

Foreword

*Technology, Creative
Industry and the
Great Empire of
Imaginariness*

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TECHNOLOGY AND SOCIAL METABOLIZATION

There seems to be a certain consensus among the scientific and medical community that Covid-19 is becoming less of a pandemic and more of an endemic disease. In this sense, we'll have to be able to adjust our lives taking into consideration the coexistence with the virus until it is possible to normalize its negative impact following a prophylactic approach in a medium to long-term basis, recurring to vaccines and other antiviral medication that are gradually at our disposal.

However, as a result of Covid-19's impact, many personal and professional routines have changed, in some cases quite substantially. One of the most (negatively) affected activities are precisely the ones of the cultural and creative industry worldwide. This is due, in part, to the fact that its foundations and reason of being depend on social and physical interaction: entertaining, informing, inform, socializing and experiencing.

Social interaction is one of the most important bases of Creative and Cultural Industries, and it has been strongly constrained by the pandemic – or endemic disease – we are going through at this moment in history. However, technology seems to be a greater protagonist having a constant presence in our lives today, namely when it comes to new ways – or attempts – of social interaction and new experiences in the virtual world.

In this sense, it is worth to imagine how our lives would be – in the context of this pandemic – without the access to technology we have. Imagine yourself living

through this pandemic before the 90's. Without Internet! It would definitely be the end of the world! Nonetheless, as we shouldn't demonise the technological "invasion" in our lives, we also shouldn't idolise all that technology offers.

We need to adopt a more critical behaviour in face of technology, apparently innovative, and question its real value in our lives. There is a great "pressure" on technology companies to introduce us to new products, services and experiences. Many times, we are not prepared for it, not at least at moment zero, and some of these new products are introduced in the market ahead of time. Hence, the consumer – citizen – must undergo a period of "social metabolization" in order to embrace these products. This means that the consumer might not be prepared for it at a moment A, however, gain interest for it at a moment B, which, sometimes, might take a few years.

In reality, by force of circumstances, Covid-19 has accelerated this process of "social metabolization"; this is, in many cases citizens haven't had the time to metabolize the consumption process – use – of information and communication technology. Such might compromise the existence of a more structured, conscious and matured behaviour over the positive and negative effects of technological products. We ought to think and investigate more critically the level of innovation available and if it produces a real positive effect upon society, including, on companies, consumers, business models, working models, for instance, such as Robert Picard suggests on the interview published in this issue.

THE CONTRIBUTE OF THE CREATIVE INDUSTRIES AND THE EMPIRE OF IMAGINARINESS

Besides the intrinsic characteristics of experiences, products and creative and cultural services it is ever-more important to think about – and act upon – the contribute by creative and cultural industries to the improvement (or creation of value) of products and services proposed by other industries. They do not only contribute to the value of others, as they value their own role under the social, educational and economic point of view. For instance, nowadays, no organization functions without a website, content, or digital marketing. If someone intends to look up something on the Internet, such as a doctor, for example, he/she will have access to his/her profile or might even check on his/her Facebook page and see what is said about the clinic.

In order to be competitive today no other sector can wave the resource to creative industries. For instance, an app needs an appealing and responsive design, it needs someone to produce content or even make videos, or even someone to write the script, or a director for some more sophisticated aspects of certain commercial and institutional communication practices. The other industries

(external to the creative and cultural sector) may grow and develop with the support of creative services and products.

The most tradition industries and organizations tend to look for ways of differentiating, and the path always follows the same direction: to look for someone to bring creativity to the chain of value, for instance, at the level of design or other ways of artistic intervention in order to introduce something innovative to their organizations and brands. However, some artists – or creatives – are still misinterpreted for selling their art and for having a market perspective; despite of this, it is not necessarily inconciliable with the artistic authenticity. It might even be decisive to the artist or creative so he/she can continue to contribute to society at a social, economic and cultural level.

One of the defining characteristics related to the creative and cultural industry consists of the possibility to create and deliver experiences, preferably good ones, obviously! These experiences – competencies – might be mirrored in other businesses or sectors by taking culture, creativity and entertainment to a different public and transform and influence consumption – or the acceptance of products and services – through art. For example, a website must be appealing, it must attract attention, and compose a narrative for the product and the brand. That is, it must tell a story. This is legitimate if it converges with the organization's values and identity, which is mostly related to the creative section.

Not only do products must be appealing, all digital narratives – including navigation – must be built in such way that all steps are intuitive and understood. This is the fundamental difference: a website with no creativity or interesting content has an opposite effect to the organizations' purpose: become closer and establish a relationship with the public. Aesthetics constitutes a crucial factor of success these days. Organizations must have a concern for aesthetics, and that might mean a great differentiation from one organization – or product – to its competitors or counterparts. Aside from intellectual property and authors rights, there is an emotional part in the organizations, companies and creative and cultural businesses' activities: a creative can help to create good stories, create and share imaginarieness.

Creative industries may help other industries to build the "Empire of Imaginarieness" and may also complement each other: for instance, on one hand, creative industries need more inspiration from the business approach of other sectors of industry; on the other hand, industries or organizations external to the creative and cultural sector need to create intangible value (communication, content, design, content, narratives, experiences, expression, etc.) in order to differentiate one from another. In this sense, such cooperation and mutual investment must deepen. It is important to add value to this rhetoric; this is, motivate the sharing of knowledge and experiences between organizations within the

creative and cultural sector and industries of other sectors.

Also, companies have an increasing challenge in what comes to reaching the public – people – in a rational way, but also emotional. Organizations, in general, must find new ways to approach their clients and public; traditional industries tend to work always based on the same model, hence, growing within the same guidelines; creative industries, however, don't. Creative industries look to find and can help create new and varied routines, approaches, products and services, as they can help challenge organizations' structures and practices, show them new paths to conquer markets, consumers and/or publics. In this sense, creative and cultural industries must also be able to display their importance to serve other industries and organizations. However, at the same time, they face great internal and external challenges, namely:

1. The need to develop and innovate services and products commercialization approaches to boost the growth in business and their expansion to other markets;
2. The pandemic has highly constrained the business strategy of several companies triggering the need to rapidly adapt to the digital world and to find new means of monetizing;
3. Adopt new practices in financing, organization, management, marketing and communication as the implementation of their products, services and experiences develops;
4. Combine varied funding models: calls and edicts, public funding, product and services selling, crowdfunding campaigns, diversify business models, and strengthen the orientation towards the market;
5. Create new narratives to attract new clients, consumers or publics and be able to maximize their competencies and intrinsic characteristics – creativity and aesthetics, for instance – for their own benefit.

On the other hand, the introduction of creative and digital industries in all activities is unavoidable, either more traditional or more innovative. Indeed, in today's world, specially considering the new ways of working, driven by the pandemic, organizations must function in a network, and whoever is out of the network is out of business.

The activities developed by each company are increasingly dependent of technology, creativity, market and scientific research. Being JOCIS a journal focused on the publishing of scientific work related to creative and cultural industries, we intend, in each issue, to share and disseminate fundamental knowledge to the academia, but also to the industry and organizations in general, whose good practices must also be inspired and based on scientific knowledge. Besides the

scientific facet that organizations (for- or non-profit ones) are everyday more exposed to, creativity has become, with no doubt, one of the most important intangible actives one has to master to be able to compete in the market and integrate within society.

Given that the imperative of creativity is not something new – the Portuguese poet Fernando Pessoa already had introduced the importance of the “Empire of Imaginariness” – today’s economic and social context is in many ways different, namely when it comes to the valorisation of the role creative and cultural industries have had in the improving life quality. In this sense, the articles and other content displayed in this issue approach essential themes that cover different areas of the creative and cultural industry, such as marketing, neuromarketing, cinema and photography, the sports media and a creative experience which mobilizes the global audiences in a very expressive way.

As usual, JOCIS once again brings you the finest studies in the realm of culture, creativity, and communication. In this issue we gather four articles featuring one thing in common: the consumer’s psychology, namely the studies of consumer behaviour. The field of culture, creative industries and communication is vast, but its development goes hand in hand with the evolution of the consumer’s behavioural pattern. One must never forget that these products and services aim to an audience, though despite the fact they are reached through the advances of technology and the acceleration of the “social metabolization” process due to Covid-19, the audience is still human, therefore, the understanding of interactions between the user and the (technological) media bears great weight over the growth of the industry and its economy in the future.

This relationship is not only relevant from the point of view of marketing and the industry’s development, but also because we live in times of vulnerability. The Covid-19 crisis has had a tremendous impact in our lives, our daily lives, even on the most mundane aspects of it. It led to a greater sense of need, the need for more and better services, comprising entertainment and communication. This vulnerability is an opportunity to understand how to better reach the consumer/user.

Hence, JOCIS 7 presents four articles: *Sport and Mobile TV: Conceptualization and Empirical Analysis of a Mobile TV Usage Model*; *The Memory within Photography: How to Observe Photographic Images in the “Post” Context*; *Mapping the Film and Audiovisual Sectors: A Research Agenda for the Future*; and *Nostalgia, Retro-Marketing, and Neuromarketing: An Exploratory Review*.

Sport and Mobile TV: Conceptualization and Empirical Analysis of a Mobile TV Usage Model, by Professors Reinhard Kunz, Herbert Woratscheck and James Santomier looks to fill in the gaps in research regarding the importance of content for “local media and telecommunications companies across all digital platforms”.

In this case, sport is the content adding value to these platforms. In many countries is a common practice to launch media innovations using sport-themed commercials, sport mega events and all sport related content. Why? Because it has proven to be a motive for the usage of digital platforms. In this case, the study focuses on mobile TV. As the remaining articles of this issue of JOCIS reveal, consumer behaviour knowledge is essential, namely concerning mobile media. The authors have found that sport and media managers and marketers must understand the importance of finding what drives consumers to use mobile media and establish the connection between content and usage. This should allow the creation of better business models in a digital era. The article shows that consumer behavioural models reveal a high value of sport to platforms based on context-dependent value.

The Memory within Photography: How to Observe Photographic Images in the “Post” Context. As the title suggests, this article presents a study of the memory through the photographic image produced today. In the “old” days a photograph would reflect the photographer’s state of mind or would display to the world its own state. The concept of photography was easier to define. These days, it is a picture communicating through not only the image itself, but its surroundings in a platform’s framework, and the digital roads it travels. There is a deeper connection with the network environment. This sort of interaction enables photography to register a memory only after it is published on the web. However, it also conditions that memorial relationship. Rodrigo Brasil de Mattos and Tiago Ricciardi Correa Lopes reflect on the concept of photography using this study based on Instagram. This medium allows best to understand how one intakes an image. The authors approach the analysis of the idea through the concepts of “interface photograph”– which stands on the basis of a connection between the user and the image’s environment, that is, comments, likes and other interactions contextualizing the picture in the platform–, and “web of imaginarieness”– which is born from the first, that is, the relationship established after the user also comments, hence creating by himself a specific environment. Thus, a photograph is not just a photograph. It’s the relationship between itself and its surrounding environment.

Mapping the Film and Audiovisual Sectors: A Research Agenda for the Future. The article intends to cast a different light over the film and audiovisual industries in Portugal, not as a cultural sector but as a creative one. Through mapping film and audiovisual industries it is possible to measure how they influence creative economy. The authors, Manuel José Damásio and Rita Grácio, advocate that the film and AV sector add value to the creative workforce, therefore suggesting one should develop the creative potential of the sector through entrepreneurship education. The plan for such research agenda, developing mapping exercises, aims to aid policy makers and funding bodies to monitor and evaluate and to fix

funding schemes. This would help overcoming, in the case of Portugal, the difficulties in sustaining production modes and the low-quality production system, for it is well-known for the distance between Portugal's creative production and its Portuguese audience.

Nostalgia, Retro-Marketing, and Neuromarketing: An Exploratory Review. The importance of behavioural knowledge is no news for those who work in marketing or advertising, for their whole purpose is to find ways to capture the consumer's attention. This article, by Verónica Crespo Pereira, Matías Membiela Pollán and Eva Sánchez Amboage, confronts us with the role neuroscience plays within the decision for strategies to reinforce brands positioning through the comprehension of emotional and cognitive processing. Neuromarketing is key reaching out to customers by means of "understanding what constitutes the neurobiology of consumer decision-making". This study shows nostalgia as one of the most effective strategies. It finds that nostalgic strategy brings out memories and "feelings derived from cognitive responses". Advertising also benefits from nostalgia, and such is seen in its rising in the last few years. The retro/vintage stated in the mid-90's and has grown, reaching its peak today. It doesn't only (positively) affect brands as it also spreads out to a variety of goods, services, design, aesthetics, communication and so forth. Since we are studying what is basically the use of emotional bonds, it should be of no surprise that the nostalgic strategy works its wonders best when in times of crisis, for it makes the consumer feel more comfortable and safer, thus leading to consumption. However, one other focus of the article is the recollection of bibliography on the matter, concluding that until now there hasn't been many studies on the effect of neuroscience on consumer behaviour.

This issue also includes an interview with Robert Picard, an expert in media and communications economics and policy. Robert shared his views with us on the subject of the economy and policy making in the creative industries in the digital era we are currently living in.

The interview is followed by the reviews on four books: *Inovação, gestão, marketing e tendência no mercado do livro*; *Unfaking News: Como Combater a Desinformação*; *Communication, Media and Creative Industries in the Digital Era*; and *Comunicación, Medios e Industrias Creativas en la Era Digital*.

Inovação, gestão, marketing e tendência no mercado do livro, by Paulo Faustino, is both a reflection and an analysis. Paulo reflects on the very concept of book as a mean of conveying knowledge and how it has become a product of mass production for lucrative purposes. And he analyses all steps in such production, which must value the book itself.

Unfaking News: Como Combater a Desinformação, by Raúl Magallón, unveils the disturbances of fake news, misinformation, eco chambers, information

bubbles and so on throughout world's politics and even economy. He demonstrates how certain companies, such as Facebook and Google are failing to prevent such disruption, explains how these impact audiences to the point of influencing their day-by-day life decisions, and even showcases some examples, such as WhatsApp, of comfortable environments for misinformation.

This issue offers its readers reviews of two books, *Communication, Media and Creative Industries in the Digital Era*, and *Comunicación, Medios e Industrias Creativas en la Era Digital*. The first book was coordinated by Paulo Faustino, Iván Puentes and Francisco Belda. The second one by the same authors plus Carla Martins. Both books present papers based on the XESCOM initiative. The first one focuses more on the effects of the digital evolution over communication and creative industries, while the second one, already with a clear vision of the digital era we live in, offers analysis of the changes needed to adapt creative industries to this era.

Finally, JOCIS 7 presents a review on the report by Deloitte, for Netflix International B.V., on *The Future of Creative Economy*. It showcases the importance of creative industries to the global economy, as creative economy growth is already surpassing the economic growth overall. This report displays the relevance of creative industries as a crucial element for the growth of communities and national economies worldwide.

As the idea conveyed by the renowned Portuguese poet, Fernando Pessoa (1888/1935), in his book "A Mensagem", 1934: a great brand must be a layout of the future and must always be prepared to lead the Empire of Imaginariness. This issue shows, just as this poet had many facets and performed many jobs: manager, accountant, writer, poet, translator, advertiser – for example, he has created the Coca-Cola's slogan in Portugal, in 1929, "First you snub it, then you glug it"–, that creative and cultural industries must have them too. Fernando Pessoa also advocated that a brand should be both flexible and ambitious, it must grow several shoots within itself, rooting in all dreams in the world. For a brand to be grand it must be whole, as the birthplace of a soul that wants to be a multiple entity. A brand must be many things, but it needs to have a purpose or be the purpose within itself. It must be physical; however, a spiritual body has to overcome the physical one. It must have a universal language expressed through the heart, that flows through the thought and that is determined by its intelligence.

