

IMPACT ON TOURISM DEVELOPMENT – THE CASE STUDY OF THE CREATIVE INDUSTRIES CLUSTER OF VOJVODINA

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Abstract

The purpose – The purpose of this paper is to provide an in-depth understanding of the role that the Creative Industries Cluster of Vojvodina (CICV) plays or could play in tourism development of Vojvodina, the northern Serbian Province. CICV is a unique NGO, umbrella organisation that has a role of a consulting agency in the creative industries sector. It is also the public-private-people partnership (4P) of creative industries stakeholders.

Methodology – This paper presents an examination and in-depth analysis of the role and potentials that CICV has on tourism development of Vojvodina. Authors will explore the influence of creative industries on direct and indirect tourism development.

Findings – The findings will shed light on the complexity of tourism development in the time of austerity in Vojvodina today, exploring how creative industries influence or could influence tourism development in this particular region and its cities. This study enhances the understanding of how creative industries' stakeholders from CICV analyze destination images in order to reach a decision on future actions in terms of active tourism development. The findings can also be used to help destination managers define a marketing strategy that would make their destination more attractive by using creative industries.

Contribution – This paper represents the first study that examines the role which CICV plays or could play in tourism development of Vojvodina and its cities.

Keywords tourism development, 4P, cluster, creative industries, CICV

INTRODUCTION

Creativity is 'in'; it is not just 'hot', but also 'cool'. Creative cities, the creative industries, creative districts, and creative individuals jostle for the attention of policy-makers, the media and the 'creative class' in general. People seem increasingly keen to develop their creative potential, by enhancing their productive or consumption skills, by following courses or experiencing creativity on holiday. Creativity is arguably not just an end in itself, but also a means to develop distinction, economic spin-off and authenticity. In recent studies of urban economies, tourism is often listed as one of the creative industries, and 'creative tourism' has been taken up by many destinations around the globe. Creative tourism has been posed as an extension of cultural tourism—at once an adjunct and an antidote to mass forms of cultural tourism and the serial reproduction of culture (Richards, 2011, 1225).

Creative tourism is growing in popularity, and the concepts of ‘creative cities’ (Landry, 2000), ‘creative class’ (Florida, 2002), and ‘creative clusters’ (Hitters & Richards, 2002) emerged after the first Creative Industries Mapping Study was released in 1998 (Tan et al., 2013, 155; Richards, 2011, 1226).

Creativity is therefore attractive as a policy option for stimulating a range of economic, cultural and social outcomes. It is also attractive because of the argued advantages produced by networking and knowledge spillover which stimulate further creative activity. Public sector intervention in creative development has basically involved three approaches (Campbell, 2011, 20):

- Creative Industries
- Creative Cities
- Creative Class

The idea of "creative industries" is still fairly new. Some people prefer the terms "cultural" or "copyright" industries. UNESCO treats cultural industries as a sector of high importance and defines them as “as those industries which produce tangible or intangible artistic and creative outputs, and which have a potential for wealth creation and income generation through the exploitation of cultural assets and production of knowledge-based goods and services (both traditional and contemporary). What cultural industries have in common is that they all use creativity, cultural knowledge, and intellectual property to produce products and services with social and cultural meaning”

(http://www.unescobkk.org/fileadmin/user_upload/culture/Cultural_Industries/HK_Open_Forum/Backgrounder-FINAL.pdf).

The Creative Industries include:

- Advertising
- Architecture
- Crafts and designer furniture
- Fashion clothing
- Film, video and other audio-visual production
- Graphic design
- Educational and leisure software
- Live and recorded music
- Performing arts and entertainments
- Television, radio and internet broadcasting
- Visual arts and antiques
- Writing and publishing (http://creativeclusters.com/?page_id=1600;
http://www.unescobkk.org/fileadmin/user_upload/culture/Cultural_Industries/HK_Open_Forum/Backgrounder-FINAL.pdf)

The term *creative industries* is often used interchangeably with the term *cultural industries*, but it actually covers a much broader field than cultural industries, since it transcends the field of art and includes all creativity-based products.

The concept of creative clusters is a critical issue in recent research literature on creative economy, creative cities, and cultural policy. While the economic and industrial properties of culture and creativity have been legitimated and accepted broadly, the cluster model in traditional industries has been given great emphasis on cultural and creative industries by governments, private sectors and academic groups, hoping that the proximity in geography of creative companies and the burgeoning creative clusters can help boost the creative economy (Yuan and Chen, 2016, 1).

The creative cluster can be defined as “those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property” This cluster is fuelled by ideas at the intersection of the arts, business and technology. It leverages on the multi-dimensional creativity of individuals – artistic creativity, entrepreneurship and technological innovation – to create new economic value (Heng et al, 2003, 51).

Clusters are an important form of business infrastructure. Experience of EU countries suggests that the competitiveness of certain branches may be significantly increased by connecting companies in clusters. Clusters are geographic concentrations of interconnected enterprises, service providers, and companies which engage in similar activity and cooperate together in certain domains (Porter, 2008). Clusters are broader than industries capturing linkages, complementarities, skills, marketing, and customer needs that cut across firms and industries. This attribute of cutting across, and linking the fortunes of, firms and industries enhances the global competitiveness of firms within the cluster. Such cluster development incorporating competition between like firms facilitates increased productivity, increases the capacity for innovation and productivity growth, and stimulates new business formation that supports innovation (Porter, 1998, 213). Cluster theory features the importance of location, partnerships between organisations, the importance of cluster intersections and the synergies achieved through competition along side cooperation between differentiated firms (Jackson, 2006, 700).

Establishment of tourism clusters helps in the development of a country and increases competitiveness on the international market. Gathering into clusters leads to (macro) destination and (micro) own benefits. Furthermore, a cluster represents a partnership between the public and private partnerships. Serbia has 64 clusters that use the cluster development support programme and 91 other clusters. The condition to establish a cluster is that it comprises at least 12 members, with at least 9 business companies and 3 support institutions (educational institutions, research institutions, or other institutions engaged in innovative activities). Furthermore, it is required that the minimum of 60% of cluster members belong to the group of micro, small, and medium enterprises and entrepreneurs and that support institutions include at least one scientific research institution (Žarković et al., 2016, 27).

The term public-private partnership was introduced in Serbia in 2011, when the Law on Public-Private Partnership and Concession was adopted. A public-private partnership represents a long-term cooperation between public and private partners in order to secure funding; construction, reconstruction, management, and maintenance of infrastructure and other structures; and provide services of public importance. Projects

of a public-private partnership should be economically efficient and socially responsible. The existence and operations of clusters must be founded on public-private partnership in order to ensure progress in improving the attractiveness of a destination, marketing efficiency, and destination management (Shaffer, 2003).

1. CREATIVE INDUSTRIES CLUSTER OF VOJVODINA

The **Creative Industries Cluster of Vojvodina (CICV)** engages in the development of entrepreneurship in creative industries and creation of positive ambience for a wider implementation of the creative industries concept (Kalezić, 2010, 12). It was founded on 15 November 2010 in Novi Sad as a business environment, in order to actively contribute to the creation of positive environment for the development of creative industries in Vojvodina and the region. It has 40 members' most are SME and independent artists and experts, but there are also public and educational institutions. Lately, the interest of NGOs to get involved in cluster operations has been on the rise. Some members of the cluster are: Museum of Vojvodina, City Museum of Novi Sad, Gallery of Matica Srpska, Weaver Association, etc. Most SMEs are from the sectors of marketing and consulting, 27%; design, 20%; film, video and audio production, 17%; music and stage production, 13%; television and radio, 10%; fashion design, 7%; and one enterprise each in the domain of printing operations and architecture, comprising 3% of the total number of SMEs in the cluster. The cluster was established in order to promote cooperation and networking among actors in creative industries that come from private, public, and civil sectors.

One of the priorities of the CICV is to organize events and initiate activities that will lead to adjusting more quickly to the fact that changes in the public cultural sector are necessary and directly responsible for the economic development of cultural and creative potential and for raising awareness of entrepreneurs from creative sector to belong to cultural industry, industry with significant commercial potential. The work of the Cluster has been focused on increasing the number of cluster members and their networking. Furthermore, participation in the European Commission's Cluster Excellence Programme was organized and the Cluster won second place, which resulted in increased interest and new members joining the cluster, such as Novi Sad Fair, Exit Festival, Cultural Institute of Vojvodina, Vojvodina Slovak Cultural Institute, and many others, which will contribute to the spreading of the idea and speeding up the process of understanding, accepting, and implementing global trends in culture and creative industries in Serbia. The core activity of the Cluster is: writing projects, drawing up business plans, developing start-ups, business consulting, media presentations, networking with all interested parties, contacts and networking with domestic and foreign partners, networking with other industries, and multidisciplinary cooperation, access to different project and project realization, strengthening entrepreneurs and their export potential, strengthening competitiveness through product development and improvement.

The Cluster organizes its own event, the CRINSS conference (Creative Industries Summer Sessions) with over 25 participants from ten countries from the region and the EU presenting the examples of good practice in setting up businesses, innovations, cultural space, gaming industry, music, etc. The funding for Cluster activities was provided by the Ministry of Economy and the Secretariat for Economy and Tourism of AP Vojvodina. The International Conference of Creative Industries was held for the third time in Novi Sad on 4. and 5. July, on the Zeppelin ship. The topic of last year's conference "Creative Summer Sessions 2016" was entrepreneurship in creative industries of tourism, sport, and recreation. The conference focused on the importance of the candidacy of Novi Sad as European Capital of Culture in 2021 and finding ways to preserve and revitalize industrial heritage (<http://oradio.rs/sr/vesti/drustvo/obrazovanje/startapi-i-kreativna-industrija-na-zeppelinu-3706.html>).

The CICV organizes a state-wide competition for the best creative business plan, Creative Business Cup Serbia, in order to strengthen entrepreneurial competence in creative industries and promote creative skills as the foundation for developing successful business. The winner from Serbia participates in the "Creative Business Cup" international competition for the selection of the best creative entrepreneur in the world. The first prize of 50,000 USD allows the winner to quickly realize its business idea.

2. METHODOLOGY AND RESEARCH DESCRIPTION

The questionnaire used in the study is comprised of three parts. The first part contains six socio-demographic questions (gender, age, occupation, education, monthly income, and organization where work / study). The second part contains three questions: one closed-ended (Have you ever heard of the Creative Industries Cluster of Vojvodina?) and two open-ended questions (What is creative industry in your opinion? Who do you think can be a member of this cluster?). In the third part of the questionnaire, the respondents were to select which of the listed statements are important for the work of the cluster. The study included 13 questions. The importance of the statements was measured using the five-point Likert scale (1 – not at all important, 2 – not important, 3 – undecided, 4 – important, 5 – very important). The study was conducted during February and March 2017. The authors conducted interviews with 30 respondents, whereas the others were emailed the questionnaire. The target group included tour guides (employed in tourism organizations and cultural institutions on the territory of Novi Sad) and employees and MSc students at the Department of Geography, Tourism, and Hotel Management. The sample included 56 respondents.

The collected data were fed into the SPSS database and all subsequent analyses were carried out using the Statistical Package for Social Science, version 20.0.

3. RESULTS

Female respondents are represented in the sample with 57.1% and male respondents with 42.9%. More than half of the respondents (42.9%) belong to the 21-30 age group. Employees comprise 57.1%, and 42.9% have monthly income of 301-500 €. Regarding the educational structure, the most numerous were respondents with completed faculty and doctoral studies (42.9%). Respondents working at the Faculty of Sciences or MSc tourism students comprise 35.7% each.

Table 1: Demographic information of respondents (N = 56)

<i>Variable</i>	<i>n</i>	<i>%</i>
Gender		
male	24	42.9
female	32	57.1
Age		
≤ 20	4	7.1
21-30	24	42.9
31-40	20	35.7
41-50	4	7.1
51-60	4	7.1
Occupation		
student	24	42.9
employed	32	57.1
Average income		
≤ 300 €	4	7.1
301-500 €	24	42.9
501-700 €	4	7.1
701-1000 €	8	14.3
1001 - 2000€	4	7.1
no income	12	21.4
Education		
secondary education	4	7.1
higher education	24	42.9
master's degree	4	7.1
doctor's degree	24	42.9
Organization		
Faculty of Sciences	20	35.7
Tourism Organization	8	14.3
Cultural institution	8	14.3
Student of tourism	20	35.7

A large percentage of respondents have never heard of the CICV, and when asked what creative industry means and who can be a member, they gave the following answers:

What is creative industry in your opinion?

- I don't know exactly
- Anything from the domain of culture and art (film, architecture, etc.)
- All economic fields based on talent and creativity (music, film, architecture, photography, dance, etc.)
- Creating a better place for living, but also attracting the tourists through creativity
- Make a place look more "creative"
- Organization that tries to introduce cultural changes in a city
- A set of associated creatives who will improve city's creativity through their work
- People who think and work creatively

Who do you think can be a member of this cluster?

- People/organizations that engage in music, dance, architecture, photography, as well as educational institutions, cultural centres, etc.
- Tourism workers
- All organizations and associations that may contribute to the development of a city
- Craft associations, independent artists
- All those who provide creative and innovative products and services
- Cultural institutions (theatres, galleries, museums, film companies, cinemas, etc.)

Table 2: Have you ever heard of the Creative Industries Cluster of Vojvodina?

Have you ever heard of the Creative Industries Cluster of Vojvodina?	Frequency	%
yes	24	42.9
no	32	57.1
Total	56	100.0

Table 3: Descriptive statistics

	Mean	Std. Deviation
Creative industries should be managed in a smart and sustainable manner in order to create an image of Vojvodina and Serbia as a creative country with rich cultural heritage and tradition	4.857	0.353
Networking with other industrial sectors should exist, in order to create more added value and strengthen competitiveness	4.643	0.484
There must be continuous cooperation between the business community and the educational sector	4.786	0.414
It is necessary to provide better support to R&D activities, innovations, experiments, and entrepreneurship in creative and cultural industries	4.571	0.499
Development of human resources is of great importance	4.643	0.484
Support in creating new jobs	4.500	0.505
The creative industries promote and influence gender equality by including women in production processes, fashion industry and crafts, and organization of cultural activities	4.071	0.892

	Mean	Std. Deviation
Strengthening social inclusion which directs cultural activities towards certain social groups and communities	3.857	0.841
Increase in economic and cultural values through creative products and services is important	4.500	0.631
The importance of creative industries for tourism development at a destination is considerable	4.357	0.903
City/municipal/state investments in creative industries cluster of Vojvodina may increase the appeal of a destination and, therefore, the number of tourists	4.214	0.680
In order to ensure successful operation of the Cluster, it must be specified which ministry is to be in charge of the development of creative industries	4.071	1.110
National strategy for the development of creative industries needs to be adopted in order to ensure successful operation of the Cluster	4.214	0.948

Based on the results presented in Table 2, it can be concluded that all statements regarding the importance of cluster operations are of significance to the respondents, particularly “Creative industries are to be managed in a smart and sustainable manner in order to create an image of Vojvodina and Serbia as a creative country with rich cultural heritage and tradition” and “There must be continuous cooperation between the business community and the educational sector”, whereas the least significant statement to the respondents is “Strengthening social inclusion which directs cultural activities towards certain social groups and communities”.

Table 4: **The results of T-test analysis**

Have you ever heard of the Creative Industries Cluster of Vojvodina?	Mean		t-test
	No	Yes	
Development of human resources is of great importance	4,3333	4,8750	-4,960*
Support in creating new jobs	4,1667	4,7500	-5,196*
The creative industries promote and influence gender equality by including women in production processes, fashion industry and crafts, and organization of cultural activities	3,6667	4,3750	-3,176*
City/municipal/state investments in creative industries cluster of Vojvodina may increase the appeal of a destination and, therefore, the number of tourists	4,0000	4,5000	-3,043*

*p<0,01

The t-test of independent samples was implemented with the aim of comparing the arithmetic means of answers of respondents who have heard and those who have not heard of the Creative Industries Cluster of Vojvodina (Table 4). The analysis of the obtained data leads to a conclusion that statistically significant differences in respondents’ answers are present in four questions. Respondents who have heard of the Creative Industries Cluster of Vojvodina, gave higher marks. These results are expected and logical.

Table 5: Analysis of variance (ANOVA) with regard to the organization in which they work

Items	Mean				F	LSD post hoc test
	group 1 FS - employees	group 2 Tourism org.	group 3 Cultural institution	group 4 FS - students		
Creative industries should be managed in a smart and sustainable manner in order to create an image of Vojvodina and Serbia as a creative country with rich cultural heritage and tradition	4.800	4.530	4.970	4.890	5.524*	3>1.2
Networking with other industrial sectors should in order to create more added value and strengthen the competitiveness	4.420	4.500	4.957	4.820	4.952*	3>1.2
The creative industries promote and influence gender equality by including women in production processes, fashion industry and crafts, and organization of cultural activities	4.604	4.012	4.043	3.610	5.218*	1>4
Strengthening social inclusion which directs cultural activities towards certain social groups and communities	4.270	3.502	3.054	4.065	5.733*	3<1.4
In order to ensure successful operation of the Cluster, it must be specified which ministry is to be in charge of the development of creative industries	4.832	3.489	4.076	3.608	6.141*	1>3
National strategy for the development of creative industries needs to be adopted in order to ensure successful operation of the Cluster	4.809	3.508	4.118	4.087	5.698*	1>3.4

*p<0.01

Implementation of ANOVA studied whether there is statistically significant correlation between dependent variables (selected factors) and independent variables (sociodemographic characteristics of respondents – age, occupation, education, income, and organization). The results of one-way analysis of variance of both factors indicate that at significance level $p < 0.01$ there are statistically significant differences depending on the organization in which respondents work or which they attend as students (Table 5). The result of this difference may be found in the assumption that the respondents employed in the Faculty of Sciences and in cultural institutions are much more aware of what clusters are and how important they are for tourism development, and the growing importance of creative industries in the modern world.

CONCLUSION

Based on the results obtained from interviews, it can be concluded that the respondents are poorly informed about the existence of the Creative Industries Cluster of Vojvodina. On the other hand, they believe that the existence and functioning of clusters is particularly important. This was also confirmed by the results of descriptive statistics. The following is required if the Cluster is to operate successfully in the future: increased visibility and positioning at local, regional, national, and international levels; better cooperation with national and provincial institutions; increased cooperation with educational and research institutions; greater cooperation with domestic and foreign partners. Proposals for new business opportunities of the Cluster: raising awareness on the possibilities for improving the competitiveness of Serbian SMEs by increasing domestic demand for creative products and services, designing and creating visual and business strategies of SMEs for appearing at international fairs, implementation of contemporary knowledge in raising the quality of business, creating business opportunities at the regional and international markets, exchanging knowledge and experiences between Cluster members, etc.

The downside is that the development of cultural industries as a sector is not among the priorities and goals of the Serbian Ministry of Culture. The state policy should provide support to the development and improvement of tourism clusters by removing limitations and barriers and providing financial aid.

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