

Artigo submetido a 29 de maio 2024; versão final aceite a 6 de maio de 2025  
Paper submitted on May 29, 2024; final version accepted on may 6, 2025  
DOI: <https://doi.org/10.59072/rper.vi72.739>

# **Institutional Analysis of Creative Economy Policy Transfers at the Local Level: A Study in Lisbon (Portugal)**

## **Análise Institucional das Transferências de Políticas de Economia Criativa em Nível Local: Um Estudo em Lisboa (Portugal)**

**José Ricardo Vitória**

*zericardocafe@yahoo.com.br*

Universidade Federal de Viçosa

**Nina Rosa da Silveira Cunha**

*ninarosa@ufv.br*

Universidade Federal de Viçosa

**Magnus Luiz Emmendoerfer**

*magnus@ufv.br*

Universidade Federal de Viçosa

**Joaquim Filipe Ferraz Esteves Araújo**

*jfilipe@eeg.uminho.pt*

Universidade do Minho

**Thiago Chagas de Almeida**

*thiagoc-almeida@hotmail.com*

Universidade Federal de Viçosa

### **Abstract**

The municipality of Lisbon, Portugal, has stood out for its rupture with standard public management by assuming the responsibility for developing a creative economy Public Policy (PP) and initiating this process separately from the cultural sector. From the standpoint of institutional theory and through the case study method, the objective is to understand the policy transfer processes that influenced this policy. It was identified that the PP transfer began through the isomorphic adoption of the British model, which was driven by the need for international acceptance. Later on, the interpretation of the transferred PP occurred by adopting new practices with different influences, such as the valuation of incubators and the formation of support networks for new ventures. So, this study contributes to broadening discussions relate to the role of institutional theory in analyzing public policy, mainly on up-and-coming sectors.

**Keywords:** Institutionalism; Public Policy; Policy Transfer; Creative Economy.

**JEL Codes:** R5; R58

## Resumo

O município de Lisboa, Portugal, destacou-se pela ruptura com a gestão pública padrão ao assumir a responsabilidade de desenvolver uma Política Pública (PP) de economia criativa e iniciar esse processo separadamente do setor cultural. Do ponto de vista da teoria institucional e por meio do método de estudo de caso, o objetivo é compreender os processos de transferência de políticas que influenciaram essa política. Foi identificado que a transferência da PP se iniciou pela adoção isomórfica do modelo britânico, que foi impulsionada pela necessidade de aceitação internacional. Posteriormente, a interpretação da PP transferida ocorreu pela adoção de novas práticas com influências distintas, como a valorização de incubadoras e a formação de redes de apoio a novos empreendimentos. Assim, este estudo contribui para ampliar as discussões relacionadas ao papel da teoria institucional na análise de políticas públicas, principalmente em setores emergentes.

*Palavras-chave:* Institucionalismo; Política Pública; Transferência de Políticas; Economia Criativa.

*Códigos JEL:* R5; R58

## 1. INTRODUCTION

The creative economy sector has been gaining prominence for its important role in the world economy (Chaiboonsri, 2024). It encompasses cultural and creative industries and crosscuts sectors such as tourism, copyright, and knowledge industries, amounting to more than 3% of the global GDP in 2018, with a tendency to remain above world growth (Nyko & Zendron, 2018).

Historically, the creative economy began as an economic policy for developed countries that sought to be more competitive in the international arena through the “production of goods and services anchored in artistic production and the use of new Information and Communication Technologies” (Machado, 2016: 57).

Driven by institutional changes in much of the world, this segment is increasingly expanding and attracting public and private investments, gaining prominence and growing as an organizational field. This fact has led public authorities in some places to formulate policies for the sector pursuing its local development (Collins, Mahon & Murtagh, 2018; Howkins, 2001; Potts, 2011).

Since the creation of the term creative industry in Australia and its implementation and popularization in the United Kingdom (followed by other countries), the governmental actions aimed at the creative economy have been developed together with cultural policies due to their intersections. Policy transfer processes often influence these actions. However, this may generate problems in formulating public policies by giving rise to conflicting interests among the different players involved, where the objectives are not always apparent.

In addition to this, public creative economy policies are still developing and, in general, have been overlooked. There are rare exceptions when some policies focus on the sector, and they are created by the culture management agency, which evokes the modern term “creative economy””. This productive sector has increasingly generated significant economic impacts (Kemeny, Nathan & O'Brien, 2020) and has become interested in regions such as the Global South, especially in crises (Pratt & Hutton, 2013).

Nevertheless, in contrast to these two elements, the municipality of Lisbon, Portugal, has drawn attention by breaking from standard practice. The city took upon itself the responsibility of developing public policies for the creative economy sector and started this process in a department that was not responsible for the cultural sector.

In this sense, this work aims to understand the policy transfer processes that influenced Lisbon's creative economy public policy. To this end, It was analyzed it in light of institutional theory due to its potential for understanding the formation and development of institutions (Meyer & Rowan, 1977) and how they influence the development of public policies. The research is characterized as a case study, having collected data through documents and in-depth interviews with a semi-structured script. The data were interpreted by a content analysis, carried out with the help of the ATLAS.ti software.

In addition to this Introduction, this work is structured by the following topics: 2. Institutional theory, 3. Institutionalism in public policy analysis and 4. Creative economy public policies, which deal with the concepts and foundations of the main themes that this work addresses; 5. Methodological procedures, detailing how the research was carried out; 6. Results and discussions, which presents and discusses the results; 7. The translation of the creative economy public policy and its influences, bringing the research indications directly related to its objective; 8. Final considerations, with the general observations and conclusions of the study.

## 2. INSTITUTIONAL THEORY

Institutional theory or institutionalism encompasses studies that focus on understanding how formal and informal institutions develop or how institutionalization occurs (Alam & Miah, 2024). In this perspective, political institutions gain significant prominence, in which institutionalism presents itself as a theoretical and methodological tool, gaining space, mainly, in organizational studies and political science (Troiano & Riscado, 2016).

In the 1970s, institutionalism began to be analyzed differently, based on the proposals made by Meyer and Rowan (1977) and Zucker (1977), giving rise to what was called, from then on, the new institutionalism or neo-institutionalism. Nevertheless, Selznick (1996) states that although neo-institutionalism changes the directions of institutional theory, the meaning of institution, or institutionalization, has not changed with this new perspective. Institutionalization is a neutral idea that “occurs whenever there is a reciprocal typification of habitual actions by types of actors. Put differently, any such typification is an institution” (Berger & Luckmann, 2014: 79).

Institutional change occurs when an organization or organizational field undergoes convergent changes from an already institutionalized state to a new institutional form or de-institutionalization (when institutions weaken and disappear) (Scott, 2001). Due to constantly changing actors and contexts, institutions continually evolve to ensure their survival. However, in the de-institutionalization system, the weakening and disappearance of a series of previously consolidated beliefs and practices lead to the end of an institution due to new approaches and ideas (Aillón, Rocha & Marques, 2018). In this way, personal and individual conflicts can motivate institutional change. However, for institutional change to occur, actions need to be collective (Costa, 2009), as they require legitimacy.

Legitimacy is one of the central themes of institutional theory, constituting an essential factor for the survival of institutions and a major motivator of change. In pursuit of legitimacy, organizations tend to adapt their structures and procedures to their context (Carvalho & Vieira, 2012). Thus, newer or smaller institutions adopt actions and structures similar to large institutions in analogous sectors and contexts. Therefore, less powerful organizations seek to demonstrate conformity by behaving according to the values that are collectively disseminated by their institutional environment (Slack & Hinings, 1994).

Meyer and Rowan (1977) and later DiMaggio and Powell (2005) found that institutions give up efficiency in search of greater legitimacy. Therefore, they reproduce practices perceived as correct, regardless of the results they may generate. Thus, they guarantee survival, even when they use bureaucratic routines that do not present clear results. DiMaggio and Powell (2005) called these institutional homogenization processes isomorphism.

In general, isomorphism presents the convergence of “organizational forms and practices” in institutional fields (Wang, 2016, p 349). Organizations tend to be similar because organizational actors unconsciously respond to the same set of institutionalizing forces in the environment (Wang, 2016).

According to DiMaggio and Powell (2005), there are three isomorphic mechanisms through which institutional change can occur: coercive isomorphism, mimetic isomorphism, and normative isomorphism. Coercive isomorphism results from formal and informal pressures (laws and norms) exerted by other organizations through political influences and society's cultural expectations where these institutions operate.

On the other hand, mimetic isomorphism occurs by imitating organizational models, which are widely accepted. Finally, normative isomorphism is mainly due to professionalization, in which the interpretation and reaction to organizational problems take place through common forms (DiMaggio & Powell, 2005). More powerful actors can coerce isomorphism, but at other times it results only

from actors wanting to copy others in an uncertain environment, and it can also occur through normative pressures toward conformity (Farrel, 2018).

These three mechanisms may overlap and mix, but they usually derive from different conditions (Frunkin & Galaskiewicz, 2004). At the analytical level, only coercive isomorphism is linked to the environment. At the same time, mimetic and normative processes are internal to the organizational field, helping to explain the spread of roles and structures. The institutionalization process is directly linked to the idea of a purpose-built organizational field. Such mechanisms reflect the slow homogenization and convergence of organizational forms and are thus the by-products of coercive, mimetic and normative isomorphisms (Frunkin & Galaskiewicz, 2004).

### 3. INSTITUTIONALISM IN PUBLIC POLICY ANALYSIS

Although there are still several definitions, a public policy can be understood as addressing a public problem in a collectively relevant situation with an active or passive stance (Cochran & Malone 2014; Fischer, Miller & Sidney, 2007; Potapovs, 2024). Also, a public policy can be specific and formally expressed political processes in the form of laws, orders, regulatory measures, statutes, edicts, regulations and government action programs, among others, which can be enforced by public agencies (Cochran & Malone, 2014; Fischer *et al.*, 2007).

Regardless of which facet one chooses for the field of political and social theorizing, institutions have always played a relevant role in political analysis, particularly public policy (Dias & Seixas, 2020; Farrel, 2018; March & Olsen, 2008). Jepperson (2001) argues that public policies influence changes in institutions, and institutions alter public policies, making them codependent (Jepperson, 2001). According to Souza (2006), neo-institutionalist theory highlights that the formal and informal rules that govern institutions influence public policy as much as relevant individuals or groups.

In this context, public policy analysis, also known as policy analysis, produces accurate and valuable information for decision-makers, enabling planning so that a nation or location can keep up with an ever-changing world (Cochran & Malone, 2014). The main goal of policy analysis is to improve policies (Dunn, 2015), and to do so, it requires the understanding of different concepts, depending on the focus given to the analysis. In this sense, it seeks to combine different analysis methodologies.

In policy analysis, a concept that will be important for this paper is policy transfer. This term is related to “the process by which knowledge about policies, administrative arrangements, institutions and ideas in one political system (past or present) are used to develop policies, administrative arrangements, institutions and ideas in another political system” (Dolowitz & Marsh, 2000: 5). Policy transfer can also be defined as a process by which governments intentionally use ideas about existing policies in other countries to formulate or reformulate their public policies (Osorio-Gonnet, Oliveira & Vergara, 2020). This line of analysis seeks to discuss and understand the processes involved in lessons, convergence, diffusion, and policy transfer (Dolowitz & Marsh, 2000).

In this sense, the policy transfer concept encompasses the ideas of policy diffusion and lesson-drawing, which, although similar, present distinctions that must be considered. Policy diffusion is often used as a synonym for policy transfer. However, in academia, policy transfer studies usually use qualitative data in unique case studies that seek to understand the agency's role and the actors involved. On the other hand, policy diffusion aims to understand, through quantitative data, how structures are transferred, requiring a larger number of cases to be observed (Marsh & Sharman, 2009).

The diffusion process responds to an uncoordinated interdependence. Although governments are independent in their decision-making, they are interdependent because of how they influence and are influenced by other governments' decisions. In this way, the policy choices of one country affect other countries, causing convergent policies. Thus, countries are interdependent, or a central actor acts as a transmitter. In this way, the convergence is complemented by other components that would configure a diffusion process, such as the seasonality, the geographical location, and the similarity between the central characteristics of the policies, but with divergence in other components (Osorio & Vergara, 2016).

In contrast, lesson-drawing is based on the view that actors choose policy transfer as a rational response to a perceived process. Actors voluntarily and consciously search for ideas and solutions

as a more efficient way to solve the problem, using previously learned cases (Dolowitz & Marsh, 2000).

Stone, Oliveira, and Pal (2020) criticize the literature for assuming that paradigmatic change or policy learning occurs as ideas are 'diffused' into the political atmosphere since there are insufficient explanations of the mechanisms and agents through which change occurs. In this sense, some authors (Stone *et al.*, 2020; Osorio-Gonnet, 2020; Oliveira, 2020) have highlighted the importance of actors in both the transfer process and diffusion of public policies by considering the agents' participation in the process.

Actors have the means to decide and act upon their decisions, in which they intervene in some stage of the public policy process (Osorio-Gonnet, 2020). They can be diverse groups of agents who participate in the promotion, legitimacy, mediation, and adoption of policies, usually mayors, ministers, academics, officials of international organizations and NGOs, and activists (Oliveira, 2020).

Dolowitz and Marsh (2000) argue that ideal lesson-drawing would occur if the policy transfer were done voluntarily based on perfect rationality. On the other hand, it could be a policy transfer directly and coercively imposed. However, these authors state that analyzing a policy transfer from one of these extremes would be simplistic. In this sense, they proposed an analysis model in which one can heuristically conceptualize the transfer as a continuum that goes from lesson-drawing to the direct imposition of a program, policy, or institutional arrangement from one political system to another.

The transfer involves both voluntary and coercive elements. Along this continuum, the transfer can have characteristics that include the following variations: Coercive (direct imposition); Conditional; Mandatory (the transfer is the result of a treaty or legal obligations); Voluntary (driven by a perceived need such as a desire for international acceptance); Limited rationality lesson-drawing; and Perfect rationality lesson-drawing (Dolowitz & Marsh, 2000).

In democratic countries, policy transfer should occur by borrowing policies from other countries, based on what has been learned about how policies work, both in their original and new contexts. In this way, the policy should be reconstructed by understanding the context in which the original policy was developed and then making the necessary corrections to the new contexts in which they will be applied. In this case, policies must be tested and discussed, not simply based on the leaders' whims and preferences. Policies should focus on understanding stakeholders' needs, the context, and the location. Then, if something needs to be changed to meet the specific contexts, the policy would be modified (Park, Lee & Wilding, 2017).

It is generally assumed that a country exports its policy success to another. Thus, when policy transfer occurs internationally, the "best practices" or higher standards are transferred to the receiving jurisdictions. When it is a rational transfer, importing governments are expected to recognize policy failures or deficiencies within their borders and through the process of evaluation, learning, and peer review through innovation, seek solutions and adopt reforms based on successful experiences elsewhere (Stone *et al.*, 2020; Osorio-Gonnet, 2020).

According to Stone (2017), policy translation is an open process in a transfer procedure. It occurs as an experimental process in constant change, alternating between innovation and reaction and conformity and invention. Policy translation is characterized by fluid multi-actor interpretation, mutation, and assembly processes. It can be a process of analytically rational learning or learning from past experience, driven by bureaucrats, experts, and politicians with ideas for reform, or a more random dynamic. Viewing policy translation as a combination of art, episteme, and judgment implies a different set of reflections on policy diffusion and transfer: it means that it will never see perfect "cloning" of a policy between different places. Instead, policy translation embraces deviation and difference (Stone, 2017).

While early studies on policy transfer focused on transmissions between developed countries or from developed to developing countries, current research seeks to understand the increasing speed of policy innovations of transfers, alterations, and reverse transfers from developing to developed countries. This allows us to visualize the processes of knowledge diffusion, policy transfer, and innovation from major centers of national and international importance and other less prominent localities and institutions (Stone *et al.*, 2020).

#### 4. CREATIVE ECONOMY PUBLIC POLICIES

The term Creative Economy emerged in speeches with intense political connotations (Moore, 2014) and started in 1994 in Australia with the “Creative Nation” project, which also derived the term creative industries. However, it gained momentum and was popularized worldwide by the United Kingdom after 1997, under Tony Blair's government, after the Department for Culture, Media and Sports (DCMS) published the first mapping of what they called creative industries (Moore, 2014). From then on, the creative economy began to be studied and put on the political agendas of most countries. It gained prominence, especially in crises, to leverage the economy through creativity and innovation (Boccella & Salerno, 2016).

Nevertheless, it is almost impossible not to think of cultural public policies when discussing the creative economy since they have always been linked. However, it is important to understand the limits and intersectionality of these sectors since one of the premises for the success of a public policy lies in the clarity of objectives: “since it is essential that the implementers fully understand the policy and know exactly what is expected of them” (Lima & D'ascenzi 2013: 103). Therefore, it is necessary to understand and distinguish the policies' action fields so that there are no double meanings or conflicts with other sectors, causing detriment to other areas.

From the outset, creative economy policies were formulated in conjunction with cultural policies, sometimes to complement them and sometimes to replace the existing model. This is because cultural and creative industries assume that investments in culture can generate economic growth. This idea originated in British, American, and Australian cultural planning and management circles in the 1980s and 1990s and was subsequently introduced worldwide (Rindzeviciute, Svensson & Tomson, 2016).

According to Hesmondhalgh and Pratt (2005), the emergence of the re-signified concept of cultural industries and its expansion helped shape new cultural policies, and cultural industries emerged, in part, as by-products of changes in those policies. This has led to conflicts in art subsidies and public services in other cultural areas in some countries, mainly due to the discourse that cultural and creative industries can be regenerative. This idea has legitimized the argument that these industries can regenerate national and local economies.

However, questions have been raised about the pros and cons of including cultural industries and especially creative industries in cultural policy since the 2000s (Cunningham, 2002; Galloway & Dunlop, 2007; Hesmondhalgh & Pratt, 2005). According to Cunningham (2002), the inclusion of cultural and creative industries and differences in cultural policy have increasingly reduced investments in culture and the arts. According to this author, this causes considerable difficulties for the cultural sector since there is nothing specifically “cultural” about the “creative industries” beyond the common link of creativity. Also, the creative industry sectors will need to get used to thinking of themselves and acting as part of a broader coalition of interests that encompasses content-rich service sectors such as education and learning, publishing, design, communication devices, and e-commerce.

For Galloway and Dunlop (2007), one of the problems of this junction is that, although cultural industries can be defined as those that generate symbolic meaning, the official definitions of creative industries do not reference symbolic meanings and can involve any creative activity. It is noteworthy that these activities are primarily aimed at economic gains and forget other values that culture brings to society. A significant portion of academic work for the cultural sector has been concerned with how culture can contribute to economic growth, causing the economic value to overshadow other forms of value - cultural, social, aesthetic - in policy discussions (Belfiore, 2018).

When studying the UK, the most cited and replicated creative economy policy disseminator, Bakhshi and Cunningham (2016) suggest a separation between cultural and industry policies. For these authors, the merger of culture and creative industries has damaged the UK's cultural and creative industry policy, so they proposed the conscious separation of the two sectors. According to them, this decoupling would reposition creative industries within their legitimate space, which is economic policy, facilitating the emergence of more robust cultural policies (Bakhshi & Cunningham, 2016).

Much of the coupling of culture and creative economy policies is due to how they were disseminated through policy transfer, mainly by mimicking the British case. When analyzing creative industry policy transfer from the UK to Lithuania, Rindzeviciute *et al.* (2016) argue that the policy

transfer process can serve as a source of transformation in the receiving cultural field. For them, studies on creative industry policies have focused on implementation, but little is known about the mechanisms that contributed to the popularity of this policy idea. In their analysis, these authors reported that creative industries as a policy idea should not be a mere policy tool that succeeds or fails to deliver economic growth in a given area but as a driver of broader changes in the cultural policy field, reorganizing practices (Rindzeviciute *et al.*, 2016).

In this sense, the transfer of creative economy policies is not limited to the statistical representation method of the economic value of culture. It is also a complex process in which new networks and evaluative parameters are forged, triggering local transformations. Transfer as translation cannot be reduced to replication but is a source of innovation. Moreover, translation is a process in which the receiving end is at least as active as the sending end; the recipient transforms the received policy by adapting it to the local context. In any case, replication does not go unnoticed because any

translation must bear considerable resemblance to the “original” but may manifest itself quite differently in the new context. Thus, creating meaning in an organizational context can be studied at many levels, from everyday verbal and nonverbal interactions to highly abstract legalistic discourse (Rindzeviciute *et al.*, 2016).

## 5. METHODOLOGICAL PROCEDURES

This research is a case study (Yin, 2015). The city of Lisbon, the capital of Portugal, was chosen as a unit of analysis. Among other factors, the justification for using Lisbon is that this capital city has stood out in the last decades in terms of the creative economy and its transversal sectors, especially tourism. In this context, it highlights: in 1994, it was awarded the European Capital of Culture Project; in 2010, Eiras (2010) cited the city's potential to be the creative capital of southern Europe; in 2012, it inaugurated Startup Lisboa; in 2015, it hosted the first edition of the “Creative Hubs Forum”; still in 2015, it requested Unesco the candidacy of Creative City (Costa, 2015); in 2017, Lisbon was elected as the creative capital of Europe (Rodrigues, 2017; Ost, Ashton & Santuário, 2019); in 2018, it received the awards for Best City Destination and Best City Break Destination in the 25th edition of the World Travel Awards. All this reinforces Lisbon's importance in the Cultural and Creative Industries panorama locally and globally, standing out as a success case.

In Lisbon, policies that are implemented by the municipal public authorities focused on the creative economy sector are mainly coordinated by the Economy and Innovation Municipal Department (*Direção de Economia e Inovação* - DMEI). Thus, the universe of this study includes the actors that operate directly within the DMEI, the entities declared by it as strategic partnerships, and the other public authorities that develop actions for the municipality's creative economy. This research's transversal reference starts in 2011, the year the DMEI and the strategic sector of the creative economy were created, consecutively, and ends in 2018, when the DMEI's board of directors changed. At the time, the sector's guidelines started to have a new focus.

Documentary research and in-depth interviews were used for data collection. Initially, the documentary research occurred through access to public and private documents, using research on the internet and in loco. Approximately 400 documents were selected and pre-analyzed. Their inclusion criteria included the prefixes “inov” and “criativ”, as they facilitated the search for data on innovation (linked to the Economy and Innovation Municipal Department (DMEI)) and creativity, creative economy, and creative industry (directly connected to the municipal department). However, the search for such terms also led to finding and analyzing a few documents that referred to the Municipal Culture Department (*Direção Municipal de Cultura* - DMC). These documents helped identify data on agents and institutions responsible for the sectors studied and any activities to develop the creative economy in the local sphere.

Subsequently, it was decided to use in-depth interviews with a semi-structured script, supported by the institutionalist theory, which allowed us to obtain data about the policy transfer process studied here. Eighteen interviews with 16 different actors that fit into the research universe were conducted. The interviews totaled 9 hours, 57 minutes, and 5 seconds, averaging 33 minutes and 10 seconds each.

All interviews were authorized to be recorded and were later transcribed so that they could be analyzed. For interviewee anonymity, it was used the terminology “E1, E2, E3”, according to the

interview order, or “E1.1, E1.2, and E1.3”, when the interview was with the same person at different times. The interviews ended when they reached the “saturation point” (Handcock & Gile, 2011) - which was when all the other interviewees began to repeat information from the previous respondents without adding any data or people that could be relevant to this study.

Content analysis was used to analyze the data (Bardin, 2016), both for the documents and the interviews. In the content analysis, the Iterative Construction of an Explanation strategy was applied – “A process is said to be iterative when it progresses by successive approximations” (Laville & Dionne 1999: 227). With the aid of the ATLAS.ti software (version 7.5.4.), the mixed model of categorization with pre-established categories was also employed, as well as the creation of new groups, allowing the interpretation, discussion, and review of the contents and narratives related to the object under study.

## 6. RESULTS AND DISCUSSIONS: POLICY TRANSFER OF LISBON'S CREATIVE ECONOMY

Over time several institutional changes have influenced the development of Lisbon's creative economy public policy. In short, the changes began with consecutive events that were considered foundations and used isomorphically for the decisions that led to the elaboration of this policy. They include the emergence of the creative economy term and sector, the country's planning change due to the economic crisis, changes in Portuguese legislation, changes in the municipality's planning, and the acknowledgment that the creative economy was already thriving, important to the local economy, and deserving of public authorities' attention (Lisboa, 2013; 2021).

These changes, which influenced the actors' discussions in the municipality's planning, resulted in the desire to make Lisbon an increasingly innovative city with international prominence. This desire led political actors and leaders to get together to create a structure involving the economy, innovation, and entrepreneurship, resulting in the creation of the Economy and Innovation Municipal Department (DMEI). Among other sectors, the new body chose the creative economy as one of the strategic industries to meet the municipality's wishes.

Initially, Lisbon's creative economy cores were creative industries (advertising, architecture, and design, including fashion design); cultural industries (film, video, music, radio and television, publishing, printing, and reproduction); and artistic and cultural activities (literary creation, cultural heritage, and the performing arts) (Lisbon, 2013).

The Lisbon City Council (*Câmara Municipal de Lisboa - CML*) chose these fields due to the creative economy public policy transfer that initially copied the British model, as was done by several other regions (E1.1, 2016). At first, the CML replicated the cultural and creative industries stratification and division model developed in England.

[...] We did from the very beginning... this was the first work we did. We took that stratification known by the creative industry in England and went from there. And now we have been molding it a little bit to the reality of Lisbon. But, in that document that we published, after a year more or less... in the DMEI... we took the European classification of sectors and activities that we can consider. However, England has also changed - we have also changed... but we started from there. It was not difficult because we took actions that had already been worked on before us over twenty years ago, and it made some sense. (E1.1, 2016)

Thus, the whole initial process used isomorphisms, mainly mimetic, through the adoption of the British Model (E1.1, 2016). This model is still the most popular because, although in the early 2000s, there were several configurations of creative industries in different parts of the globe, the one that stood out the most was conceived and disseminated after the work of the UK's Department for Digital, Culture, Media & Sport (DCMS) in England. Although it still generates controversy, it is also considered one of the sector's greatest success stories. However, the diffusion of this model is also linked to the British Council's work in various parts of the world, including Portugal (E6, 2019).

The British Council has been active in Portugal since 1934. Besides spreading the English language, it also aims “to promote cultural relations and understanding of different cultures between individuals and peoples of the UK and other countries” and “to encourage cultural, scientific, technological and other educational co-operation between the UK and other countries”. According to

one of the interviewees, the big mission is to have a more transformative impact on diffuse institutions, individuals, and the national system through English culture (E6, 2019).

Even though the interviews did not affirm the direct influence of the British Council in Lisbon's adherence to the English model, the institution has been mentioned as one of the main strategic partners since the beginning of DMEI's work, besides already being CML's partner in several projects since the beginning of its operations in the country. Thus, the English model was used as an initial basis (E6, 2019). Moreover, the British Council has acted as a partner in international projects and influenced the unused urban spaces revitalization model.

Nevertheless, it was noted that the British urban revitalization model with cultural and creative industries was cited several times despite not being the focus of this paper. According to the British example, creative industry strategies would best stimulate small and medium-sized businesses in regions with substantial industrial decline. Such knowledge gave rise to revitalizing old industrial zones, i.e., LXFactory (CML's strategic partner) and other rehabilitated zones to form creative clusters.

**LXFACTORY** – It is a space where creative entities' activities are developed. It is located in the parish of Alcântara, in an area of 23 thousand square meters, where previously manufacturing activities were developed. [...] After being reoccupied and gradually restored, it became a creative hub occupied by companies and industry professionals, especially the creative ones, and "has been the scene of a diverse range of events in the areas of fashion, advertising, communication, multimedia, art, architecture, music, etc. [...] LXFACTORY is a private initiative that is directly linked to CLM's goals for the creative economy strategy, so it is placed as one of the partners (LXFACTORY, 2018 - Online). However, as seen earlier, this was not DMEI's first strategy for Creative Economy policy - sometimes cited only as previous CML actions.

Rehabilitation of buildings and historic spaces in obsolete and abandoned areas / The Municipality has been rehabilitating the city's abandoned and degraded urban fabric to meet the demand from young creative entrepreneurs who use them as workplaces. We highlight the planned rehabilitation of the *Sinel de Cordes* Palace for the installation of a creative cluster that will have architecture as its central and mobilizing discipline, the *Forno do Tijolo* Market, where the creation of a co-working space and a FabLab is underway, and the recently created StartUp Lisboa Tech and StartUp Lisboa Commerce, a network of business incubators in the city. [...] promotion of cultural neighborhoods and creative spaces - boosting tourism / In addition to the public sector, the private sector also stands out, with significant expansion in the city and strong links to traditional neighborhoods, as is the case of LX Factory in Alcântara, *Fábrica do Braço de Prata* in Poço do Bispo (located in an area provided by the city), *Pensão Amor*, and MusicBox in Cais do Sodré or Santos Design District in Santos neighborhood. These examples of areas considered role models of the creative movement bring the demand for various services, the stimulation of street commerce, and tourist attractions to diverse areas of the city, which are thus reborn to a new economic dynamic but lose their former reality (Lisboa, 2013: 35).

Although these interventions in the urban structure were not Lisbon's first creative economy strategies, they are significantly relevant when it looks at the subsequent actions developed for the Cultural and Creative Industries (ICCs). They are spaces where some strategic partnerships operate and some of the projects that are part of the creative economy policy strategies are located.

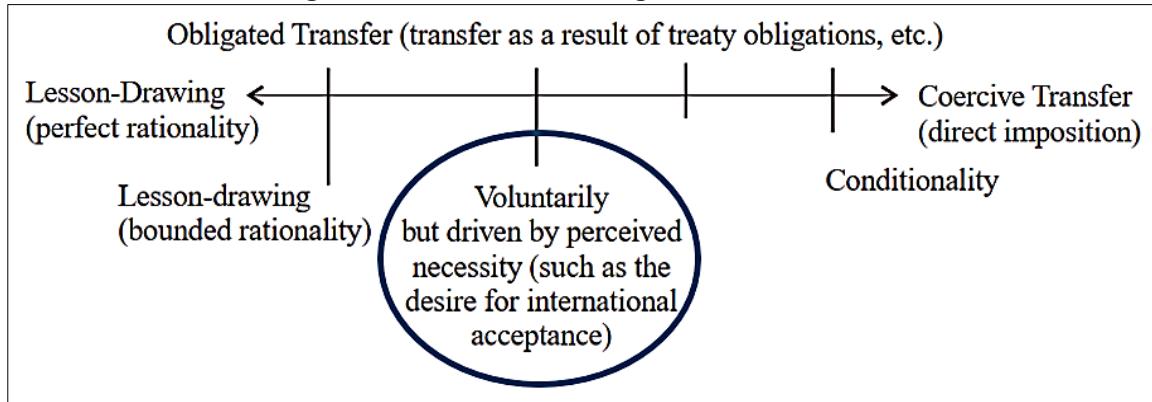
One can observe from the interviewees' narrative that the justification for using mimetic resources was that this practice would make the work easier because the initial path was uncertain. The institutional theory explains that an organization reproduces practices from similar organizations in uncertain conditions, considered the most successful because they facilitate work or are more legitimate. When there is no predefined strategic planning for a public policy, imitation is accepted and encouraged by the economy of human actions (DiMaggio & Powell, 2005).

In the context of public policy transfers, copying successful practices is often encouraged when talking about internationalization or the desire to be accepted by other countries. Mimetic processes tend to be the easiest and most embraced by new localities. Moreover, international ideals and the desire to become an increasingly innovative city come together. Although the transference of a

creative economy policy is not imposed, it seeks to meet international parameters in which innovation and creativity are essential for insertion in new markets considered important for the economy.

As seen in the theoretical framework, Dolowitz and Marsh (2000) proposed an analysis model in which transfer occurs on a continuum between two extremes, ranging from lesson-design to coercive transfer, from absolute rationality to coercion. Suppose that anyone to place Lisbon at one of the points of this model. In that case, it could infer that the transfer occurred voluntarily but driven by necessity, which, in this case, was the desire for international acceptance, as can be seen in Figure 1.

**Figure 1. From Lesson-Drawing to Coercive Transfer**



Source: Adapted from Dolowitz e Marsh (2000:13-14).

Using our institutional analysis of the policy learning model, it can infer that the pressure for internationalization and innovation, while not coercive, becomes a pattern for creative industry potential. However, this process has become more rational in Lisbon as the actors learn about the creative economy and the role of creative cultural industries and culture as a whole. This process may generate future gains for the municipality, mainly by paying attention to institutional changes and the literature produced by academia on the subject. It also demonstrates the importance of public authorities always keeping in line with new academic findings.

Internationalization fosters the desire to make a city innovative, including changes in the public sector. The creative economy has been linked to the idea of innovation since the beginning of these discussions in Lisbon (Strategic Letters 2009, Strategic Environmental Assessment (2009, 2011), and the reports on strategies for culture 2009, 2017). However, even innovation can be considered imitation, especially in a global market where innovation is increasingly desired. Innovation can be conscious; however, it often occurs through imperfect attempts to imitate others, unconsciously acquiring some unobserved or unsought unique attributes that were partially responsible for success. In other cases, they attempted to copy the unique ways of transforming an ongoing innovation process (Alchian, 1950).

It seems to be what happened in this study because what started as an imitation became another innovative practice that was later reproduced - as is the case of the new DMEI strategy. After maturing, the policy was partially replicated in the Municipal Culture Department (DMC). In this sense, the ideas and practices previously developed in other places were appropriated to start the policy. So, the policy that began with the influence of another gradually gained more references, giving the new policy its own characteristics.

## 7. THE TRANSLATION OF THE CREATIVE ECONOMY PUBLIC POLICY AND ITS INFLUENCES

When analyzed from a policy transfer standpoint, creative economy policy underwent a translation process, which creates meaning for its context - just as is done with linguistic expressions, for instance (Stone *et al.*, 2020). The previously copied model has remained a reference point and is still remembered as the initial path of policy transfer. However, over time, it gained new features.

The first was the selection of projects that would be part of the creative economy strategy. Later, after the learning process, it is re-signified as the new DMEI strategy for the creative economy.

After the survey of cultural and creative industries in the city, it was observed that some sectors needed inclusion and others exclusion. Later, it was necessary to strengthen the new cultural and creative enterprises. Although the British model was not totally substituted, it was slowly altered by a model that valued the new enterprises. Thus, the networking model between incubators, experimentation, and commercialization facilities became the CML's new strategy to strengthen new ventures, led by the DMEI.

Since the 1990s, specialized incubators in different segments have grown, including incubators for cultural and artistic ventures (Essig, 2014; 2018; Franco, Haase & Correia, 2015). Specialized incubators can also be seen as one of several infrastructure mechanisms for disseminating innovative activities in the productive sector of the so-called knowledge economy. When it comes to cultural and creative incubators, empirical evidence points out that there are no standardized models for them since the incubation of new companies is a highly flexible process, following different objectives (Franco, Haase & Correia, 2015). Cultural and creative incubators tend to pursue the ideals of cultural, economic, and community development by supporting individual artists, non-profit art organizations, and creative industry entrepreneurs. The literature suggests that when these incubators are a policy tool, the outcomes tend to be more general and include economic development, increased community vibrancy, economic stability, and individual artist or entrepreneur sustainability (Essig, 2014; 2018).

The new strategy for the creative economy developed by the DMEI includes the adoption of a creative incubator, the Mouraria Innovation Center (*Centro de Inovação da Mouraria - CIM*), and a whole network of prospecting and experimentation (product and market) that mutually support each other. The CIM develops new companies in the creative sector; the FabLab is a place for experimentation; the Museum of *Ofícios de Bairro Alto* is a place to learn, reorganize, and improve skills in the manual area; and the *Polo Santa Clara* is a place for exhibition and sales (Lisboa, 2021). Through networking, the new entrepreneurs in the sector can obtain advantages and competitiveness to position themselves in the market through the systemic integration of four different projects that can complement each other in various ways (Bhansing, Wijngaarden & Hitters, 2020).

Besides being a translation, this new strategy becomes a disseminator through the learning process since it can be a model. The *Pelourinho da Cultura* replicates this differently to reach cultural objectives beyond economic goals.

In this sense, the cultural industries received the incubator of arts and cultural enterprises, the *Polo Cultural das Gaivotas*. This incubator and the other projects under the jurisdiction of the *Pelourinho da Cultura* (*Museu do Design e da Moda - MUDE*, the *Companhia das Artes de Carnide*, and the *Lojas Lisboa Cultura*) are spaces that help cultural and art market beginners by providing learning and experimentation opportunities.

Networking plays an essential role in reinforcing the ventures and, consequently, the policy adopted by the CML. In Lisbon's case, the various departments adopt incubators with different objectives, forming two separate networks. However, the interviewees said these facilities gradually seek to be more collaborative, strengthening the CCI networks. The projects in line with DMEI's strategies form a network, and the projects selected by the DMC start another. The collaboration between these networks strengthens and legitimizes CML's public policies in the creative economy.

In addition, it is a way to positively develop professionals' identity in the creative sector (Werthes, Mauer & Brettel, 2017), considered one of the problems in legitimizing and developing the creative economy in several regions because there are local governments that do not recognize cultural agents as innovative, and mainly do not create means for these agents to identify themselves as professionals in this sector (Chaston, 2008). The identity aspect is challenging to assimilate when associated with the idea of creative entrepreneurship, whose nomenclature has been denied and entrepreneurial actions avoided by cultural agents, who "think that business values contradict their personal values and their cultural and creative identity [considering] business only as a means to realize their cultural and creative ideas" (Werthes, Mauer & Brettel, 2017: 2).

Considering this, Lisbon's creative economy public policy, including current and future actions developed by the DMEI, intends to insert new players into the market. In this way, the municipality's public investment is geared towards the initial subsidy and strengthening of small enterprises, not to

organizations already inserted and consolidated in the market. However, this does not forget the importance of large organizations that can support new initiatives.

## 8. FINAL CONSIDERATIONS

By transferring the creative economy public policy, Lisbon began voluntarily adopting the British model's specific actions and cultural and creative industries, driven by the necessity for international acceptance. After studies conducted by the municipal government diagnosed the local reality, the policy was translated by adopting new practices and different influences, mainly by valuing the cultural and creative incubator model, as well as a support network for new ventures in the sector.

Although it can understand it as another public policy translation element, it cannot consider the incubator model, or even the centers of experimentation and prospection, as an innovation. This is because similar models have already been developed in various parts of the world. However, perhaps the innovation is precisely creating the network arrangement formed between these elements, both the DMEI for the creative industries and the DMC for the cultural sector.

In this sense, the participation of technical staff, together with other formulators and leaders who defined the first strategies for the creative economy, started to create a network of learning and interests that gradually influenced each other and triggered the changes that resulted in the public policy since its conception until the moment under analysis.

The policy transfer was initially mimetic, but later it gained nuances, configuring a translation and adaptation that gave the new strategies innovative characteristics. This nuance occurred by separating cultural industries from creative industries and in the collaboration networks created between projects.

Thus, the implications of Lisbon's experience and the collaborative learning perspective in the context of the creative economy (Katre 2020) can teach us that, although some standards are considered legitimate and highly replicated worldwide, market reality requires, above all, innovation and differentiation. This is especially true when discussing the public sector because policies, even if initially replicated, need to adapt to each location's reality. When public policy aims to develop a certain industry, differentiation is required, i.e., thinking from the outset about the local identity and how it can be beneficial.

It is important to note that this study was limited to analyzing a specific period of time of the creative economy public policies implemented by the Lisbon government. Therefore, it is suggested that future studies continue to analyze these policies of the Lisbon government, to verify whether isomorphic and specific practices still occur. It is also pertinent to analyze other similar municipalities (in relation to the number of inhabitants, financial resources, culture, etc.) that develop creative economy public policies. Despite its inevitable limitations, this research brings important practical and theoretical contributions.

In practical terms, this work contributes to the public managers and analysts of Lisbon's creative economy sector as a historical report and evaluation tool. Furthermore, as Lisbon is a reference city for the Community of Portuguese Speaking Countries (CPLP), it may serve as a *modus* (and not a model) for transferred policies, with due translations, obeying each location's reality. This is relevant for Brazil, which has had several initiatives at the state and federal levels that were aborted before they were even put into practice, highlighting the role of municipalities and territories in implementing public policies in emerging sectors (Acco, 2016; Emmendoerfer, Fioravante & Araújo, 2018).

In academic terms, it contributes to broadening discussions on the role of institutional theory in analyzing public policy, especially those geared towards up-and-coming sectors. In addition, it provides new empirical knowledge that could be used in comparative studies on policies targeting cultural and creative industries from the local to the international level.

## REFERENCES

Acco, M. (2016). No limiar do novo: desafios para o financiamento da Economia Criativa no Brasil. In C. Leitão, & A. F. Machado (Eds.), *Por um Brasil criativo: significados, desafios e perspectivas da economia criativa brasileira* (pp. 149-214). Belo Horizonte: Código Editora.

Aillón, H. S., Rocha, W., & Marques, K. C. M. (2018). Deinstitutionalization of activity based costing: analysis from the new institutional sociology perspective. *Contabilidade Vista & Revista*, 29(1), 101-129. <https://doi.org/10.22561/cvr.v29i1.3934>

Alam, M. K., & Miah, M. S. (2024) Do Islamic banks use institutional theory in the light of Shariah governance? Empirical evidence from a Muslim dominant country. *Heliyon*, 10(2), 1-13. <https://doi.org/10.1016/j.heliyon.2024.e24252>

Alchian, A. (1950). Uncertainty, evolution, and economic theory. *Journal of Political Economy*, 58(3), 211-221. <http://www.jstor.org/stable/1827159>

Bakhshi, H., & Cunningham, S. (2016). *Cultural policy in the time of the creative industries*. London: Nesta.

Bardin, L. (2016). *Análise de conteúdo*. Lisboa: Edições 70.

Belfiore, E. (2018). Whose cultural value? Representation, power and creative industries. *International Journal of Cultural Policy*, 26(3), 383-397. <https://doi.org/10.1080/10286632.2018.1495713>

Berger, P., & Thomas, L. (2014). *A construção social da realidade*. Petrópolis: Vozes.

Bhansing, P., Wijngaarden, Y., & Hitters, E. (2020). Identity Work in the Context of Co-located Creative Entrepreneurs: How Place Influences Professional Identity. *International Journal of Arts Management*, 22(2), 7-23. <http://hdl.handle.net/1765/125056>

Boccella, N., & Salerno, I. (2016). Creative economy, cultural industries and local development. *Procedia-Social and Behavioral Sciences*, 223, 291-296. <https://doi.org/10.1016/j.sbspro.2016.05.370>

Carvalho, C. A., & Vieira, M. M F. (2012). *Organizações, cultura e desenvolvimento local: a agenda de pesquisa do observatório da realidade organizacional*. Recife: EDUFEPE.

Chaiboonsri C. (2024). The Potential Analytical Impact of Significant Sectoral Creative Economy on Thailand's Economy: A Case Study of the IRS-CGE Model vs. the CRS-CGE Model for Both the National and Provincial Economies. *Economies*, 12(2), 1-20. <https://doi.org/10.3390/economies12020044>

Chaston, I. (2008). Small creative industry firms: a development dilemma? *Management Decision*, 46(6), 819-831. <https://doi.org/10.1108/00251740810882617>

Cochran, C., & Malone, E. (2014). *Public policy: perspectives and choices*. Boulder: Lynne Rienner.

Collins, P., Mahon, M., & Murtagh, A. (2018). Creative industries and the creative economy of the West of Ireland: evidence of sustainable change? *Creative Industries Journal*, 11(1), 70-86. <https://doi.org/10.1080/17510694.2018.1434359>

Costa, A. N. (2009). Deliberação e mudança institucional. *e-cadernos CES*, 5(5), 41-65. <https://doi.org/10.4000/eces.273>

Costa, D. M. C. (2015). *Lisboa cidade criativa: preparação de uma candidatura à Rede de Cidades Criativas da UNESCO* (Masters Dissertation). Escola Superior de Comunicação Social, Lisboa, Portugal.

Cunningham, S. (2002). From cultural to creative industries: theory, industry and policy implications. *Media International Australia incorporating Culture and Policy*, 102(1), 54-65. <https://doi.org/10.1177/1329878X0210200107>

Dias, R. C., & Seixas, P. C. (2020). Territorialização de Políticas Públicas, Processo ou Abordagem? *RPER*, (55), 47-60. <https://doi.org/10.59072/rper.vi55.9>

Dimaggio, P. J., & Powell, W. (2005). A gaiola de ferro revisitada: isomorfismo institucional e racionalidade coletiva nos campos organizacionais. *Revista Administração de Empresas*, 45(2), 23-33. <https://bibliotecadigital.fgv.br/ojs/index.php/rae/article/view/37>

Dolowitz, D., & Marsh, D. (2000). Learning from abroad: the role of policy transfer in contemporary policy-making. *Governance*, 13(1), 5-23. <https://doi.org/10.1111/0952-1895.00121>

Dunn, W. (2015). *Public policy analysis*. London: Routledge.

Eiras, R. (2010). Entrevista a Joana Vasconcelos. In J. Costa (Org.), *Cadernos Sociedade e Trabalho: Criatividade e Inovação* (pp. 237-242). Lisboa: Gabinete de Estratégia e Planeamento (GEP) / MTSS.

Emmendoerfer, M. L., Fioravante, A. S. A., & Araújo, J. F. F. E. (2018). Federal government actions for the creative territories development in Brazilian context. *Revista Brasileira de Gestão e Desenvolvimento Regional*, 14(1), 400-424. <https://doi.org/10.5281/zenodo.4519239>

Essig, L. (2014). Arts incubators: a typology. *The Journal of Arts Management, Law, and Society*, 44(3), 169-180. <https://doi.org/10.1080/10632921.2014.936076>

Essig, L. (2018). Value Creation by and Evaluation of US Arts Incubators. *International Journal of Arts Management*, 20(2), 32-46. <https://www.jstor.org/stable/44989712>

Farrell, H. (2018). The shared challenges of institutional theories: rational choice, historical institutionalism, and sociological institutionalism. In J. Glückler, R. Suddaby, & R. Lenz (Eds.), *Knowledge and Institutions* (pp. 23-44). Cham: Springer.

Fischer, F., Miller, G., & Sidney, M. (2007). *Handbook of public policy analysis: theory, politics, and methods*. Boca Raton: CRC Press.

Franco, M., Haase, H., & Correia, S. (2015). Exploring factors in the success of creative incubators: A cultural entrepreneurship perspective. *Journal of the Knowledge Economy*, 9(1), 239-262. <https://doi.org/10.1007/s13132-015-0338-4>

Frumkin, P., & Galaskiewicz, J. (2004). Institutional isomorphism and public sector organizations. *Journal of Public Administration Research and Theory*, 14(3), 283-307. <http://www.jstor.org/stable/3525838>

Galloway, S., & Dunlop, S. (2007). A critique of definitions of the cultural and creative industries in public policy. *International journal of cultural policy*, 13(1), 17-31. <https://doi.org/10.1080/10286630701201657>

Handcock, M., & Gile, K. (2011). Comment: On the concept of snowball sampling. *Sociological Methodology*, 41(1), 367-371. <https://doi.org/10.1111/j.1467-9531.2011.01243.x>

Hesmondhalgh, D., & Pratt, A. (2005). Cultural industries and cultural policy. *International journal of cultural policy*, 11(1), 1-13. <https://doi.org/10.1080/10286630500067598>

Howkins, J. (2001). *The creative economy: how people make money from ideas*. London: Allen Lane.

Jepperson, R. (2001). The development and application of sociological neoinstitutionalism. *Working Paper 2001/5*, 1-54.

Katre, A. (2020). Creative Economy Teaching and Learning - A Collaborative Online International Learning Case. *International Education Studies*, 13(7), 145-155. <https://doi.org/10.5539/ies.v13n7p145>

Kemeny, T., Nathan, M., & O'Brien, D. (2020). Creative differences? Measuring creative economy employment in the United States and the UK. *Regional Studies*, 54(3), 377-387. <https://doi.org/10.1080/00343404.2019.1625484>

Laville, C., & Dione, J. (1999). *A construção do saber: manual de metodologia da pesquisa em ciências sociais*. Porto Alegre: Artes Médicas Sul.

Lima, L. L., & D'aszenzi, L. (2013). Implementação de políticas públicas: perspectivas analíticas. *Revista de Sociologia e Política*, 21(48), 101-110. <https://doi.org/10.1590/S0104-44782013000400006>

Lisboa. (2013, February 15). *Lisboa - Economia Criativa*. Câmara Municipal de Lisboa. Retrieved from <https://is.gd/JnvMec>

Lisboa. (2021, February 22). *Economia Criativa – Projetos Criativos*. Câmara Municipal de Lisboa. Retrieved from <https://t.ly/FNxh>

Machado, A. F. (2016). Economia da cultura e economia criativa: consensos e dissensos. In C. Leitão, & A. F. Machado (Eds.), *Por um Brasil criativo: significados, desafios e perspectivas da economia criativa brasileira* (pp. 53-62). Belo Horizonte: Código Editora.

March, J. & Olsen, J. (2008). Neo-institucionalismo: fatores organizacionais na vida política. *Revista de Sociologia e Política*, 16(31), 121-142. <https://doi.org/10.1590/S0104-44782008000200010>

Marsh, D., & Sharman, J. C. (2009). Policy diffusion and policy transfer. *Policy studies*, 30(3), 269-288. <https://doi.org/10.1080/01442870902863851>

Meyer, J. & Rowan, B. (1977). Institutionalized organizations: formal structure as myth and ceremony. *The American Journal of Sociology*, 3(2), 340-363. <https://www.journals.uchicago.edu/doi/10.1086/226550>

Moore, L. (2014). Cultural and creative industries concept – A historical perspective. *Procedia-Social and Behavioral Sciences*, 110, 738-746. <https://doi.org/10.1016/j.sbspro.2013.12.918>

Nyko, D., & Zedron, P. (2018). Economia criativa. In F. P. Puga & L. B. Castro (Eds.), *Visão 2035 – Brasil, país desenvolvido: agendas setoriais para alcance da meta/Banco Nacional de Desenvolvimento Econômico e Social* (pp. 259-288). Rio de Janeiro: BNDES.

Oliveira, O. P. (2020). Policy ambassadors: Human agency in the transnationalization of Brazilian social policies. *Policy and Society*, 39(1), 53-69. <https://doi.org/10.1080/n14494035.2019.1643646>

Osorio, C., & Vergara, J. M. (2016). La difusión de políticas públicas. Estado del arte y contribuciones para la disciplina en América Latina. *Política. Revista de Ciencia Política*, 54(2), 235-254. <https://doi.org/10.5354/0719-5338.2016.44806>

Osorio-Gonnet, C. (2020). Actores en procesos de transferencia de políticas sociales en América Latina. *Estudios Públicos*, (160), 121-130. <https://doi.org/10.38178/07183089/1426200422>

Osorio-Gonnet, C., Oliveira, M. C., & Vergara, J. M. (2020). International development cooperation as one of the triggers for the process of public policy transfer. *Estudos Internacionais: revista de relações internacionais da PUC Minas*, 8(2), 8-26. <https://doi.org/10.5752/P.2317-773X.2020v8n2p8-26>

Ost, S. C. O., Ashton, M. S. G., & Santuário, M. E. (2019). Capital Criativa da Europa: aspectos da criatividade urbana em Lisboa: aspectos da criatividade urbana em Lisboa. *Marketing & Tourism Review*, 4(1), 1-26. <https://doi.org/10.29149/mtr.v4i1.5047>

Park, C., Lee, J., & Wilding, M. (2017). Distorted policy transfer? South Korea's adaptation of UK social enterprise policy. *Policy Studies*, 38(1), 39-58. <https://doi.org/10.1080/01442872.2016.1188904>

Potapovs, M. (2024). Place branding: is it public policy, or isn't it? *Place Branding and Public Diplomacy*, 1-18. <https://doi.org/ez35.periodicos.capes.gov.br/10.1057/s41254-024-00327-8>

Potts, J. (2011). *Creative industries and economic evolution*. Cheltenham: Edward Elgar.

Pratt, A., & Hutton, T. (2013). Reconceptualising the relationship between the creative economy and the city: Learning from the financial crisis. *Cities*, 33, 86-95. <https://doi.org/10.1016/j.cities.2012.05.008>

Rindzeviciute, E., Svensson, J., & Tompson, K. (2016). The international transfer of creative industries as a policy idea. *International Journal of Cultural Policy*, 22(4), 594-610. <https://doi.org/10.1080/10286632.2015.1025067>

Rodrigues, S. (2017, July 4). Lisboa é a cidade com mais dinâmica cultural da Europa. Visão Sapo. Retrieved from <https://visao.sapo.pt/actualidade/sociedade/2017-07-06-lisboa-e-a-cidade-com-mais-dinamica-cultural-da-europa/>

Scott, R. (2001). *Institutions and organizations*. Thousand Oaks: Sage Publication.

Selznick, P. (1996). Institutionalism "Old" and "New". *Administrative Science Quarterly*, 41 (2), 270-277. <https://doi.org/10.2307/2393719>

Slack, T., & Hinings, B. (1994). Institutional pressures and isomorphic change: an empirical test. *Organization Studies*, 15(6), 803-827. <https://doi.org/10.1177/017084069401500602>

Souza, C. (2006). Políticas públicas: uma revisão da literatura. *Sociologias*, (16), 20-45. <https://doi.org/10.1590/S1517-45222006000200003>

Stone, D. (2017). Understanding the transfer of policy failure: bricolage, experimentalism and translation. *Policy & Politics*, 45(1), 55-70. <https://doi.org/10.1332/030557316X14748914098041>

Stone, D., Oliveira, O. P., & Pal, L. (2020). Transnational policy transfer: the circulation of ideas, power and development models. *Policy and Society*, 39(1), 1-18. <https://doi.org/10.1080/14494035.2019.1619325>

Troiano, M., & Riscado, P. (2016). Instituições e o Institucionalismo: notas acerca da construção do debate e seus principais desafios na contemporaneidade. *Revista Política Hoje*, 25(1), 112-132. <https://periodicos.ufpe.br/revistas/politicahoje/article/view/3712>

Wang, Y. (2016). Homology and isomorphism: Bourdieu in conversation with new institutionalism. *The British Journal of Sociology*, 67(2), 348-370. <https://doi.org/10.1111/1468-4446.12197>

Werthes, D., Mauer, R., & Brettel, M. (2017). Cultural and creative entrepreneurs: understanding the role of entrepreneurial identity. *International Journal of Entrepreneurial Behavior & Research*, 24(62): 290-314. <https://doi.org/10.1108/IJEBR-07-2016-0215>

Yin, R. (2015). *Estudo de caso: planejamento e métodos*. Porto Alegre: Bookman.

Zucker, L. (1977). The role of institutionalization in cultural persistence. *American Sociological Review*, 42(5), 726-743. <https://doi.org/10.2307/20948627>

**Acknowledgements:** We express our gratitude to the Lisbon City Council for the opportunity to conduct this scientific research and for facilitating academic exchanges between Brazilian (Universidade Federal de Viçosa - UFV) and Portuguese (Universidade do Minho - UMinho) institutions. We also thank the Municipal Secretariat of Culture of Belo Horizonte for their partnership agreement and encouragement in undertaking this intellectual production as part of the project aimed at strengthening the Municipal System of Cultural Information and Indicators (SMIIIC) and implementing the Belo Horizonte Cultural Observatory. Furthermore, our sincere appreciation extends to Brazilian funding agencies such as Fundação de Amparo à Pesquisa do Estado de Minas Gerais - FAPEMIG, Conselho Nacional de Desenvolvimento Científico e Tecnológico - CNPq, Coordenação de Aperfeiçoamento de Pessoal de Nível Superior - CAPES, as well as to the institutional support provided by the UNESCO Chair Network on Creative Economy and Public Policies at UFV.