Chapter 2
Creative Arts Industries: Analysis of Scientific Production

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Abstract There has recently been an increase in the recognition that creative industries have obtained worldwide, due to their role as promoters of economic and social development. The purpose of this research is focused on the development of a bibliometric study, through a systematic review of the scientific production developed related to creative industries focused on the arts, with the purpose of serving as a tool for researchers in the development of their future studies. It also improves their knowledge on the most relevant articles, the most productive authors, or the scientific journals with the highest number of publications among other relevant points for research positioning. The methodology used was structured from a bibliometric analysis, classified as the most used tool for these types of studies, which is comprised of mathematical and statistical processes that establish the behaviour of existing scientific information at different levels. The search of the bibliographic material was done in the international database Scopus, through an advanced search of terms, obtaining a total of 110 publications. Almost two decades of scientific production is observed among the main results, as well as the identification of seven approaches.

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M. Peris-Ortiz et al. (eds.), *Cultural and Creative Industries*, Innovation, Technology, and Knowledge Management, https://doi.org/10.1007/978-3-319-99590-8_2

The main contribution of this work is to provide an overview and become the first bibliometric study that develops a diagnosis of this subject, which is not only limited to a theoretical formulation.

Keywords Creative industries · Scenic arts · Visual arts · Bibliometric · Scientific production

2.1 Introduction

Cultural and artistic activities have undergone a series of ups and downs in their development throughout history, mainly due to their dependence on subsidies to continue their progress. However, before observing these activities as a burden which the economy must bear, it is necessary to develop the thought proposed by Boal & Herrero (2017), who mention that cultural activities are characterised by a high participation of knowledge, a fact that positions them as a viable sector for the growth and diversification of the productive structure of local or regional economies. This statement has been supported in the last decade with the development of the concept of "Creative Economy". Therefore, there are many researchers who agree that these activities are a source of employment creation, while allowing for the generation of economic benefits, as well as becoming an attractive sector for introducing new activities linked to other sectors of creative industries such as contents, design, media, etc. This attractive effect constitutes a strong differentiating factor of territories (Richards & Wilson, 2004).

On the other hand, it is difficult to really establish what their true contribution to the economy of a country is because this sector covers a wide variety of activities that can go "from the purest core of artistic creation to products with a commercial nature of cultural and creative industries" (Boal & Herrero, 2017), element that has caused problems at the moment of establishing their precise delimitation. Aspects such as the lack of homogeneity between the activities lead to the selection of a classification that guides the development of the research.

In this context, the purpose of this research is to identify the existing scientific production in relation to the Creative Industries of Art, with the aim of identifying the maturity in the research of this field of study.

This chapter is structured into five sections. After contextualizing the subject and setting the objective, the scientific literature is reviewed in order to define the concept of creative industry and in particular to delimit the subsectors that make up the Creative Arts Industries. In the third and fourth sections, the methodology used is presented and the results obtained from the bibliometric analysis are discussed. Finally, the conclusions and limitations of the work are expressed in the last section.

2.2 Literature Review

Until now there has been a continuous debate about: what is creativity?, due to being gradually introduced in different areas, leading to its interpretation being developed according to the area in which it is studied. There are many studies focused on studying creativity linked to different sectors in depth, and a special interest in creative industries has been developed, which in the literature are observed related to the use of terms such as culture industries, creative industries and a mixture of both, called the culture and creative industry.

2.2.1 Culture Industries

This term arises during the post-war period from the hands of the Frankfurt School, through which derogatory and pejorative reference is made to growing mass entertainment, making it difficult to understand the possible emergence of a relationship between culture and industry, which the scholars of that time described as an aberration (Szpilbarg & Saferstein, 2014). According to Horkheimer and Adorno (1944), in their book Dialectic of Enlightenment to the Culture Industry, this type of industry "was nothing more than an instrument of the capitalist elite to depreciate artists and their works, when they are transformed into individual pseudo products" (Rey, 2009), meaning that this industry turned out to be like any other capitalist enterprise, which minimised its real value (Szpilbarg & Saferstein, 2014). This assertion led to its use as an expression of contempt for those sectors that sought to commercialise with arts (United Nations Development Program, 2010).

With this image, renewing the existing perception regarding these words turned out to be a great effort, which was effective through its gradual introduction with the entry of the Economy of Culture during the 1960s, where it is decided on its plural use and supporting the positive meaning of these words (Rey, 2009). Actions that were supported by understanding that commercialising with culture does not always result in a threat to the state of cultural expression (United Nations Development Program, 2013), thus influencing the development of new processes of industrialisation, distribution and consumption of culture. In addition to rethinking what is meant by culture, leaving aside its bonding relationship only with the arts (Szpilbarg & Saferstein, 2014).

By accepting that these industries do not constitute a confrontation between the elite culture versus the mass culture and even the fine arts versus commercial entertainment, it is UNESCO in 1980 that expresses one of the most accepted definitions, which establishes that.

> they combine the creation, production and commercialisation of contents that are immaterial and cultural in nature. These contents are usually protected by copyright and may take

> the form of goods or services. This dual nature – cultural and economic – builds the distinctive profile of culture industries (United Nations Conference on Trade and Development, 2008).

From this definition, a clear economic delimitation and cultural recognition is observed, thus, duplicity between the cultural and economic is generated, which is an action that contributes to their clear differentiation with other industries.

2.2.2 From Culture Industries to Creative Industries

The transition from culture to creative industries began in the 1990s, with the emergence of the concept of creative economy (UNESCO, 2010), specific reference is made to Australia in 1994 with the launch of the report, Creative nation: Commonwealth cultural policy, which provides the first approach of culture industries to creativity by mentioning that the creativity level mainly determines the ability of States to adapt to the new dominant economic trends (Analysis & Policy Observatory, 2018). Besides highlighting that culture in itself is rich by studying the significant contributions it generates.

These first evaluations led to a series of debates at different levels on the usefulness and implications that this report presented to the nations and even the academy, but it is not until the preparation of the report of the Department of Culture, Media and Sport (DCMS) of Great Britain in 1998 that the subject of creative industries gains real momentum (Bendassolli, Wood, Kirschbaum, & Pina e Cunha, 2009).

According to Flew (2005), the four major contributions of this report are: (1) it places these industries as the central scenario of the "post-industrial" economy of the United Kingdom, (2) it emphasises that these industries are not only demanding sectors of income but also contribute to the creation of wealth and economic performance, (3) the debates on these are transferred to more relevant areas such as trade policy, copyright and intellectual property, urban development and educational future, (4) the first list is generated that details the industries that range from the commercial media to the publicly subsidised arts, which shows the convergence of technology, the information society and the "new economy".

Based on these two iconic facts, it is stated that creative industries emerge from talent, skill and individual creativity, which have the value to produce wealth and employment sources, through the creation and use of intellectual property (UNESCO, 2010). In addition to this definition, there are others that provide a better understanding of the transition from culture to creative industries such as the Department for Culture, Media and Sport (1998), Jeffcutt (2000), Cornford & Charles (2001), Howkins (2001), and Hartley (2005).

Finally, the UNESCO addresses an inclusive definition of both dimensions "Culture and Creative Industries" that it determines as "sectors of activity whose

main purpose is creativity, production or reproduction, promotion, dissemination and marketing of goods, services and activities of cultural, artistic or heritage content" (UNESCO, 2017), thus this definition is not limited only to the production of content, but takes into account a value chain that is organised according to five taxonomic levels (Passarinho, de Sousa, Nunes, & Silva, 2013).

2.2.3 Classification of Creative Industries

The concept of Creative Industries is adapted by the different sectors in order to obtain a definition for each scope and context of application, with numerous definitions emerging. In the same way, the classification of these industries has been delimited through different models over the years (Tables 2.1 and 2.2).

Table 2.1 List of terms associated to each sustainability sphere (parte I)

DCMS model	Symbolic texts model		Concentric circles model	
Department for Digital, Culture, Media & Sport (2001))	Hesmondhalgh (2002)		Throsby (2001, 2008)	
15 domains	3 groups and 12 domains		4 groups and 15 domains	
– Advertising – Architecture – Art and antiques market – Crafts – Design – Fashion – Film and video – Music – Performing arts – Editorial industry – Software – Television and radio – Video games and computer games	*Core cultural industries*: – Advertising – Film – Internet – Music – Publishing – Television and radio – Video and computer games	*Peripheral cultural industries*: – Creative arts *Borderline cultural industries*: – Consumer electronics – Fashion – Software – Sport	*Core Creative Arts*: – Literature – Music – Performing arts – Visual arts *Other core cultural industries*: – Film – Museums, galleries, libraries – Photography	*Wider cultural industries*: – Heritage services – Publishing and print media – Television and radio – Sound rcording Video and computer games *Related industries*: – Advertising – Arquitecture – Design – Fashion
Statistics on cultural industries, UNESCO			**WIPO copyright model**	
UNESCO (2007)			World Intellectual Property Organisation (2003)	
2 groups and 18 domains			3 groups and 20 domains	

(continued)

Table 2.1 (continued)

DCMS model	Symbolic texts model	Concentric circles model	
Industries in core cultural domains: – Museums, galleries and libraries – Performing arts – Festivals – Visual arts, crafts – Design – Publishing – Television, radio – Film and video – Photography – Interactive media	*Industries in expanded cultural domains*: – Musical instruments – Sound equipment – Architecture – Advertising – Printing equipment – Software – Audiovisual hardware	*Core copyright industries*: – Advertising services – Copyright collection management societies – Motion picture and video – Music – Theatre and opera – Press and literature – Software and databases – Television and radio – Photography, visual and graphip art *Partial copyright industries architecture*: – Clothing, footwear – Design – Fashion – Household goods – Toys	*Interdependent copyright industries*: – Blank recording material – Consumer electronics – Musician instruments paper – Photocopiers, photographic equipment – Manufacture, wholesale and retail of TV sets – Radio – CD recorders computers and equipment – Cinematographic instruments

Source: Throsby, 2008; United Nations Development Program, 2013; ESSnet-Culture, 2012; Red de Industrias Creativas, 2017

In this work, the model of the Network of Creative Industries of Spain is considered, which indicates that Cultural and Creative Industries (CCI) are characterised by seven dynamic vectors (Creative Industries Network, 2014).

- Crossroads between economy, culture and law.
- Creativity as a central component of production.
- Artistic, cultural or heritage content.
- Goods, services and activities protected by intellectual property.
- They generate wealth and employment.
- They generate values and meaning.
- They understand and anticipate the demands and needs that are not yet evident.

Table 2.2 List of terms associated to each sustainability sphere (parte II)

Americans for the arts model	ESSnet-culture models	Model of the creative industries network of Spain
Americans for the Arts (2005)	ESSnet-Culture (2012)	Creative Industries' Network (2017)
11 domains	10 domains	4 groups and 9 domains
– Advertising – Architecture – Art and service schools – Design – Cinema – Museums, zoos – Music – Performing arts – Editorial industry – Television and radio – Visual arts	– Heritage – Archives – Libraries – Book and press – Visuals arts – Performing arts – Audiovisual and multimedia – Architecture – Advertising – Art crafts	*Cultural heritage* – Cultural sites – Traditional culture *Arts* – Visual arts – Performing arts *Functional creations* – Creative services – Design – New media *Media* – Audiovisuals – Publications

Source: Throsby, 2008; United Nations Development Program, 2013; ESSnet-Culture, 2012; Creative Industries' network, 2017

As can be seen, a wide range of domains are grouped within CCI, making it necessary to delimit the coverage of the study, for which the Creative Arts Industries is taken as a case of analysis.

According to the Creative Industries Network, (2014), within this group of industries, the following domains are grouped:

- Visual arts, which according to the (UNESCO, 2009), focus on works of visual nature, which include paintings, drawings, sculptures and photography.
- Performing arts or performance, which includes all expressions of live cultural events such as theatre, dance, opera, puppets and music in their entirety, regardless of the format (UNESCO, 2009).

2.3 Methodology

The methodology is structured based on an exploratory-quantitative bibliometric analysis, which is applied to the scientific production identified in relation to the Creative Arts Industries within the international database Scopus of the Elsevier group.

This type of analysis, known initially as "statistical bibliography", modified its denomination afterwards to "bibliometrics" in order to highlight the interpretation and description processes that are performed on the data obtained. To develop

bibliometrics, the application of a highly diverse set of bibliometric indicators is used (Spinak, 1996), which according to Escorcia-Otálora & Poutou-Piñales (2008) are divided into two groups. The first group is established as activity indicators that allow us to know the real state of science in relation to quantity, productivity, dispersion, collaboration and networks, ageing, among others; while the second group are the impact indicators focused on showing information in relation to the most cited documents, impact factor or immediacy index, H index, among others.

Establishing the existence of a star combination for the development of these types of studies has been until today a somewhat difficult agreement to achieve. For authors such as Bonilla, Merigó, & Torres-Abad (2015), the quality and relevance of the analysis is largely determined by the indicators applied for the evaluation of the selected documentary units, being a somewhat inflexible position, as the use of indicators should depend to a large extent on the research approach (Alonso, Cabrerizo, Herrera-Viedma, & Herrera, 2009), and it is necessary to base the choice depending on the adaptability they have for the purposes to be achieved. In this way, for the purposes of application in this study, the use of production indicators (by authors, years and institutions), collaboration, dispersion and impact is established (Del Río-Rama, Durán-Sánchez, Peris-Ortiz, & Álvarez-García, 2017; Durán-Sánchez, Álvarez-García, Del Río-Rama, and Gil-Lafuente, 2017, Durán-Sánchez, Del Río-Rama, and Álvarez-García, 2017).

In this study, the Scopus database is used taking into account its characteristics; it has a greater coverage of multidisciplinary content, with the option to develop metadata downloads with a maximum capacity of 2000 references, whereby you can obtain citation data, bibliographic information, summary, keywords, financing details and other information, which is subject to standardisation processes that allow obtaining an exceptional quality of information (Fernández, Bordons, Sancho, & Gómez, 1999).

Finally, we proceed to structure the combination of keywords as a reference framework for implementing document tracking based on advanced search of terms within the field of "Article Title, Abstract, Keywords", which in turn a filter of limitation in the field of type of document is applied, noting only Articles, so the other types of typologies are excluded. The application of this first filter is developed based on the rapid access to scientific literature that the article allows for (Frank, 2006), as well as the quality and relevance of the information they have, which is one of the most valuable contributions that has been carried out within the scientific field (Goldschmidt, 1986).

The search terms applied were: *"creative industries" AND Arts; "creative industries" AND "Visual arts"; "creative industries" AND Music; "creative industries" AND Theatre; "creative industries" AND Dance; "creative industries" AND Opera; "creative industries" AND Painting; "creative industries" AND Sculpture; "creative industries" AND carving; "creative industries" AND Photography; "creative industries" AND Antiques.* The search was subject to an elimination process

obtaining a total of 110 articles that make up the data matrix developed in the Microsoft Office Excel software.

2.4 Results

2.4.1 Documents

A total of 110 articles developed in a period of 17 years are obtained. The first document in relation to the subject was identified in 2002 from the combination of terms *"creative industries" AND arts*. In addition, it can be seen that 2014 is the highest productivity year with 14 articles indexed within the base.

With respect to the line of evolution of the subject, it is developed from 2002 to 2018 (Fig. 2.1), which clearly shows two of the three behaviour phases defined by López López (1996). The first one, the precusors phase, from the years 2002 to 2005 (4 years), which shows a reduced production and focuses mainly on giving the introductory steps to the subject, 1 article/years is observed. The second phase, known as exponential growth, starts from the point where an increase in scientific production is evident, at this point the subject starts to buzz as an element of interest among the scientific community circles, which covers 2006–2017 (12 years) with 8.7 articles/years. Finally, the last phase known as linear growth of production has not been identified because during the period analysed this subject did not manage to reach this phase, but depending on its growth, reaching this phase in the next 5 years is not dismissed.

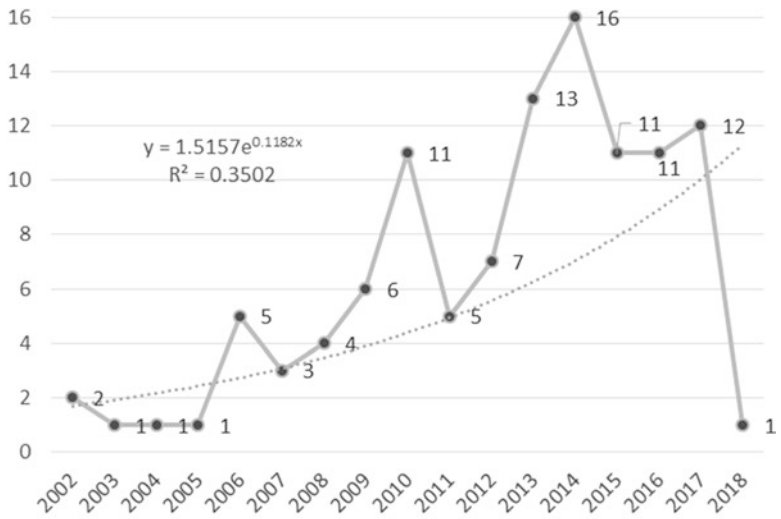

Fig. 2.1 Evolution of the production in general of the subject. *Source*: Authors

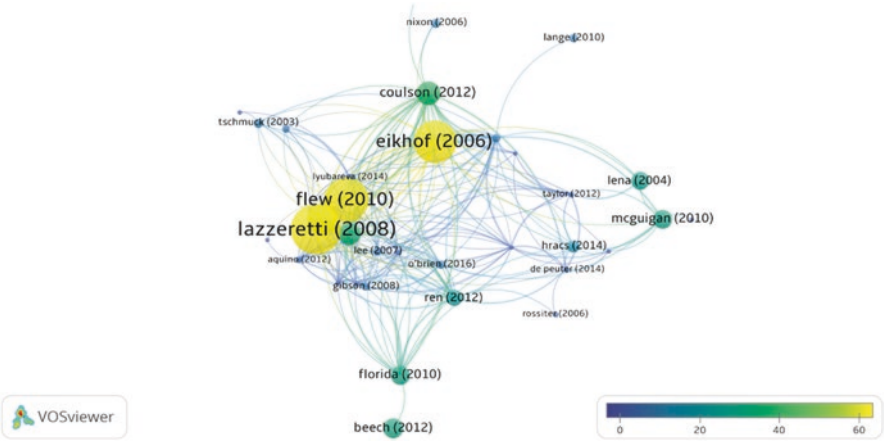

Fig. 2.2 Evolution of the production in general of the subject. *Source*: Authors

Taking into account the behaviour shown by the line of evolution, we can confirm compliance with the Law of Price, which states that after a period of 10–15 years, the information related to any area of knowledge is duplicated, giving rise to the exponential growth phase (Price, 1963). Finally, it is identified that the document with the highest number of citations is the article entitled: *Do creative industries cluster? Mapping creative local production systems in Italy and Spain* by Lazzeretti, Boix, and Capone (2008), which records a total of 105 citations. Behaviour can be seen in the mapping of the coupling relationship between documents (Fig. 2.2), which shows the bibliographic coupling links generated by having one or more references in common.

2.4.2 Authors

In relation to author production, 194 authors have been identified, generating a Productivity Index (PI) per author of 1.04 articles. The most prolific authors are shown in a ranking that determines that only seven authors of the analysed group have two or more articles within this topic, which shows that 96% of the authors have participated with only one article (Table 2.3).

The h Index was then applied, which allows us to quantify the production relevance of each author, which is obtained by dividing the number of articles produced by the number of citations received so far, obtaining a value equal to or greater than 0 (Hirsch, 2005). In this way, it is observed that the authors with a career of greater relevance are Smith, D. with $h = 37$, followed closely by Florida, R. with $h = 36$.

Table 2.3 Most productive authors

Author	No. articles	*H* index	Lotka
Gibson, C.	2	31	0.301
Cloonan, M.	2	9	0.301
Hracs, B.J.	2	7	0.301
Bendassolli, P.F.	2	5	0.301
Černevičiute, J.	2	4	0.301
Daniel, R.	2	2	0.301
Jureniene, V.	2	2	0.301

Source: Authors

Another index applied in the study is the Lotka Index, which is obtained by applying the decimal logarithm to the number of publications of each author; this value allows us to group the authors into three groups: (1) small producers, those who have one publication and a productivity index equal to 0, (2) medium producers, those authors who have between two and nine publications with a productivity index greater than 0 or less than 1 and (3) large producers, authors with ten or more publications and a productivity index equal to or greater than 1. After calculating the Lotka Index, all the authors identified in Table 2.3 are medium producers and the rest of the authors belong to the small producers group (187), with a Lotka Index of 0.000 and a single publication. No large producers are found in this subject.

Finally, in an authorship analysis it is observed that 52 articles have been published by a single author, 34 articles with two authorships, 17 articles with three authorships, six with four authorships and only one article was signed by six authors. The authorship index (average number of authors per document) is 1.83 authors, supporting this value by having 52.7% of articles signed with more than one signature.

2.4.3 Affiliations

Continuing with the analysis of the data available on the authors, it begins with the study of the affiliation or the relationship that each author registers with an institution or country. These data allow us to identify the collaboration processes that are developed from the study of the Creative Arts Industries (Spinak, 1996). The registered affiliations do not have a pre-established limit, being possible to observe one or more affiliations by author, such is the case of the present study, where six authors with two affiliations have been identified, one author with three affiliations and one author with four affiliations.

Regarding the affiliation by country which the authors belong to, the location ranking developed and shown in Table 2.4 highlights the United Kingdom with 47 authors, 48 authorships and 30 research centres as the leader in the study of the subject, followed by Australia with 26 authors, 28 authorships and 14 centres.

Table 2.4 Number of centres, authorship and authors by their country of affiliation

Country	Authors	Authorsip	No. centres
United Kingdom	47	48	30
Australia	26	28	14
Netherlands	13	13	6
China	12	12	7
Taiwan	10	10	6
United States	10	10	8
Spain	9	9	7
France	8	8	7
Lithuania	7	9	3
Portugal	7	7	5
Austria	6	6	8
Brazil	6	7	5
Canada	6	6	3
Germany	6	6	6
Ireland	3	3	3
Italy	3	3	2
Chile	2	2	2
India	2	2	2
Indonesia	2	2	1
New Zealand	2	2	2
Sweden	2	3	2
Denmark	1	1	2
El Salvador	1	1	1
Japan	1	1	1
Poland	1	1	1
South Africa	1	1	2
Totals	194	210	136

Source: Authors

If we compare the ranking of the most productive authors with the country affiliation one, in the first ranking it is observed that Australian and Lithuanian affiliation predominates, but within the second ranking these countries are in the second and ninth positions respectively.

In addition, a total of 136 research centres can be seen (this value includes all the affiliations that have been registered by the authors), which have been classified according to their typology into five groups. The existence of a wider coverage of centres is recorded, which is closely related to the types of institutions that are related to the subject of study. Table 2.5 shows the productivity by institutions. The first position is held by *Queensland University of Technology* with seven affiliations and followed by *Griffith University* with five affiliations, which are both Australian universities and located in the top 20 of the rankings QS World University Ranking and Times Higher Education (THE) (Delgado, 2017). Based on the above considerations, universities lead the affiliations of the authors with 82%, followed by

Table 2.5 More productive institutions

Institution	Authors	Country
Queensland University of Technology	7	Australia
Griffith University	5	Australia
Inholland University	4	Netherlands
Polytechnic Institute of Beja	4	Portugal
University of London	4	United Kingdom
University of St Andrews	4	United Kingdom
Arizona State University	4	United States
University of Western Sydney	3	Australia
University of Toronto	3	Canada
Beijing Union University	3	China
Xingtai University	3	China
Vilnius Gediminas Technical University	3	Lithuania
Vilnius University	3	Lithuania
Erasmus University Rotterdam	3	Netherlands
University of Groningen	3	Netherlands
Robert Gordon University	3	United Kingdom
University of Edinburgh	3	United Kingdom
University of Surrey	3	United Kingdom

Source: Authors

Research Institutes (9%), private companies (4%), Foundations (3%) and State Dependencies (2%).

In relation to the existing networks among the authors, they are developed from a geographical or institutional approach. These relationships are analysed within the documents that have two or more signatures, that is to say, 58 of the 110 identified items, thus discarding 52 documents with single signatures. The geographical collaboration shows that 71% (41) of the articles are done with the participation of authors from the same country, and the remaining 29% (17) records the participation of between two to three different countries.

2.4.4 Journals

It is identified that the 110 articles have been published in 81 different journals. At the same time, 78% (63) of journals have published a single article, 15% are journals with two articles, 4% of journals with three articles and another 4% of journals with four or more articles. The journals with the highest number of publications are *International Journal of Cultural Policy*, ranked in quartile one within the area of *Social Sciences* and an SRJ index of 0.38 and *International Journal of Education Through Art* in quartile three within the area of *Arts and Humanities* with an SRJ of

Table 2.6 More productive journals

Source title	Authors	Authorsip	Articles	Country	SJR	Quartile
International journal of cultural policy	10	11	5	United Kingdom	0.38	Q1
International journal of education through art	9	9	5	United Kingdom	0.16	Q3
Creative industries journal	6	6	4	United Kingdom	0.23	Q1
Revista de la facultad de ingenieria	6	6	3	Colombia	0.15	Q3
Creativity and innovation management	6	6	3	United Kingdom	0.68	Q2
Tourism, culture and communication	7	7	3	United States	0.18	Q2

Source: Authors

0.16. Both journals have five publications respectively and their country of publication is United Kingdom (Table 2.6).

The Relative Quality Indices are used to establish a series of criteria that enable us to determine the quality and impact generated by each resource, for which the data of the SCImago Journal & Country Rank (portal that includes the journals and country scientific indicators developed from the information contained in the Scopus® database, Elsevier B.V.) are used in this study, where it can be seen that 48% of the publications on this subject are published in resources located in the Q1 quartile, while 4% of the journals do not have the quartile calculation or quality indices.

In addition, the Dispersion Index is applied, which shows that 1.36 articles/journal have been published. At this point, it is necessary to mention that according to the Law of Dispersion or Law of (Bradford (1934), within the scientific production, it is possible to see the presence of a phenomenon, which consists of concentrating a large number of articles referring to a particular topic in a reduced number of journals. Thus, by applying the Lorenz Curve, it is observed that 32% of the journals have published 50% of the articles, this behaviour envisages the beginning of a core of journals for the concentration of articles, generating with it the review or recurrence to these resources in particular, so the consultation of information regarding the subject is greater than other resources.

The journals also include the study of the areas and categories in which these resources are classified. In relation to the areas, *Social Sciences* with 40.9% and *Arts and Humanities* with 28.2% were positioned as leaders, data that is supported by the information of the most productive journals previously presented, while the categories show a similar trend, as they concentrate 17.3% within *Cultural Studies* and 12.7% in *Visual Arts and Performing Arts* (Tables 2.7 and 2.8).

Table 2.7 Number of journals and articles by area of knowledge

Area of knowledge	No. journals	No. articles	%
Social sciences	33	45	40.9
Arts and humanities	22	31	28.2
Business, management and accounting	11	15	13.6
Environmental science	5	6	5.5
Engineering	2	4	3.6
Economics, econometrics and finance	2	2	1.8
Computer science	1	1	0.9
Multidisciplinary	1	1	0.9
Pharmacology, toxicology and pharmaceutics	1	1	0.9
Without area	*3*	*4*	*3.6*
Totals	81	110	100%

Source: Authors

2.4.5 Keywords

The indexation processes within all types of research establish terms of reference, in which the main elements that the study addresses are shown, which are used for the development of advanced search and to locate articles of greater similarity to the research topic. In this study, it has been possible to see the existence of 13 journals that have 16 articles that do not show the use of keywords within their dissemination format or in the indexing metadata of Scopus.

For the rest of the articles (94), we proceeded to analyse the terms used to index the information they contain, determining the presence of 323 keywords, of which the most used are: creative industries (55), arts (13), culture industries (8), creative economy (5), creativity (5), entrepreneurship (4), music industries (4), cultural and creative industries (3), cultural policy (3), cultural work (3), employability (3), festival (3), innovation (3), popular music (3) and precarity (3).

2.4.6 Research Lines

Continuing with the analysis, a content analysis of the 110 articles is carried out (Maldonado-Erazo, Álvarez-García, and Del Rio-Rama, 2016), which allows us to determine the lines of research followed by the authors in the field of Creative Industries of the Art.

- Technological transition, which involves studies that detail technology integration processes in order to increase the accessibility that the consumer has to the arts. Music digitisation processes are highlighted (Hracs, 2012), as well as processes that combine digital and technological production techniques in music or

Table 2.8 Number of journals and articles by category of knowledge

Category of knowledge	No. journals	No. articles	%
Cultural studies	9	19	17.3
Visual arts and performing arts	10	14	12.7
Geography, planning and development	7	7	6.4
Arts and humanities (miscellaneous)	1	5	4.5
Business and international management	3	5	4.5
Communication	4	5	4.5
Environmental science (miscellaneous)	3	4	3.6
Philosophy	3	4	3.6
Social sciences (miscellaneous)	3	4	3.6
Business, management and accounting (miscellaneous)	3	3	2.7
Development	3	3	2.7
Education	3	3	2.7
Engineering (miscellaneous)	1	3	2.7
History	3	3	2.7
Literature and literary theory	3	3	2.7
Management of technology and innovation	1	3	2.7
Marketing	2	2	1.8
Sociology and political science	2	2	1.8
Strategy and management	2	2	1.8
Civil and structural engineering	1	1	0.9
Computer science (miscellaneous)	1	1	0.9
Economics and econometrics	1	1	0.9
Economics, econometrics and finance (miscellaneous)	1	1	0.9
Global and planetary change	1	1	0.9
Language and linguistics	1	1	0.9
Multidisciplinary	1	1	0.9
Music	1	1	0.9
Nature and landscape conservation	1	1	0.9
Pharmaceutical science	1	1	0.9
Public administration	1	1	0.9
Urban studies	1	1	0.9
Without category	*3*	*4*	*3.6*
Totals	22	33	100%

Source: Authors

sectors or images that open the door to future online business models (Lyubareva, Benghozi, & Fidele, 2014).

– Commercialisation, where opportunities for the exploitation and commercialisation of creative goods or services of the arts are examined through marketing techniques which achieve their positioning as differentiating elements of certain destinations (Thimm, 2014). In addition, business models that allow for the increase and maintenance of the commercialisation of arts services through

spaces such as museums (Coblence, Normandin, & Poisson-De Haro, 2014) can also be seen.

- Management of the arts, which includes studies focused on strengthening the arts through actions that allow for their proper management to ensure cultural and creative development on a large scale (Zhou, 2017). Other studies that are identified are the recognition of ethnic minorities or repressed groups, who use creative forms of expression to correct the social conditions in which they live (Idriss, 2016).
- Creative policy, which is a cross-cutting subject in many of the identified work, although there are some who take this as the main line of their research, among which the construction of a copyright law is highlighted, that leads to constant construction of an internationally aligned intellectual property regime (Montgomery & Fitzgerald, 2006); or the establishment of a policy that includes the trans-regionalisation dimension that certain cultural practices have (Rossiter, 2006); and even studies where the concept of art is not identified as part of the industry or economy are seen, which has led to the presence of cultural policies where the arts maintain a hierarchy of cultural and sacred art, without including the development of the market or the expansion of creative industries (Černevičiute & Žilinskaite, 2009).
- Conceptualisation, which is located in the top three of the research lines with more development, which provides theoretical foundations that contribute to reducing issues and problems related to the coherence of definitions, in addition to several criteria in relation to size, scope and the importance of sectors and development (Bendassolli, Wood, Kirschbaum, & Pina e Cunha, 2009; Flew & Cunningham, 2010; Kačerauskas, 2014).
- Business management, which addresses issues such as creative production systems that show a high concentration of creative industries in urban systems (Lazzeretti, Boix, & Capone, 2008), which lead to the identification of cluster value networks of creative industries (Ge & Gao, 2016). It also shows a mapping of the industries from which factors that promote creativity are revealed and show their distribution within delimited spaces (Černevičiute, 2011), in addition to studies based on the existing distribution within the industries that can establish the importance of geographic proximity between them, especially in the case of the creative music industry (Makkonen, 2017). Finally, in this line we observe the development of strategies that allow for the restructuring of spaces with a much more productive orientation and with a view to the economic development of the area (Aquino, Phillips, & Sung, 2012).
- Finally, as a line of research with greater presence, the study highlights the Employment line within creative industries. It studies the working conditions of young people joining creative industries in depth (McGuigan, 2010); in the same way that it addresses the weaknesses of higher education in the training of professionals for the field of creative industries such as dance, fashion or music (Barton & Ryan, 2014).

Table 2.9 lists the authors that make up each of the lines identified.

Table 2.9 Research approaches

Line research	Number	Authors	Description
Technological transition	9	Abbasi, Vassilopoulou and Stergioulas (2017); Wu (2017); Begum and Anjum (2016); Shih and Liu (2016); De Klerk (2015); Brooks (2014); Lyubareva, Benghozi, and Fidele (2014); Hracs (2012); Smith and Kochhar (2002)	Technological processes through which the arts are strengthened and these are brought closer to the markets that consume them
Commercialisation	10	Johnson and Cester (2015); Coblence, Normandin, and Poisson-De Haro (2014); Thimm (2014); Huang (2013); Lombard (2013); Beck (2012); Levickaite (2011); Frew and Ali-Knight (2010); Goulding and Saren (2010); Lange and Bürkner (2010)	Marketing studies, marketing processes and research on the marketing chains of creative goods and services
Management of the arts	11	Ali (2017); Zhou (2017); Idriss (2016); Milestone (2016); Singh (2016); Parode and Bentz (2015); RéGimbeau (2014); Lee, Chang, Lin, Lee, and Wu (2010); More, Carroll, and Foss (2009); Solms (2009); Wilson and Stokes (2005)	Outstanding characteristics of repressed cultures that contribute to the increase of tolerance are highlighted, as well as works that present processes for the adequate management of the arts in various spaces
Creative policy	11	Nijzink, Van den Hoogen, and Gielen (2017); Krienzer-Radojević (2015); Behr and Brennan (2014); Daniel (2014); Kakiuchi (2014); Homan, Cloonan, and Cattermole (2013); Černevičiute and Žilinskaite (2009); Hwang (2009); Lee (2007); Montgomery and Fitzgerald (2006); Rossiter (2006)	State and development of the policies or legislations that address the creative industries, as well as the need for their development for the protection of this sector

(continued)

Table 2.9 (continued)

Line research	Number	Authors	Description
Conceptualisation	16	Daniel (2017); McRobbie (2016); Graham (2016); Tratnik (2015); Pečiulis (2015); Kačerauskas (2014); Majumder (2014); MacDonald (2013); O'Grady and Kill (2013); Beech, Gilmore, Cochrane, and Greig (2012); Baker (2011); Hornidge (2011); Flew and Cunningham (2010); Bendassolli, Wood, Kirschbaum, and Pina e Cunha (2009); Mayerhofer and Mokre (2007); Lena (2004)	It concentrates studies related to the theoretical foundation, conceptualisation and definition of the creative industries, as well as other related terms
Business strategies	25	Grodach, Foster, and Murdoch (2018); Jurene and Jureniene (2017); Li, Li, and Wei (2017); Makkonen (2017); Rodríguez Gómez, Real Rodríguez, and Rosique Cedillo (2017); Verón-Lassa, Zugasti-Azagra, and Sabés-Turmo (2017); Ge and Gao (2016); Cruz and Teixeira (2015); Frenzel and Beverungen (2015); Hozairi and Ahmad (2015); Namyślak (2015); Yin, Liu, Dunford, and Liu (2015); Moyon and Lecocq (2014); Yun (2014); Van Tuijl, Carvalho, and Van Haaren (2013); Aquino, Phillips, and Sung (2012); Ren and Sun (2012); Černevičiute (2011); Florida, Mellander, and Stolarick (2010); Jureniene (2010); Mitchell and Fisher (2010); Rodó (2010); Lazzeretti, Boix, and Capone (2008); Dempster (2006); Tschmuck (2003)	It groups the analysis and study of processes for the promotion of the creative industry, determination of clusters, geographical distribution and proximity of creative companies, growth processes and revitalisation of spaces, all from the insertion of the creative industries

(continued)

Table 2.9 (continued)

Line research	Number	Authors	Description
Employment	28	Hermes, Koch, Bakhuisen, and Borghuis (2017); Hennekam and Bennett (2016); Otondo (2016); O'Brien, Laurison, Miles, and Friedman (2016); Barton and Ryan (2014); De Peuter (2014); Hracs and Leslie (2014); Morgan and Wood (2014); Armstrong (2013); Bala and Albacan (2013); Baldacchino (2013); Bendassolli and Borges-Andrade (2013); Kearney and Harris (2013); Passarinho, De Sousa, Nunes, and Silva (2013); Turrini and Chicchi (2013); Coulson (2012);; Taylor (2012); Williamson, Cloonan, and Frith (2011); McGuigan (2010); Oughton (2010); McGregor and Gibson (2009); Gibson (2008); Papouschek and Schiffbänker (2008); Stam, De Jong, and Marlet (2008); Brown (2007); Eikhof and Haunschild (2006); Nixon (2006); Kavanagh, O'Brien, and Linnane (2002)	It covers issues of working conditions, work modalities, gender participation in the labour field, at the same time that studies are developed that address the deficit of artistic education or strengthening processes in the preparation of professionals for these industries

Source: Authors

2.5 Conclusions

This analysis reveals the growing interest that the study of the Creative Arts Industries arouses, as well as of the Creative Industries in general. During the last two decades of scientific production that has been identified on this subject, the evolution that it shows is undeniable, which is why after all the analysis carried out, the following conclusions are drawn:

- The analysis shows that 2014 is the year of greatest productivity, in addition to showing the development of seven approaches within the investigations developed.
- Regarding the authors, 96% of the authors do not continue with research on the subject because they only contribute with one article during the whole period analysed, a figure which makes the Law of Lokta place them as small producers, although this data may be conditioned to the use of a single base for research development, and there may be other publications by these authors indexed in

other bases. At the same time, the presence of large producers within this subject is not recorded.

- As for the most prolific authors, they represent a small group of seven authors who are classified as medium producers: (1) Federal University Do Rio Grande Do Norte and Fundação Getulio Vargas, Brazil (Bendassolli, PF), (2) Vilnius Gediminas Technical University, Lithuania (Černevičiute, J), (3) James Cook University, Australia (Daniel, R), (4) University of Glasgow, United Kingdom (Cloonan, M), (5) Uppsala University, Sweden (Hracs, BJ), (6) Vilnius University, Lithuania (Jureniene, V) and (7) University of Wollongong (Gibson, C). The affiliations that these authors register are located among the highest productivity centres.
- Within the authorship analysis, it can be seen that within the publications, participation levels per year show there maximum level in 2008 with a mode of three authors per article, although for subsequent years, despite increasing the number of publications per year, it is observed that participations decrease at a mode of one signature per article. Contrary to that expressed, within the joint analysis of documents, there is a predominance of articles with several participations of 53%, while 47% have a single authorship.
- In relation to the productivity per country, the leaders are the United Kingdom with 47 authors, 48 authorships and 30 research centres, followed by Australia with 26 authors, 28 authorships and 14 centres, with two of the seven most prolific authors being concentrated in the second most productive country.
- Within this line, no consolidated work networks can be seen, but only small networks of more endogamous behaviour which leads to a minimum production, and which are isolated from each other.
- The journals in which these studies are published, show a Dispersion Index of 1.36 articles/journal. In addition, it is observed that 55 of the articles have been published in 26 of the identified journals, a fact that shows the beginning of a concentration core of information.
- The Relative Quality Index that Scopus has available is The SCImago Journal & Country Rank which places the *International Journal of Urban and Regional Research* as the best positioned journal with an SJR of 2.78 in the first quartile, but with only one publication, whereas the most productive journal with five publications, *International Journal of Cultural Policy* is located in the first quartile with an SJR of 0.38, far from its predecessor.
- There is a tendency to choose journals located within the area of knowledge of *Social Sciences* followed by *Arts and Humanities*, a situation that shows a similar behaviour within the categories identified.
- Finally, the study approach of "employment" in the Creative Arts Industries is the line of research that has aroused the greatest interest in the authors, since they have managed to determine precarious conditions for the activity of these industries, in addition to their low gender equality.

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