Foreword

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Dear colleague and reader,

We are glad to bring to you the second issue of the Journal of Creative Industries and Cultural Studies – JOCIS. As we've stated in the editorial of the first edition, we're truly determined to edit a journal with high-quality standards in terms of content as well as in design. We believe that this new edition of JOCIS not only corresponds to these objectives but also presents some innovative aspects compared to the classic concept of Journal, which usually only focuses on the publication of scientific papers. However, it is our understanding that a Journal can go further and publish other works (opinion articles, study summaries, interviews and scientific events) that also contribute to creating and sharing knowledge.

In this sense, JOCIS maintains its editorial alignment based on peer-reviewed scientific articles – which will always be the main content – complementing with other themes resulting from the work of scientific journalism carried out by our large team of collaborators – Masters and PhD graduates specialized in these areas – who work in universities and research centers spread across different countries and continents. On the other hand, and in terms of editorial concept, JOCIS gives particular importance to scientific works exploring themes related to the creative and media industries, and tourism; and sometimes the relationships between these different industries are deeper than they may seem in a more superficial analysis.

Indeed, media companies, which are one of the most important subsectors of the creative industry, foster interactions with other creative activities in various circumstances, including sharing of know-how and activities, as well as sharing of other types of services, and may even be an integral part of the same value chain. The media are part of the creative industries that have the most impact on the economy and are, simultaneously, more market-oriented, namely the press – which includes the publishing of books, newspapers and magazines –, the film industry and the communications industries.

Like the other sectors that make up the creative industries, the first stage of production is always creativity, whether carried out by companies or only by individuals. On the other hand, the cost of production that involves the whole process, from the birth of the idea to the flow of the cultural asset, is a decisive factor, since it will determine the feasibility of introducing this product into a very competitive consumer market. In this sense, market studies are carried out in order to figure out what the consumer – a.k.a. demand – wants to buy, and thus to understand the real supply needs that can be successful in a given market.

In the globalized world, competition between cities is increasingly important. Thus, the regions with a strong economic future will be those able to offer creative products and services different from the world market, by attracting and retaining talent and capital for sustainable economic development. It is a sector that has an increasingly important role in the creation of jobs and wealth and in the promotion of quality of life of the populations, more specifically in the cities. This undoubtedly contributes to competitiveness, which is essential for sustainable economic growth, and for cohesion, on the economic, social and territorial lines. The cultural and creative sector covers four major components that articulate themselves in a dynamic and complementary way: culture and economy, on the one hand, and economy and creativity, on the other.

There has been a growing recognition of the tourist attractiveness of cities or regions that bet on creativity and innovation. The creative industry encompasses a set of creativity-related activities as a central element, including the cultural sector and tourism. Considering that cultural traditions are an integral part of the creative economy, tourism can be conceived as a creative activity, either by the experiences generated by the agents involved, by producing symbolic value; or by the originality, creativity and process of continuous innovation in specific tourist sectors, such as cultural tourism.

Tourist destinations increasingly feel the need to differentiate between themselves in order to become more competitive, attractive and sustainable. The creation of tourism products and experiences arising from the combination of cultural, creative and touristic resources is one of the key development strategies to achieve these goals. In this context, some of the scientific articles, interviews and content published in this issue of JOCIS are intended to reflect on issues related to the synergies that can be explored between the Tourism Industry (with focus on the ITRACOTUR project), the Creative Industry and the Media/Communication Industry. With this purpose, this number has several works that apparently may not seem to have a direct relationship, but, in fact, constitute a strand of knowledge and related and complementary activities, namely:

The article by Ida Marie Helgetveit titled "Exploring travel experience design

through Lokalii: How can a travel app create memorable experiences?" explores the theory of experience design in tourism. Through this case study of the Norwegian travel app Lokalii the author puts forward ways of how travel apps interact with and serve their customers. The paper by Apurva Kirti Sharma titled "Balanced co-existence of 'de jure and de facto independence' in the public service broadcasting sector" discusses critical challenges to the independence of public service broadcasters and argues that de jure and de facto independence of PSBs is widening due to vested interests of corporate and political actors. Asdrúbal Borges Formiga Sobrinho and Osmária da Cunha look at the reasons for the phenomenal success of WhatsApp in "Can WhatsApp be approched as a creative product?" The authors analyse what a creative product is and what is a mere innovation. This article is the first one to analyse Whatsapp from this theoretical perspective, and presumably this is the start of more in-depth academic research into creativity related to popular apps. Last but not least, Marcello de Souza Freitas' "The Creative Cultural Industry: The production of concepts in the process of commodification of culture and its impact" offers an historical overview of the reasons why there is a huge rise of academic interest towards creative economy at this point. The author offers recommendations for peripheral countries that seek to develop strategies of economic development in their own cultural and creative industries.

Since it is our understanding that knowledge also comes from the sharing of opinions and experiences, this issue's interviews feature an illuminating discussion with Hasan Bakhshi (Executive Director for Creative Economy and Data Analytics at Nesta) by Terry Flew, Greg Hearn and Cori Stewart about the evolving creative industries policy agenda in the UK and Australia; a conversation between Fulvia Santovito and Professor Stuart Cunningham of the Queensland University of Technology, about why, in his opinion, creative and cultural industries are a complicated and contested area and what are the factors shaping policy agendas in this field in different parts of the world; and Professor Nico Carpentier's (Uppsala University and Vrije Universiteit Brussel) perspective on how media and arts come together as democratic tools. Professor Carpentier talked with Dinara Tokbaeva about the dynamics of media participation in Europe.

Our four research reports highlight recent events, interesting publications and case studies in the field of cultural and creative industries. Bruno Miguel Pires shared his thoughts about the recent event by CREIMA – The Creative Industries and Media Management course summer school – which took place in Porto last July. Dinara Tokbaeva summarised the findings on financing culture in 15 world cities, from Los Angeles to Shanghai. João Neves offered a glimpse at the main findings of the study "Marketing and communication in social networks in tourism organizations: a case study of Porto and the Northern Region of Portugal".

We complete this issue with book reviews of Paulo Faustino's *Innovation, Management and Trends of the Book Market*, by Fulvia Santovito, and Nico Carpentier's *Media and Participation*, by Mónica Rodrigues.

Through these contents we aim at offering a truly global picture of what is going on in the creative and cultural industries, policy-making and academia, provide both theoretical insights and practical recommendations for researchers and practitioners. We hope JOCIS is as enjoyable for you to read as it was for us to make!