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VALUE INNOVATION CREATION IN A CREATIVE INDUSTRIES PLATFORM

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ABSTRACT

Studying modern organisational management models shows an increasing researchers' interest in innovation and business transaction development in various industries based on platforms (Lew et al., 2019). Rapid establishment of platforms (hereinafter – platformisation) is defined as a process where economic, governmental and digital infrastructures are expanded into virtual ecosystems (Nieborg and Poell, 2018). However, it is important to emphasise that from the cognitive point of view, platforms can be established on the basis of an organisational structure as well; this is based on collective activities, dynamics and interconnection. The concept of the platform is interpreted as a new organisational paradigm due to changed expectations of those interested in order to increase the efficiency of an organisation (Kim, 2016). The aspect of new value generation is often compared with innovation and application of a platform strategy in organisations. In the academic discourse, value innovation has been studied for over two decades; however, researchers have found out that when competitiveness of organisations increases in various sectors, there has been a need to ensure as much as possible a position in the current market, employing less methods that require economic input that would allow to develop the quality of services or products when offering innovation. Innovation development processes used in creative industries are seen as a critical source of a long term competitive advantage (Holmquist et al., 2019). Evaluating the ability of CIs organisations to use existing resources in the market effectively, new ways and methods that give basis to general value generation through creative activities are created.

Regarding both the practical and the academic need to study value innovation creation in a creative industries (CIs) platform, evaluating the context of the changing environment, the following research problem has been formulated: how is value innovation created in a creative industries platform?

The work presents the analysis of academic discourse: abstract and systematic theoretical material of value innovation creation in a creative industries platform.

The aim of the article is to analyse the creation of value innovation in a creative industries platform.

KEYWORDS: value innovation, creative industries, platform, creation.

Problem analysis level. In creative industries, various types of capital are formed, and they reflect the results of creative activities. According to Miles and Green (2008), creative activities are a tool of solving the majority of daily problems that leads to small innovation that forms the product under development. Rephrasing the authors' thoughts it can be said that the means and methods of adopting new solutions arise from creative potential that manifests through general activities. However, it is important to emphasise that the innovation of a new product is not just a product or result because value innovation is identified on the following two levels: practical (operational) and theoretical (tactical/strategic).

Studying platforms (Schiuma and Lero, 2017), the factor of information technologies is often emphasised; however, the change of the organisational paradigm is not analysed or the analysis is fragmented, and the result of activities is evaluated based on quantitative results because a platform is a virtual system that consists of digital and text data that is processed using different statistical software. In virtual platforms, generated value is evaluated based on the benefit of the services provided that different interested parties receive.

In creative industries, platform studies are descriptive, i.e., they analyse specific cases of existing phenomena, products or services, make information about an object specific, emphasise the adaptation of creative industries to technological innovation. However, research does not form platform models: they describe only anticipated guidelines and provide fragmented mentions of a platform with an organisational structure. Platform studies are related only to digitalisation and archiving of works of art – there is no methodological basis and specific instruments to evaluate the impact of technological innovation in value creation, the concept of the creative industry platform on the organisational level, and there is no definition for the application of general features of platforms to the initial and further research stage or model formation.

1. Value innovation creation in the discourse of social studies

1.1. The concept of value innovation

The concept of innovation has been researched in various fields of science; however, the main element that joins the diversity of viewpoints is innovation. Creation, application or management of innovation can be identified at various levels: a product or service is understood as innovation of the result, and the originality of the process is seen as innovative because it creates demand that is usually related to the technological progress. According to Matthyssens et al. (2008), the main goal of value innovation is not based on technologies; rather, it is a new approach to the concept of the industry or a model in order to create a new and higher value for the consumer. The approach of the aforementioned authors is seen as radical due to forming new management thought in the academic discourse (Ringberg et al., 2018). Elimination of the technological factor

in the context of innovation allows responding to the purified competitive model with regard to market dynamics, creativity and flexibility.

There is no unified definition of value innovation; however, scientists have studied the innovation of the created and offered value for over two decades.

It is important to emphasise that the concept of innovation used in the 80s of the 20th century and today has been defined as strategic innovation that is formed in order to ensure competitive advantage. Strategic innovation is identified as the creation of new methods or tools when drastically changing the existing market direction and approach, and it needs a clearly defined organisational structure (Matthyssens et al., 2005).

Studying the retrospective of the innovation concept formation, it can be seen that the goal of the offered value has not changed or changed insignificantly because the nature has remained – the benefit, originality, quality, creativity, the synthesis of the short-term and long-term approaches, experimenting, knowledge and innovation. Based on contemporary management principles, globalisation, heterogeneity of organisations and tendency to create co-production have impacted conceptualisation of value. As the main goal of value innovation has changed, the importance of organisational structure participants and processes as well as uniqueness of the exchange objects in the strategic context has become more evident.

Summing up the concept of value innovation, it can be said that with the changing principles of organisation management and structural systems, participation conditions in the market, offered benefit and the significance of value creation have changed as well – value innovation is identified as the entirety of dynamic and focused organisational processes oriented towards potential and existing stakeholders, forming and offering innovation through creative activities whose result or process is understood as a unique benefit in the context of changes.

1.2. Creation of general value

Social responsibility is one of the priority areas for various industry organisations; therefore, in the context of general value creation, a close relation between the organisation and the consumer is inseparable from the coherence of collective activities. The result of general or collective activities can be co-production that generates diverse value; however, the implementation of such activities or programmes requires high focus of organisational resources.

While aiming at creating general value, organisations generate innovation in which collective activities add to the organisational development, generating new ideas and application of innovative methods or tools.

Actions taken by organisations in order to create general value innovation are divided into five “steps”: (1) setting a social goal, (2) defining social demand, (3) measuring value, (4) creating the structure of innovation, (5) collaborating with interested parties (Pfizer et al., 2013). The consistency of implementing the provided actions depends on

the priorities of an organisation because general value creation responds to satisfaction of social, economic and cultural needs.

Application of new methods and management approaches encourages organisational productivity that is based on innovation of general value. However, scientists' opinions on the actions, processes and units of measurement applied by organisations when evaluating general value innovation differ.

The diversity of innovation processes corresponds to the following three value creation methods in organisations: product development, value chain, cluster (Porter and Kramer, 2011).

The focus of product and service innovation in an organisation reveals the nature of the generated value because resources are directed when forming the value of the final result. Studying the value chain elements, organisations can evaluate separate actions that have impact on value. The "linear" value chain model is suitable for production companies, and when the supply of intangible products increases, the value creation process changes, i.e., participants of different industries whose interaction impacts activities engage.

Platforms, like networks, are characteristic of the collective factor and collaboration; therefore, a frequent value creation procedure is based on the diversification of relationship groups based on predetermined criteria or functions carried out. At the strategic level, organisations that see cluster – a collective activity network based on a defined organisational structure – as the main centre of general value innovation, create innovation solutions based on the application of new management methods and tools or focus of innovative organisational structures.

Value creation can be interpreted and defined as the goal of collective activity. In the service sector, co-creation or co-production promotes resource exchange between interested actors through different forms of interaction: co-designing and co-developing (Kohtamaki and Rajala, 2016). General value creation in collective practices occurs in the interaction between organisational systems and their participants through mutual relationships, networking and ecosystems (Vargo and Lusch, 2016). The most important actors in the value creation process are suppliers and consumers who have impact on the distribution of offered value in the organisational context. The meaning of value depends on the function of an interested actor, goal and occupied position within a network.

Summing up the peculiarities of general value creation in a network, it can be said that different types of innovation in collective practices can become the main source to ensure competitive advantage. Evaluating existing resources, the value of used capital, engagement of stakeholders in the implementation of general activities, organisations in the creative sector create innovation in order to gain long-term benefit, form new consumer habits, ensure market or managed network leader's position while nurturing social responsibility. Innovation is identified in the following three categories – product,

value chain and cluster – based on which organisations make respective decisions for the process of general value innovation creation.

1.3. Value creation evaluation methods in creative industries

The diversity of value evaluation methods has been frequently researched in the fields of business, medicine, IT, economics and so on. The complexity of evaluation dimensions is questioned due to the lack of clarity of method application or subjective interpretations of qualitative indices. In this particular case, value can be tangible (oriented towards a product or service) and intangible (social, cultural, symbolic); therefore, it is important to regard the order of priority of evaluation stages and instruments used to obtain the desired results.

In the academic discourse, there are gaps in cognition that are related to the evaluation of impact of the values that platforms create, creation of required methodological guidelines and application of suitable instruments. Since the studies of platforms carried out until now are oriented towards the evaluation of the impact of value in specific individual cases, there is a lack of a complex approach. According to Jonikas (2015), value creation is not a complete process in organisational value formation because value must be assimilated in order to obtain the desired result, i.e., competitive advantage. The aforementioned variables are moderated by the value perception factor that is the most subjectively evaluated element in the context of value creation.

Many analysed studies of evaluation of value created by creative industries reveal the complexity of the methods applied. Evaluating the general value context, consumer that engages or is engaged in the formation of the result by means of marketing becomes an important element; thus, in many cases, consumer engagement into a product or service is studied from the viewpoint of quality. According to Throsby (2001), cultural value is related to economic values; however, in certain cases, correlation between them may be negative. The author provides an example of cultural products that are popular, highly consumed, yet are seen as low-value. However, we cannot disagree that creative industries products and services generate economic value; thus, according to the aforementioned statement, creative industries researchers use quantitative data interpretation to reason qualitative indices, indicate the relations of variables and possible impact.

Cultural institutions generate the following two types of value: consumptive and non-consumptive. Consumptive value is related to experiences that can be obtained by directly or indirectly consuming provided cultural products and services. An example of direct consumption is consumption of the main activities by visiting an exhibition or a play; an example of indirect consumption is consumption of the main activities that creates additional experiences when visiting an exhibition and communicating with friends or having lunch in the cultural institution. Non-consumptive value is attributed social, cultural, economic, environmental protection and other values that are divided into the

following three subcategories: option, bequest and existence. Option value is obtained when a consumer is provided an opportunity to use the service or product provided; however, it does not ensure satisfaction of the option. Bequest value is defined as perception of a cultural product or service that is characteristic of longevity. Existence value is identified through cultural institutions whose existence is seen as a self-contained value.

Cultural industries use creative industries resources; thus, it can be assumed that creative industries generate the same values as cultural industries.

Summing up, it can be said that when studying value creation methods in creative industries, scientists do not agree on the most suitable method application with existing multi-complexity without tangible and intangible benefit measurement. Qualitative data or interpretation of intangible, long-term benefit is discussed based on economic indices. The latter method is often seen in the academic discourse because a mixed or only quantitative research method is used, and its interpretation depends on variables defined by numeric means based on pre-determined criteria.

2. Peculiarities of platform model application

2.1 Types of platforms

As the use of new technologies has spread in the art and cultural sector, the structure of organisations operating in creative industries, their management models, tools and created products and services have transformed. Changes of the organisational paradigm in creative industries initiated restructuring of organisations, a change of the value creation process, and formed the ability to quickly respond to marked changes and adapt to them.

Platforms are identified in different context; however, they are applied the most in the IT and business sectors due to the possibility to effectively optimise the resources and relationship networks used in an organisation. The structure of a platform is multi-faceted because it can be applied in different industries. According to Thomas et al. (2014), platforms are divided based on flows and methods used; however, in this particular case, organisational platform models are the most important because they analyse the creation of not only the product, but also general value innovation. The latter model is characteristic of openness (open or partially open access for interested parties to engage in the organised activities) and the ability to attract external resources (human resources, financial resources, etc.). A stable resource base and focus of value are one of the most important constituents of the model.

In the art and culture sector, platforms are analysed from the following different aspects: (1) digitalisation of an art product and its installation in the virtual space; (2) organisational structure impacted by the nature of management; (3) virtual environment for art education; (4) sales and purchase system for contemporary artwork in the virtual space.

Recently, scientists have been dedicating much attention to the peculiarities of the platform model application in the business sector because of innovative value creation,

focus and dispersion (Parker et al., 2016). In the organisational context, platforms are seen as a certain system that has a defined structure, stakeholders, resource base, consumers (audience), and is oriented towards results, collective activities and general value generation. The structure of a platform is managed through separate or general interconnected ecosystems that operate on the principle of networking. It is important to emphasise the exchange between the stakeholders and access because the latter components are typical to all platforms.

Having carried out an analysis of scientific literature, the following three categories typical of platforms were determined: openness, integration and differentiation. The category of openness is typical in the economics and IT sectors, and differentiation and integration are typical in the economics and management sectors (Wan et al., 2017). In the context of organisation, development is related to efficiency and ability to apply strategies (Mulili and Wong, 2011); therefore, strategy development is identified as a planned change process, a means for existing problem solution, formation of competitive advantage, innovation installation and long-term benefit creation.

Summing up, platforms are divided according to their types and methods used but they have the following general features: openness (access), attraction of external resources and a result oriented towards collective activities. Platforms can be defined as dynamic and multi-complex combinations that stakeholders use to exchange competencies and resources as well as to create values. Platforms can be different, i.e., they can be interpreted as an organisational paradigm, model, strategy, product or digital service. However, the peculiarity that unifies platforms is value focus and collection (Agarwal et al., 2015). Value can be economic or social benefit that grants access to potential resources. Resources are not only the basis of organisation's operation, but also a component of the main activity functioning.

2.2 Creative industries platforms, clusters, creative collaboration hubs, incubators: similarities and differences

In the academic discourse, the concept of the organisational platform is questioned along with its main features and differences from other organisational structures that operate in creative industries. In the organisational context, platforms can be identified as a certain system that has a clearly defined scheme of interested participant interconnection, a legal structure, a formed resource base, use of intellectual property, consumers (audience) – communities operating on the basis of collective creative activities are engaged most often. Evaluation of platform structure management processes shows sensitivity to the environment that all managed ecosystems operating on the basis of networking adapt to.

The platform models analysed in the work are related to clusters, networks, incubators and creative collaboration centres based on shared features: promotion of vertical or horizontal relationship, distribution of power among participants, information flows,

diffusion of innovation, interaction between interested parties, focus of resources, knowledge creation, value proposition (Peltoniemi, 2004). Because of the aforementioned unifying features, various organisational structures operating in creative industries face the diversity of application of management models, its complexity, use of several structures, etc.; thus, identification of specific development stages becomes challenging.

Having systematised the analysed scientific literature, it can be said that the peculiarities of the development of various organisational structures depend on a parallel structure development. However, regarding the most important structural elements, the most important and oldest are networks. It is believed that the science of networks emerged back in 1736, and became one of the mostly researched areas that spread the idea that “networks are everywhere” in the 21st century (Barabási, 2016; Ujwary-Gil, 2019). However, despite the similarities, organisational platforms differ from networks at the following two different levels of functions: in the structural and transaction sense as well as in the context of the higher level where restructuring of formed constructions are often carried out (Ciborra, 1996). Rephrasing the author’s ideas, it can be noted that the main difference between the platform and network is related to the dynamics of carried out contracts and the specificity of existing asset use; however, networks are a structural part of the platform from the perspective of mutual interconnection of actors.

Clusters can be identified as a certain system or network where competitive advantage is generated in the industry due to unique resources: information, networking, education, people, etc. (Su, 2016). Clusters, just like organisational platforms, form a general system through which general value is created based on innovative processes and collective creative activities. However, platforms are different from clusters in terms of geographical or territorial dependency of the participants of the system; restriction of the changes in the environment from the point of view of interested parties and the essential heritage preservation condition are more important.

Incubators can be interpreted as organisations or projects with a goal to offer infrastructure, support, services and other means to newly established creative businesses during the initial company establishment phases until the company can operate by itself under free market conditions (Makselis, 2007). Incubators also add to the formation of cluster because it encourages intersectoral collaboration that ensures efficiency of activities through formed networks. In contrast to platforms, incubators operate only during the first stages of an organisation’s life cycle, known in academic discourse and the incubation period. Incubation is a unique and flexible combination of business processes that includes a combination of infrastructure and people aimed at nurturing and developing small business objects providing support in early development and change stages (UKBI, 2013, p. 11).

Integration of the business sector into creative collective process activities ensures fluent synthesis of art and science. The increased application of technological innovation

in creative industries creates conditions for the development of an experiment business model or product. The etymology of the concept of collaboration hub lies in the definition of clusters, and the word *hub* is often used as a synonym of incubator yet they do not carry out the same functions (Zurlo et al., 2014). However, the main difference between the collaboration hub, the cluster and the incubator is the physical localisation as well as the role of business as an active participant in the activity. In the creative industries platform, a country does not play a role of an active participant just like the business sector because the main differences between a collaboration hub and a platform is establishment of creative businesses, establishment of jobs and support for the creator of the activity only in the initial stages of development.

Summing up the similarities and differences of creative industries platforms, clusters, creative collaboration hubs and incubators, it can be said that different entities of the organisational structure that operate in creative industries and that are based on agreement of stakeholders are oriented towards collective activities in order to create added value. Organisational platforms are different in their experiment structure management principles because when using intellectual property, sensitivity to the environment, distancing from territorial dependency, talent search and their education, connection, global aspect and promotion of visibility become important aspects. The concept of platform is much wider than that of cluster, network or incubator; however, their similarities reveal that the latter elements have created conditions for multi-complex platforms to develop.

3. Value innovation creation in a creative industries platform

Creative industries are one of the most rapidly growing branches of industry all over the world. Creative industries are divided into separate sectors that comprise of the press, multimedia, audiovisual products, phonographs and other cinema products, design, visual arts and heritage (UNCTAD 2008). All the aforementioned sectors are interconnected, and creative activities are expanded by implementing commercial goals and creating economic added value. Contrary to creative industries, cultural industries are much more extensive and are supported by the government. For the framework of this study, the interdisciplinary field of creative industries that comprises of visual arts was chosen.

Value innovation creation aspects in the creative industries platform are analysed, based on a systemic analysis of scientific literature based on which organisational platforms are conceptually related to entities that manage a similar organisational structure. The result of collective activities is dependent on the input of stakeholders because the product or service under development is of a higher level of evaluation, i.e., cultural, symbolic capital.

With the prevailing competitive creative industries market, the uniqueness of the offered long-term benefit forms conditions for competitive advantage to develop; ho-

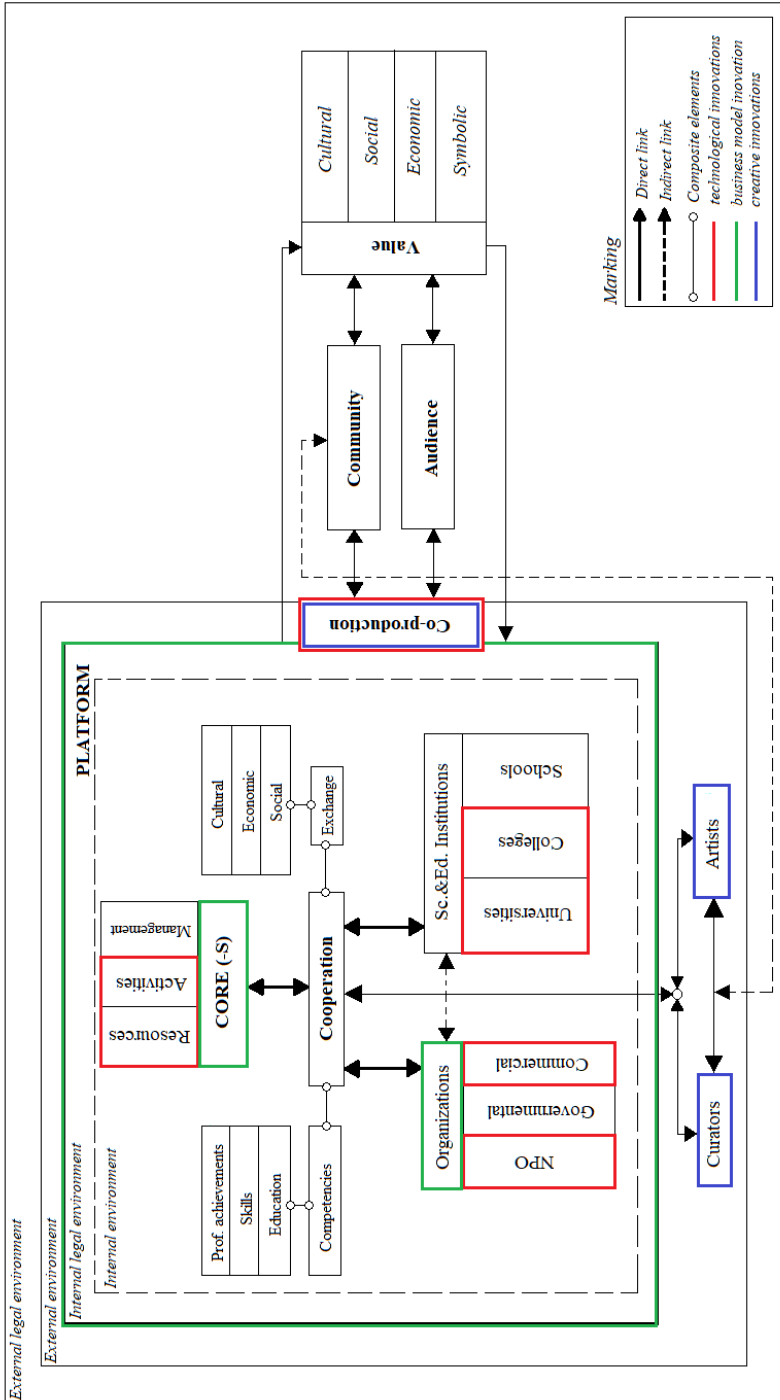


Figure 1. A conceptual model of value innovation creation in a Creative Industries platform
Source: compiled by the author

wever, the evaluation of the received and offered value is complex, insufficiently defined and difficult to measure because the creative process includes different platform participants including consumers (communities) themselves. From the strategic management standpoint, exclusivity can be analysed in different regards: based on corporate nature theories, external (stakeholder) perspective theories, and process and attitude perspective theories (Tuczek et al., 2018). In this case under analysis, the platform model is related by means of the interaction of decentralised internal ecosystems that is evaluated based on the process principle and connection between the participants in the network.

In scientific literature, there are the following three main network management practices in the value creation process: bonding, bridging and linking (Lemaire, 2020). Added value creation is a systemic and purposeful process that is planned and diversified.

In the academic discourse, there are the following three fundamental groups of value: social, corporate and consumer (Breuer and Ludeke-Freund, 2017). In this case under analysis, the focus is on social values that have impact on normative management (attention is paid to the operational level of an organisation) and the identity of networks or organisation. Social value creation is carried out through communication and long-term relationship; thus, when forming a network, it is important to regard resources attributed to identification, creation and maintenance of relationships.

Value creation can be interpreted and defined as the goal of collective activity. General value creation in collective practices occurs in the interaction between organisational systems and their participants through mutual relationships, networking and ecosystems (Vargo and Lusch, 2016). The most important actors in the value creation process are suppliers and consumers who have impact on the distribution of offered value in the organisational context. The meaning of value depends on the function of an interested actor, goal and occupied position within a network.

Transfer of information, resources and ideas is carried out based on the principle of network when stakeholders are related by not only a shared goal, but also mutual relationship, exchange of resources and collective value creation.

The core is at the centre of the model and comprises of cultural organisations. The latter are responsible for the functioning of a platform in the market, distribution of the essential resources and management of main activities. The mutual relation of the main variables occurs during application of collaboration exchange and competencies because the latter are seen as the moderator of the core's relation with organisations. Organisations that operate in the platform are divided based on the form of their activities: non-profit, commercial and governmental. It is important to note that interested organisations are also attributed to the category of suppliers and sponsors in order to ensure the functioning of main and additional activities.

Curators and artists cooperate with all the participants as a platform and are thus seen as the main creators of creative activity who use intellectual capital. The participants

of the platform interact and implement their main and additional activities during which co-production, i.e., the result of common activities, is created. In this research, the result of common activities could be a work of art, a play, etc. Co-production reaches the consumer (audience) by offering added value: cultural, social, economic and symbolic (Muller et al., 2013). It is important to note that as communities engage into creation of general production, the concept of the final general value changes because in this particular case under analysis, communities can be both consumers and the variable that engages into collective activity creation. The value created during the process of co-production is not only that of a product or service that reach the audience, but also of the participants that operate in the platform.

Value innovation creation is identified based on the features of non-profit organisations in creative industries due to the priorities of the main activities related to added symbolic, social, cultural and economic value, and the innovation of the latter is identified on the following three levels: (1) technological, (2) business model, (3) creative (“soft”) innovation (EKOS 2017). At the level of technological innovation, the analysis includes resources, activities, i.e., new products, services, processes or equipment that improve the characteristics of the aforementioned existing elements. Respective organisations and science and education institutions can have impact on development of technological innovation in the platform. At the second level – business model innovation – tactical or strategic solutions are analysed; they are not usually applied in creative industries due to implementation of non-commercial goals. Initiation of business model or innovative strategic solutions is identified in the core(s) and stakeholder organisations by offering potential applicable practices and aiming at ensuring efficiency of collective activities as well as provide the highest value possible. Creative (“soft”) innovation is created by curators and artists by actively engaging the community that is also is a consumer of the created collective production.

With regard to the complex structure of the creative industries platform, the value innovation creation process encompasses all the formed parts of the system where, if there is a need to install or initiate improvement, activity organisation, resource distribution and even the structure change. The created innovation spreads in different parts of the formed structure or system, gradually assimilating certain aspects of the innovation; in this study, this stands for a product or service, applied model and offered value.

Conclusions

Value innovation creation is defined as a process that changes market participation conditions, the benefit offered and the applied management philosophy. The dynamic entirety of processes that is focused on creative collective activities forms innovation oriented towards the process and results that engage stakeholders in the long-term perspective. The sense of community and value innovation creation is typical for platforms that operate in creative industries that are based on agreement between stakeholders, are

oriented towards collective activities in order to create added value. The broadness of the conception of platform reveals exclusive principles of experimental structure management, and their application forms sensitivity to the environment and flexibility with regard to the use of intellectual property.

The value creation process of the platforms operating in creative industries is related to the result of collective activities and input of interested parties because creation includes another important link, i.e., communities. Based on the strategic management theories, value innovation in creative industries can be identified based on the following three groups of theories: corporate nature theories, external (stakeholder) perspective theories, and process and attitude perspective theories that point out the nature of the innovation installed, the related structure, anticipate the required change and determine related stakeholders. In the case under analysis, value innovation creation is revealed through the interaction of decentralised yet related corporate structures, their position in the platform, existing skills, competencies and resources.

Having carried out the analysis of scientific literature and systematised the main concepts, a conceptual model of value innovation creation in the platform of creative industries was created, and variables whose interaction has impact on created value were distinguished. Creation of value innovation in the conceptual model is provided as a chain of processes where created innovation gradually spreads in a different group and has impact on the general formed system. It is important to note that community's engagement into the activities carried out in the platform and general co-production has impact on the management interaction as well because community who also consumes is seen as a link, i.e., a mediator in the value creation process.

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