ResearchGate

See discussions, stats, and author profiles for this publication at: https://www.researchgate.net/publication/386290306

Connecting Creative and Digital Economies for the Benefit of the Green Transition: A Theoretical Approach

Conference Paper · December 2024

DOI: 10.3389/fbloc.2020.522600/full]

CITATIONS
0

READS
3

2 authors:

Mihaela Clincu
Universitatea Alexandru Ioan Cuza
6 PUBLICATIONS **0** CITATIONS
SEE PROFILE

Paula Cobzaru
Universitatea Alexandru Ioan Cuza
10 PUBLICATIONS **0** CITATIONS
SEE PROFILE

All content following this page was uploaded by Paula Cobzaru on 01 December 2024.

The user has requested enhancement of the downloaded file.

Melania-Gabriela Ciot
(Editor)

Green Deal Challenges

for a Sustainable Future of the EU

Presa Universitară Clujeană

Co-funded by the European Union

Connecting Creative and Digital Economies for the Benefit of the Green Transition: A Theoretical Approach

Mihaela Clincu[1]
Paula Cobzaru[2]

Abstract. The ecological transition towards a green economy has met a growing interest in the contemporary economic discourse. Our paper explores how the interconnection between creative and digital economies can contribute to this transition through a bibliometric study on Scopus and Web of Science, along with a qualitative analysis. Our paper also analyses the role of policy and collaboration in strengthening the synergy between creative and digital industries. Our theoretical approach identified the need for an integrated perspective on creative, digital, and green economies through interdisciplinary research and cross-sectoral strategies.

Keywords: creative economy, digital economy, green transition, environmental policies, innovation

Introduction

The new digital economy integrates advanced technology, data usage, and innovative business models, focusing on user experiences within a diverse socio-cultural landscape. This integration, involving the economy, socio-cultural dimensions, and policies, is tackled at different levels, fostering novel digital frameworks through disruptive technologies. Unlike the traditional digital economy focused on the IT/ICT sector and

[1] Mihaela Clincu is a Ph.D. Student at "Alexandru Ioan Cuza" University of Iasi, Romania.
[2] Paula Cobzaru is a Ph.D. Student at "Alexandru Ioan Cuza" University of Iasi, Romania.

new business models[3], the "new digital economies" emphasise advanced technologies like AI, blockchain, cloud computing, and next-generation interfaces, introducing new market structures and opportunities[4].

The creative economy, which encompasses cultural activities, has become more closely intertwined with the commercial sector due to digitalisation by AI, blockchain, AR, and VR[5]. In addition, the art and cultural sectors include talent, intellectual property, interconnectivity, and cultural heritage[6]. Within the creative economy (or the orange economy), digital components facilitate the development of digital services and global value chains[7]. Moreover, technological innovation has broader cultural consequences and generates new market dynamics, potentially influencing the content production and consumption level[8].

The creative economy shifts from traditional models by giving value to intellectual capital, human creativity, and innovation as drivers of growth, emphasising the use of knowledge and ideas to the detriment of traditional production factors, with increased capacity to influence industry and market dynamics. Similarly, the digital economy involves businesses transitioning from traditional models to digitisation and facilitates the creation of new business models based on digital technologies[9]. Additionally, traditional economic models need to be reconsidered, considering the current challenges of climate change and environmental risks. In this transition path, new production and consumption patterns arise with increased attention to environmental impacts[10].

---

[3] Bukht, Rumana and Richard Heeks, "Defining, Conceptualising and Measuring the Digital Economy", in *Development Informatics Working Paper*, no. 68, 2017

[4] Zhu, Shiping, and Sherif B. Badr. "Convergence of Blockchain, IoT, and AI.", in *Frontiers in Blockchain*, 3, 2020. [https://www.frontiersin.org/articles/10.3389/fbloc.2020.522600/full], Accessed May 25 2024

[5] Cocorocchia, Claudio, Jonathan Dunn, Stefan Hall, and Ryo Takahashi, "How Do Emerging Technologies Affect the Creative Economy?", in *McKinsey & Company*, April 4, 2018 [https://www.mckinsey.com/industries/technology-media-and-telecommunications/our-insights/how-do-emerging-technologies-affect-the-creative-economy], Accessed May 23 2024

[6] Márquez, Iván Duque, Restrepo Buitrago, and Pedro Felipe, *The orange economy: An infinite opportunity, Inter-American Development Bank,* 2013, 8.

[7] United Nations Economist Network, *"New Economics for Sustainable Development - Creative Economy",* 2023, 2, [https://www.un.org/sites/un2.un.org/files/orange_economy_14_march.pdf], Accessed May 12 2024

[8] World Economic Forum, *"Creative Disruption: The impact of emerging technologies on the creative economy",* 2018, [https://www3.weforum.org/docs/39655_CREATIVE-DISRUPTION.pdf], Accessed May 13 2024

[9] Umiyati, Etik, and Faradina Zevaya, "Unlocking the Digital Potential: A Comprehensive Analysis of Creative Economy", in *Journal of Business & Economics Review (JBER),* 8, no. 2, 2023

[10] Söderholm, Patrik, «The green economy transition: the challenges of technological change for sustainability», in *Sustainable Earth,* 3, no. 1, 2020, 6.

This paper's objective is to highlight the relationships and advancements of the creative and digital economies, facilitating and integrating green transitions into the sustainable goals of society. We also aimed to find the challenges and factors that would help the transition to a greener ecosystem and delve into the normative and regulative bodies that catalyse the green transformation (especially from a European Union perspective). Finally, we also shaped the author's own opinions on the matter.

To better understand the objective and motivation of the study, we formulate the following research questions:

RQ1: "What are the main relationships and challenges of the ongoing levels of creative and digital economies, with the goal of better serving the green economy and sustainable transformation of society?"

RQ2: "What is the current state of normalisation and policies for the green transition?"

The paper is structured as follows: Section 2. Methodology, Section 3. Results and discussions including the sub-chapters 3.1. The interdependence of the "creative economy" and the "digital economy." A systematic literature review, 3.2 The green transition through the interplay between creative and digital economies, 3.3 Factors and policies facilitating the creative and digital Economies contribution to the green transition at the EU level, and Section 4. Conclusions summarise the findings and detail the authors' contributions and further recommendations.

Methodology

Different approaches to a subject would lead to different results. The study's main goal is to investigate the relationship between creativity and automation in the economy, specifically in the context of the creative and digital economy, and to determine if the scope of human sustainability is adaptable to various points of view and methodologies.

Thus, we first conducted a systematic literature review to get an overall scientific perspective, but we couldn't find immediate connections to the green transition[11] [12]. Next, using the Scopus database, there is a brief bibliometric analysis of the existing literature on the economy associated

[11] Elia, Gianluca, Alfredo Margherita, and Giovanni Passiante, "Artificial Intelligence as an Enabler for Entrepreneurs: A Systematic Literature Review and an Agenda for Future Research", in *Emerald Insight*, 2020.

[12] Bigliardi, Barbara, Francesco Galati, and Alberto Petroni, "Technological Innovation-Enabling Industry 4.0 Paradigm: A Systematic Literature Review", in *ScienceDirect*, 2020

with the green transition, yielding more scientific outcomes. In a policy analysis approach, we finally studied the sustainability, economic, and political elements of governmental programs and procedures at the European Union level.

Results and discussions

Building on the literature and policy analysis methodologies, the current section explores a specific relationship between the creative and digital economies. By conducting a systematic literature review, we aimed to identify the main intersections and dynamics that emerge when analysing the interplay between these two economic spheres. This approach provided an overview of existing research and facilitated the identification of common lines and gaps in the literature. By this approach, the study contributes to understanding how innovations in digital technology can enhance creative industries and vice versa. This theoretical analysis sets the basis for further exploration of how these economies collectively contribute to economic growth and sustainability goals, particularly in the context of the green transition objectives.

The interconnectedness of the "creative economy" and "digital economy." Systematic literature reviews

We systematically reviewed the Scopus and WOS databases to identify the key papers on the "creative economy" about the "digital economy." PRISMA stages gave consistency and logical flow to the research algorithm. Thus, the results consist of 20 papers that we approached in an in-depth analysis.

No.	PRISMA STAGES	SCOPUS	WOS
1	**Key Search: (Article title, abstract, keywords ("Creative economy") & ("Digital economy"))**		
2	**Initial results**	**17**	**14**
3	1st rule: document type (books, chapters, reviews, editorials removed)	-3	0
4	**1st results: articles and conference papers**	**14**	**14**
5	2nd rule: publication stage (articles in press removed)	0	0
6	**2nr results: final articles**	**14**	**14**
7	3rd rule: source type	-1	0

No.	PRISMA STAGES	SCOPUS	WOS
8	**3rd results: journal and conference proceedings**	**13**	**14**
9	5th rule: language limitation	0	0
10	**5th results: only English papers**	**13**	**14**
11	6th rule: TI, ABS, KW analysis	0	0
12	**6th results: relevance to topic and content**	**13**	**14**
13	7th rule: check duplicates	0	-7
14	**7th results: eliminate duplicates**	**13**	**7**
15	**Final results**	**20**	

Table 1: *Systematic literature review "creative economy" and "digital economy" (from Scopus and WOS) (Source: own representation)*

We read and classified the 20 papers, then prepared a summary to analyse the most important features for future subject-based assessments. A summary of the papers, with an accent on the relationship between the creative and the digital economy, is presented in Annex 1.

According to the literature analysis, we observed the interconnection of the creative and digital economies. Both the creative and digital economies have represented areas of interest within academic research and in consideration of government interventions and policies[13].

The creative economy encompasses economic activities, often characterised by project-based work, freelance or self-employment, focusing on individual creativity, skills, talents and content creation. In Europe, basic references in the analysis of cultural and creative economy refer to studies developed by the KEA[14] that capture the impact of the cultural and creative sector in Europe.

The digital economy is based on digital technologies that drive economic activities, integrating business models based on digital goods or services. It is rather characterised by dynamic change and innovation than static efficiency[15]. The new or digital economy is based on the extensive use of the internet, fostering new connections among ideas and actors, resulting in new combinations. While it impacts productivity and efficiency, the long-term effects are still immeasurable.

---

[13] Jordan, Tim, and Annika Richterich, "Researching the digital economy and the creative economy: Free gaming shards and commercialised making at the intersection of digitality and creativity" in *European Journal of Cultural Studies*, 26, no. 3, 2023, 354-370

[14] KEA European Affairs, *The Economy of Culture in Europe: A Study Prepared for the European Commission (Directorate-General for Education and Culture)*, European Commission, 2006, [https://ec.europa.eu/assets/eac/culture/library/studies/cultural-economy_en.pdf], Accessed May 13 2024

[15] Carlsson, Bo, "The Digital Economy: what is new and what is not?", in *Structural change and economic dynamics*, 15, no. 3, 2004, 245-264

Research into the overlaps between the two areas enhances our understanding of the creative resources within the digital economy. We note that using digital and internet technologies alone does not constitute an economic activity but rather a component of the digital economy, with creativity serving as a defining element within the creative economy.

The creative economy intersects with the digital economy, generating specific domains of activity that emerge from it, such as design, software, advertising and publishing. The digital economy can reshape the creative economy by enhancing and supporting new forms of labour[16]. We observe that the digital economy influences various sectors, including the creative industries, by facilitating the initiation of new forms of creative activities through digital platforms. The increased manifestation of the digital economy has led to the development of freelance and self-employment forms of work in the creative sector facilitated by online platforms[17]. Also, the digital economy is characterised by labour and monetisation strategies that include distinct features of the creative economy, such as gig work and targeted advertising.

The appearance and growth of new forms of employment prospects, such as creative e-freelancers[18], who play an increased role in creative production through digital platforms, introduces new challenges, such as lower market accessibility and social protection risks. Moreover, the analysis identified specific sectors of activity that combine both creative and digital features, such as the gaming sector, that demonstrate similarities in concepts and practices between the creative and digital economies, where the research focus includes both creative and digital economy literature. The literature analysis identifies overlaps between the creative and digital economies, contributing to a unified understanding of both[19].

Overall, the literature analysis of the creative and digital economy relationship identified several interdependencies and shared concepts that contribute to a deeper understanding of how the creative and digital economies

[16] Novani, Santi, Cici Cyntiawati, Kyoichi Kijima, Valid Hasyimi, Andi Sigit Trianto, Lidia Mayangsari, Dini Turipanam Alamanda, Grisna Anggadwita, "Empowering digital creative ecosystem using problem structuring method and a service science perspective: A case study in Cimahi and Bandung, Indonesia", in *Asia Pacific Management Review*, 28, no. 2, 2023, 215-228

[17] He, Jinliao, Jue Peng, and Gang Zeng, "The spatiality of the creative digital economy: Local amenities to the spatial agglomeration of creative e-freelancers in China", in *Journal of the Knowledge Economy*, 14, no. 4, 2023, 4608-4629

[18] *Ibidem*

[19] Jordan, Tim, and Annika Richterich, "Researching the digital economy and the creative economy: Free gaming shards and commercialised making at the intersection of digitality and creativity", in *European Journal of Cultural Studies*, 26, no. 3, 2023, 354-370

intersect. However, we mention the need for further research to explore these connections, particularly regarding labour forms, monetisation, or commerce.

Our research links these approaches to the evolution and inclusion of economic and social systems. However, considering our study approach, we didn't find direct implications for the green transition, so we followed the next step. However, if we separate evolution from green and sustainable growth in any economic or social sector, it no longer qualifies as evolution.

The green transition through the interplay between creative and digital economies

To gain a deeper understanding of the significance and implications of implementing green strategies in economic development, we conducted a systematic literature review using the keywords "economy" and "green transition" on Scopus, which yielded a greater number of results. This proves that the green challenge, as part of the green economy, is a major research subject, as shown in Table 2.

No.	PRISMA STAGES	SCOPUS
1	**Key Search: (Article title, abstract, keywords ("economy") & ("green transition"))**	
2	**Initial results**	**378**
3	1st rule: document type (books, chapters, reviews, editorial removed)	-60
4	**1st results: articles and conference papers**	**318**
5	2nd rule: publication stage (articles in press removed)	-10
6	**2nr results: final articles**	**308**
7	3rd rule: source type	-6
8	**3rd results: journal and conference proceedings**	**302**
9	5th rule: language limitation	-19
10	**5th results: only English papers**	**283**
11	**Final results**	**283**

***Table 2** – Scopus SLR – "economy" and "green transition" keywords (Source: own representation)*

A VOS Viewer-based analysis of these 283 articles yields a relevant co-occurrence map. We created this map using text data exported from Scopus bibliographic database-supported files. From the total 819 terms fully counted, we selected the final co-occurrence map based on the 308 terms, which met the following criteria: 5 occurrences and 60% relevance to the topic.

To access the co-occurrence map, please use the provided link: VOSviewer Online or see Figure 1 provided below.

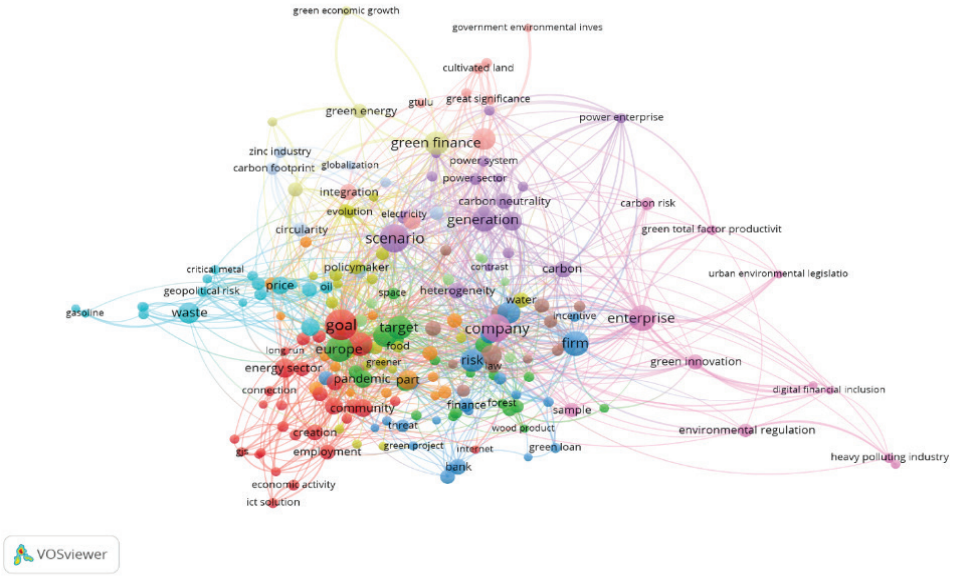

Figure 1 *– VOS Viewer co-occurrence map based on the PRISMA filter on Scopus (Source: own representation)*

Thus, we identified the "digital economy" as a relevant term and other terms related to art and culture about the "green transition".

No.	Term	No of occurrences	Relevance to the topic
1	art	9	0.7998
2	reaction	18	0.7321
3	digital economy	15	0.5622
4	European Commission	7	0.5183
5	government environmental investment	5	3.9399
6	green economic growth	6	2.5434
7	green economic recovery	6	1.7956
8	green energy	15	1.3110
9	green innovation	7	0.8210
10	green technology	9	0.6484

Table 3. *Co-occurrence on VOS Viewer (Source: own representation)*

This section explores the interconnectivity and impact of new types of economies on the green economy and transition. The main concepts emerging from our study include art, creation, the digital economy, the European Commission, government environmental investment, green economic growth, economic recovery, energy, innovation, and technology.

The creative economy, characterised by creativity and innovation, enhances the interconnectivity of the creative, digital, and green economies. This connection shapes the production, distribution, and consumption of creative products and services, increasing accessibility and opening new markets, thereby promoting the green transition. Creative industries are considered to drive industries with a low footprint, a high recycling capacity, and influence over other industries. Culture and creativity, as the core element and capital of resources such as innovation, science, and technology, can enhance the economy's drive towards green objectives and an intelligent economy[20].

On the one hand, the advancement of digital transformation brings about changes in the functioning of the cultural and creative sectors. On the other hand, addressing climate change necessitates a sustainable transformation of cultural production and consumption processes.

The concept of smart and sustainable cultural consumption and production implies the integration of ecological and digital development[21]. Digital literacy and a commitment to business sustainability, which harnesses intellectual capital and promotes economic empowerment, facilitate an understanding of the creative economy[22]. Creative industries often introduce technological innovations that carry new socio-cultural meanings to the market. Due to their intrinsic link with the environment, these industries are receptive to the integration of smart and sustainable concerns.

The smart economy, in conjunction with eco-technology advancements, boosts European industries' competitiveness. Cooke and De Propris[23] recognise the creative and cultural industries as key pillars in this perspective, and Nobre[24] notes that technological progress has facilitated the growth of these industries.

---

[20] Zhao, Chunhua, "Research on the Green Economic Development on the Basis of Cultural and Creative Industry", in *E3S Web of Conferences*, vol. 292, EDP Sciences, 2021

[21] Wei, Peiling, Wang, Pan Yanjun, Liao Zhuoqi, Han-Teng, Xiumei Zhou, "Towards the convergence of green and digital transformation of creative and cultural industries: an exploratory bibliometric analysis for sustainable development", in *Management Science Informatization and Economic Innovation Development Conference (MSIEID), IEEE*, 2020, 259-263

[22] Wardana, Ludi Wishnu, Ahmad, Aniek Indrawati, Farij Ibadil Maula, Angga Martha Mahendra, Muhammad Khoirul Fatihin, "Do digital literacy and business sustainability matter for creative economy? The role of entrepreneurial attitude", in *Heliyon*, 9, no. 1, 2023

[23] Cooke, Phil, and Lisa De Propris, "For a resilient, sustainable and creative European economy, in what ways is the EU important?", in *Innovation, global change and territorial resilience,* Edward Elgar Publishing, 2012

[24] Nobre, Guilherme, "Creative economy and COVID-19, technology, automation and the new economy", in *Pobrane z*, 2020

Factors and policies that facilitate the creative and digital economies contribute to the EU-level green transition

This section consists of a brief policy analysis framework that envisages the interplay of creative and digital economies from the perspective of the green transition. In this regard, the chapter outlines several policy milestones that anticipate the interconnectedness of the analysed concepts. Our area of research remains within the European Union, although our methodology may be general and generalised to other study cases.

The section is based on two steps: one that identifies a general policy framework and action plans that address the topics of the study and the second that identifies examples of programmes and European institutions that activate in the direction of the creative, digital and environmental intersection. This approach is aligned with policy analysis as a dynamic framework encompassing culture and practice[25], focusing on the situation-specific and contextualised frames rather than principles generalisations[26].

Green economy modelling also establishes a relationship between policy targets and relevant economic, environmental, and social dimensions. It projects the impacts of policy measures in advance and identifies synergies among policy choices. The Integrated Green Economy Modeling (IGEM) Framework, which includes system dynamics (SD), computable general equilibrium (CGE) models, and an input-output social accounting matrix (IO-SAM) to look at effects across sectors, is used by UNEP to help countries make Green Economy Policy Assessments[27].

The productivity and sustainability of economic sectors at the level of EU member states are most likely to be impacted by climate change's effects, either directly or indirectly. Small and medium-sized enterprises are particularly vulnerable to these challenges, facing risks of disruptions in business operations, property and infrastructure damages, and supply chain interruptions that will subsequently affect maintenance costs and material prices[28].

---

[25] Taylor, Sandra, "Critical Policy Analysis: exploring contexts, texts and consequences", in *Discourse: Studies in the Cultural Politics of Education*, 18, 1, 1997, 23-35

[26] Yanow, Dvora, "Interpretation in Policy Analysis: On Methods and Practice", in *Critical Policy Studies*, 1, 1, 2007, 110–22

[27] UNEP, "The Integrated Green Economy Modelling Framework - Technical Document", in *United Nations Environment Programme*, 2017 [https://wedocs.unep.org/bitstream/handle/20.500.11822/21863/Green_Economy_Modelling_Framework.pdf?sequence=1&amp%3BisAllowed=], Accessed May 12 2024

[28] European Commission, Energy, Climate change, Environment, 2024a, [https://climate.ec.europa.eu/climate-change/consequences-climate-change_en], Accessed May 12 2024

The action towards the green transition involves diverse stakeholders at all levels, including governments and public institutions, the private sector, artists, heritage professionals, and professionals in the cultural and creative industries. Given the specific creative sector manifestations, musicians, writers, actors, and other cultural practitioners can help raise awareness of the steps needed to address climate change's challenges by increasing visibility and orientation towards the public. At the same time, cultural organisations can engage to reduce their own carbon footprint.

At the European Union (EU) level, the Council's Global Plan for Culture includes a working group of Member State experts on heritage and climate change. The Council Conclusions on the Work Plan for Culture 2019–2022 support SDG 13, including "identifying and sharing good practices and innovative measures for the historic environment in relation to climate change"[1].

In September 2020, EU officials discussed an action plan on the cultural dimension of sustainable development and established a working group[2]. Subsequently, the European Commission and the cultural sector engaged in the Voices of Culture dialogue on "Culture and the Sustainable Development Goals: Challenges and Opportunities"[3] and further on "Culture and Creative Sectors and Industries Driving Green Transition and Facing the Energy Crisis"[4] concluding with two brainstorming reports on the matter, handed to the European Commission.

The European Green Deal directly addresses the environmental challenges involving systemic change directed to green transition in multiple domains of activity, among which culture is aligned. Art and culture can contribute to the European Green Deal goals by driving broad engagement, experimentation, dialogue, and creativity. The "New European Bauhaus" initiative, launched by the European Commission, emphasises

---

1 Council of the European Union, Council conclusions on the Work Plan for Culture 2019-2022, (2018/C 460/10), 2018, [https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52018XG1221%2801%29], Accessed May 12 2024

2 Council of the European Union, Resolution of the Council of the European Union and the Representatives of the Member States meeting within the Council on the Cultural Dimension of Development, 2019, [https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:42019Y1206(01)], Accessed May 12 2024

3 Goethe Institut, "Culture and the Sustainable Development Goals: Challenges and Opportunities", Voices of Culture Brainstorming report, 2021, [https://voicesofculture.eu/2021/02/26/brainstorming-report-culture-and-the-sustainable-development-goals-challenges-and-opportunities/], Accessed May 12 2024

4 Goethe Institut, "Culture and Creative Sectors and Industries Driving Green Transition and Facing the Energy Crisis", Voices of Culture Brainstorming report, 2023, [https://voicesofculture.eu/wp-content/uploads/2023/10/VoC-Report_Greening-CCSI.pdf], Accessed May 12 2024

that the New Green Deal is not only about reducing emissions and increasing energy efficiency but is projected as a multilevel initiative that involves bottom-up action and facilitates transdisciplinary actions among science, technology, art and culture. This initiative "connects the European Green Deal to the daily lives and living spaces of EU citizens"[5].

Among the dedicated EU funding programmes that address this area, we mention the "Cultural and creative industries for a sustainable climate transition" of the Horizon Europe Cluster 2-22023 calls, which aims to provide evidence-based policy options for a socially just and inclusive European green and digital transition and recovery[6].

The Creative Europe programme is dedicated to enhancing cultural diversity and artistic expression, boosting the economic potential of creative industries, and increasing the competitiveness of the cultural and audio-visual sectors. The study "Greening the Creative Europe Programme" provides an overview of how the creative and cultural sectors can contribute to the European Commission's efforts to address climate action through the Creative Europe Programme[7].

At the EU level, multiple organisations and institutions address the interconnectedness among the creative sectors and the green transition facilitated by digital technologies. Among them, we mention the following:

The European Institute of Innovation & Technology is a body of the European Union that includes the Culture & Creativity section, a knowledge and innovation community dedicated to cultural and creative sectors and industries, addressing the green and digital transitions[8].

The European Cultural Foundation supports transnational projects that collaborate on the themes of just transition and environmental sustainability, focusing on a cultural perspective[9].

Culture Action Europe is a European network that involves cultural networks, organisations, artists, activists, academics, and policymakers.

---

5 European Union, New European Bauhaus, 2024

6 European Commission, Horizon Europe - Work Programme 2023-2024 Culture, Creativity and Inclusive Society, 2024b, [https://rea.ec.europa.eu/funding-and-grants/horizon-europe-cluster-2-culture-creativity-and-inclusive-society/european-cultural-heritage-and-cultural-and-creative-industries_en], Accessed May 13 2024

7 European Commission, Directorate-General for Education, Youth, Sport and Culture, Kruger, T., Mohamedaly, A., Muller, V. et al., Greening the Creative Europe Programme – Final report, Kruger, T.(editor), Mohamedaly, A.(editor), Muller, V.(editor), Rodriguez, A.(editor), Feifs, T.(editor), Buiskool, B.(editor), Publications Office of the European Union, 2023, [https://data.europa.eu/doi/10.2766/625636], Accessed May 12 2024

8 European Institute of Innovation & Technology, Cultural & Creative Sectors & Industries, 2024, [https://eit.europa.eu/eit-community/eit-culture-creativity], Accessed 12 May 2024

9 European Cultural Foundation, Culture of Solidarity Fund, 2024, [https://culturalfoundation.eu/], Accessed May 12 2024

It supports policy initiatives that address the contribution of arts and culture in consideration of the European Green Deal[10].

The Climate Heritage Network is a network of arts, culture, and heritage organisations dedicated to combating climate change and supporting the mobilisation of the cultural heritage sector for climate action[11].

Various strategies beyond the environmental sector, such as the creative and digital economies, integrate the EU's green transition vision. Therefore, despite dedicated policies and measures for the green transition, achieving this ambition requires structural measures that consider resource efficiency, long-term planning, and a coherent framework that integrates economic, social, and environmental goals, including eco-innovation and new technologies[12].

Following the green transition path, the European Union faces new challenges in turning its climate agenda into effective legal and economic measures through a fair and inclusive approach. To succeed, the European Green Deal must align with the EU's constitutional principles and the concepts of solidarity, sustainable development, and environmental protection.

Conclusions

This study examines the correlation between creative and digital economies and explores strategies to enhance the green transition. By highlighting diverse perspectives, we showcase the range of human creativity. Human artefacts and resources, increasingly digitised, face challenges in transitioning to sustainability. The digital transition aims to secure a future for humanity[13]. Creative industries aid the green transition by reducing energy and resource use in their value chain and leveraging public engagement to raise sustainability awareness.

---

[10] Culture Action Europe, Culture's contribution to the European Green Deal, 2020, [https://cultureactioneurope.org/advocacy/cultures-contribution-to-the-european-green-deal/], Accessed May 12 2024

[11] Climate Heritage Network, Empowering People to Imagine and Realise Climate Resilient Futures through Culture – from Arts to Heritage, The Climate Heritage Network 2022-24 Action Plan, 2022, [https://www.climateheritage.org/actionplan], Accessed May 12 2024

[12] Speck, Stefan, and Roberto Zoboli, "The green economy in Europe: In search for a successful transition", in *Green economy reader: lectures in ecological economics and sustainability*, 2017, 141-160

[13] Sunder, Shyam, "Imagined worlds of accounting. Accounting", in *Economics, and Law: A Convivium*, 1, no. 1, 2011, 1-12

Therefore, when studying the interconnectivity between the creative and digital economies, we encounter factors such as innovation, technology, and creativity. These factors can potentially contribute to economic growth, cultural development, and social progress and influence production, distribution, and consumption stages. The arts and technology boost productivity in creative and cultural industries, growing with increased digital access and generating increased economic productivity[14]. Digital technology advancements influence creating, sharing, and using creative products and services. This, in turn, has the potential to impact the environment by reducing pollution through reduced resource consumption, initiation and development of new green business models with lower carbon footprints, and raising public awareness through creative content. However, as technology gains more ground in the labour market, it is legitimate to underline the role of human creativity as a relevant feature of the future of human work, with a higher emphasis on the creative class, work valorisation, and recognition[15].

We acknowledge the study's limitations, including restricted publication sources, analysis of only 20 English-language, open-access publications, and an examination to a limited extent. To achieve more robust results, we need advanced qualitative analysis and a broader scope of research.

Our findings indicate that institutional policies are supportive factors in strengthening the potential of the creative and digital sectors towards the green transition. The interdependence of the creative and digital economies, driven by innovation, cultural advancement, and economic growth, maximises both sectors' potential to achieve a green transition aligned with sustainability goals.

[14] Grierson, Elizabeth M, "Activating the Creative Arts and Technology for a Global Digital Economy: Provocations and challenges for a new philosophy", in *Educational Philosophy and Theory*, 48, no. 13, 2016, 1299-1309

[15] Holford, W. David, "The future of human creative knowledge work within the digital economy", in *Futures* 105, 2019, 143-154

Annex 1. *Summary of Literature Review Papers*

No.	Paper	Relationship between the creative and the digital economy
1.	Drivers of macroeconomic growth in a creative economy: innovation policy and human capital[16]	Approaches the creative economy in the frame of digital technologies, innovation, and e-commerce, based on investment in innovation within the digital economy.
2.	Challenges of Digital Knowledge Sharing in the Cultural and Creative Industries[17]	Outlines positive outcomes on rapid knowledge sharing and preservation for newcomers and challenges of knowledge leakage in the creative economy.
3.	Role of Education Market for Creative Industries[18]	Defines the role of high education in creative industries and highlights design characteristics and preconditions for high education institutions.
4.	Small business and entrepreneurship: trends and challenges[19]	Approaches digital entrepreneurship from the perspective of supporting the development of small businesses within the creative sectors, promoting economic growth.
5.	Formation of the Kreatosfera: a Digital and Creative Economy[20]	Analyses the growth of digital and creative economy based on economic spheres through the capitalisation of intellectual deposits and digital environment, including the emergence of new creative layers termed Kreatosfera.
6.	Making Full Use of a Creative Economy: Review of the Development of Malaysia as a Hub for Creative Content Technologies[21]	Reviews Malaysia's development as a hub for creative content technologies to enhance its creative economy, focusing on intellectual property and digital content.

[16] Shaulska, Larysa, Karpenko, Andii, Doronina, Olha, Naumova, Maryna, and Biletskyi, Oleksandr, "Drivers of macroeconomic growth in a creative economy: innovation policy and human capital", in *AD ALTA: Journal of Interdisciplinary Research*, 11, no. 1, 2021, 178-186

[17] Danko, Lukáš, and Crhová, Zuzana "Challenges of Digital Knowledge Sharing in the Cultural and Creative Industries", in European Conference on Knowledge Management, *Academic Conferences International Limited*, 2020, 141-XVI [https://www.academic-conferences.org/conferences/eckm/], Accessed February 25 2024

[18] Milosev, Dejana, Kostic-Stankovic, Milica, and Vukmirovic, Valentina, "Role of Education Market for Creative Industries", in *EDULE*ARN17 Proceedings, IATED, 2017, 9920-9927

[19] Meneses, Jose Gerardo de la Vega, "Small Business and Entrepreneurship: Trends and Challenges", in INTED Proceedings, edited by L.G. Chova, A.L. Martinez, and I.C. Torres, 7631-7636. Valencia, Spain: 12th International Technology, Education and Development Conference (INTED), 2018

[20] Mikhaylova, Anna, "Formation of the Kreatosfera: a Digital and Creative Economy", in *International Journal Of Applied Exercise Physiology*, 8, 2.1, 2019, 611-618

[21] Au Yong, H. N. "Making Full Use of a Creative Economy: Review of the Development of Malaysia as a Hub for Creative Content Technologies", in *Proceedings of the 2nd Conference on Technology Operations Management* (2ndCTOM), Universiti Utara Malaysia, Kedah, Malaysia, February 26-27, 2018

No.	Paper	Relationship between the creative and the digital economy
7.	How the Digital Economy Empowers the Structural Upgrading of Cultural Industries—An Analysis Based on the Spatial Durbin Model[22]	Evaluate the role of digital innovations towards structural transformation and value production in the creative industries and the impact on local and surrounding regions.
8.	"Susie Bubble is a Sign of The Times" The embodiment of success in the Web 2.0 economy[23]	Examines the historical formation of success and ideal subjects in the postmillennial digital economy, focusing on the cultural impact of Web 2.0 technologies.
9.	Platform-Specific Self-Branding[24]	Explores digital self-branding in social media ecology with creative workers and how these digital platforms support creative professionals.
10.	An Empirical Study on factors that influence digital startup sustainability: the mixed methods approach in Indonesia[25]	Identifies factors that boost the digital economy and contribute to reducing startup failure rates approaching their role in innovation about the creative economy.
11.	Indie Dreams: Video Games, Creative Economy, and the hyper industrial epoch[26]	Evaluate the growth of indie game producers and the growth and changes in the games industry, showing the influence of digital platforms on creative content.
12.	The Malaise of the Soul at Work: The Drive for Creativity, Self-Actualisation, and Curiosity in Education[27]	Discusses the creativity, self-actualisation, and curiosity in education from a perspective of education's impact on creativity and innovation.

[22] Yao, Fengge, Song, Ying, and Wang, Xiaomei, "How the Digital Economy Empowers the Structural Upgrading of Cultural Industries—An Analysis Based on the Spatial Durbin Model", in *Sustainability*, 15, no. 19, 2023, 14613

[23] Pham, Minh-Ha T, "Susie Bubble is a Sign of The Times" The embodiment of success in the Web 2.0 economy", in *Feminist Media Studies,* 13, no. 2, 2013, 245-267

[24] Duffy, Brooke Erin, Pruchniewska, Urszula, and Scolere, Leah, "Platform-specific self-branding: Imagined affordances of the social media ecology", in *Proceedings of the 8th international conference on social media & society*, 2017, 1-9

[25] Sucahyo, Yudho Giri, Yova Ruldeviyani, and Arfive Gandhi, "An Empirical Study on Factors that Influence the Digital Startup Sustainability: The Mixed Methods Approach in Indonesia", in *Proceedings of the 2018 International Conference on Advanced Computer Science and Information* Systems (ICACSIS), Yogyakarta, Indonesia, 2018, 119-124

[26] Crogan, Patrick, "Indie dreams: Video games, creative economy, and the hyperindustrial epoch", in *Games and Culture,* 13, no. 7, 2018, 671-689

[27] Di Paolantonio, Mario, "The malaise of the soul at work: The drive for creativity, self-actualisation, and curiosity in education", in *Studies in philosophy and Education,* 38, no. 6, 2019, 601-617

No.	Paper	Relationship between the creative and the digital economy
13.	Factors affecting the mechanism of financial resource mobilisation and utilisation in building new countryside[28]	Approaches the digital financial tools as an aid within the creative economy and its presence at the level of rural development projects.
14.	New Economy: Evolution of Forms and Research Methodology[29]	Addresses the tendencies in economic research under the influence of the technological revolution.
15.	Challenges of Digital Knowledge Sharing in the Cultural and Creative Industries[30]	Approaches the challenges of the cultural and creative sector to increase its competitiveness through digitalisation.
16.	Unemployment and other social threats of the digital economy[31]	Examines the threats of digital transformation to society and how these affect employment.
17.	Content trading in the future decentralised creative economy: exploring current weaknesses and potential resolutions[32]	Approaches the content trading issue in the creative economy and the potential influence of ledger technologies.
18.	Researching the digital economy and the creative economy: Free gaming shards and commercialised making at the intersection of digitality and creativity[33]	Addresses the interdependencies between digital and creative economies by exploring the benefits of ethnographic research.

[28] Nguyen, Hoai Nam, Quoc Hoi Le, Xuan Hung Dinh, and Dang Duc Nguyen. "Factors Affecting the Mechanism of Financial Resource Mobilization and Utilization in Building New Countryside", in *Management Science Letters*, 10, no. 10, 2020, 2311-2318

[29] Kotlyarevskyy, Ya. V., A. A. Melnychenko, O. I. Ivanytska, E. P. Semenyuk, S. I. Kniaziev, and A. V. Melnikov, "New Economy: Evolution of Forms and Research Methodology", in *Science and Innovation*, 16, no. 1, 2020, 15-30

[30] Danko, Lukáš, and Crhová, Zuzana "Challenges of Digital Knowledge Sharing in the Cultural and Creative Industries", in *European Conference on Knowledge Management,* Academic Conferences International Limited, 2020, 141-XVI

[31] Khachaturyan, A. A, "Unemployment and other social threats of the digital economy", in *Studies on Russian Economic Development,* 32, 2021, 297-304

[32] Altrichter, Birgit, Glenn Parry, and Alisha Tuladhar, "Content trading in the future decentralised creative economy: exploring current weaknesses and potential resolutions", in Proceedin*gs of the Competitive Advantage in the Digital Economy (CADE 2022), Hybrid Conference*, Venice, Italy, 2022, 1-3

[33] Jordan, Tim, and Annika Richterich, "Researching the digital economy and the creative economy: Free gaming shards and commercialised making at the intersection of digitality and creativity", in *European Journal of Cultural Studies,* 26, no. 3, 2023, 354-370

No.	Paper	Relationship between the creative and the digital economy
19.	Empowering digital creative ecosystem using problem structuring method and a service science perspective: A case study in Cimahi and Bandung, Indonesia[34]	Discusses the digital creative economy in the context of Indonesia and the factors that challenge the business stakeholders' cooperation.
20.	The spatiality of the creative digital economy: Local amenities to the spatial agglomeration of creative e-freelancers in China[35]	The new forms of occupation, such as the creative e-freelancers, emerged in the context of the digital transformation of the economy.

Bibliography

Altrichter, Birgit, Glenn Parry, and Alisha Tuladhar," Content trading in the future decentralised creative economy: exploring current weaknesses and potential resolutions" in *Proceedings of the Competitive Advantage in the Digital Economy (CADE 2022), Hybrid Conference*, Venice, Italy, 2022, 1-3 https://doi.org/10.1049/icp.2022.2017

Au Yong, H. N. "Making Full Use of a Creative Economy: Review of the Development of Malaysia as a Hub for Creative Content Technologies" in *Proceedings of the 2nd Conference on Technology Operations Management (2ndCTOM)*, Universiti Utara Malaysia, Kedah, Malaysia, February 26-27, 2018

Bigliardi, Barbara, Francesco Galati, and Alberto Petroni, "Technological Innovation-Enabling Industry 4.0 Paradigm: A Systematic Literature Review" in *ScienceDirect*, 2020 https://doi.org/10.1016/j.technovation.2023.102733

Bukht, Rumana and Richard Heeks, "Defining, Conceptualising and Measuring the Digital Economy" in *Development Informatics Working Paper*, no. 68, 2017, http://dx.doi.org/10.2139/ssrn.3431732

Carlsson, Bo, "The Digital Economy: what is new and what is not?" in *Structural change and economic dynamics* 15, no. 3, 2004, 245-264 https://doi.org/10.1016/j.strueco.2004.02.001

Chalmers, Dominic, Nigel MacKenzie, and Sara Carter. "A Systematic Literature Review on the Impact of Artificial Intelligence on Workplace Outcomes" in *ScienceDirect*, 2021 https://doi.org/10.1016/j.hrmr.2021.100857

Climate Heritage Network, *Empowering People to Imagine and Realise Climate*

[34] Novani, Santi, Cici Cyntiawati, Kyoichi Kijima, Valid Hasyimi, Andi Sigit Trianto, Lidia Mayangsari, Dini Turipanam Alamanda, Grisna Anggadwita, "Empowering digital creative ecosystem using problem structuring method and a service science perspective: A case study in Cimahi and Bandung, Indonesia", in *Asia Pacific Management Review*, 28, no. 2, 2023, 215-228

[35] He, Jinliao, Jue Peng, and Gang Zeng, "The spatiality of the creative digital economy: Local amenities to the spatial agglomeration of creative e-freelancers in China", in *Journal of the Knowledge Economy*, 14, no. 4, 2023, 4608-4629

Resilient Futures through Culture – from Arts to Heritage, The Climate Heritage Network 2022-24 Action Plan, 2022, [https://www.climateheritage.org/actionplan], Accessed May 12 2024

Cocorocchia, Claudio, Jonathan Dunn, Stefan Hall, and Ryo Takahashi, "How Do Emerging Technologies Affect the Creative Economy?" *McKinsey & Company*, April 4, 2018 [https://www.mckinsey.com/industries/technology-media-and-telecommunications/our-insights/how-do-emerging-technologies-affect-the-creative-economy], Accessed May 23 2024

Cooke, Phil, and Lisa De Propris, "For a resilient, sustainable and creative European economy, in what ways is the EU important?" in *Innovation, global change and territorial resilience*, Edward Elgar Publishing, 2012 DOI: 10.4337/9780857935748.00028

Council of the European Union, *Council conclusions on the Work Plan for Culture 2019-2022*, (2018/C 460/10), 2018, [https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:52018XG1221%2801%29], Accessed May 12 2024

Council of the European Union, *Resolution of the Council of the European Union and the Representatives of the Member States meeting within the Council on the Cultural Dimension of Development*, 2019, [https://eur-lex.europa.eu/legal-content/EN/TXT/PDF/?uri=CELEX:42019Y1206(01)], Accessed May 12 2024

Crogan, Patrick, "Indie dreams: Video games, creative economy, and the hyperindustrial epoch" In *Games and Culture* 13, no. 7, 2018, 671-689, [https://www.academia.edu/51297587/Indie_Dreams_Video_Games_Creative_Economy_and_the_Hyperindustrial_Epoch], Accessed February 25 2024

Culture Action Europe, *Culture's contribution to the European Green Deal*, 2020, [https://cultureactioneurope.org/advocacy/cultures-contribution-to-the-european-green-deal/], Accessed May 12 2024

Danko, Lukáš, and Crhová, Zuzana "Challenges of Digital Knowledge Sharing in the Cultural and Creative Industries" In *European Conference on Knowledge Management*, Academic Conferences International Limited, 2020, 141-XVI [https://www.academic-conferences.org/conferences/eckm/], Accessed February 25 2024

Di Paolantonio, Mario, "The malaise of the soul at work: The drive for creativity, self-actualisation, and curiosity in education" In *Studies in philosophy and Education* 38, no. 6, 2019, 601-617, https://doi.org/10.1007/s11217-019-09653-4

Duffy, Brooke Erin, Pruchniewska, Urszula, and Scolere, Leah, "Platform-specific self-branding: Imagined affordances of the social media ecology" In *Proceedings of the 8th international conference on social media & society*, 2017, 1-9, https://doi.org/10.1145/3097286.3097291

Elia, Gianluca, Alfredo Margherita, and Giovanni Passiante, "Artificial Intelligence as an Enabler for Entrepreneurs: A Systematic Literature Review and an Agenda for Future Research" in *Emerald Insight*, 2020, https://doi.org.10.1108/IJEBR-05-2021-0426

Sucahyo, Yudho Giri, Yova Ruldeviyani, and Arfive Gandhi, "An Empirical Study on Factors that Influence the Digital Startup Sustainability: The Mixed Methods Approach in Indonesia." In *Proceedings of the 2018 International Conference on Advanced Computer Science and Information*

Systems (ICACSIS), Yogyakarta, Indonesia, 2018, 119-124 https://doi.org/10.1109/ICACSIS.2018.8618241.

European Commission, Directorate-General for Education, Youth, Sport and Culture, Kruger, T., Mohamedaly, A., Muller, V. et al., *Greening the Creative Europe Programme – Final report*, Kruger, T.(editor), Mohamedaly, A.(editor), Muller, V.(editor), Rodriguez, A.(editor), Feifs, T.(editor), Buiskool, B.(editor), Publications Office of the European Union, 2023, [https://data.europa.eu/doi/10.2766/625636], Accessed May 12 2024

European Commission, *Energy, Climate change, Environment*, 2024a,

[https://climate.ec.europa.eu/climate-change/consequences-climate-change_en], Accessed May 12 2024

European Commission, *Horizon Europe - Work Programme 2023-2024 Culture, Creativity and Inclusive Society*, 2024b, [https://rea.ec.europa.eu/funding-and-grants/horizon-europe-cluster-2-culture-creativity-and-inclusive-society/european-cultural-heritage-and-cultural-and-creative-industries_en], Accessed May 13 2024

European Cultural Foundation, *Culture of Solidarity Fund*, 2024, [https://culturalfoundation.eu/], Accessed May 12 2024

European Institute of Innovation & Technology, *Cultural & Creative Sectors & Industries*, 2024, [https://eit.europa.eu/eit-community/eit-culture-creativity], Accessed 12 May 2024

European Union, *New European Bauhaus*, 2024

[https://new-european-bauhaus.europa.eu/about/about-initiative_en], Accessed May 12 2024

Grierson, Elizabeth M. "Activating the Creative Arts and Technology for a Global Digital Economy: Provocations and challenges for a new philosophy" in *Educational Philosophy and Theory* 48, no. 13, 2016, 1299-1309 https://doi.org/10.1080/00131857.2016.1239351

Goethe Institut, "*Culture and the Sustainable Development Goals: Challenges and Opportunities*", Voices of Culture Brainstorming report, 2021, [https://voicesofculture.eu/2021/02/26/brainstorming-report-culture-and-the-sustainable-development-goals-challenges-and-opportunities/], Accessed May 12 2024

Goethe Institut, "*Culture and Creative Sectors and Industries Driving Green Transition and Facing the Energy Crisis*", *Voices of Culture Brainstorming report*, 2023, [https://voicesofculture.eu/wp-content/uploads/2023/10/VoC-Report_Greening-CCSI.pdf], Accessed May 12 2024

He, Jinliao, Jue Peng, and Gang Zeng, "The spatiality of the creative digital economy: Local amenities to the spatial agglomeration of creative e-freelancers in China" in *Journal of the Knowledge Economy* 14, no. 4, 2023, 4608-4629 https://doi.org/10.1007/s13132-022-01088-6

Holford, W. David, "The future of human creative knowledge work within the digital economy" in *Futures* 105, 2019, 143-154

Jordan, Tim, and Annika Richterich, "Researching the digital economy and the creative economy: Free gaming shards and commercialised making at the intersection of digitality and creativity" in *European Journal of Cultural Studies* 26, no. 3, 2023, 354-370 https://doi.org/10.1177/13675494221118390

KEA European Affairs, *The Economy of Culture in Europe: A Study Prepared for the European Commission (Directorate-General for Education and Culture)*, European Commission, 2006 [https://ec.europa.eu/assets/eac/culture/library/studies/cultural-economy_en.pdf], Accessed May 13 2024

Khachaturyan, A. A, "Unemployment and other social threats of the digital economy" In *Studies on Russian Economic Development* 32, 2021, 297-304 https://ideas.repec.org/a/spr/sorede/v32y2021i3d10.1134_s1075700721030151.html

Kotlyarevskyy, Ya. V., A. A. Melnychenko, O. I. Ivanytska, E. P. Semenyuk, S. I. Kniaziev, and A. V. Melnikov, "New Economy: Evolution of Forms and Research Methodology." *Science and Innovation* 16, no. 1, 2020, 15-30. https://doi.org/10.15407/scine16.01.015.

Márquez, Iván Duque, Restrepo Buitrago, and Pedro Felipe, *The orange economy: An infinite opportunity*, Inter-American Development Bank, 2013, 8

Meneses, Jose Gerardo de la Vega, "Small Business and Entrepreneurship: Trends and Challenges" INTED Proceedings, edited by L.G. Chova, A.L. Martinez, and I.C. Torres, 7631-7636. Valencia, Spain: 12th International Technology, Education and Development Conference (INTED), 2018

Mikhaylova, Anna, "Formation of the Kreatosfera: a Digital and Creative Economy" in *International Journal Of Applied Exercise Physiology*, 8(2.1), 2019, 611-618

Milosev, Dejana, Kostic-Stankovic, Milica, and Vukmirovic, Valentina, "Role of Education Market for Creative Industries" In *EDULEARN17 Proceedings*, IATED, 2017, 9920-9927 https://doi.org/10.21125/edulearn.2017.0877

Nguyen, Hoai Nam, Quoc Hoi Le, Xuan Hung Dinh, and Dang Duc Nguyen. "Factors Affecting the Mechanism of Financial Resource Mobilization and Utilization in Building New Countryside." *Management Science Letters* 10, no. 10, 2020, 2311-2318 https://doi.org/10.5267/j.msl.2020.3.004

Nobre, Guilherme, "Creative economy and COVID-19, technology, automation and the new economy" in *Pobrane z,* 2020 DOI: 10.13140/RG.2.2.16293.04326/1

Novani, Santi, Cici Cyntiawati, Kyoichi Kijima, Valid Hasyimi, Andi Sigit Trianto, Lidia Mayangsari, Dini Turipanam Alamanda, Grisna Anggadwita, "Empowering digital creative ecosystem using problem structuring method and a service science perspective: A case study in Cimahi and Bandung, Indonesia" in *Asia Pacific Management Review* 28, no. 2, 2023, 215-228 https://doi.org/10.1016/j.apmrv.2022.09.003

Pham, Minh-Ha T. "Susie Bubble is a Sign of The Times" The embodiment of success in the Web 2.0 economy" In *Feminist Media Studies* 13, no. 2, 2013, 245-267 https://doi.org/10.1080/14680777.2012.678076

Shaulska, Larysa, Karpenko, Andii, Doronina, Olha, Naumova, Maryna, and Biletskyi, Oleksandr, "Drivers of macroeconomic growth in a creative economy: innovation policy and human capital" in *AD ALTA: Journal of Interdisciplinary Research* 11, no. 1, 2021, 178-186 https://doi.org/10.34069/AI/2022.54.06.33

Söderholm, Patrik. "The green economy transition: the challenges of technological change for sustainability." *Sustainable Earth* 3, no. 1, 2020, 6, https://doi.org/10.1186/s42055-020-00029-y

Speck, Stefan, and Roberto Zoboli, "The green economy in Europe: In search for a successful transition" In *Green economy reader: lectures in ecological economics and sustainability*, 2017, 141-160, https://doi.org/10.1007/978-3-319-38919-6_7

Sunder, Shyam, "Imagined worlds of accounting. Accounting." *Economics, and Law: A Convivium* 1, no. 1, 2011, 1-12 https://doi.org/10.2202/2152-2820.1014

Taylor, Sandra, "Critical Policy Analysis: exploring contexts, texts and consequences" in *Discourse: Studies in the Cultural Politics of Education*, 18:1, 1997, 23-35 http://dx.doi.org/10.1080/0159630970180102

Umiyati, Etik, and Faradina Zevaya, "Unlocking the Digital Potential: A Comprehensive Analysis of Creative Economy" in *Journal of Business & Economics Review (JBER)* 8, no. 2, 2023

UNEP, "The Integrated Green Economy Modelling Framework - Technical Document." United Nations Environment Programme, 2017 [https://wedocs.unep.org/bitstream/handle/20.500.11822/21863/Green_Economy_Modelling_Framework.pdf?sequence=1&amp%3BisAllowed=], Accessed May 12 2024

United Nations Economist Network, "*New Economics for Sustainable Development - Creative Economy*," 2023, 2, [https://www.un.org/sites/un2.un.org/files/orange_economy_14_march.pdf], Accessed May 12 2024

Wardana, Ludi Wishnu, Ahmad, Aniek Indrawati, Farij Ibadil Maula, Angga Martha Mahendra, Muhammad Khoirul Fatihin, "Do digital literacy and business sustainability matter for creative economy? The role of entrepreneurial attitude" in *Heliyon* 9, no. 1, 2023

Wei, Peiling, Wang, Pan Yanjun, Liao Zhuoqi, Han-Teng, Xiumei Zhou, "Towards the convergence of green and digital transformation of creative and cultural industries: an exploratory bibliometric analysis for sustainable development" in *2020 Management Science Informatization and Economic Innovation Development Conference (MSIEID)*, IEEE, 2020, 259-263 doi: 10.1109/MSIEID52046.2020.00053

World Economic Forum, "*Creative Disruption: The impact of emerging technologies on the creative economy*", 2018, [https://www3.weforum.org/docs/39655_CREATIVE-DISRUPTION.pdf], Accessed May 13 2024

Yanow, Dvora, "Interpretation in Policy Analysis: On Methods and Practice" in *Critical Policy Studies* 1 (1), 2007, 110–22 https://doi.org/10.1080/19460171.2007.9518511

Yao, Fengge, Song, Ying, and Wang, Xiaomei, "How the Digital Economy Empowers the Structural Upgrading of Cultural Industries—An Analysis Based on the Spatial Durbin Model" In *Sustainability* 15, no. 19, 2023, 14613, https://doi.org/10.3390/su151914613

Zhao, Chunhua, "Research on the Green Economic Development on the Basis of Cultural and Creative Industry" In *E3S Web of Conferences*, vol. 292, EDP Sciences, 2021, 02038

Zhu, Shiping, and Sherif B. Badr. "Convergence of Blockchain, IoT, and AI." *Frontiers in Blockchain* 3, 2020. [https://www.frontiersin.org/articles/10.3389/fbloc.2020.522600/full], Accessed May 25 2024

View publication stats