

Foreword

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Dear reader,

Due to the rapid changes and societal challenges, such as the need to create qualified employment for young people and to find new ways to develop territories through strategies of smart specialization, the Creative and Cultural Industries have been given great importance as a sector capable of empowering economic development and sustainable society. There are many examples of countries, regions and cities - territories - that have developed on the basis of the creative and cultural industries, and in many cases the role of Public Policies has been decisive. And with more practical evidence of visible and measurable results, it is certain that creative and cultural activity has definitely entered the

agenda of governments and politicians; and although public discourse on its importance can often be part of politicians' marketing (because it is also good for the public image and generally investment in creativity and culture is well accepted by society), the truth is that in the last decade it has been produced technical and scientific knowledge that demonstrates a growing economic/commercial and symbolic/aesthetic value of creative and cultural activities.

In fact, for these and other reasons and to better understand the challenges that the Creative and Cultural Industries face, it is justified an ever closer look not only of their actors and professionals, but also of researchers and other academic com-

munity with interest in these areas. From a market point of view, some of the main challenges of CCI include, for example, the impact of IT, the increase in competition and the growth of the proactive consumer's age: a consumer who produces content and who is insatiable in the search for new products and increasingly sophisticated services, with social networks such as Facebook and Twitter, which are essential tools in consolidating these dynamics. These threats raise some issues, namely (i) what types of innovation are found in CCI, (ii) what new creative products/services are being produced, (iii) how the production and delivery methods work, (iv) are CCI more innovative in their back office processes and in the relationships they establish with their customers and consumers?, (v) what is the potential for applying virtual reality in CCI business models? and (vi) what is the role of research and of school in the development of skills, as well as in the production and transfer of knowledge? The answers to these questions will surely help to find information and knowledge that can contribute to make these activities more competitive, sustainable and relevant to society.

Actually, from a market point of view, it is necessary to intensify the production of knowledge that can be useful in helping the creative industries find the way to innovation through a showcase of creative business models, relating the impacts of IT in the processes and methods to make their products more competitive in the global marketplace, also reflecting on the impact of IT on companies' innovation and internationalization processes. Knowledge production in these domains will also help creative companies introduce new concepts of innovation assessment, improve knowledge of the organization itself, identify and prioritize areas for improvement, establish realistic and viable goals, create priority criteria in planning, promote a

better understanding of competitors and the competitive level of the market, allow greater efficiency in customer orientation to identify the critical success factors in their internal satisfaction, to learn from the best case studies to categorize the best practices in the several areas of the sector, allowing the optimization of creative business at various levels.

Therefore, JOCIS also intends to contribute to this purpose: to create, share and transfer useful knowledge in the field of CCI, which is why it is with great pleasure and pride that we present the third volume of *Journal of Creative industries and Cultural Studies - JOCIS*. This volume consecrates important and interesting contents, its base being composed of five scientific articles, but also other contents that result from scientific activities (studies, events and publications) that also deserve to be highlighted.

Regarding the articles, "Defining the Cultural and Creative Industry: An Exploration of the Nigerian Cultural and Creative Ecosystem", by PhD Kizito Ogedi Alakwe, makes a portrait of the cultural and creative industries in Nigeria such as movie, music, fashion and publishing industries; "Mutually Beneficial Publisher and Artist Regulated Distribution Model for the Niche Music Industry", by professor Steffan Thomas, presents the challenges faced within the independent niche and minority language music market; "Experiential Media and Transforming Storytelling: A Theoretical Analysis", by professor John Pavlik, explores a new model of experiential media and how it will affect storytelling in the news; "Approaching the Potential of Cyber-Physical Systems to Tourism Projects", by professor Silvia Fernandes, is a result of the presentation made by the author at this year TOCRIA's conference, and explains how technology can help business

management to improve the potential of a company in areas such as tourism; and “Economics of Joint Production and Implications for the Media and Cultural Industries: The Necessity of Application and Research”, a guest article by professor Robert Picard and professor Min Hang, studies why different types of analysis are required in the joint production, and introduces the concepts of shut-down, split-off and tipping points.

Concerning the reports, for this issue we focused mainly on conferences held throughout the last months: TOCRIA's second conference took place in Lisbon, at the Nova School of Social Sciences and Humanities, between July 1st and 3rd. In this report we summarize the event, with a sample of several presentations, such as the ones from the president of Google Fund and Portuguese Press Association, João Palmeiro, and from the director of CITI at Columbia University, Eli Noam; this year's CREIMA's International School was held at the University of Oporto between 19th and 22nd of September. Professors Chris Bilton, Mark Deuze, James Breiner and Michal Glowacki all had presentations at the conference and we provide you a summary for each of them; we were also present at the annual congress of WAN-IFRA (World Association of Newspapers and News Publishers), held for the first time in Portugal, and will tell you all about the most interesting and relevant debates of this major event. Aside from the conferences, JOCIS presents “Blockchain Technology: Opportunities for media and creative industries” which explores this technology's potential in social, economic and artistic contexts.

For the interviews, we talked with Dr Chris Bilton, Associate Professor – Reader at the University of Warwick and the founder of MA in Creative and Media Enterprise;

and with the general manager of The New York Times, Michael Greenspon, at WAN-IFRA conferences.

Lastly, as for book reviews, we suggest *Journalism with a Future; Competitiveness in Emerging Markets - Market Dynamics in the Age of Disruptive Technologies;* and *Selling Digital Music, Formatting Culture.*

We believe that the articles and other content in this volume will generate great interest in the scientific community and beyond; we also believe that JOCIS III consolidates this scientific editorial project, which will be reinforced with the indexing process that is under way. Throughout these three editions it has been quite motivating to observe the number of high quality papers that have been submitted for evaluation and respective publication.

In addition to wishing good readings, since we are at the beginning of the year, we wish each of our readers a great year of 2019!

