

Bibliometric study on creative and cultural industries (2010-2020)

Estudio bibliométrico sobre industrias creativas y culturales (2010-2020)

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Abstract

The creative and cultural industries represent a brand-new topic when studying the local development as well as the economic and industrial growth, focused on attracting qualified personnel to generate knowledge. Its application has been extended to many industries, like the artistic and cultural ones, where goods and services are produced from sensory and symbolic objectives. Thus, it is important to know if the scientific community's contributions are enough for the study of the subject and which opportunity areas exist for further and complementary studies. This paper aims to collect, review, and analyze the scientific production of articles on creative and cultural industries from 2010 to 2020, and to obtain the main bibliometric indicators such as co-authorship, quality and secondary dissemination indexes.

Creative industries, Cultural industries, Local development, Employment, Cities

Resumen

Las industrias creativas y culturales representan una nueva vertiente en los estudios del desarrollo local y el crecimiento industrial y económico, enfocadas en la atracción de personal calificado con el objetivo de generar conocimiento. Su aplicación se ha extendido a diversas industrias, como las artísticas y culturales, donde se producen bienes y servicios a partir de objetivos sensoriales y simbólicos. Por ello, es importante conocer si las contribuciones de la comunidad científica han sido suficientes para el estudio del tema y qué áreas de oportunidad existen para estudios futuros y complementarios. Con este trabajo se pretende recopilar, revisar y analizar la producción científica de artículos sobre industrias creativas y culturales de 2010 a 2020, así como obtener los principales indicadores bibliométricos como índices de coautoría, de calidad y de difusión secundaria.

Industrias creativas, Industrias culturales, Desarrollo local, Empleo, Ciudades

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Introduction

The term "creative industries" refers to the sector of industry or the economy that involves the generation of ideas and knowledge. It also has to do with the ability to attract skilled populations to cities with urban economies. In other words, creative industries create an enabling environment for the diversification of economic activity, economic growth and are linked to attractive lifestyles and consumption (Valdivia, 2014). The concept started to gain momentum following the 2007 publication on Creative Industries in Indonesia by the Ministry of Trade (Roos and Raafaldini, 2015). This might explain Indonesia's high participation in the scientific activity on the analysis of creative and cultural industries, which will be discussed in the following sections.

For their part, cultural industries are not only about the domain of culture within a given space, such as a city, but are related to cultural goods and services as part of a new economic sector that can be extended to other areas of knowledge. Its study dates back to the 1980s and was disseminated worldwide by the United Nations Educational, Scientific and Cultural Organisation (UNESCO), gradually incorporating a wide range of industries such as writing, art, music, design, media, among others. It was from the 1990s onwards that the topic was used to refer to the production of all those goods and services of industries whose core was a symbolic or expressive element and included innovation within their processes (Boccella and Salerno, 2016).

The main objective of this work is to collect, review and visualise in a practical way the research and scientific production concerning creative and cultural industries in the period 2010 to 2020. Specific objectives include: to obtain productivity by years, journals, authors, institutions, countries, states and languages; to examine the keywords used in the articles; to know the quality of the articles according to the number of citations and to consider the usefulness of further research in the field based on the existence of previous literature.

It is due to the importance that is currently gaining with the development of services that Skavronska (2017) points out that economic development and creativity cannot be seen as opposing forces, one of change and the other of tradition, but must be articulated as parts of a single, ongoing cycle of beneficial transformation. Thus, according to Daubaraitė and Startienė (2015), creative industries can contribute to the national economy in three different ways: by combating unemployment, by contributing to Gross Domestic Product (GDP) through the creation of added value, and by contributing to foreign trade (exports). Moreover, it has been revealed in theory that one of the factors contributing to the growing importance of this sector within the regions of a given country is that it does not require large initial investments, which in turn increases its importance in the global market. Even Howkins, a well-known expert on how to turn ideas into money, stated that creativity is the most interesting and profitable area of the economy (quoted in Skavronska, 2017).

Thus, creative industries are gaining importance because they have the capacity to generate jobs and their contribution to GDP is direct, as creative thinking makes innovation possible. Due to the latter, creative industries have become the important part of the economy of developed countries (Kloudova and Chwaszcz, 2014). However, the size of the impact of these characteristics is relatively small as creative industries are in their early stages of development. In fact, creative industries firms tend to be micro and small enterprises.

It is important to note that, although the creative industries represent a favourable impact on the economic development of regions, they still face certain conditions that hinder their development. One of these has to do with new types of employment and a new type of worker that, according to Castañeda and Garduño (2017) and Skavronska (2017), emerge with the creative industries. Although these industries have the capacity to incorporate entrepreneurs into the productive system, the forms of employment are often in the form of the informal economy or freelance, (i.e., they provide their services but without any monetary remuneration), which makes the working environment very unstable in terms of salaries and positions.

Also, product differentiation and employee qualification represent a challenge for the creative industries (Mon, 2012). These make the agents involved in these sectors face stiff competition to make their products stand out, as well as to hire employees who have the skills to achieve this task, which in many cases require specialised skills and knowledge in the branch in which they develop.

Another barrier to the development of the creative industries has to do with the agglomeration of these industries in cities. Educational centres that offer programmes related to the creative industries, as well as graduates of creative industries careers, are concentrated in the centre of the country in anticipation of greater employment opportunities (Castañeda and Garduño, 2017).

The tendency of the creative industries to concentrate in the central regions of a country is due to the fact that these are economic centres with a high flow of information, high business interaction and a higher rate of innovation than in other regions. The 2015 European Creative Industries Summit (cited in Boccela and Salemo, 2016) highlights the following:

"The creative economy is also associated with large cities and/or dominant regions within countries, or even concentrated within cities where thriving creative activity takes place. The creative industry sector can be a small enclave surrounded by poverty and social deprivation. The creative economy today tends to be concentrated in the world's major cities that are already central sites of financial capital, investment and power or have a significant historical legacy of social and cultural mixing."

The implication of this is that the concentration of the creative industries and these professionals reinforces unstable employment conditions as they face a saturated labour market and very poor wages.

Another obstacle facing the creative and cultural sector is that it is very large. Within the creative industries there is a wide variety of sub-industries which, despite generating economic dynamism, together with the different forms of informal employment in which various professionals in the creative industries are engaged, make it impossible to implement economic policies that meet the needs of all those involved in it (Ugarte et al, 2018).

Where public policy favours the creative industries, it is at the same time encouraging the emergence of a problem for cities, as Ugarte (2018) explains:

"This is gentrification, a phenomenon that consists of the displacement of people from one area of the city to another, forced by the rise in rental prices as a result of the revaluation of the area through tourist attractions, such as art spaces, trendy shops and bars, and massive renting by tourists."

Methodology

Based on the methodology proposed by Navarro-Beltrá and Martínez-Polo (2020), the scientific production from January 2010 to July 2020 will be analysed using the databases Science Direct, Scopus and Dialnet. The three databases were chosen on the basis of access restricted to payment of a licence or membership fee, in order to visualise the impact of the articles in this type of electronic resource, their citations and downloadability. The period of analysis was selected because it is important to know the most recent studies on creative and cultural industries, as well as the possible boom or scientific interest that may be emerging in recent years. Thus, the following key concepts were used as the basis for the search, whose operators are listed in the table below. The information was compiled in a database using Excel and SPSS software to obtain descriptive analyses, frequencies and graphs of the variables (see table 1).

Database	Search operations
Dialnet	Search for documents: "creative industries" OR "creative economy" OR "cultural industries" "innovation" AND "cultural industries" OR "creative industries" "cultural industries" OR "creative industries" AND "local development" "cultural industries" OR "creative industries" AND "employment" "cluster" OR "creative industries" AND "cultural industries"
Science Direct	Search peer-reviewed journals, articles, book chapters, and open access content.: "creative industries" OR "cultural industries" "creative districts" AND "cultural industries" AND "local production systems" "innovation" AND "cultural industries" OR "creative industries" "cultural industries" OR "creative industries" AND "local development" "cultural industries" OR "creative industries" AND "employment" "cluster" OR "creative industries" AND "cultural industries"
Scopus	Search: "creative industries" OR "cultural industries" "creative districts" AND "cultural industries" AND "local production systems" "innovation" AND "cultural industries" OR "creative industries" "cultural industries" OR "creative industries" AND "local development" "cultural industries" OR "creative industries" AND "employment" "digital technology" OR "intellectual property" AND "creative industries" AND "cultural industries" "cluster" OR "creative industries" AND "cultural industries"

Table 1 Key concepts and search operators

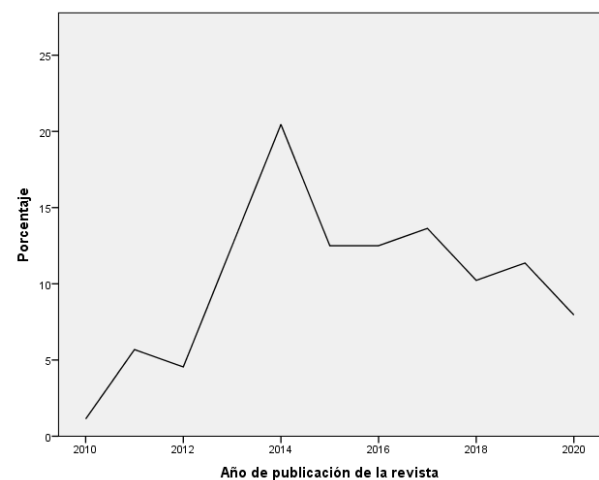
Source: Own elaboration

The protocol for the coding and classification of the variables allowed the integration of 44 variables, divided into 5 blocks, namely: internal identification controls (article number, article related to the subject, database, downloaded article), article identifiers (subject, DOI, ISSN, title, keywords, language), publication identifiers (journal, journal number, journal volume, year, number of SJR citations, ICDS, journal quartile), author control (number, names, gender, country and status of the authors) and institution control (number and names of institutions). A total of 88 articles were analysed after the database was cleaned and checked for repetitions.

Results

Articles

Figure 1 shows the distribution of articles by year of publication. It can be seen that from 2010 to 2014 there was a boom in research on creative and cultural industries, with 2014 being the most productive year with 20.5% of the publications of the decade. This is due to the incursion of the concept in the development plans of the different public spheres. However, there is also a downward trend in research on the subject from 2015 to 2020, with the most recent article in May. And in light of the events arising after the pandemic caused by COVID-19, they have been one of the hardest hit sectors according to Naylor, Richard et al., (2021) in an international level analysis, they found that cultural and creative industries are more dependent on physical experiences in specific spaces and places due to face-to-face linkage. National level studies consistently point to an overall drop in value added and performance during the period of the pandemic; income losses ranged between 20% and 40% in different countries; the greatest impact has been seen mainly in mega-cities and other large urban centres where these industries have been highly concentrated since their inception; and due to the inherent characteristic of the self-employed, they have experienced the highest levels of income loss and unemployment than other categories.



Graphic 1 Year of publication

Source: Own elaboration

The level of noise in searches for articles on creative and cultural industries was 14.8%. That is, approximately 9 out of 10 articles found did have a direct relationship to the topic and addressed it in a primary or applied way. However, the topic spans multiple disciplines and this could increase the likelihood of distortion. Of the total number of articles in the sample, 15.9% were restricted access, even if accessed through institutional licences. In some cases only the abstract of the paper was accessible. The distribution of articles found in the databases was 42.0% in Dialnet, 38.6% in Science Direct and 19.3% in Scopus; this proportion was the lowest of the three databases sampled, mainly due to the restricted access articles, which appeared with higher relevance from the selected Boolean operators.

In terms of the main themes in which they could be classified, it is observed that more than half of the articles belong to the branch of "creative industries", followed by "creative and cultural industries" with 15.9% and "creative economy" with 11.4% (see table 2).

	Frecuency	Percentage	Percentage valid	Cumulative percentage
Creative cities	6	6.8	6.8	6.8
Creative economy	10	11.4	11.4	18.2
Innovation economy	1	1.1	1.1	19.3
Creative industries	51	58.0	58.0	77.3
Creative and competitive industries	1	1.1	1.1	78.4
Creative and cultural industries	14	15.9	15.9	94.3
Cultural industries	5	5.7	5.7	100.0
Total	88	100.0	100.0	

Table 2 Article classification them

Source: Own elaboration

The search for articles was carried out on the basis of key concepts in English, which was the predominant language (83.0%). In addition, 15.9% of articles were collected in Spanish and one article in French.

Influence and quality of the articles

Taking as a reference the SJR, an indicator constructed on the basis of the number of citations in other media and important newspapers or journals, the average number of citations in the articles analysed was 0.712, with a maximum value of 4.1 for a single article. About 20% of the articles have an SJR value between 0.1 and 0.2.

The Secondary Dissemination Index (SDI) was also obtained for most of the articles. This bibliometric indicator shows the visibility of the journals in different databases of national or international scope; the higher the ICDS, the more information sources of international relevance the journal is present in. The minimum ICDS value was 0.70 for 2 articles, with a maximum of 11.0 for 10 articles and a mean of 7.30. Finally, according to the quartile of the journals to which they belong, the articles can be classified as shown below. It is worth noting that, of the 88 articles in the sample, only 64% had information available on the quartile of the journal (see table 3).

	Frecuency	Percentage	Percentage valid	Cumulative percentage
0	16	18.2	28.1	28.1
1	1	1.1	1.8	29.8
1	18	20.5	31.6	61.4
2	9	10.2	15.8	77.2
3	9	10.2	15.8	93.0
4	4	4.5	7.0	100.0
Total	57	64.8	100.0	

Table 3 Quartile of journal of publication

Source: Own elaboration

In addition, there are journals with a high frequency of articles published on creative and cultural industries, such as *Procedia - Social and Behavioral Sciences* (14.8%), *Technological Forecasting and Social Change* (5.7%) and *City, Culture and Society* (4.5%). Another interesting aspect is that there were even journals specifically dedicated to the topic: *Creative Industries Journal* and *Journal of Creative Industries and Cultural Studies* with 2 and 3 related articles found, respectively. In some cases, articles were grouped together in a single issue or journal volume in special issues dedicated to creative industries, cultural industries and innovation.

Keywords

With regard to the keywords of the articles, it can be seen from the illustration below that the predominant terms in more than half of the key concepts are "creative industries" and "cultural industries", followed by "innovation", "capital" and "development", which stood out from 422 words analysed (see Figure 1). Keywords allow a quick visualisation of the concepts that are being used most frequently in the development of a topic.



Figure 1 Keywords
Source: own elaboration

Authors

As far as authors are concerned, the co-authorship index or the average number of authors per article was 2.31 and the distribution of authors per article is shown in the table below. It can be seen that 28.4% of the articles have only one author and the rest had 2 or more authors. There are also some cases where the same author is related to several articles such as Dagmar Veselá from Slovakia and Ottavia from Taiwan with 2 publications each, in which they appear as main authors or co-authors.

	Frecuency	Porcentaje	Percentage valid	Cumulative percentage
1	25	28.4	28.4	28.4
2	30	34.1	34.1	62.5
3	18	20.5	20.5	83.0
4	11	12.5	12.5	95.5
5	4	4.5	4.5	100.0
Total	88	100.0	100.0	

Table 4 Number of authors
Source: Own elaboration

Regarding the gender of the authors, some authors were difficult to identify because the names were not very specific or did not show a clear reference on the internet. For example, in the case of names of Asian origin, some authors could be identified after searching for their name and reviewing their participation in congresses or conferences. However, this was not the case for all authors in this situation. Thus, in 55.7% of the cases, the main authors of the articles were male, 42.0% female and 2.3% unspecified.

In general terms, that is, counting all the authors found regardless of the order of appearance, there is a male participation of 52.8%, 43.7% of women and 3.5% unspecified. A total of 199 authors were obtained from the sample analysed.

Institutions

The average number of institutions per article was 1.40, although more than half of the articles were published by authors belonging to the same institution, as shown in table 4. There are some institutions that lead the scientific production such as the University of Bucharest (5.6%), Institut Teknologi Bandung (3.0%) and Bina Nusantara University (2.0%), the latter in Indonesia, one of the countries where the study of cultural and creative industries has been quite relevant according to the existing literature.

	Frecuency	Porcentaje	Percentage valid	Cumulative percentage
1	59	67.0	67.0	67.0
2	23	26.1	26.1	93.2
3	6	6.8	6.8	100.0
Total	88	100.0	100.0	

Table 5 Number of institutions
Source: Own elaboration

Countries

Finally, with regard to the countries of origin of the research found, Spain is in first place (15.8%), followed by Indonesia (12.6%) and the United Kingdom (7.1%). There were also 5 articles from Mexico, mainly from Mexico City and Sinaloa.

Discussion and conclusions

The creative and cultural industries represent a broad field of study considering their possible multidisciplinary approach, i.e. they can be studied from different perspectives and criteria, in addition to the economic one. Although the boom in the subject seems to be diminishing at present, it has not ceased to be productive in any of the years analysed and, in the particular case of Mexico, the scarce literature focused on the country is an opportunity for research, taking as a guideline European and Asian cases, where the available literature is more advanced. As far as authors are concerned, although the majority of researchers are men, the percentage of women is quite representative and this may mean that there is not such a large bias in terms of authorship.

Another advantage is that most of the articles are open access, which allows the knowledge to be cited and used in future and complementary studies.

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