

“Lisboa Criativa”: Why it is important to connect

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Creative Industries; Digital Platform; Creative Economy; Creative City; Creative Lisbon.

Abstract

This article is double aimed—it addresses the relevance of connections among the participants of the Lisbon creative ecosystem and presents a distinct model of a platform which creates and facilitates connection within this network. This research project is part of a strategy set up by the creative economy sector of the Câmara Municipal de Lisboa [Lisbon City Council], the CML, whose ambition is to position Lisbon as one of the most creative cities in Europe.

Lisbon is currently the most creative city in Portugal. However, the professionals and institutions connected to the city's creative ecosystem still lack a significant grasp of the rich infrastructure available in the city, as well as the existing knowledge, skills, and tools that can facilitate establishing of new creative partnerships and sharing of experiences and equipment.

Considering this situation, we decided to carry multiple research projects aimed at finding the most appropriate model of an online platform which could fulfil these needs. The platform which was created as a result of these research projects is called Lisboa Criativa [–Creative Lisbon]. Its primary goals are to connect participants of the city's creative ecosystem; foster partnerships; generate national and international visibility; and support local projects. These goals ultimately concur with positioning Lisbon as a creative city.

The focus on its Cultural and Creative Industries (the CCIs) would allow Lisbon to combine the aforementioned strategies with the development of a strong entrepreneurial ecosystem and foster further economic activity.

Introduction

The emergence of creative economy recognised human creativity as a basic, differential and indispensable resource (REIS, 2011, p. 02).¹ Creativity is manifested in several aspects and translates into economic potential within the Creative Industries (CIs).

¹ In the original, in Portuguese, – criatividade humana como um recurso básico, diferencial e imprescindível. I give original Portuguese quotations deliberately unpolished translations for exclusive matters of accessibility. A reference to the translator will be provided otherwise.

The arrival of the creative industries is associated with economic and social changes. It leads to the transformation of an entire economy previously based on the intense use of capital and labour to one based on knowledge (Bendassolli et al, 2008). Facing this transformation, cities started to reconsider their resources and potential to activate a process of reinvention which is necessary for promotion and stimulation of creativity in a handful of diverse areas (REIS & KAGEYAMA, 2011).

CIs have become the target of policies

and strategies of urban planning for economic development due to high relevance they play in fostering and exercising creativity. These industries are considered to be an important factor for urban competitiveness as they represent a growing sector which contributes to other economic sectors. CIs invigorate cities and attract new talents and investments.

This was the reason the recently elected Câmara Municipal de Lisboa [Lisbon City Council], the CML, considers creative economy to be one of the core factors shaping Lisbon's growth. The Council's newly launched strategic policy includes an ambitious mission of transforming the Portuguese capital into one of the most creative cities in Europe. The CML also thinks that it is crucial to connect the creative ecosystem members with the creative infrastructure available in the city via an online platform. In this way, it would be possible to build a strong identity within the ecosystem and, in turn, empower and internationalise it.

In 2016, we spent six months working together with the team of the Department of Innovation and Strategic Sectors [Departamento de Inovação e Setores Estratégicos (DISE)] with the purpose of designing a platform for the Lisbon's CIs.² This platform was a response to the CML's goals, as well as to the needs of the creative ecosystem.

2 The – Departamento de Inovação e Setores Estratégicos (DISE) is integrated with the – Direção Municipal de Economia e Inovação (DMEI) [– Municipal Department of Economy and Innovation].

1. Broad Context

1.1. Aims

The aim of this article is to reflect upon the process of identifying the most appropriate online platform for Lisbon's creative sector. As our starting point, we have focused on three questions:

- a) What are the main purposes for the creation of an online platform?
- b) Which are the benefits it could bring to Lisbon?
- c) What kind of content and facilities should be available on the platform?

Along with conceptualization and design of the platform, we also sought to identify the benefits this platform could bring along to attract creative talent to Lisbon.

1.2. Methodology

In the process of designing Creative Lisbon platform, there were a combination of changes, advancement, setbacks, and adjustments that guided us in finding the most appropriate model. This model reflects values of CIs, the creative ecosystem's needs, and those of the CML.

The theoretical framework consisted of two parts: an exploratory research on platforms and review of literature on creative industries (Bendassolli et al, 2008; DCMS, [1998] 2001; FAUSTINO, 2014; FLORIDA, [2002], 2012; REIS, 2011; UNCTAD 2008 and 2010, European Commission 2010 and 2014). The latter comprised scientific articles; documents

available on government websites; studies of private organizations; documents published by the European Commission; UNCTAD; and UNESCO. We have also carried out an exploratory research on platforms with the aim of better understanding the way they function. The empirical research involved different stages, namely, (a) a bibliographic survey of the chosen platforms; (b) interviews with people who participated in similar projects; (c) analysis of reports and studies that facilitated our own understanding of the subject.

We navigated through and tested several platforms available on the Internet during a month. This benchmarking was carried out with the purpose of getting more acquainted with and understanding the types of content and functioning that could as well be available on CIs' platform.³ This stage was also helpful for the selection of a few references to the platform to be designed.

The field research, on the other hand, consisted of carrying out a research-action, or a participatory observation. According to Michel Jean Marie Thiollent (2008, p.14), the research-action is a type of empirically based social research which is conceived and carried on along with an action, or with the solution of a collective problem. The representative researchers and participants of the problem or situation are connected in a cooperative and participatory way. Thiollent goes on to affirm that the research-action allows one to be aware of and to dynamically study problems, decisions, actions, negotiations, and

3 – Benchmarking is the search for the best practices in each industry. In our case, we used this process to compare several platforms in order to find the most appropriate tools for –Lisboa Criativa.

conflicts that happen among participants while transforming the situation at the same time (THIOLLENT, 2008, p. 21).⁴ Interviews with a few professionals and institutions connected to the creative ecosystem were then added to this stage. The results of this research provided us with the opportunity to familiarise ourselves with the creative industries in general and those of Lisbon, in particular.

The research-action method, though much criticised for the degree of subjectivity, was selected due to the constant dialogue it may foster with organizations. It also facilitates the access to internal documents, to participation in meetings related both to creative economy and creative industries, and to those events held by DISE (DMEI).

In regards to this project, the research was carried out within the scope of DISE. The specific issue consisted in designing a model of a platform for the creative industries of Lisbon. In practice, and within a period of six months, this observation became an opportunity for the researcher of this paper to participate in the daily life of the CML's creative economy team and assimilate knowledge which was necessary to design the future platform. Without this knowledge, it would be more challenging to understand the reasons

4 In the original, – a pesquisa-ação é um tipo de pesquisa social com base empírica que é concebida e realizada em estreita associação com uma ação ou com a resolução de um problema coletivo e no qual os pesquisadores e os participantes representativos da situação ou problema estão envolvidos de modo cooperativo ou participativo and – pela pesquisa-ação é possível estudar dinamicamente os problemas, decisões, ações, negociações, conflitos e tomadas de consciência que ocorrem entre os agentes durante o processo de transformação da situação.

why such a platform, destined to suffice CIs' needs, is both a political and strategic solution.

As far as empirical work is concerned, we conducted seventeen interviews with individuals linked to Lisbon's creative ecosystem. The interviews were carried out with the intention of inquiring whether a CI online platform could bring some benefit to Lisbon. It was likewise a means to listen to the interviewees' opinions in relation to the specific model this platform should be based on. We elaborated an interview script to collect opinions (see – Appendix A) based on the following premises: a) an interviewee's background in order to verify his/her connection to the CIs and, in turn, the relevance of their answers; b) CIs' own definition, so as to verify the participants' degree of understanding in relation to these industries; c) several opinions about the platform, as well as the latent risks and benefits it could raise.

The interviewees were divided into three categories—academics, professionals, and autarchy. The Academics were the university professors working on projects related to cultural and creative industries (CCIs); The Professionals were the ones who work for companies connected to CCIs; The Autarchy was comprised of CML professionals who work with the projects related to CIs and creative economy. The data was analysed with the purpose of highlighting similarities and differences to help us identify the needs, future contents and functions of the platform.

2. Reviewing Literature: The State of Art

In the following section, we will focus more meaningfully on Lisbon's creative industries, as well as on its creative ecosystem.

Creative Industries

The emergence of globalization generated an intense valorisation of products, services, and unique life experiences.⁵ It transformed CIs into a vast and growing sector. In the late 1990s, the UK government took the lead in developing and disseminating CIs by mapping and establishing strategic policies. According to the definition provided by the United Kingdom, CIs are activities that originate from individual creativity, skills, and gifts and have the potential to generate jobs and wealth through the creation and exploitation of intellectual property (DCMS, 2001, p. 05).⁶ Likewise, the Department of Culture, Media and Sport (DCMS) of Lisbon has placed CIs at the core of its creative economy sector, since their economic potential lies at the intersection of art, culture, business, and technology (DCMS, 2001).

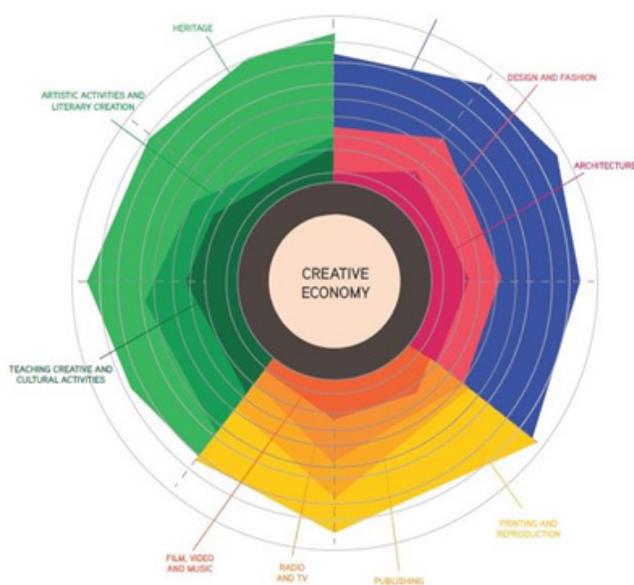
5 – Unique lifestyle experiences are one-of-a-kind products and services, locally-offered and typical of their singular places. Lisbon's sardines are an example of this case.

6 In the original, – atividades que têm a sua origem na criatividade individual, habilidade e talento e munidas de um potencial de criação de emprego e riqueza, através da geração e exploração da propriedade intelectual.

The CML defined the specific sectors for Lisbon's CIs based on the ones set up by DCMS in 1998 in the United Kingdom. These sectors were published in the blueprint Lisboa, Economia Criativa, which is a strategic document on the city's creative economy. Different from DCMS's, and due to matters of planning and economic statistics, Lisbon's was, however, grouped into three categories (CML, 2013, p. 23), namely:

- 1) Creative Services: advertisement; architecture; design (including fashion);
- 2) Cultural Industries: cinema, video, music, radio and television, publishing (books, newspapers, magazines), printing and reproduction (printing in physical media, typographies, printers);
- 3) Artistic and Cultural Activities: artistic activities and literary creation (including photographs, performative arts, handcrafting, and others), and cultural heritage.

Figure 1: Defining Lisbon's Creative Industries
 Source: CML, 2013, p. 23



According to CML's information, the creative economy sector in the metropolitan region of Lisbon represents 4.4% of the country's economy. It also accounts for 3.2% of the labour market, representing approximately 3.7% of the Gross Value Added (GVA) of the Portuguese economy.

What follows summarises statistic data of Lisbon's creative economy. Still according to Instituto Nacional de Estatística (INE) [Statistics Portugal] data published on the CML website, the creative economy represents:

	Portugal (2014) (thousands)	Relative Sector Weight in the Country	AML (2014) (thousands)	Relative Sector Weight in the Region
Companies	55.854	5.0%	24.236	7.8%
Employees	111.303	3.2%	52.724	4.4%
GVA (Gross Value Added)	2.096	2.8%	1.306	3.7%

The economic relevance of CIs, however, goes significantly beyond mere statistics. The value and economic potential of CIs lies in these industries' ability to interact with other economic sectors and add value and singularity to them, as well as to diversify other economic activities which cities are not greatly specialised in. Similarly, CIs add much to the urban life itself—they play a meaningful role from a simple project of designing a bench in a public garden to providing creative solutions for the city by facilitating its residents' life.

To understand the relevance of CIs for innovation, competitiveness, and growth in the city, it is essential to comprehend the role of participants connected to this ecosystem. The professionals involved directly or indirectly in this sector represent a highly productive and creative potential workforce. Moreover, they provide knowledge of great relevance to innovation and competitiveness in local economies. They constitute one of the cores of the creative economy and their role in fostering innovation and growth among other economic sectors has significantly increased over the past years.

3. Case Study: Lisbon Both as a City and as a Creative Ecosystem

CML decided to establish the creative economy sector in 2013 after diagnosing the presence of a significant amount of institutions, cultural and creative events, individual companies and self-employed professionals related to CIs. This sector aims at managing, promoting, and projecting the city's creative ecosystem, both nationally and internationally. It also attracts and retains creative professionals that are mostly connected to the CI area.

The concept of creative professionals, or the creative class, was coined by Richard Florida in his book *The Rise of the Creative Class* (2002). He defined this class as being constituted of workers of knowledge who are at the avant-garde of wealth production in the city. Florida states that in order to be successful, cities must attract this group and give them a crucial role. The author draws on two categories related to these workers' occupation as to better define this class. The first titled the super-creative core embraces artists, software designers, scientists, engineers, among others; the second, the –creative professionals,

encompasses managers and lawyers. According to the critic, the creative class's individuals have very particular characteristics due to their way of living, as well as to the particular goals that spur them into moving. This movement may be related to work, consumption habits, or just living necessities they pursue. Creating a portfolio made of opportunities and experiences which allows them to follow their creative potential is of greater relevance for these individuals than a good wage or even financial stability (FLORIDA, 2012, pp. 38-39). Florida's definition was of great significance insofar as it helped us to define both the platform's target-audience and this research's interviewees.

The first mapping shown in the blueprint –Lisboa, Economia Criativa [Lisbon, Creative Economy] shows that there are approximately 277 individuals linked to the creative ecosystem. They include artists, self-employed professionals, creative companies, co-working spaces, FabLabs, and cultural institutions, universities. They all directly or indirectly comprise the CI sector. For the aims of this research, we have selected a handful of participants from this ecosystem at different stages. This selection ranges from emerging professionals working in small companies to professionals already grounded in larger ones. The aim was to obtain the widest possible range of opinions about the platform.

CML has also defined the strategic axes that comprise the creative economy sector: internationalization of CIs; promotion of events and concerts; implementation of policies to foster life quality; the establishment of business within bohemian and leisure environments; attracting talents; the internationalization of national schools and artists; and the recovery of deactivated spaces for the installation of

equipment of great potential to the CIs such as creative makers.⁷

The Portuguese capital has become dynamic and been transformed by the new business and other economic sectors linked to the creative economy. In 2015, the city was awarded the honour of being the European Entrepreneurial City.⁸

In 2014, a year after the launch of the blueprint Lisboa, Economia Criativa [Lisbon, Creative Economy], *Vogue* magazine published an article about Lisbon and its creative economy.⁹ When the magazine came out, Lisbon was already responsible for 30% of the profits associated with creative industries. The article, written by Irina Chistas, refers to a creative Renaissance in Lisbon that appeared as the result of an apropos public policy. This policy highlighted the few resources of the creative economy sector responsible for changes and economic improvements. As mentioned in the publication, Lisbon remains a diamond in its rough form. It continues to maintain the naïve foundations of a city that does not know its full potential. It could function as a talent incubator, almost in a hipster way: I moved to Lisbon before it became cool (Vogue, 2014).

An example of a new incubator is recently launched Lisbon's *Second Home*. In its CEO Rohan Silva's words, it's the world's most exciting and innovative place for creative people to come together in

7 These spaces comprise old industries and factories in Lisbon that were unused for over a decade. A few representative ones are in Marvila, one of Lisbon's parishes.

8 Check www.investlisboa.com/site/pt/news-en/51-lisbon-was-awarded-the-european-entrepreneurial-region-for-2015

9 Article published in www.vogue.pt/lifestyle---cultura/detalhe/lisboa_e_a_economia_criativa.

the pursuit of great work. Located at the vibrant *Mercado da Ribeira*, this new working environment supporting creativity and entrepreneurship was the first space of this kind outside of London. It opened the path to the internationalization of Lisbon's CIs. As its co-founder argues, Lisbon is a more creative city when compared to New York or even San Francisco; it has many important incubators of technological *startups*. But where do you think creativity comes from? Does it fall from the sky or should we just create a space in which these ideas can be promoted?¹⁰ This is the reason why *Second Home*, this co-working space, was created. Not only does it invest in companies that help the economy to grow, but it is also engaged in developing the creative industries.

Again, according to Rohan Silva, creative industries are one of the few sectors capable of generating jobs in the upcoming years. Robots are terrible at either designing or creating advertising strategies.¹¹ *Second Home's* goes on to claim that Portugal represents a very creative economy. Portugal's capital can attract people from any country to come here (Source: Dinheiro Vivo). Given this scenario, the CI platform, Lisboa Criativa, emerges to organise and bring visibility to the individuals connected to this ecosystem. It also helps fostering initiatives carried out by the strategic axes; finding creative infrastructure available in the city; stimulating new business; and reactivating other city spaces. In other

10 Article published in www.dinheirovivo.pt/empresas/second-home-em-lisboa-puxa-pelas-industrias-criativas-de-portugal/#sthash.HjAH2aZT.dpuf.

11 In the original, –Os robots são teríveis a desenhar ou a criar estratégias publicitárias; – é uma economia muito criativa; – tem a capacidade de encorajar todos os países a virem pra cá.

words, Lisboa Criativa was created to aggregate and materialise the creative ecosystem so that anyone from anywhere in the world can familiarise him/herself with this creative space. As a result, better confidence arises for the ones making projects and investments in the city.

“Creative Lisbon (...) primary goals are to connect participants of the city’s creative ecosystem; foster partnerships; generate national and international visibility; and support local projects.”

4. Analysis and Discussion of the Results: Semi-structured Interviews

All the interviews were of great contribution. The interviewees' profiles fit the selection criteria and confirmed their professional credibility as participants. As a starting point, we inquired what they understood by creative industry (CI). They all directly or indirectly referred to creativity as the main defining characteristic of these industries. The most important questions were not about the concept of CIs itself, but rather about the relationship it implies with its participants. A few of the interviewees, for instance, wondered whether they belonged to CIs. In fact, they

did not consider themselves as being part of any industry since the term itself implies negative connotations. It was likewise interesting to notice that most of them thought that being creative was enough to be taken as part of these industries. Moreover, we noticed that the real contact is still considered more important than the digital one. The interviews confirmed the fact that it has become easier to meet someone through digital networks. Lacking a physical connection, however, implies that this contact does not consolidate itself. As Professor Félix Ribeiro from Calouste Gulbenkian Foundation clarifies, such a platform should periodically organise events about a contemporaneous theme as a proof of life. Put it another way, it should show its dimension and convey the idea that has larger potential as an off-line collective than any creative individual action. This fact helped us conclude that it is more important to design this platform based on real-world initiatives, rather than offering a technological solution detached from reality.

The question related to types of content and functions was one of the most important from the script since they were thought to help us design the platform. We greatly appreciated every item mentioned in response to this inquiry given the fact that one of our main goals was to understand what would be relevant to the interviewees to be available on the platform. The information below describes a few of the answers provided in the interviews.¹²

12 All the names of people and groups of people are designated by the letters in the correspondent boxes that are explained in Appendix B at the end of this paper.

Category	Question
Category Interviewee's Context	1) Professional Activity
Summary	
AB – Professor; AC – Vice-President of the Board of the Institute of Cinema and Audio-visual (ICA); BG - <i>FabLab's</i> Director (Lisbon); CA – FBAL's researcher and professional (UL); CF – Expert in CIs and –Creative Economy; CS – Executive Coordinator of the CIM (Interim); FCG – Gulbenkian Foundation's Professionals; FM – TODOS's co-founders; FN – <i>British Council's Professionals</i> ; LS – Artist; PC – Assistant Professor, Political Economy Department, ISCTE-IUL and DINAMIA'CET's Director; PH – Professor and CECC's Director; PS – Municipal Director of Economy and Innovation RM – Professor of Management at Católica Porto Business School (Católica University); RM – UCP's Professor; SC – Director of Innovation and Strategic Sectors Department; SO – <i>Stage One's</i> Founder; VL – Videolotion's Professionals.	

Summary

AB – Industries' activities focused on creativity and talent which used this creativity as an economic resource;

AC – A world of creativity ranging from the creative entity that elaborates the script to the film. Broadly, one could think of the CIs as industries that produce everything which arises out of our imagination and culture and that is manufactured with the intention to be enjoyed and appreciated by everyone;

BG – Part of the city's creative economy that somehow develops projects which have significant impact in the economy;

CA – Activities connected to creativity and related to cultural industries;

CF – Subjects that take creativity as the most important part.

CS – Industries that privilege creativity;

FCG – Industries that privilege intellectual rights;

FM – The definition of these industries does not mean much. Creative to me is a girl who started to work at TODOS and created a type of shoe I had never seen before. Creativity is in all sectors, not only in those referred to as CIs;

FN – Activities that support arts, visual arts, culture, among others. There are various activities to be put forward by the CIs in the production of a film, such as the scenario, the promoting poster, etc.;

LS – Unknown. I believe any creative entity can be part of these industries;

PC – The formal definition is as follows: – Activity whose origins lies in the individual's creativity, skills, and gifts as to fostering the emergence of jobs and wealth through the creation and exploitation of intellectual property (Defined by the DCMS, United Kingdom).¹³ To me, however, cultural and creative areas completely intersect with each other. What is interesting is this *mélange* is that it allows traditional sectors to embody symbolic, cultural, and aesthetic value, that is to say, to incorporate economic value;

PH – Universities, television, newspapers, museums, and companies that create apps and that are also connected to tourism. Certain companies that can be part of the CIs to a certain extent. CIs encompass many things and connect different kinds of creative knowledge;

PS – Activities whose origins lie in the individual's creativity, skills, and gifts as to fostering the emergence of jobs and wealth through the creation and exploitation of intellectual property (Defined by the DCMS, United Kingdom).¹⁴

RM – Industries that privilege creativity. Which industry is not creative? According to the Western definition, for one to be creative within the context of creative industries, it is necessary to rely on the rights of intellectual property, the author's rights, brand, and patents. According to the Eastern definition, however, the issue of intellectual property is questioned.

SC – The formal definition is as follows: – Activity whose origins lies in the individual's creativity, skills, and gifts as to fostering the emergence of jobs and wealth through the creation and exploitation of intellectual property (Defined by the DCMS, United Kingdom);¹⁵

SO – Unknown. We believe creative industries are those which privilege creativity;

VL – Companies connected to creative areas.

13 In the original, – atividades que têm a sua origem na criatividade individual, habilidade e talento e com o potencial de criação de emprego e riqueza, através da geração e exploração da propriedade intelectual.

14 Check footnote 13.

15 Check footnote 13.

Summary

AB – Macau-Portugal (<http://creative-portugal-macau.net/pt-pt/>);
 AC – I am not aware of it; BG – United Kingdom
 (www.thecreativeindustries.co.uk/), Lisbon's network of incubators (<http://www.incubadoraslisboa.pt/>), and a Dutch design website (www.design.nl/). The latter provides a – newsletter with information about events, job opportunities, awards, funding, etc. From the United Kingdom, the menu – Industries, along with the depiction of each of the CIs' sectors, as well as the content from the menu – UK Creative Overview: significant successful projects in the area of CIs; data and statistics about the value of creative economy in the country; CIs' strategies and the main reasons to invest in these industries. This information serves both to locals and foreigners who want either to invest, work, or live in the United Kingdom;

CA – <http://madeinnyc.org/manufacturing-in-nyc/> and <http://www.quirky.com/>;
 CF – Addict (www.portonortecriativo.pt) and Behance (www.behance.net);
 CS – Berlin (www.creative-city-berlin.de);
 FCG – *Óbidos Criativa* (www.obidoscriativa.com);
 FM – Only those platforms that serve to introduce portfolios;
 FN – *IndustriaCriativa* (industriacriativa.pt);
 LS – *Behance*;
 PC – Berlin (www.creative-city-berlin.de);
 PH – Berlin (www.creative-city-berlin.de);
 PS – Berlin (www.creative-city-berlin.de) and Barcelona (www.barcelona.cat/ca/);
 RM – United Kingdom (www.thecreativeindustries.co.uk/);
 SC – Berlin (www.creative-city-berlin.de);
 SO – Unknown;
 VL – *IndustriaCriativa* (industriacriativa.pt).

Opinions about the Platform	4) Content and Functions to be available on the Platform
Summary	
<p>AB – To start with mapping the creative ecosystem as be to add functions and content gradually;</p> <p>AC – To present a map of Lisbon’s creative ecosystem; to make portfolios comprised of the available products and services of institutions; to promote events related both to Lisbon’s creative industries and its metropolitan area; to present information about funding, coaching, assistantship programs and residencies to creative participants, as well as to creative groups;</p> <p>BG – To advertise job opportunities; to generate visibility to projects designed in the city; to connect and map Lisbon’s creative ecosystem; to be available both in English and Portuguese; to support institutions, people, and others who do not live in the city but wish to do so; to expose the city’s existing creative infrastructure; to rely on interviews, statistics, and data to expose the reasons why it is beneficial to work, as well as to invest in Lisbon;</p> <p>PH – To get to know the participants connected to creative industries, as well as their needs for professionalization and education;</p> <p>CA – To make information and profiles easily available; to offer search filters as to help users with content research; to develop the platform gradually and according to the target audience’s feedback; to generate points of connection, as well as topics that allow the creative ones to get in touch and share information; to make portfolios available; to offer a map of the creative ecosystem; to introduce resources and services available via a sharing need so as to foster cooperation among participants; to build the platform so that it can serve both to users who are freelancers and to professionals in more traditional fields of business;</p> <p>CF – To introduce products, services, and projects by professionals and their respective organizations with the goal of showcasing works and other professional projects, spaces, and institutions; to map the infrastructure available in the city, such as co-working spaces, FabLabs, incubators, as well as organizations and companies of each CI sector; to present statistical data on the city’s creative economy, such as the relevance of the sector and information on finance;</p> <p>CS – To present a map with the creative ecosystem; to make infrastructures, facilities, and resources available to create a collaborative network. – Centro de Inovação da Mouraria (CIM), for instance, lacks physical space to shoot films¹⁶. In case there is one available from other organizations, the platform would then match information and connect them; to inform, whenever feasible, the number of open positions in each creative organizations and space; to incite co-participation of the creative community while building this platform; to keep information up to date;</p> <p>FCG – To be more than a mere useful platform; to get involved and to build relationships with people; to design nationally and internationally works and projects held in Lisbon; to present a good graphic design;</p> <p>FM – To offer a map for each sector; to inform the number of cultural and creative institutions based on one’s private location; to simulate <i>Tinder</i> for the creative ones ¹⁷; to communicate what is being done within the creative universe: projects, events, works, among others; to make it explicit what the platform is, the reason why it was designed, and the benefits it can aggregate to the CIs, as well as to the city; to offer a feedback tool;</p>	

(cont.)

16 Check www.cm-lisboa.pt/centro-de-inovacao-da-mouraria-mouraria-creative-hub

17 To simulate *Tinder* is equal to matching creative participants with their necessities according to their respective localization and information uploaded on the platform.

(cont.)

FN – To introduce CIs' value; to connect with other platforms, such as *Behance*, *Youtube*, *Linkedin*, among others so the user would not have to reinsert data that has already been stored on these platforms; to combine easily and intelligently information related to supplies and demands; to clearly show the creative individual's profile, his/her works and what he/she can offer, as well as search; to have a smart *back office*. That way the user can insert information related to his/her preferences and the platform can, in turn, – work for him. This already happens with *Airbnb*, for instance. Based on the given data, the platform itself only offers rooms that match profiles; to send out notifications for the user to avoid accessing the platform constantly;

LS – To present a map with the creative ecosystem; to present portfolios; to allow connections between people and/or organization registered on the platform; to get familiarised with the creative individuals and attract national and international visibility;

PC – To promote information related to cultural and creative areas so users get aware of what is being produced; to introduce creative professionals and allow them to upload their respective information and portfolios online; to allow this platform to work to conceptualise and share knowhow and resources. This can generate opportunities for business, as well as other partnerships among CIs; to allow a greater sharing of information among cultural and creative industries so people interact and design useful projects;

PS – To offer information on what constitutes CIs, what they are, their branches, their economic relevance, and their crucial role both in Lisbon and in Portugal as a whole; to map the creative participants connected to them; to work as a *carte de visite*, i.e., a means to present internationally the creative economy sector, as well as a means to attract investments to these industries and to Lisbon; to be constituted of portfolios and to allow the interaction of these creative participants with future clients, partners, and investors; to be equipped with training and qualification areas for creative individuals and managers of creative spaces, as well as to offer initiatives in these areas; to stimulate the creation of new business and to foster entrepreneurship in the city;

RM – To present a map of the creative ecosystem; to work as a specialised tool that combines the needs for supplies and demands, as well as the creative individuals' offers; to not be characterised as too broad; to work as a tool that aims at suggesting opportunities in regards to partnering and sharing resources and knowledge, for instance; to find out about the crucial needs for the ecosystem and to fulfil them gradually; to offer tools that help generate opportunities for business and to foster creative institutions and organizations;

SC – To make Lisbon's creative ecosystem more visible; to identify and connect creative individuals with creative institutions, allowing them to familiarise more with each other; to create national and international visibility for this ecosystem; to offer functions such as the *marketplace* which allows the platform to work as a means to offer and find jobs, partnerships, equipment, among others; to unite creative participants and those institutions that comprise CIs with the purpose of strengthening a stronger identity between them in such a way that they feel they belong to the same universe and that they can likewise benefit from this unison;

SO – To map all the creative participants in the city; to make contacts and other professionals' and institutions' works available; to facilitate partnerships; to generate international visibility; to inform about others' needs and to share resources;

VL – To offer research tools to facilitate content searching; to present portfolios to professionals, freelancers, companies and institutions linked to the platform, as well as each entity's needs. This allows a broad collaboration to happen; to operate as an intersecting point for the ones looking for and offering jobs, equipment, etc.; to offer contacts of collaborators on the platform; to allow the user to suggest projects and make recommendations, as well as to classify the professionals linked to the platform.

Future	5) Benefits to Lisbon
Summary	
<p>AB – 1) To allow the access to job offers, partnerships, projects, training, etc.; 2) To facilitate the contact between professionals and industries so as to support projects that would be impossible otherwise; 3) To produce a positive spillover effect to the city; given their dynamic aspects, CIs are a great benefit also to other economic sectors; promoting culture, creativity, and innovation in the city is vital to its competitiveness, public and social development;</p> <p>AC – To facilitate connection and generate visibility, specially to industries linked to cinema and audio-visual;</p> <p>BG – 1) To generate visibility, particularly to the <i>FabLabs</i> and the <i>makers</i>; 2) To inspire and motivate creative participants by referring to successful cases; 3) To use the city's potential and its creative ecosystem to better communicate with other countries;</p> <p>CA – 1) To stimulate cooperation that aims at potential cost reduction, as well as the creation of new ideas; 2) To generate a positive impact in relation to Lisbon's role within the global market, reassuring the city's brand; 3) To connect traditional organizations to universities and creative companies. This connection could generate projects and partnerships of great relevance; 4) This platform can help us suggest a model for co-creation, as well as open innovation;¹⁸</p> <p>CF – 1) An appreciation of the territory, making it more competitive and attractive to other professionals;</p> <p>CS – 1) To give voice to and to acknowledge creative individuals; These platforms allow one to be aware of the needs surrounding Lisbon's creative universe, as well as to allow these individuals to introduce and test their products out; 2) To foster creativity within all areas. The platform could also operate as a sort of collective engagement, i.e., the new portfolios and projects the platform offers can motivate participants to become even more creative and, in turn, competitive;</p> <p>FCG – 1) To unite and expose the city's existing creative universe. To inform users about the CIs' concept; 2) To foretell international projection; 3) To facilitate the approximation of the ordinary resident with Lisbon's creative areas; 4) To attract venture capital, investors, people, and companies; 5) To facilitate the connection among this ecosystem's individuals; 6) To facilitate the access to wealthier centres to support these industries;</p> <p>FM – To be aware of other professionals and institutions in order to get in contact with them. Consequently, any institution or foreign professional can get familiarised with what happens in Lisbon and, in turn, raise their own interest in making partnerships and even new investments;</p> <p>FN – This platform can operate as a booster, i.e., it can generate and promote a more propitious creative environment in the city. It could, likewise, generate a greater visibility both to CIs and to Lisbon's creative universe itself. This platform will transform Lisbon's role and place it as an urban hub for creativity. Progress will lead its way in case a better communication between supplies and demands is attained within this ecosystem. The more active the sector, the more jobs and attractiveness to Lisbon it generates;</p> <p>LS – 1) To get to know Lisbon's creative participants; 2) To generate national and international visibility to artists;</p>	

(cont.)

18 – Open innovation, in our case, consisted of asking various creative participants about their opinions and interests so as to facilitate the development of the platform's concept.



(cont.)

PC – To generate added value to potentially offer opportunities, which could, in turn, strengthen the relationship among the platform's users. This is a tool for territorial marketing;

PH – 1) To facilitate and allow communication among people, stakeholders, and others; 2) To be aware of the needs for training and potential offers related to creativity; 3) To be aware of where the companies are located and who take part in them. This includes *FabLabs*, creative individuals, among others; 4) To strengthen CIs' visibility; 5) To facilitate the connection among affiliated institutions;

PS – 1) To generate visibility to the creative ecosystem; 2) To organise the creative economy's cluster and introduce it in an organised way. This cluster becomes a marketing tool with the intention of restating the city as creative; 3) To function to inform, expose, and map; 4) To function as a tool for interaction and relationship among people and individuals connected to the platform; 5) To be a microcosm for the creative ones; 6) To work as a gathering point via matchmaking and marketplace;

RM – 1) To attract visibility to the city; 2) To identify and group Lisbon's CIs; 3) To strengthen the city's brand; 4) To facilitate networking among creative participants and institutions;

SC – 1) To claim the city as a creative space; 2) To generate visibility to creative ecosystems, as well as to projects created in Lisbon; 3) To attract people, companies, projects, and to generate job offers. Based on these features – connecting, visibility, and strengthening – the platform will naturally raise more confidence and facility to foreigners and investors, whose main goal is to handle projects and investments in the city;

SO – 1) To generate visibility; 2) To offer a site on which one could present works and projects to the general public; 3) To be aware of the industries and the individuals connected to them;

VL – 1) To bridge contacts between professionals and industries, something that would not be quite easy without the platform; 2) To get familiarised with other professionals in the field, places to shoot films, other brands, start-ups, and already existent producers; 3) To be aware of other professionals' and institutions' needs; 4) To be aware of the kinds of equipment available to professionals and organizations to check out; 5) To facilitate the interest of more renowned advertising agencies to share work with start-ups.

Summary

AB – It falls the risk of being outdated, failing to maintain the continuing interest of users;

AC – It can become just another platform that was not able to attract the target audience and, as such, not successful;

BG – It falls the risk of being outdated since it can lack new, updated information;

CA – It can become a mere informative platform, lacking dynamicity and the target audience's engagement. Consequently, it can be deactivated. To avoid this, we propose that it should be implemented gradually online to check the degree of acceptance by the community. More and more functions can be added as the platform begins to be promoted;

CF – It falls the risk of being outdated and lacking content maintenance;

CS – It can become a mere informative platform, or even just a CI platform. This case is justified in the case of the platform failing in connecting the right partners, or even in not facilitating the CIs' participants in being co-designers;

FCG – To have the appearance of a large platform. The user should believe that being part of this platform raises greater visibility. To this end, it is necessary to hold events so people get aware of the platform's amplitude, and to be a sort of proof of life;

FM – It falls the risk of being acknowledged as belonging to Lisbon and merely informative. This platform should mostly have an international touch to it;

FN – It falls the risk of becoming an exclusive platform of a partner entity rather than a means to connect public and private institutions. In other words, partnerships must be held in such a way that no preferences to either party prevails. Besides, CML should not be the – crutches that support this platform. CML can be one of its foundations, but not the only one. This is necessary so that a certain independence and progress can be maintained within the CIs' sector itself;

LS – It falls the risk of being out of date and little dynamic;

PC – It falls the risk of being acknowledged only as an informative platform. Creative participants might believe that their affiliation to it does not bring any significant benefit;

PH – It can be acknowledged to inform. The user must believe they have advantages for being on the platform and that their projects cannot be potentially interrupted. They should believe they can foster sustainability and durability;

PS – It falls the risk of not being dynamic, i.e., it can become a tool solely to pass information along. In this case, the platform fails to gather a considerable number of partners and participants to help its conceptualization, implementation, and promotion;

RM – It falls the risk of being too broad and lacking specialty in any field;

SC – It falls the risk of being an informative platform and lacking visibility for not being able to unite the right individuals and partners, as well as to keep it vibrant;

SO – It falls the risk of being out of date and lacking people's participation. It could be used only to pass information along;

VL – It falls the risk of being non-interesting to its users and they might end up not trusting it. They could likewise take it as another job hunting virtual tool.

Most interviewees referred to the connecting tool within the creative ecosystem as one of the potential benefits this platform could bring to the city. As we have come to realise after our field research, it is still not clear to the ordinary resident what defines and constitutes this ecosystem, not even the latent potential it represents both to

Lisbon and to the CIs. Lisboa Criativa will help participants to get more familiarised with this whole creative sector. In regards to risks, interviewees were mostly concerned with content being constantly out of date. A way to solve this potential issue would be to connect the right partners so they can constantly redesign the platform. Consequently, professionals and institutions would still be interested in updating the platform's basic information and types of content.

In broad terms, the city has much to gain from this platform and research. If strengthened, not only CIs would automatically benefit from it themselves, but also other economic sectors making the city more competitive and attracting more professionals to it.

What follows are the most important points we have identified after the interviews for this ecosystem. They represent, we believe, the most essential needs this platform should attempt at fulfilling:

- a)** To identify who are the creative participants in the city and present the creative ecosystem;
- b)** To connect participants linked to the creative ecosystem;
- c)** To focus on national and international visibility;
- d)** To internationalise itself;
- e)** To facilitate job supplies and demands, as well as resources, equipment, among others.

These results allowed us to conceptualise and design a model for the platform of the CIs, the Lisboa Criativa. We offer a product to Lisbon's ecosystem, i.e., an online platform which operates on the basis of four main functions, namely: 1. To search; 2. To find; 3. To connect; 4. To participate.

4.1. The Concept

The research has shown that this ecosystem's most important need is not only related to meeting and connecting participants. It is rather to identify the creative ones, their portfolios, and their needs for supplies and demands as to combine this information and make it available and useful to the creative universe. The research has likewise shown that it is possible to generate great visibility to the city once the creative ecosystem has been mapped out. Lisbon has a vast creative potential and resources that are of use to the CIs. This potential is what can transform Lisbon into one of the most creative cities in Europe.

The platform will allow its users to generate and consume value, i.e., the user him/herself will be able to generate value on the platform by uploading content of interest to others to consume. In other words, the most creative participants will naturally generate more visibility, content, portfolios, and new users to the platform, attracting, in turn, more investment to the city. The creative ecosystem will, therefore, become a success exactly because of the efficient collaboration it raises among creative participants as well as their facilitation with sharing ideas. Moreover, given the fact that several creative workers still take part in small projects and activities of freelancing, it would be possible to offer and find jobs, new partnerships, equipment, resources, among other. Lisboa Criativa will function as a meeting spot for the ones looking for opportunities and the ones who are offering jobs.

In regards to the design of the platform, we have relied both on analysis of the platforms mentioned by the interviewees

and the ones selected by ourselves after the exploratory interview. We wanted to mirror the types of functioning and content that could be incorporated into Lisboa Criativa. The platforms referred by the interviewees were: Macau-Portugal, Berlin, Addict, *Behance*, Óbidos Criativa, *IndustriaCriativa*, Barcelona, United Kingdom, *Incubators from Lisbon*, and the website design, from the Netherlands.

We have analysed the mostly cited platforms, namely, *New York Digital*, Berlin, United Kingdom, *IndustriaCriativa*, and *Behance*. From *New York Digital*, we have concentrated on the website mapping. Its location on the front page and the surfing facility were useful. From Berlin, we have chosen the pages Profiles and Marketplace¹⁹. The first due to its role in grouping institutions and portfolios, and highlighting creative participants, making it easier to search for them; the latter, for its conceptualization and functioning. This Marketplace was the only one we managed to find available on a CI platform. From the United Kingdom, we have selected two sections—Facts and Figures and Why the UK? for both privilege the attraction of new talents and foreign investors to the city. From *IndustriaCriativa*, we have focused both on the organization and the easy searching tools one is able to use as to find the respective creative individual from each CI sector and get familiarised with his/her work. We have been inspired by *Behance's* – clean design and search filters. These allow one to quickly find any sort of portfolio or interesting content.

19 One Berlin's Marketplace webpage, one can find people to work in collaboration and to acquire some know-how from; to find equipment or even to look for working places. Berlin's platform uses this term to work as a supply and demand tool.

4.2. "Lisboa Criativa"

Lisboa Criativa was conceived as the first and only creative – marketplace destined to serve Lisbon's creative industries. It facilitates the connection among its users and help them find what they need. Lisboa Criativa gathers all the required information and functions as a means of help for the creative participants to design, promote, foster, and make their own businesses attainable.

Lisboa Criativa's functioning and design resemble those of social networks. The marketplace content is the platform's most important theme, since it operates based on real necessities of each participant. The platform likewise exhibits a complete mapping of the ecosystem and the available infrastructure in the city. It facilitates networking based on a geolocation system making it easier for the user to connect with any other individual as well as foster collaboration among them.²⁰

Based on the results of this research, the most important needs the platform has to fulfill are: connecting people; identity building; making elements of the creative system familiar with each other; visibility; internationalization; and the concept of a marketplace. Given these conditions, the main menu consists of mapping, marketplace, creative participants and resources. Mapping refers to the page on which the creative ecosystem is mapped. The marketplace page will display information related to job matching, training, resources and services. Creative participants section will display users' portfolios, CVs and profiles. Resources will work as a content repository, and include different types of it,

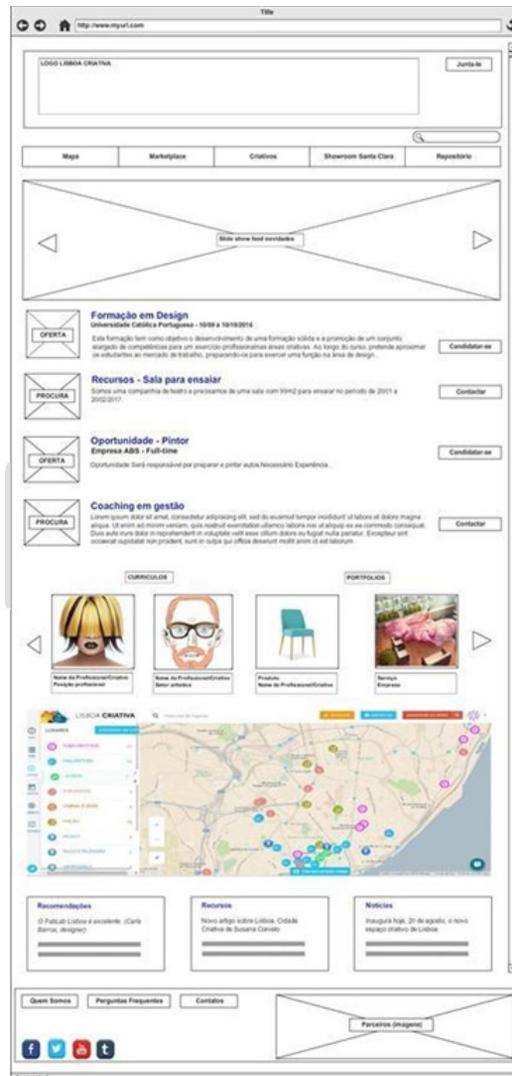
20 Geolocation refers to the user's automatic geographic location.

such as articles, videos, and webinars. Users will be able to upload these data.

In addition to the aforementioned tools, there is a recommendation system. This system, mentioned in the interviews and inspired by the platform *IndustriaCriativa*, allows users to post recommendations and classify any individual in the map as well as upload content from the marketplace, portfolios, CVs, profiles, products exhibited in Santa Clara's showroom and any content which was uploaded to the resources section.

One will be able to see on Lisboa Criativa's front page relevant content, namely: news related to the creative economy; information about the Marketplace's supplies and demands; CVs and portfolios; the creative ecosystem's map; the earliest uploaded recommendations; and the newest types of resources. What goes next is this platform's wireframe.

Figure 2: Platform's wireframe



This content is accessible for free from any part of the world on any type of gadget. Registration is not required. In case a user decides to upload more information and/or tag a particular piece of content as his/her favourite, he/she will then have to register, either as a company or as a creative individual.

The content search will operate based on keywords, names of professionals and/or institutions, information uploaded to the market place, products exhibited in the showroom, particular places included in the map, and even on the available content of the platform. If users are registered, each of their profiles may be linked to their social networks such as Facebook and Twitter.

5. Conclusions and Suggestions

Based on the idea of a creative market place, the platform Lisboa Criativa will map and connect participants linked to the city's creative ecosystem. It will also facilitate the sharing of supplies and demands of the creative sector, as well as offer resources and tools that can help participants to build on relationships, partnerships, and share equipment and experiences. Connecting autonomous professionals to small and medium-sized companies is vital since these are the majority entities comprising this sector.

The results of this research are:

- 1) The need to broadly disseminate the platform and the role of the CIs;
- 2) CIs need less conceptualization and more support and investment;
- 3) A successful network combines both

worlds, the virtual and the real ones;

4) The platform should be abundant and embrace the right people. There should be, therefore, a handful of rules to allow one to join it to avoid getting too general;

5) It is crucial to understand how to compile and present the information uploaded to the platform to make it more useful to the user;

At this first stage, the designed platform fulfils the aforementioned goals. We also suggest a few topics for further research: 1) To analyse the creative economy's technological impact; 2) To gauge creative industries' role as a factor of urban competitiveness in Lisbon; 3) To offer more aimed economic indicators to the CIs. Statistics are nowadays elaborated based on INE's data. This data, however, relies on economic activities that do not fully include all the jobs that appeared due to the emergence of creative economies. We can conclude that Lisbon, when compared to the United Kingdom, for instance, hosts a smaller creative ecosystem. This ecosystem, however, is comprised of relevant professionals and institutions, which contribute to strengthen and maintain an efficient network used to foster collaboration among them. Much the same way, the city's creative working supply has attracted other creative companies, which, in turn, contribute to the creation of more jobs. This naturally makes Lisbon more attractive to qualified participants. This attraction, alongside the ecosystem, is the opportunity to qualify Lisbon as one of the most creative European cities.

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Appendix A

Interview Guide

The interviewee's background

1) What is your job?

On Creative Industries

2) What do you understand by creative industries?

Opinions about the platform

3) Are you aware of any creative industry platform? If yes, what is your opinion about its design, usability, content and user benefits? Would you suggest any improvement?

4) Which types of content and functioning of Lisbon's future CI platform must include?

Future

5) In your opinion, what are the main benefits a platform like this can bring to Lisbon? 6) After its implementation, what are this platform's main potential risks?

Appendix B

A list with the interviewees

ID	Interviewee	Job/ Institution	Means	Date	Category
AB	Álvaro Manuel Mendes Barbosa	Associate Professor, Saint Joseph University, Macau, China	Skype	04/19/2016	Academic
AC	Ana Costa Dias	Vice-President, Conselho do Instituto do Cinema e do Audiovisual (ICA)	In person	04/28/2016	Autarchy
BG	Bernardo Gaeiras	<i>FabLab</i> Lisboa, Director	In person	04/26/2016	Autarchy
CS	Carla Sancho	Executive Manager, Centro de Inovação da Mouraria (CIM) (Interin)	In person	05/10/2016	Autarchy
CA	Carlos Alcobia	Researcher and Professional, Faculdade de Belas Artes (FBALL)/ Universidade de Lisboa (UL)	In person	05/23/2016	Academic
CF	Cristina Farinha	Expert in the areas of creative industries and creative economy	Skype	04/12/2016	Workers
FCG	Félix Ribeiro, Francisca Moura, and Joana Chorincas	Workers, Fundação Calouste Gulbenkian	In person	04/05/2016	Workers
FN	Fernando Nabais	Expert and project manager in the areas of CIs and <i>British Council</i>	In person	04/01/2016	Workers
FM	Frederico Mancellos	Co-Founder of <i>TODOS</i> , a creative space	In person	04/29/2016	Workers
VL	Joana Peralta and Tiago Simões	Founders and workers of Videolotion	In person	05/11/2016	Workers
LS	Luisa Salvador	Autonomous artist	Email	05/31/2016	Workers

(cont.)

(cont.)

SO	Maria João Santos, Maria Manuel, and Violeta Barradas	Founders and workers at <i>Stage One</i>	Email	06/01/2016	Workers
PS	Paulo Soeiro de Carvalho	Municipal Director of Economy and Innovation, CML	In person	06/06/2016	Autarchy
PC	Pedro Costa	Adjunct Professor, Department of Economic Politics, Instituto Universitário de Lisboa (ISCTE-IUL) and Director of DINAMIA'CET	In person	12/01/2015	Academic
PH	Peter Hanenberg	Professor and Director of Centro de Estudos de Comunicação e Cultura (CECC), Universidade Católica Portuguesa (UCP)	In person	05/10/2016	Academic
RM	Ricardo Morais	Professor of Management, Católica Porto Business School, Universidade Católica Portuguesa (UCP)	In person	05/11/2016	Academic
SC	Susana Corvelo	Director, Department of Innovation and Strategic Sectors (DISE), CML	In person	06/04/2016	Autarchy