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COOPERATION BETWEEN CREATIVE INDUSTRIES AND TOURISM SERVICES IN BUILDING A NATION BRAND: FORMS, ASYMMETRIES, AND THE MISSING INTERFACE

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Abstract. This study employs a conceptual and documentary analysis that integrates international trade statistics on the creative economy, literature on creative tourism and place branding, and the legal and institutional framework of an emerging tourism destination, with Uzbekistan used as an application case rather than as a survey subject. The sources are classified according to their level of evidential reliability.

The article examines inter-sectoral cooperation as a substantive object of analysis and develops a typology of cooperation forms together with the conditions affecting their effectiveness. It identifies key asymmetries that an effective cooperation mechanism should address and proposes a set of indicators capable of making the interface between creative industries and tourism services more visible and measurable from a policy perspective. The resulting framework provides a structured basis for assessing how cooperation between the two sectors can contribute to tourism development and nation brand building.

Keywords: creative industries; creative economy; creative tourism; nation branding; inter-sectoral cooperation; co-production; cultural policy; destination branding; Uzbekistan; measurement.

Annotatsiya. Ushbu tadqiqot kreativ iqtisodiyotga oid xalqaro savdo statistikasi, kreativ turizm va hudud brendingiga bag'ishlangan ilmiy adabiyotlar hamda rivojlanayotgan turistik destinatsiyalardan birining huquqiy va institutsional asoslarini birlashtiruvchi konseptual va hujjatli tahlilga asoslanadi. O'zbekiston so'rov obyekti sifatida emas, balki ishlab chiqilgan yondashuvni qo'llash holati sifatida o'rganiladi. Foydalanilgan manbalar ularning daliliy ishonchlilik darajasiga ko'ra tasniflanadi.

Maqolada tarmoqlararo hamkorlik mustaqil tahlil obyekti sifatida o'rganilib, hamkorlik shakllari va ularning samaradorligiga ta'sir etuvchi shart-sharoitlarni qamrab oluvchi tipologiya ishlab chiqiladi. Samarali hamkorlik mexanizmi doirasida e'tiborga olinishi lozim bo'lgan asosiy nomutanosibliklar aniqlanadi hamda kreativ industriyalar va turizm xizmatlari o'rtasidagi o'zaro bog'liqlikni davlat siyosati nuqtai nazaridan yanada aniq va o'lchanadigan holga keltirish imkonini beruvchi ko'rsatkichlar tizimi taklif etiladi. Natijada shakllantirilgan konseptual asos ikki sektor o'rtasidagi hamkorlikning turizmni rivojlantirish va milliy brendni shakllantirishga qo'shadigan hissasini baholash uchun tizimli asos yaratadi.

Kalit so'zlar: kreativ industriyalar; kreativ iqtisodiyot; kreativ turizm; milliy brending; tarmoqlararo hamkorlik; birgalikda ishlab chiqarish; madaniyat siyosati; turistik destinatsiya brendingi; O'zbekiston; o'lchash.

Аннотация. Настоящее исследование основано на концептуальном и документальном анализе, объединяющем международную торговую статистику креативной экономики, научную литературу по креативному туризму и территориальному брендингу, а также правовые и институциональные основы одной из развивающихся туристических дестинаций. Узбекистан рассматривается не как объект опросного исследования, а как пример практического применения разработанного подхода. Используемые источники классифицируются в соответствии с уровнем их доказательной надёжности.

В статье межсекторальное сотрудничество рассматривается как самостоятельный объект анализа и разрабатывается типология форм сотрудничества с учётом условий, влияющих на их эффективность. Определяются ключевые асимметрии, которые необходимо учитывать при формировании эффективного механизма взаимодействия, и предлагается система показателей, позволяющая сделать взаимосвязь между креативными индустриями и туристическими услугами более видимой и измеримой с точки зрения государственной политики. Сформированная концептуальная основа создаёт системную базу для оценки вклада сотрудничества между двумя секторами в развитие туризма и формирование национального бренда.

Ключевые слова: креативные индустрии; креативная экономика; креативный туризм; национальный брендинг; межсекторальное сотрудничество; совместное производство; культурная политика; брендинг туристической дестинации; Узбекистан; измерение.



INTRODUCTION

Creative industries and tourism are increasingly considered complementary sectors in contemporary development strategies. Creative industries provide distinctive cultural and creative content, tourism serves as a channel through which this content reaches wider audiences, and the nation brand can emerge as an important outcome of their interaction. Although this relationship is conceptually intuitive, the institutional mechanisms through which such cooperation operates are not always specified in sufficient detail. Strategic documents frequently emphasise the importance of inter-sectoral cooperation, while the specific arrangements, allocation of financial responsibilities, institutional mandates, and indicators for measuring outcomes may require further elaboration.

In practice, cooperation often begins with forms that are relatively straightforward to organise, particularly joint promotion. More complex forms—including joint production, co-financing, and shared governance—generally require a higher degree of institutional coordination and therefore tend to develop more gradually. As a result, promotional activity may become visible before mechanisms for systematically measuring its effects are fully established. Strengthening such measurement mechanisms is particularly important for demonstrating the contribution of inter-sectoral cooperation and supporting evidence-based decisions on the allocation of resources.

This article therefore treats the interface between creative industries and tourism services as the central object of analysis. Section 4 clarifies the scope and composition of the creative industries, a distinction that has important implications for tourism policy. Section 5 identifies six forms of cooperation and examines the conditions influencing their effective implementation. Section 6 considers five asymmetries that may affect the functioning of inter-sectoral cooperation. Section 7 integrates these elements into a conceptual model and formulates a set of propositions. Section 8 applies the framework to Uzbekistan, which is selected as an application case because the country has recently established a dedicated legal framework for the creative economy and has defined quantitative tourism development targets. The coexistence of these two policy instruments provides a particularly relevant context for examining how the interface between creative industries and tourism services can be further specified, institutionalised, and measured.

LITERATURE REVIEW

The creative economy represents both a statistical and a conceptual category. According to UNCTAD, exports of creative services reached USD 1.4 trillion in 2022, representing an increase of 29 per cent since 2017, while exports of creative goods amounted to USD 713 billion, an increase of 19 per cent. Over the preceding decade, the share of creative services in total services exports rose from 12 to 19 per cent, whereas the share of creative goods remained broadly stable at approximately 3 per cent of total goods exports [1]. National contributions also vary considerably, ranging from 0.5 to 7.3 per cent of gross domestic product and from 0.5 to 12.5 per cent of employment [1].

The relationship between the two sectors has been conceptualised through the notion of creative tourism. Richards, in reviewing the field, identified a shift from tangible heritage towards intangible culture and towards greater visitor involvement in the everyday life of the destination. He also situated the emergence of creative tourism within broader placemaking strategies that encompass the promotion of creative industries, creative cities, and the creative class [2]. The essential transition is therefore from observation to participation, and it is this transition that creates the need for the two sectors to co-produce experiences rather than simply operate alongside one another.

National reputation is shaped primarily through substantive actions rather than through communication alone [3], while country images function as informational shortcuts that can influence travel, purchasing, and investment decisions [4]. Kavaratzis distinguishes between primary communication through a place's own actions, secondary communication through formal promotion, and tertiary communication through word of mouth [5]. Within this framework, the joint contribution of creative industries and tourism can be located particularly in the first and third categories: a co-produced visitor experience represents an action, while the visitor's subsequent account of that experience contributes to word-of-mouth communication. This provides a strong theoretical basis for linking the two sectors and highlights the importance of examining the conditions that shape the effectiveness of such cooperation in practice.

If the two sectors are to be assessed in terms of a shared outcome, that outcome requires a measurable form. The customer-based destination brand equity approach provides such a basis through the dimensions of awareness, image, perceived quality, and loyalty [6-7]. Section 9 returns to this framework as the basis for developing a shared measurement approach.

RESEARCH METHODOLOGY

This study employs a conceptual and documentary analysis and does not involve the collection of primary data. The evidence base comprises statistics published by international organisations, peer-reviewed academic



literature, national legal instruments, and institutional registers. To ensure transparency and consistency in the assessment of the evidence, the sources are classified into three categories: Grade A includes peer-reviewed research and statistics published by international organisations; Grade B comprises national legal instruments and institutional registers; and Grade C includes trade publications and general reporting based on officially reported figures.

The material relating to Uzbekistan in Section 8 is used to illustrate the application of the proposed framework rather than as a case study in the strict methodological sense. No fieldwork or primary data collection was undertaken. Accordingly, where a particular instrument or mechanism was not identified, this refers specifically to its non-identification within the sources reviewed and should not be interpreted as evidence of its absence in practice.

ANALYSIS AND RESULTS

Before an effective cooperation mechanism can be designed, the scope and composition of the partner sector need to be clearly identified. In this respect, the statistical composition of the creative industries requires careful interpretation from a tourism policy perspective, as the broader creative economy encompasses activities with varying degrees of direct relevance to tourism.

Figure 1 illustrates the composition of creative services exports. Software services account for 41.3 per cent of total creative services exports, while research and development services represent 30.7 per cent. Advertising, market research, and architecture together account for 15.5 per cent, followed by audiovisual services at 7.9 per cent and information services at 4 per cent. Cultural, recreational, and heritage services account for 0.6 per cent [1] (Figure 1).

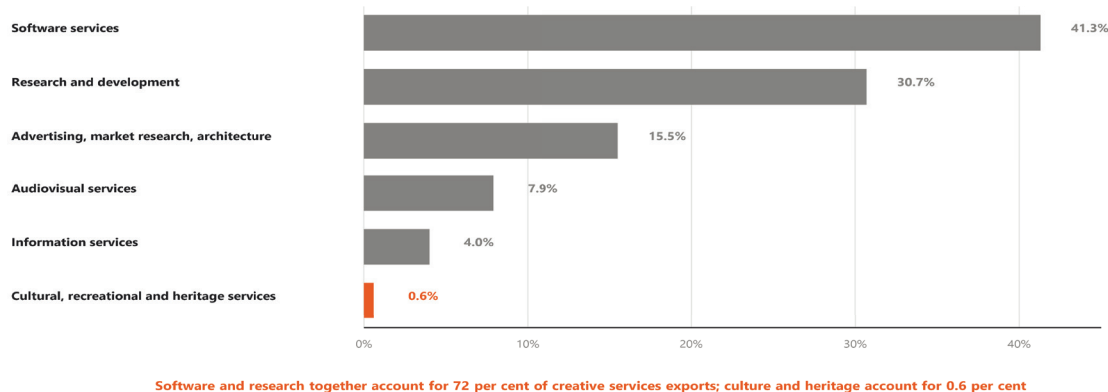


Figure 1. Composition of global creative services exports¹

Software services and research and development together account for approximately 72 per cent of the total, while cultural, recreational and heritage services account for 0.6 per cent. Shares as reported by UNCTAD [1]; the figure is drawn to make the internal imbalance of the category visible rather than to compare countries. The reported shares of global creative services exports are summarised in Table 1.

Table 1
Composition of global creative services exports, 2022. Grade A. Source: UNCTAD [1].

Component	Share of creative services exports
Software services	41.3%
Research and development	30.7%
Advertising, market research and architecture	15.5%
Audiovisual services	7.9%
Information services	4.0%
Cultural, recreational and heritage services	0.6%

Note: creative services exports reached USD 1.4 trillion in 2022, up 29 per cent since 2017; creative goods exports reached USD 713 billion, up 19 per cent; the creative economy contributes between 0.5 and 7.3 per cent of GDP across surveyed countries [1].

¹ Author's development



Three implications follow from this composition, each of which is important for refining the conventional policy approach.

The aggregate extends well beyond the cultural sector. When a strategy refers to the growth of the creative economy as a rationale for investment in cultural tourism, it is important to recognise that the aggregate figures are driven predominantly by software and research and development services. These sub-sectors differ from culture-related creative activities in terms of firm structures, labour markets, and their relationship to place. Consequently, aggregate creative economy indicators should be interpreted with appropriate attention to the specific sub-sectors that are directly relevant to tourism.

The relevant sub-sector is relatively small and not fully captured by conventional statistics. Cultural, recreational, and heritage services account for only a small share of international creative services trade, while a considerable proportion of craft activity may operate outside the scope of formal trade statistics. As a result, the economic contribution of these activities may not be fully reflected in the aggregate indicators commonly used to assess the creative economy. Their limited statistical representation should therefore be distinguished from their actual economic, cultural, and tourism significance.

The tourism interface is concentrated in a specific subset of the creative industries. Software exports generally do not depend on the physical presence of visitors, whereas craft, design, fashion, performance, and audiovisual production include outputs that can be experienced or consumed at the destination. These activities therefore provide particularly relevant opportunities for co-production with the tourism sector. Cooperation policy can consequently be more effectively targeted towards a clearly defined subset of the creative industries rather than applied uniformly across the entire category.

An analysis of how the two sectors interact in practice identifies six forms of cooperation, presented in Figure 2 and Table 2. These forms are arranged according to the depth of commitment and degree of coordination required for their implementation (Figure 2).

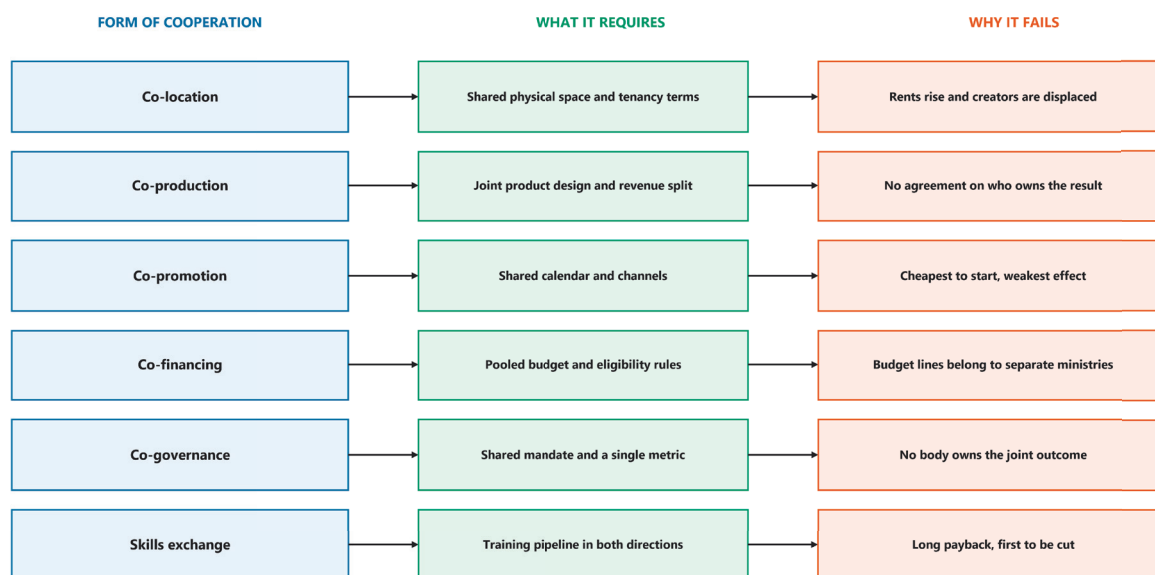


Figure 2. Six forms of cooperation between creative industries and tourism services, with the requirement and the characteristic failure mode of each²

The left column identifies the form of cooperation, the centre column specifies the conditions required for its effective operation, and the right column outlines the main challenges that may limit its effectiveness. Author's construction based on the sources discussed in Sections 2 and 5.

Co-location brings creative producers and visitor flows together within the same physical space, such as a cultural quarter, creative cluster, or converted industrial site. Its effective operation requires suitable shared spaces and balanced tenancy arrangements. A key challenge is the possibility of displacement: as an area becomes more attractive and commercially successful, rising rental costs may reduce the ability of the original creative producers to remain in the location. In such cases, the district may retain its creative

² Author's development



identity in branding terms while experiencing a gradual reduction in the concentration of active creative producers.

Co-production creates a product that neither sector could develop independently, such as a workshop-based visitor experience, a designer collection created in collaboration with artisans, or a performance integrated into a tourism itinerary. It requires joint product design and a clearly defined revenue-sharing arrangement. Its effectiveness may be constrained when ownership rights, intellectual property, or the distribution of benefits among participants are not specified in advance.

Co-promotion involves marketing creative and tourism offers together. It generally requires a shared calendar, coordinated communication channels, and aligned promotional activities, which makes it comparatively straightforward to implement. However, because co-promotion primarily affects communication rather than the structure of the product itself, its measurable impact may remain more limited unless it is combined with deeper forms of cooperation.

Co-financing brings together financial resources from participating sectors or institutions. It requires common eligibility criteria, coordinated funding procedures, and, where appropriate, a joint budget line. Implementation can become more complex when participating institutions operate under separate budgetary structures and reporting requirements. Greater alignment of financing procedures can therefore strengthen the effectiveness of this form of cooperation.

Co-governance establishes an institutional arrangement with responsibility for outcomes that span both creative industries and tourism. It requires a clearly defined shared mandate, coordinated decision-making mechanisms, and a common set of performance indicators. Its development may require additional institutional coordination where existing organisations have mandates that are primarily sector-specific rather than explicitly cross-sectoral.

Skills exchange develops a two-way training process by strengthening hospitality and tourism-related competencies among creative practitioners while enhancing cultural and creative literacy among tourism operators. Because the benefits of such programmes often emerge over a longer period, their contribution may be less immediately visible than that of short-term promotional activities. Ensuring continuity of funding and institutional support is therefore important for maintaining their long-term effectiveness.

The ordering of these forms highlights an important practical relationship. Deeper forms of cooperation are generally associated with a greater capacity to influence the tourism product and generate measurable outcomes, while also requiring higher levels of coordination, institutional commitment, and resources. As a result, forms that are easier to introduce may be adopted more quickly, whereas more integrated forms tend to develop progressively as the necessary institutional and financial conditions are established (Table 2).

Table 2
Forms of cooperation, requirements and failure modes³

Form	What it produces	What it requires	Characteristic failure	Depth
Co-promotion	Joint visibility	Shared calendar and channels	Cheapest to start, weakest effect on the product	Low
Co-location	Shared district or cluster	Space and tenancy terms	Success raises rents and displaces creators	Medium
Skills exchange	Capability in both directions	Training pipeline	Long payback, first to be cut	Medium
Co-production	A product neither could make alone	Joint design and revenue split	Unresolved ownership of the result	High
Co-financing	Pooled resources	Common eligibility and a joint budget line	Budget lines belong to separate ministries	High
Co-governance	Managed joint outcome	Shared mandate and a single metric	No body owns an outcome spanning two sectors	Highest

Inter-sectoral cooperation is often discussed primarily in terms of the need for stronger coordination. The analysis presented here points to an additional structural dimension: the two sectors differ along five key dimensions that can increase the complexity and resource requirements of cooperation. These asymmetries are presented in Table 3.

3 Author's development



Time horizon. Tourism activities commonly operate within annual or seasonal planning cycles, with performance often assessed on a yearly basis. By contrast, a craft apprenticeship, the development of a designer collection, or the production of a film may require several years to reach maturity. A joint programme assessed exclusively according to short-term tourism cycles may therefore provide insufficient time for creative activities to realise their full potential. Effective cooperation consequently requires evaluation frameworks that accommodate the different development horizons of both sectors.

Revenue model. Tourism revenue is typically associated with relatively high volumes, lower margins per unit, and seasonal concentration, whereas creative production may involve lower volumes, higher margins per unit, and less regular revenue flows. Pricing a co-produced experience therefore requires the reconciliation of two distinct economic models. Where pricing is determined primarily by tourism volume expectations, the economic interests of creative producers may not be fully reflected. A balanced pricing and revenue-sharing mechanism is therefore important for ensuring the economic sustainability of both sides.

Intellectual property. Tourism frequently relies on shared and largely non-excludable assets, such as landscapes and public cultural spaces, whereas creative production is closely associated with authorship, intellectual property rights, and various forms of exclusivity. Co-production therefore introduces questions of ownership and usage rights that may be less prominent in conventional tourism operations but are fundamental to creative activities. Clearly defined arrangements concerning authorship, licensing, attribution, and the use of jointly produced content can therefore strengthen cooperation between the sectors.

Risk appetite. Tourism enterprises generally manage risks associated with demand, seasonality, and capacity constraints, whereas creative enterprises often operate through portfolio-based approaches in which outcomes may vary considerably across individual projects. A joint initiative therefore brings together different approaches to risk assessment, financing, and resource allocation. Recognising these differences and developing mutually appropriate risk-sharing arrangements can improve the sustainability of collaborative projects.

Need for a shared metric. Tourism performance is commonly assessed through indicators such as arrivals, occupancy rates, and receipts, while the creative sector is generally evaluated through measures of output, employment, and, in some cases, exports. These sector-specific indicators do not always fully capture the outcomes generated jointly through inter-sectoral cooperation. Consequently, even an effective collaborative initiative may not be adequately reflected in the existing performance frameworks of either sector. Developing a shared metric is therefore particularly important, as a common measurement framework can provide both sectors with a clearly defined joint objective and create a basis for addressing the other four asymmetries through coordinated decision-making (Table 3).

Table 3
Five asymmetries between the sectors⁴

Dimension	Tourism services	Creative industries	Consequence for cooperation
Time horizon	Seasonal and annual	Multi-year	Creative work terminated before maturity
Revenue model	High volume, low margin per unit	Low volume, high margin per unit	Pricing at tourism volumes destroys creative economics
Intellectual property	Shared, non-excludable assets	Authored and exclusive	Ownership question unresolved in co-production
Risk appetite	Capacity-constrained, predictable	Portfolio risk with high failure rates	Ventures underwritten and staffed on different logics
Metric	Arrivals, occupancy, receipts	Output, employment, exports	Joint outcome registers in neither, so success is invisible

Figure 3 assembles the mechanism, stated as propositions rather than findings.

⁴ Author's development

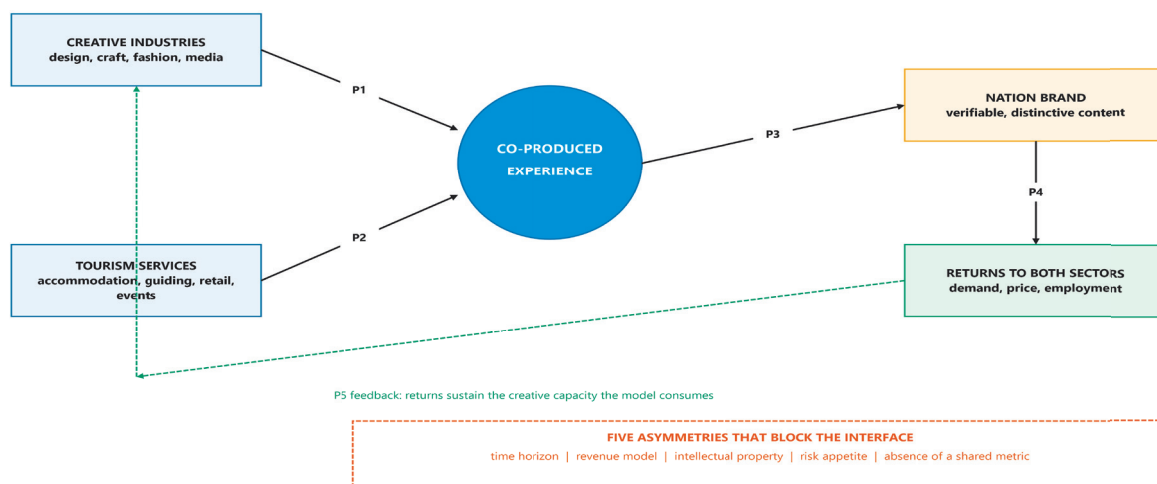


Figure 3. Conceptual model of cooperation between creative industries and tourism services in building a nation brand⁵

Both sectors contribute to the development of a co-produced experience, which provides the nation brand with verifiable and distinctive content and, in turn, generates returns for both sectors. The dashed arrow represents the feedback mechanism through which these returns help sustain the creative capacity required for the continued functioning of the model. The band below presents the five asymmetries identified in Section 6 that may constrain the effectiveness of the interface. Labels P1 to P5 correspond to the propositions formulated in Section 7. No coefficients are presented, as the model constitutes a conceptual specification rather than an empirically estimated relationship.

- P1. The contribution of the creative industries to a co-produced experience increases with the depth of the cooperation form adopted, progressing from co-promotion through co-production to co-governance.
- P2. The contribution of tourism services to the co-produced experience increases with the volume and duration of visitor engagement that the sector is able to direct towards it.
- P3. The co-produced experience can contribute more strongly to the nation brand than the separate outputs of either sector because it provides content that is simultaneously verifiable and distinctive.
- P4. A strengthened nation brand generates returns for both sectors through increased demand, greater value-generation and pricing opportunities, and employment.
- P5. These returns help sustain the creative capacity on which the model depends, creating a reinforcing cycle where the benefits of cooperation are effectively distributed. Where creative producers face displacement or receive an insufficient share of the value generated, the sustainability of this feedback mechanism may be weakened.

The feedback mechanism described in P5 represents a central proposition of the model. It reframes the displacement challenge identified in Section 5 as a factor affecting the long-term sustainability of inter-sectoral cooperation rather than merely as a secondary consequence. A co-location policy may achieve commercial success in the short term; however, if rising costs progressively reduce the ability of the creative producers who generated the area's distinctive appeal to remain and participate, the creative capacity underpinning that success may also diminish. Sustainable co-location therefore requires mechanisms that enable commercial development and the continued participation and economic viability of creative producers to reinforce one another.

Uzbekistan provides a particularly clear application of the framework because both sides of the creative industries–tourism relationship are now reflected in law and policy, while the institutional interface between them remains an area for further specification and development.

The creative side. The Law on the Creative Economy, No. ZRU-970 of 3 October 2024, establishes the legal basis for the sector, defines fifteen areas as spheres of the creative economy, sets out directions of state support for creative industry participants, provides for support funds to finance the creation, production, and promotion of creative projects, and allocates powers among the Cabinet of Ministers, ministries, and local authorities [8]. It therefore constitutes a substantial policy instrument with a clear orientation towards supporting creative industry participants and strengthening the institutional basis of the sector.

⁵ Author's development



The tourism side. The tourism development strategy to 2030 sets targets of 20 million foreign visitors, a 7 per cent contribution to gross domestic product, and more than USD 6 billion in tourism service exports [9], against reported arrivals of 11.7 million in 2025 [10]. These targets provide a quantitative framework for assessing the future contribution of tourism to national economic development.

The cultural assets that could support co-production. Two independent forms of international recognition are particularly relevant in the craft domain: the inscription of the Margilan Crafts Development Centre on the UNESCO Register of Good Safeguarding Practices in 2017 [11] and the designation of Bukhara as a UNESCO Creative City of Crafts and Folk Art in 2023 [12]. The latter can itself be viewed as a platform for cooperation, since participation in the network is organised around exchange and collaboration between cities within a defined creative field.

The interface as an area for further institutional development. Within the sources reviewed, no dedicated instrument was identified that explicitly defines the interface between creative industries and tourism. The creative economy law focuses on support for creative industry participants and does not specifically establish tourism-oriented obligations or cooperation mechanisms, while the tourism strategy defines volume and revenue targets without separately specifying the contribution of the creative sector to their achievement. These instruments are consistent with their respective policy purposes. The analytical point is therefore not that either framework is deficient, but that the inter-sectoral interface remains an opportunity for further institutional specification. In the terminology developed in Section 5, this corresponds to the need for a clearer co-governance mechanism capable of linking the objectives and performance measures of both sectors.

Table 4 presents this institutional configuration.

Table 4
Institutional configuration in the application case⁶

Element	Instrument	Orientation	Interface with the other sector
Creative economy	Law No. ZRU-970 of 3 October 2024, fifteen directions, support funds [8]	Support to creative subjects	Not specified in the sources reviewed
Tourism	Development strategy to 2030: 20 million visitors, 7% of GDP, over USD 6 billion in service exports [9]	Volume and revenue targets	Creative-sector contribution not specified
Craft assets	Margilan Crafts Development Centre, UNESCO Register of Good Safeguarding Practices, 2017 [11]	Safeguarding of practice	Visitable in principle, product not defined
Creative city status	Bukhara, UNESCO Creative City of Crafts and Folk Art, 2023 [12]	Network exchange	The only identified instrument that is cooperative by design
Current performance	11.7 million arrivals reported for 2025 [10]	Volume	Creative content share unmeasured

Section 6 identified the need for a shared metric as a key asymmetry in inter-sectoral cooperation. Addressing this issue requires a specific and operational measurement framework rather than a general statement of intent, as outlined in Table 5.

Destination brand equity represents a particularly suitable candidate because it is already supported by an established measurement tradition [6, 7], is assessed at the visitor level rather than solely at the producer level, and captures the dimensions that a co-produced experience is expected to influence, particularly destination image, perceived quality, and loyalty. A joint programme could therefore be evaluated by both sectors using a common measurement framework, creating a shared basis for assessing its contribution and outcomes.

Three additional elements would strengthen the operational applicability of this framework. First, a contact item could record whether the respondent encountered creative-sector content during the visit, thereby enabling the general measurement instrument to distinguish between visitors with and without direct exposure to such content and supporting a more precise assessment of its contribution. Second, a spending item could distinguish expenditure on creative products and experiences from other categories of visitor expenditure, providing the creative sector with a relevant revenue indicator while complementing existing tourism expenditure measures. Third, a producer-side item could measure the share of generated revenue reaching the creator, thereby making it possible to monitor the distribution of economic benefits and identify at an early stage the displacement-related sustainability risk described in P5.

These additions do not require particularly complex measurement procedures. Their effective implementation does, however, depend on agreement between the two sectors to adopt a shared measurement approach. This

⁶ Author's development



requirement reflects the broader institutional coordination challenge examined throughout the article. For this reason, measurement is proposed here not as the final stage of cooperation, but as an appropriate starting point for establishing common objectives, clarifying responsibilities, and creating an evidence base for the subsequent development of inter-sectoral cooperation (Table 5).

Table 5
Proposed shared metric⁷

Component	What it measures	Who collects it	Why it is needed
Destination brand equity core	Image, perceived quality, loyalty [6,7]	Tourism authority, visitor survey	Established instrument both sides can accept
Creative contact item	Whether the visitor encountered creative-sector content	Same survey	Converts a general instrument into an attributable one
Creative spend item	Expenditure on creative output, separated from other categories	Same survey	Supplies the revenue measure the creative side lacks
Creator revenue share	Share of the price reaching the producer	Producer-side survey or association data	Makes the displacement risk of P5 visible in time

CONCLUSION AND RECOMMENDATIONS

Cooperation between the creative industries and tourism services is widely recognised in contemporary development strategies, although the mechanisms through which such cooperation can be effectively designed and implemented are not always specified in sufficient detail. This article has argued that the effectiveness of inter-sectoral cooperation depends not only on the willingness of the participating actors to collaborate, but also on identifiable structural conditions that shape their interaction.

Three conclusions extend beyond the application case considered in this study. First, the creative industries constitute a highly diverse category: software and research and development together account for approximately 72 per cent of traded creative services, whereas cultural, recreational, and heritage services represent less than 1 per cent. Cooperation policy can therefore be more effectively targeted towards a clearly defined subset of creative industries that has a direct relationship with visitor experience rather than applied uniformly across the aggregate category. Second, the forms of cooperation differ systematically in their depth, institutional requirements, and potential effects. Relatively accessible forms, particularly co-promotion, may be implemented more readily, while deeper forms such as co-production, co-financing, and co-governance require progressively greater levels of coordination and institutional commitment. Third, the five asymmetries identified between the sectors point to the particular importance of developing a shared measurement framework. Existing sector-specific indicators do not always fully capture the outcomes generated jointly by creative industries and tourism services, meaning that the contribution of effective collaboration may not be adequately reflected in the performance measures of either sector.

The practical implication is a reconsideration of the conventional sequence of inter-sectoral cooperation. Joint promotional activities can provide an accessible starting point, while measurement is often introduced at a later stage when programme outcomes need to be assessed. The analysis presented in this article suggests that establishing a shared metric at an early stage could provide a stronger foundation for cooperation. Such a metric can be implemented with relatively limited measurement requirements, make the contribution of deeper forms of cooperation more visible, and provide both sectors with a common basis for evaluating results. Beginning with measurement can therefore support the progressive development from promotional cooperation towards more integrated forms of co-production, co-financing, and co-governance.

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