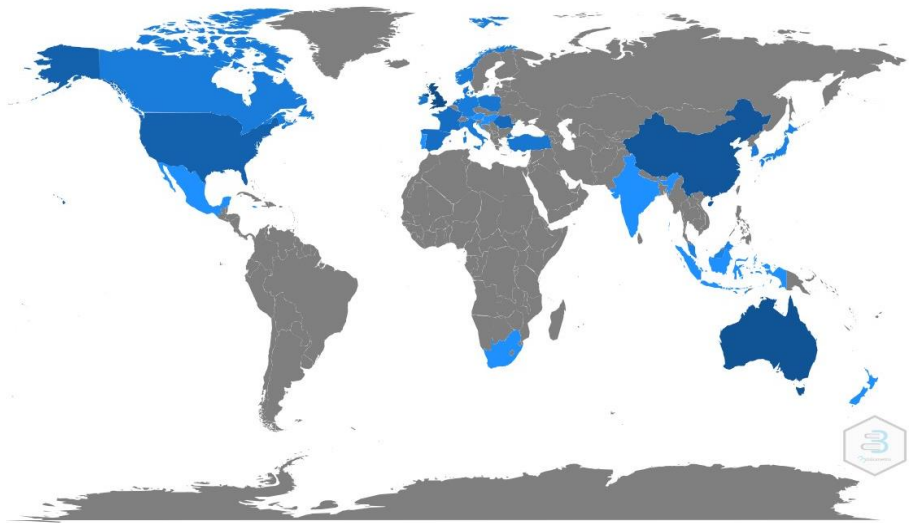
Graph 1. Scientific production by year



Source: Own elaboration based on Biliometrix.

The scientific production from the years 2014 to 2024 is shown in Figure 1, in which an increase in productivity can be seen, where its highest point was in the year 2020 with 9 documents, to then show a very pronounced fall from 2021 to 2022 and a slight recovery the following year. The most recent study by Zhang, L. and Wan, J. (2024), indicates that, with the promotion of the rural revitalization strategy, the cultural and creative industries of tourism have gradually transformed into a very significant driving force for rural revitalization. Since the economic level of minority areas is low and the concept of industrial development is lagging behind, the development of cultural and creative industries of tourism has a positive role in cultural revitalization and transformation of the economic structure.

Countries with the most contributors.

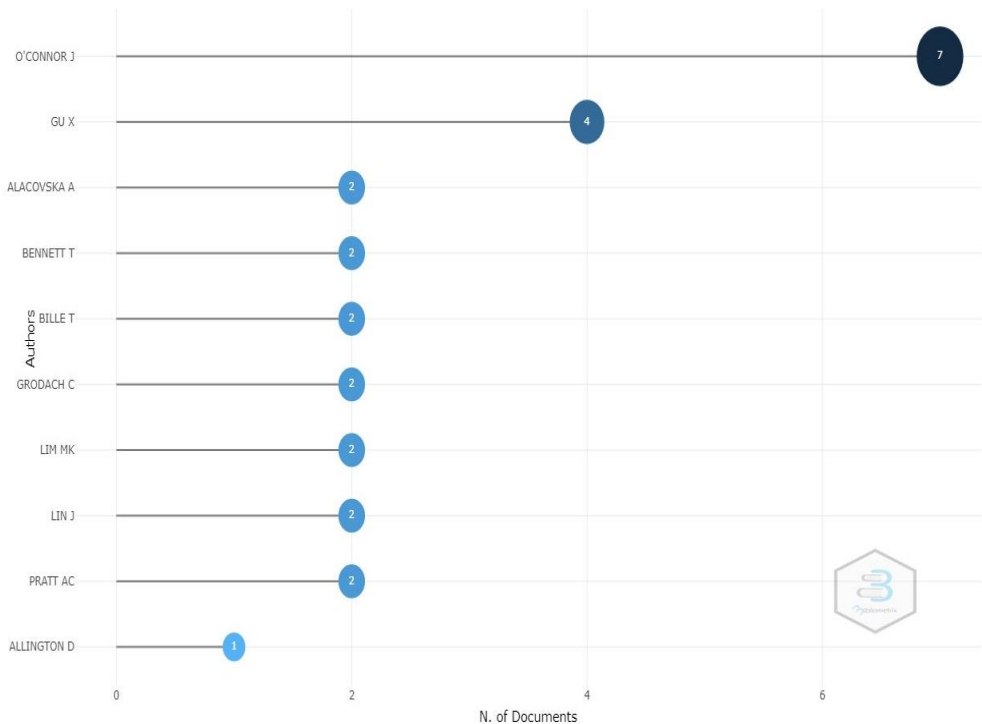


Source: Own elaboration based on Bibliometrix from R-studio.

The countries that contribute the most to the field of research can be seen in graph 2, these can be identified because they are represented by a dark blue color, those with the least contributions are identified by a light blue color and those with no contributions by a gray color. In this order of ideas, it was determined that the three most representative countries are the United Kingdom (41), Australia (28) and China (24). Of the most relevant research works of the country with the most contributions, the one with the purpose of exploring the numerous intermediate processes involved in a creative R&D project stands out. The different types of intermediaries have long been important facilitators of economic activity and have been theorized in ways that help to understand the importance of intermediaries in the cultural economy, but at the same time the flexibility of application of the concept has been criticized for being vague.

Elsewhere in the economy, other intermediation processes, whether carried out by regulatory, financial or innovative intermediaries, have also received attention. Based on these two areas of work, we trace the role of UK university actors acting as intermediaries between SMEs, global media companies and research funders. We examine the mediation process from the selection of R&D partners to actual R&D activities, the planning of funding calls and actual R&D activities. We illustrate here the multiplicity and hybrid nature of culture and innovation mediators, emphasizing the internal role. value where it occurs.(Granpayehvaghei, T. et al., 2019).

Most prolific authors.

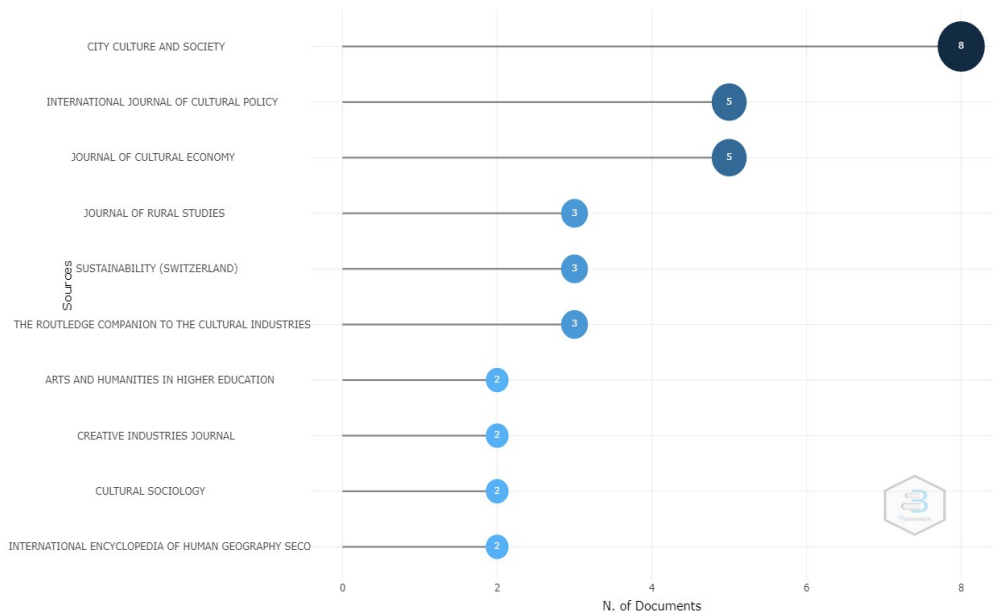


Source: Own elaboration based on Bibliometrix from R-studio.

O'Connor, Justin of the University of South Australia is the most prolific author in this field of study with 7 contributions, followed by Gu, Xin of Monash University also in Australia with 4, as can be seen in Figure 3. A highly relevant paper by the former researcher indicates that "Urban policy makers mostly see the cultural economy as a complement to the broader creative economy or the knowledge economy as a means to enhance consumption. The result is a focus on programs that attract highly skilled and educated professionals, but often ignore labor market inequality, skilled and unskilled workers, gentrification, and the displacement of small independent manufacturing firms. Given growing labor market inequality and deepening cultural fragmentation in cities, this article attempts to reframe urban and cultural politics as a more

progressive research and policy agenda that focuses on the production of material culture. Our starting point is to focus on the emerging intersection of cultural economy and small-scale industry. The article begins with a brief abstract of current approaches to urban policy and cultural economics and the factors influencing policy decisions. We then discuss emerging concerns regarding alternative urban cultural policy agendas for cultural industries, small-scale industry, and craft production. Finally, we explore the relationship between cultural industries and small-scale producers and analyze key research gaps and policy issues affecting cultural production relations and development at the city-regional level." (Grodach, C. et al., 2017).

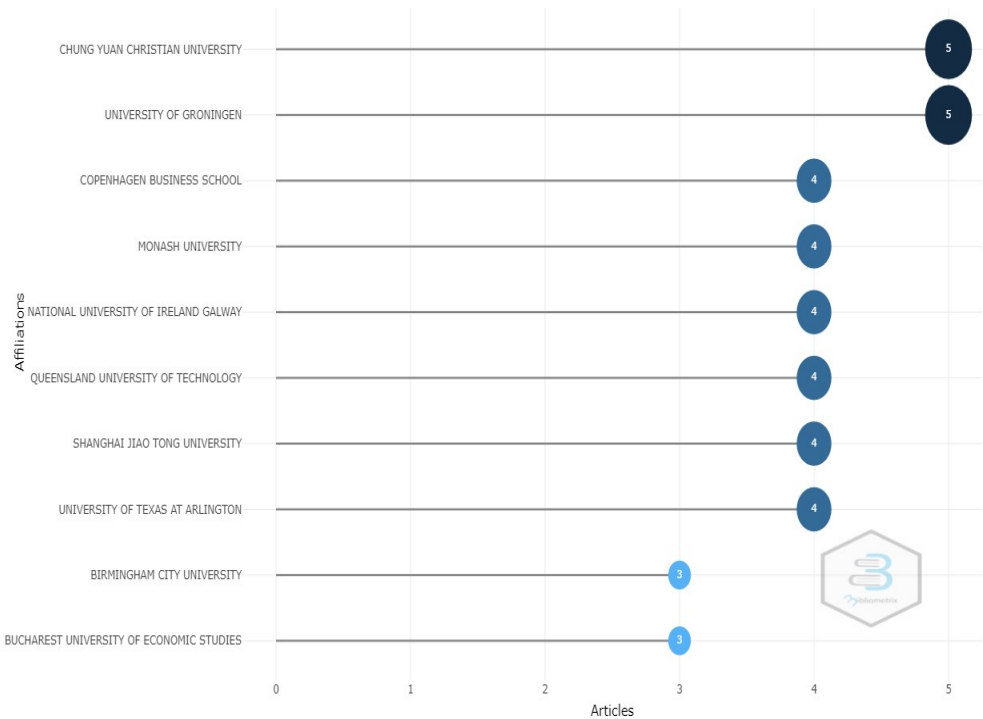
Figure 4. Top contributing journals.



Source: Own elaboration based on Bibliometrix from R-studio.

The journals City culture and society (8), International journal of cultural policy (5) and Journal of cultural economy (5), are the ones that make the most contributions to the subject of study, The purpose of an article presented in the first source, explains that, questioning the idea of creative centers. It is believed that centers are more than just buildings or containers: they can provide an essential link between intermediate activities (social and economic). It rejects generalizations about abstract and generic models of hubs and promotes an understanding of the diversity of experiences of creative hubs in local settings. The article is divided into four parts. The first explores how economic theory constructs creative nodes; The third section examines the 'user experience': the economy and the cultural workers who occupy these spaces, and we conclude by exploring the evaluation of hubs and conclude on the importance of shifting the focus of infrastructure providers to support user needs. (Pratt, A., 2021)

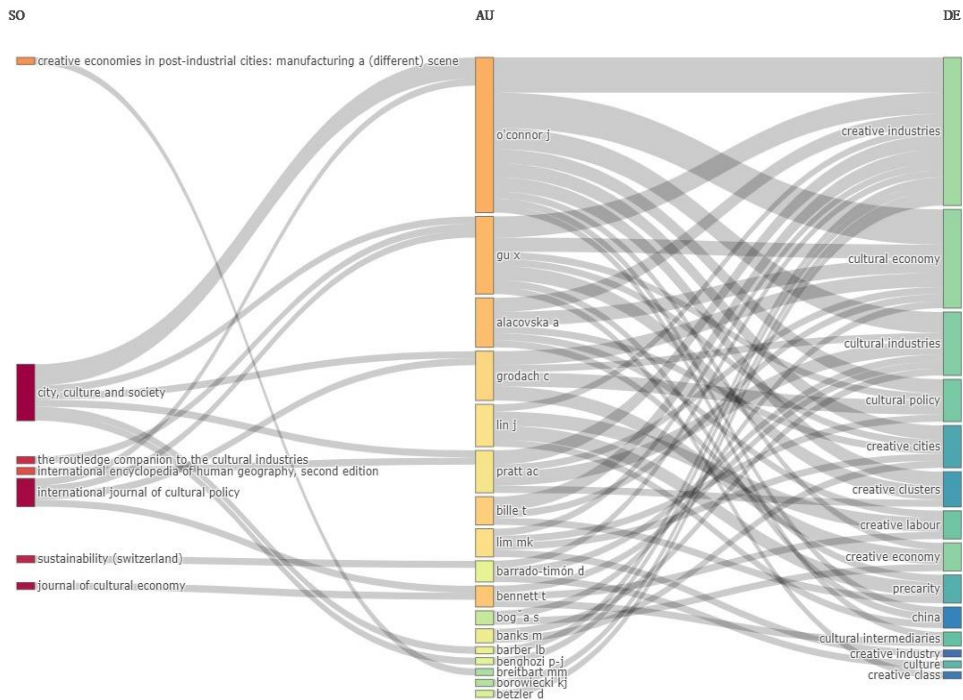
Figure 5. Institutions with more contributions.



Source: Own elaboration based on Bibliometrix from R-studio.

Chung Yuan Christian University (5) and University of Groningen (5) are the institutions that support or have submitted the most publications in the research area, in a paper submitted by the former institution, the valuation of art licensing models was found to be a very difficult multi-criteria decision making (MCDM) problem. This research examines the key factors influencing art licensing in the arts and creative industries, considering the industry's potential contribution to Taiwan's high value-added cultural economy. Considering the high cultural value of the palace museum and its unique cultural relics, this study uses it as an empirical case. The decision hierarchy was created based on literature review and expert interviews. In addition, we used fuzzy integrals to calculate the weights and overall performance of the three licensing models. The empirical findings show that both brand licensing and image licensing groups highlight market environment factors as the most important considerations when choosing licensing models. In particular, respondents believed that adopting a brand licensing model would help achieve better overall performance value. The reason is that brand licensing makes the company's brand visible by imprinting the Palace Museum and company logo on the product. This study can provide a reference model for future companies to evaluate artwork licensing (Chiu, Y. et al., 2020).

Figure 6. three-field map (Sources, authors, Keywords).



Source: Own elaboration based on Bibliometrix from R-studio.

The three-field map presented in Figure 6 shows the relationship between the journals, authors and keywords. It can be seen that the journal *City, culture and society* is the most representative, which confirms what was shown in Figure 4 and that, in turn, it is most closely related to the author O'Connor, Justin, with Gu, Xin, with Grodach, Carl, with Pratt, Andy, with Benghozi, Pierre and with Barber, Lachlan, all these researchers have in common that they are also related to the terms creative industries, cultural economy and cultural industries to mention the most relevant ones.

Table 2. Papers with more citations

Paper	DOI	Citations
Currid e, 2020, the warhol economy		286
Luckman s, 2015, craft and the creat econ	10.1057/9781137399687	184
O'connor j, 2014, int j cult policy.	10.1080/10286632.2012.740025	107
O'connor j, 2015, reg stud	10.1080/00343404.2012.748982	85
Grodach c, 2017, city cult soc.	10.1016/j.ccs.2017.04.003	68

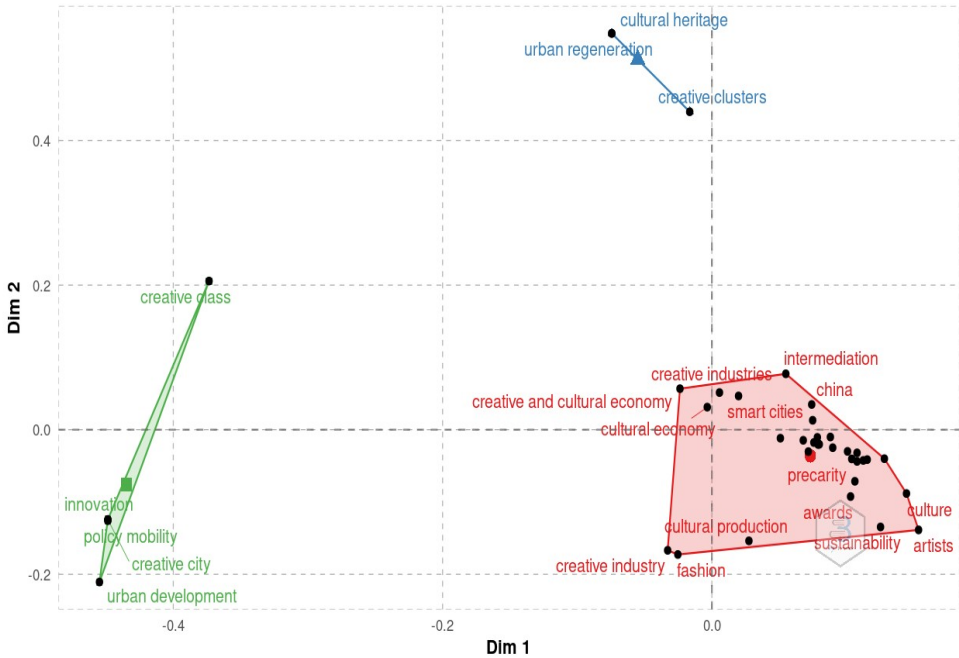


Fahmi fz, 2017, urban stud	10.1177/0042098015620529	61
Scott m, 2017, cult sociol	10.1177/1749975516681226	59
Banks m, 2017, eur j of cult stud	10.1177/1367549417733002	52
Entwistle j, 2014, j cult econ	10.1080/17530350.2013.783501	52
Lysgård hk, 2016, j rural stud.	10.1016/j.jrurstud.2015.12.014	50
O'connor j, 2014, city cult soc	10.1016/j.ccs.2014.05.010	48
Scott k, 2018, j rural stud	10.1016/j.jrurstud.2016.07.001	47
Hawkins h, 2016, creat	10.4324/9781315748153	46
Švarc j, 2017, j knowl econ	10.1007/s13132-015-0267-2	37
Gu x, 2014, city cult soc	10.1016/j.ccs.2014.07.005	34
Chen j, 2016, struct surv	10.1108/SS-11-2015-0052	34
De peuter g, 2014, j cult econ.	10.1080/17530350.2013.856337	34
Hill j, 2016, int j cult policy	10.1080/10286632.2016.1223649	26
Hutton ta, 2015, cities and the cultural economy.	10.4324/9780203104866	25
Mahon m, 2018, j rural stud	10.1016/j.jrurstud.2018.04.001	23

Source: Own elaboration based on Scopus database.

On the research topic Creative industries and cultural economy the most cited works are, Currid-Halkett's book, Elizabeth from 2020 with 286 citations, it states "What is more important to New York's economy, the shiny corporate offices or the small rock clubs that discover the best new bands?". If you said "office," think again. In *The Warhol Economy*, Elizabeth Currid argues that creative industries like fashion, art and music drive New York's economy as much as finance, real estate and law (or other fields). An equally important role is These creative industries thrive in a social life centered on clubs, galleries, concert halls, and fashion shows where creatives meet, network, exchange ideas, judge, and set the trends that shape global popular culture. The implications of Kurida's argument are far-reaching and not limited to New York. He believes that urban politicians not only seriously underestimate the importance of the cultural economy, but also fail to realize that the cultural economy depends on a creative and vibrant social scene. In other words, they don't understand the social, cultural and economic mix that Kurid calls the Warhol economy. Kurida's lively first-person account of New York's creative scene takes readers inside the city's spaces where creative social and economic life converge." (Currid, E., 2020). With 184 citations follows the book by Luckman, Susan from 2015 and then the academic article by O'Connor, J. and Gu, X. from 2014 published in the journal *International Journal of Cultural Policy* with 107 citations, as can be seen in Table 2.

Figure 7. Multidimensional scaling of the main research topics.



Source: Own elaboration based on Bibliometrix from R-studio.

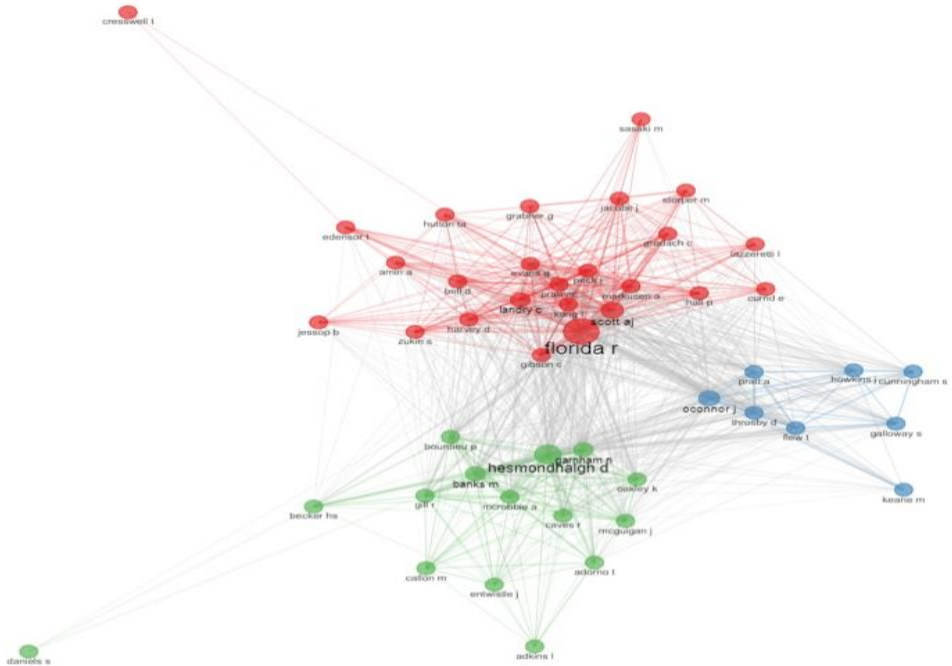
Figure 7 shows 3 lines of research related to the topic of study, which are not well cohesive, as described below:

**Blue cluster:** has urban regeneration as its central term, which is related to terms such as cultural heritage and creative clusters. The studies related to this cluster are mainly focused on topics associated with urbanism and the creative industry.

**Red cluster:** Its main word is precarity and it is associated with words and terms such as, awards, Smart cities, China, cultural economy, creative and cultural economy, creative industries, creative industry, culture and artists. The concepts here are closely related to the part of culture and the creative industry.

**Green cluster:** The word innovation appears as its main theme and is associated with policy mobility, creative city, urban development and creative class. The articles associated with this cluster are focused on innovation, creativity and the economy or creative industry.

Graph 8. Map of awareness by author.



Source: Own elaboration based on Bibliometrix of R-studio.

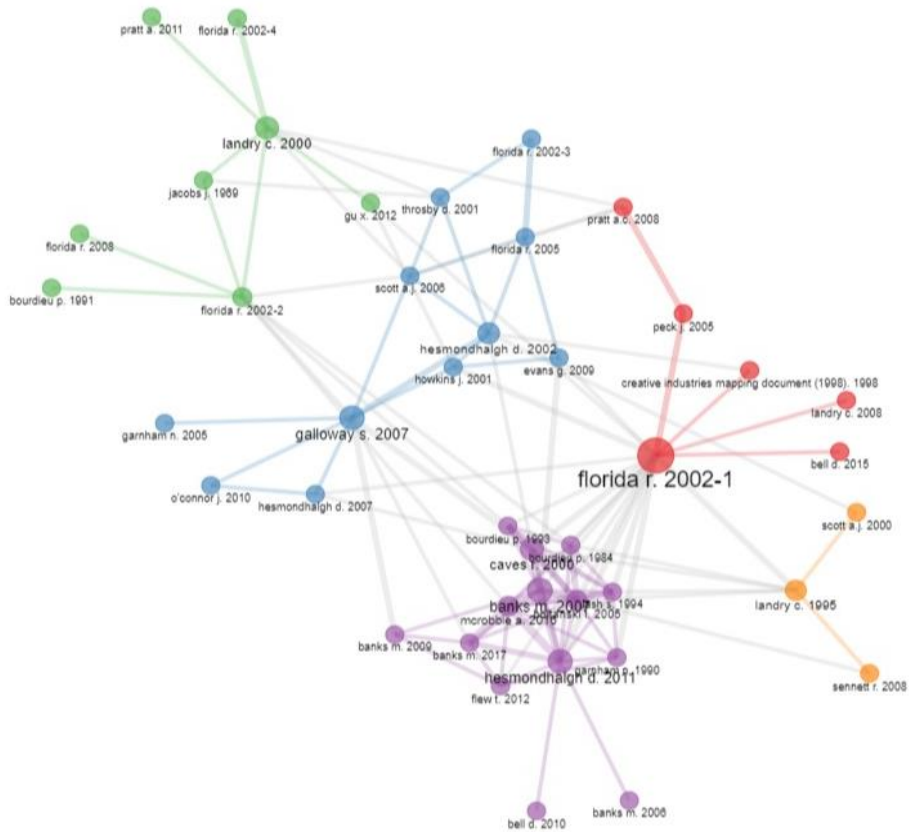
Graph 8 presents the cocitation between authors, who were distributed in three groups described below:

From the green cluster the most representative are: Florida R., Evans G. and Scott A.

From the blue cluster the most representative are: O'Connor, J., Pratt A. and Throsby D.

From the red cluster the following stand out: Hesmondhalgh D., Garnham N. and Bourdieu P.

Map of awareness by documents.



Source: Own elaboration based on Bibliometrix from R-studio.

Graph 9 shows the quotient between documents, which were distributed in five groups presented below:

The most representative of the green cluster are: Landry C., 2000 and Florida R. 20022.

From the blue cluster the most outstanding are: Galloway S., 2007, Scott A., 2006 and Throsby D., 2001.

From the red cluster, the following stand out: Florida R. 2002-1 and Pratt A., 2008.

Of the violet cluster, the following stand out: Bourdieu P., 1984, Caves R., 2000 and Gesmondhalgh D., 2011.

#### 4. Conclusion

It is concluded that the bibliometric analysis on the subject of study Creative industries and cultural economy worldwide, which had a growth in productivity from 2014 to 2020, which then decreased in the following 4 years, i.e., researchers have shown little interest in the subject in recent years. The most representative authors are O'Connor, Justin from the University of South Australia, followed by Gu, Xin from Monash University, these researchers present their works in greater quantity in the journal culture and society, which is also the most representative of the field of study, the country with more contributions to the subject is the United Kingdom and the research accordance are Economy or creative industry, focused on culture, urbanism and innovation.

The bibliometric analysis conducted on the creative industries and the cultural economy evidences the remarkable growth in scientific production over the last decade, particularly between 2014 and 2020. This increase reflects a growing interest in understanding how these sectors contribute to economic development, urban regeneration and innovation. However, a decline in research activity is also observed in recent years, which could be related to changes in academic priorities or specific challenges within the field. The findings highlight the relevance of authors such as Justin O'Connor and Gu Xin, and journals such as City, Culture and Society, which have become key references in this field of study.

Likewise, the data reveal a significant geographic concentration in countries such as the United Kingdom, Australia and China, which raises the need to promote more inclusive and diverse research that represents cultural realities in other regions. The thematic accordance identified, focusing on urban regeneration, precariousness and innovation, offer a solid basis for the design of public policies that integrate creativity and culture as strategic tools for social transformation. This study not only underscores the importance of further research in this field, but also invites to foster interdisciplinary and global collaboration to maximize the positive impact of creative and cultural industries in local and global contexts.

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