

ECONOMIC, SOCIAL AND CULTURAL ASPECTS OF CREATIVE INDUSTRIES - LITERATURE REVIEW

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Abstract: This paper provides a comprehensive literature review of creative industries, focusing on their development, challenges, and opportunities. The analysis examines existing research on the role of creative industries in economic growth, cultural development, and social innovation. It highlights the unique characteristics of the Serbian creative sector, including its historical background, current trends, and the impact of digital transformation. Furthermore, the review identifies key stakeholders, policy frameworks, and the potential for international collaboration to enhance the competitiveness of Serbian creative industries. By synthesizing existing literature, this paper aims to contribute to a deeper understanding of the creative economy in Serbia and to inform future research and policy-making.

Keywords: Creative industries, literature review, Serbia, economic growth, cultural development, digital transformation, social innovation, policy frameworks

1. Introduction

Creative industries encompass a wide range of sectors engaged in the creation, production, and distribution of cultural and creative goods and services. These industries play a crucial role in the modern economy, as they combine artistic talents with commercial activities to create new products and experiences. Essentially, creative industries are based on intellectual capital, making them one of the fastest-growing sectors in the global economy.

Creative industries have developed not only due to the expansion of the concept of culture but also as a result of critical examination and refinement of the concept of cultural industries, first introduced by Theodor Adorno and Max Horkheimer. Their pessimistic vision of industrially oriented artistic and symbolic production did not allow for the recognition of increasingly powerful and developed creative activities, which relied on new media, production techniques, popular culture, and a growing audience in a globally connected world. As cultural industries shed their pejorative connotations and expanded their scope, supported by appropriate economic, cultural, and urban policies, they

transformed into creative industries. These changes have enabled new understandings of artistic and symbolic creation based on capitalism, as well as its global expansion (Ničić, 2023).

1. Creative industries encompass a range of sectors, including the following:
2. Art and Culture: Visual arts, theater, dance, music, and literature.
3. Design and Fashion: Graphic design, fashion design, industrial design.
4. Media and Entertainment: Film industry, television, radio, video games.
5. Advertising and Marketing: Advertising, digital marketing, branding.
6. Architecture: Planning, design, and construction of buildings.
7. Digital Technologies: Software development, animation, 3D modeling.
8. Publishing: Books, magazines, newspapers, and digital publishing.

According to UNESCO, creative industries are „sectors that involve the creation, production, and distribution of goods and services that utilize creativity and intellectual capital as a fundamental resource“.

This definition highlights the importance of intellectual property and copyright as essential factors in these industries (UNESCO, 2006).

The UK Department for Culture, Media and Sport (DCMS) defines creative industries as „those industries that are based on individual creativity, skills, and talent, and which have the potential to generate wealth and jobs through the creation and exploitation of intellectual property“ (DCMS, 1998).

Creative industries represent a key sector in the modern economy, combining artistic creativity and innovation with commercial activities. Their ability to generate economic value through intellectual capital makes them significant not only for cultural development but also for broader social and economic progress.

In 2023, the cultural and creative industries (CCI) in Europe continued to play a significant role in the economy, contributing to employment, innovation, and digital transitions. The CCI sector in Europe encompasses various industries such as audiovisual media (TV, cinema, video games), music, publishing, advertising, cultural heritage, visual arts, and performance

arts. Despite facing challenges like the COVID-19 pandemic and the energy crisis, the sector showed resilience, with employment rates starting to recover.

According to the European Monitor of Industrial Ecosystems, employment in the cultural and creative industries rose to 7.36 million people by 2021, following a dip during the pandemic. Digital technologies, such as AI and extended reality, have become crucial in enabling innovation within the sector. Additionally, the European Commission highlights the importance of interdisciplinary collaboration between CCI and other sectors, which fosters resilience and industrial growth (European Commission 2021)

Furthermore, a study by KEA reveals that the sector in Europe is valued at approximately €477 billion, accounting for around 4.2% of the EU's GDP. The study also stresses the increasing role of digital technologies, particularly after the pandemic, which accelerated digitalization in creative fields like media, music, and publishing (KEA, 2021). These insights underline the substantial contribution of creative industries to Europe's economy and their ongoing adaptation to technological advancements.

The importance of the creative economy for societal development, not only from an economic but also from a social (Oskina, Darinskaia, 2020) and cultural perspective, has been the subject of many scientific and professional studies. A common thread in these studies is the conclusion that creativity has, in recent years, been recognized as a new form of competitive advantage. As drivers of added value for all businesses, the creative industries have unlimited growth potential and are thus seen as a key factor in sustainable development. One of the main challenges in this field is securing resources for business advancement (Majdúchová, Rybárová, 2021).

2. Literature review

Creative industries have become the subject of numerous scientific studies due to their significance for economic and cultural development. Research encompasses topics such as the economic value of creative industries, policies that support their growth, the role of technology, and regional specificities in the development of these sectors. The UNCTAD report (2010) titled *Creative Economy Report* analyzes the role of national and internati-

onal policies in supporting creative industries, emphasizing the need to invest in creativity and innovation as key factors for sustainable economic development.

In Towse's (2010) work titled *A Textbook of Cultural Economics*, economic models applied to creative industries are explored, with an emphasis on their contribution to GDP and economic growth. Towse analyzes the dynamics of consumption and production within cultural and creative industries, including the challenges they face in market economies. In the conclusion the author summarizes the key discussions around the economics of cultural and creative industries. Towse emphasizes the distinct characteristics of these industries, particularly their dual nature of combining cultural value with economic profitability. She addresses the challenges of measuring the economic impact of cultural goods and services, due to their non-tangible cultural benefits and varying consumer preferences. Towse also highlights the importance of public policy in supporting cultural industries, especially regarding intellectual property rights, public funding, and tax incentives, as these mechanisms help sustain both the economic and cultural aspects of these

sectors. Additionally, she suggests that future research should continue to explore the balance between market forces and cultural preservation to better inform policy-making.

Pratt (2008), in his work, explores the relationship between creative industries and urban development, particularly through the concept of creative cities. The author analyzes how local policies and resources can support the development of creative industries, especially in urban regeneration. Some authors (Flew, 2012) focus on the growing importance of digital technologies for creative industries, such as video games, digital marketing (Dašić et al., 2023), and multimedia production. Flew emphasizes how new technologies are transforming industries like publishing, music, and film, enabling broader access to and distribution of creative content.

Some authors critically analyze how the rise of digital technologies, particularly accelerated by the COVID-19 pandemic, has affected tourism and creative sectors. The focus is on how creative industries, such as architecture, cultural heritage, and media, drive innovation and economic growth, especially through digital entrepreneurship. The research aimed to identify key factors influ-

encing the adoption of digital entrepreneurship in creative industries linked to tourism. The study highlights trends such as the use of mobile devices, artificial intelligence, and social media to offer tourists differentiated, high-value experiences (Nikolaos, 2022). This research is crucial for understanding how creative industries are evolving in a technology-driven world, particularly in tourism, where there is growing demand for experiences that blend culture and innovation (Dašić, 2018; Dašić, D. 2022).

Industry 5.0 represents the next phase of the industrial revolution, focusing on collaboration between humans and advanced technologies such as artificial intelligence (AI), robotics, and automation. Unlike Industry 4.0, which emphasized digitization and automation of production processes, Industry 5.0 places humans at the center, promoting harmony between people and machines. Authors Venkatesh Sneha and R. Kavitha (2024) identify key dynamics that can improve the performance of the sector and support the creative and cultural economy, especially in emerging markets like India. However, the study notes certain limitations, including a focus on a limited number of articles and

a ten-year timeframe that may exclude relevant older studies. Policymakers and businesses can use the findings of this research to better integrate Industry 5.0 innovations into creative industry strategies, potentially supporting sustainable development (Kovačević & Dašić, 2022).

The book *Entrepreneurship in Creative Industries*, published on SpringerLink, explores the role of entrepreneurial skills and mindset in the success of creative industries, with a particular focus on how individual creativity intersects with business strategies. The authors analyze how entrepreneurs in creative sectors overcome challenges such as market competition and limited resources. It highlights that entrepreneurial passion and self-confidence are crucial for the success of creative professionals, emphasizing that these individuals often have to balance artistic integrity with commercial viability. The study provides insights into various strategies used by creative entrepreneurs to remain competitive, such as embracing technological innovations and establishing strong personal brands. Through case studies from the UK and other countries, the authors demonstrate the importance of developing

entrepreneurial skills within the creative industries and offer recommendations for policy development to more effectively support these sectors.

Additive Manufacturing (AM), or 3D printing, is a revolutionary technology increasingly being applied within creative industries, including design, art, architecture, fashion, and entertainment. This technology enables the rapid and efficient production of complex and customized products, significantly enhancing processes in creative sectors and opening new opportunities for innovation.

One of AM's key potentials in creative industries is personalization. Creators can design unique, tailor-made products for consumers, promoting individualization in fashion, jewelry, interior design, and other fields. For example, fashion designers use 3D printing to create one-of-a-kind clothing, footwear, or accessories, allowing for the production of items that could not be made using traditional methods. AM also enables rapid prototyping, speeding up the development of new ideas and products. In architecture and design, this technology allows for the creation of physical models of complex structures in a short pe-

riod, facilitating project presentation and modification before final production. This flexibility accelerates the creative process and reduces production costs.

Creative industries like film and entertainment also benefit from AM for the production of props, sets, and special effects. The ability to quickly produce complex and detailed items enables the creation of authentic and visually impressive environments while reducing time and costs. Additionally, AM contributes to sustainability in creative industries by reducing waste and optimizing resources. Since material is added layer by layer, there is less waste compared to traditional methods, which often involve removing excess material. Although additive manufacturing offers numerous advantages, its full implementation in creative industries still depends on technological advancements, reducing material costs, and increasing the availability of these technologies. Nonetheless, given its innovative potential, 3D printing is a key tool for the future development of creative sectors (Abisuga, de Beer, 2023).

The paper by Xiaodi Z., Lei S., and Zhengyun J. (2024) examines the relationship between the digital eco-

nomy and creative industries. It explores how technological advancements, such as cloud computing, the Internet of Things (IoT), and digital infrastructure, have driven the development of creative sectors in China between 2012 and 2019. The study identifies several key gaps in previous research, particularly the lack of understanding of how digital technologies directly impact creative industries. The authors propose a model that integrates the digital economy and innovation efficiency as key factors driving the growth of creative industries. Using a two-way fixed effects model, the research tests the hypothesis that regional innovations, spurred by the digital economy, play a mediating role in the development of creative industries.

One of the paper's main contributions is providing empirical evidence supporting the claim that the digital economy is a driving force behind the growth of creative industries. Analyzing data from 29 provinces, the study reveals that digital technologies have not only enhanced regional innovations but have also significantly contributed to the development of creative sectors such as media, entertainment, and design. The findings highlight the

importance of government policies and technological support in fostering innovation within the creative economy. This research is particularly relevant for policymakers and stakeholders seeking to leverage digital technologies to enhance creative industries. By identifying key mechanisms such as innovation efficiency, the study offers valuable insights for improving the competitiveness and sustainability of creative sectors in the digital age.

Some authors (McIntyre et al., 2023) critically analyze the way creative industries operate on both global and local levels. They explore the intersection of creative practices with local culture, the global market, and technological advancements. The authors also seek to understand how regional creative industries integrate into global networks while maintaining their unique local identity. The study emphasizes that, while global market forces significantly influence regional creative industries, local practices, traditions, and cultural resources remain crucial in shaping creative outcomes. This tension between global integration and local identity is a recurring theme in the study. The authors argue that regional creative industries can thrive

by relying on their local cultural heritage while simultaneously entering global markets. They highlight the importance of developing strong local ecosystems that foster creativity through collaboration, innovation, and access to resources. In conclusion, the interaction between local culture and global economic forces creates unique opportunities and challenges for creative industries in regional areas. The authors assert that regional creative industries can be globally competitive if supported by policies that balance the preservation of local culture with participation in the global market.

Creative industries often generate multiplier effects in economies. These sectors encompass various branches such as design, film, music, publishing, the digital industry, art, and cultural heritage. Here are a few ways creative industries contribute to multiplier effects:

1. Creative industries directly contribute to the economy by generating jobs, sales revenue from services and products, and attracting investment and tourism.
2. Creative industries often promote innovation through the

development of new technologies, digital platforms, and creative solutions, which can have a broader impact on different sectors of the economy.

3. By supporting artists, cultural events, and the preservation of cultural heritage, creative industries contribute to maintaining the identity and cultural legacy of communities.
4. Creative industries encourage the development of education and training in fields such as art, design, and technology, leading to the development of new talents and skills.
5. Creative industries can enhance a country's global perception and influence through the promotion of its cultural products, artists, and brands worldwide.

Certain studies show that investments in creative industries often result in multiple economic benefits, including stimulating growth in other sectors of the economy, such as tourism, technology, and services. These effects can be a strong driver of economic development and innovation in modern societies. Each creative job generates approximately 1.9 jobs in non-market sec-

tors of surrounding urban economies, mostly due to local spending by creative workers. However, there is limited evidence of spillover effects from creative industries into market sectors (Dašić, 2022). Economic benefits are especially pronounced in a small number of cities, suggesting that creative economy policies may have localized rather than widespread economic impacts. While creative jobs positively impact local economies, their overall effect is relatively small due to the limited number of creative jobs in most cities. This implies that creative industries, although beneficial, are not a solution for broader economic growth (Gutierrez Posada et al., 2021). Although creative industries can stimulate local job growth, these effects are partial and localized, suggesting that broader policies are needed to foster more comprehensive urban economic development.

Research on the creative economy has significantly grown over the past decade, reflecting its increasing importance in global business and economic discussions. The creative economy is now recognized as a key driver of economic development. The study by Rodríguez-Insuasti et al. (2022) reveals that most research

on the creative economy originates from developed countries, with the United States, the United Kingdom, and China as major contributors. However, there is growing interest in developing countries, particularly in Latin America and Asia. The research identifies several thematic clusters within the study of the creative economy, including:

- **Creative industries and innovation:** Focuses on the role of creative industries in driving innovation and economic growth.
- **Creative entrepreneurship:** Explores how entrepreneurship within the creative economy can foster new business models and economic development.
- **Cultural and social implications:** Examines how creative industries influence cultural policies and social change.

The study emphasizes that the creative economy is becoming increasingly relevant to business and management studies, particularly in areas such as innovation management, intellectual property, and creative entrepreneurship. The authors conclude that the creative economy is a growing field of research,

especially within the realms of business and management (Milanović, Bučalina Matić, & Jurčić, 2023). They stress the need for continued interdisciplinary research to better understand the economic, social, and cultural consequences of creative industries. Additionally, they suggest that future research should focus on the role of the creative economy in sustainable development and its contribution to innovation-driven growth.

Creative industries encompass a wide range of sectors such as film, music, design, publishing, digital technologies, and art. Success in these industries depends on effective business models and intellectual property protection, which safeguard innovative and creative products.

Searle's (2017) study classifies business models within the creative industries using the taxonomy presented by Baden-Fuller (2016). These models include production-based, service-based solutions, multisided triadic, and intermediary models. The paper highlights the predominance of production-based models, particularly in industries such as television and independent game development. Furthermore, it explores how digital platforms like You

Tube and free-to-play games utilize multisided models, where content consumers and advertisers are connected within dynamic ecosystems. One of the key findings of the study is the relative stability of business models despite technological advancements. It is noted that while digital platforms introduce new revenue models, such as subscriptions and freemium services, the core structures of these business models remain largely unchanged. Moreover, the study argues that concerns over copyright infringement do not significantly alter business models in the creative industries; instead, creators often adopt alternative strategies to mitigate risks associated with intellectual property violations.

This study is significant as it highlights how creative industries continue to rely on traditional business models while simultaneously adapting to new digital realities. It also suggests that while the digital age has transformed aspects of production and distribution, the fundamental business models in creative sectors remain consistent.

The creative industries face significant challenges regarding intellectual property (IP) protection, especially in the digital age, where it is

easier to copy and distribute content without permission. Piracy and unauthorized use of intellectual property remain serious issues. Intellectual property protection (IP) is crucial for the preservation and advancement of the creative industries, as it provides a legal framework to safeguard copyrights, patents, designs, trademarks, and other forms of intellectual property. These protections allow creators to maintain control over the use and distribution of their products, preventing unauthorized use or duplication. On the other hand, digitalization and global connectivity present new opportunities for monetizing intellectual property through global markets, digital platforms, and innovative business models.

All studies on creative industries share a common theme: investigating the role of the creative sectors in economic development and innovation. They focus on how creative industries, such as art, media, technology, and culture, contribute to both global and local markets. Through bibliometric analyses, these studies recognize the growing importance of creative industries within business and economic disciplines, frequently highlighting the role of digital technologies, global networks, and local

resources. Furthermore, all studies emphasize the need for continued research and policy support to further develop this sector.

3. Creative industries in Serbia

The development of creative industries in Serbia has become a significant segment of the national economy over the past decade. According to data from various reports, the creative industries in Serbia encompass sectors such as design, film, music, publishing, digital arts, and the advertising industry, with their contribution to gross domestic product (GDP) increasing year by year.

Cultural and creative industries in Serbia were under the direct jurisdiction of the Ministry of Culture and Information (from July 2012 to December 2020) within the Sector for Contemporary Creation and Cultural Industries, which ceased to exist due to the reorganization of the Ministry at the end of 2020. The Sector for Contemporary Creation and Cultural Industries does not provide a precise definition of creative industries, but it includes literature and publishing; contemporary visual arts and multimedia; theater and dance creation; music art and discography; cinematography; and amateur creation.

Babić and Milojević (2020), in their paper „Creative Industries in Serbia: Analysis of the Situation and Recommendations for Improvement“, examine the specific challenges and opportunities for the development of creative industries in Serbia. The authors emphasize the importance of state support and investment in education and infrastructure as key factors for further development.

According to the 2019 report „Mapping Creative Industries in Serbia“, published by the Ministry of Culture and Information, creative industries in Serbia employ over 100,000 people, which represents about 4.4% of the total workforce. These industries generate approximately 5% of Serbia's GDP. The fastest growth has been recorded in sectors such as digital media, video games, and design, particularly graphic design and fashion (Stojanović, 2020).

The policies for creative industries in the Republic of Serbia are defined by various public acts and are present in numerous laws, strategies, and action plans. Despite this, there is no clear policy for creative industries or a strategic approach in which a single governmental or public body would be responsible for the phenomenon of creative industries. Based on analyses of the presence of creative industries in legal and

other acts in the Republic of Serbia, as well as how they are defined, positioned, and criticized in the public sphere, it can be unequivocally concluded that they are an economic rather than an artistic or creative phenomenon (Ničić, 2023).

4. Conclusion

This literature review on Creative Industries provides a comprehensive insight into the development of these industries, highlighting their significance in both global and local contexts. All studies indicate that creative industries are key drivers of innovation, economic development, and cultural transformation, and further research is needed to better understand specific regional and sectoral characteristics.

In this research, we analyzed creative industries through the lens of literature reviews, with a focus on the situation in Serbia. Based on previous works, we can conclude that creative industries are a significant factor in economic and cultural dynamics, not only at the global level but also within national frameworks. The development of creative industries in Serbia shows potential for creating new jobs and wealth, thanks to the rich cultural heritage and talented individuals.

However, we are also faced with numerous challenges, including a lack of adequate support and resources, as well as the need to adapt to the rapid changes brought about by digital transformation.

Political and economic strategies aimed at supporting creative sectors are crucial for overcoming these obstacles. The introduction of integrated approaches that encompass economic, cultural, and urban policies can significantly strengthen Serbia's position on the global creative scene. Furthermore, the development of creative industries can serve as a tool for promoting innovation, cultural diversity, and social cohesion. Through collaboration among various stakeholders - from government institutions to the private sector and artistic communities - space is created for new ideas and creative solutions that will contribute to sustainable development.

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EKONOMSKI, SOCIJALNI I KULTURNI ASPEKTI KREATIVNIH INDUSTRIJA- PREGLED LITERATURE

Rezime: Ovaj rad pruža sveobuhvatan pregled literature o kreativnim industrijama, fokusirajući se na njihov razvoj, izazove i prilike. Analiza ispituje postojeća istraživanja o ulozi kreativnih industrija u ekonomskom rastu, kulturnom razvoju i socijalnoj inovaciji. Ističe jedinstvene karakteristike srpskog kreativnog sektora, uključujući njegovu istorijsku pozadinu, trenutne trendove i uticaj digitalne transformacije. Pored toga, pregled identifikuje ključne aktere, političke okvire i potencijal za međunarodnu saradnju kako bi se povećala konkurentnost srpskih kreativnih industrija. Sintezom postojeće literature, ovaj rad ima za cilj da doprinese dubljem razumevanju kreativne ekonomije u Srbiji i da informiše buduća istraživanja i donošenje politika.

Ključne reči: Kreativne industrije, pregled literature, Srbija, ekonomski rast, kulturni razvoj, digitalna transformacija, socijalna inovacija, politički okviri