

Examining interactions, relationships and networks in the context of Culture and Creative Industries (CCIs) – a mutual benefit for the IMP and CCI research?

Arja Lemmetyinen (arinle@utu.fi)

Tanja Lepistö (tanja.lepisto@utu.fi)

Turku School of Economics at the University of Turku, Pori Unit

Pohjoisranta 11 A 28101, Pori, Finland

Abstract

Recent estimations show that the Cultural and Creative Industries (CCIs) employ 7.5% of the EU's workforce and add around EUR 500 billion to GDP. Additionally, CCIs are seen to benefit other industries and areas of society, such as education, regional and local development, and improved social inclusion and community life; contribute significantly to youth employment and be resilient in the context of the economic crisis, and support the global relationship of the EU. By operating at the crossroads between arts, business and technology, Culture and Creative Industries (CCIs) create spill over effects in other industries (IT, tourism, fashion). However, screening on the academic journals where many IMP-scholars publish their research - for example Industrial Marketing Management and Journal of Business Research doesn't show too many cases with the CCIs as a context. This assumption has inspired the authors of this study to review and analyze whether the key words like *interactions, relationships and networks* as the symbols for the business-to-business marketing approach in the "traditional" industries and so commonly utilized in the industrial marketing research, do appear in the marketing and management research focused on the context of CCIs. This conceptual paper will be based on a literature review on one hand on the academic journals in the field of industrial marketing management, business research and on the other hand on the journals focusing on the CCIs as the context. This is a work-in-process paper at a very initial stage aiming at contributing to the IMP school of thought by bringing more knowledge about the CCIs as a potential context. The paper wishes to contribute also to the academic journals focusing on the CCIs by taking the classical IMP-based concepts to the consciousness of the scholars publishing in those journals.

Key words: Creative industries, Cultural industries, IMP, Interactions, Relationships, Networks

INTRODUCTION

More than 20 years ago Turnbull, Ford and Cunningham (1996) discussed the classical IMP concepts relevant in business-to-business marketing. The themes of interaction, relationships and networks encapsulated then, as they still do, the major research thrusts of this group underlying much of the contemporary academic research in Europe. In this study the idea is to discuss these classical IMP themes in the b-to-b-marketing context of Cultural and Creative Industries (CCIs), which are traditionally not so readily studied by IMP scholars. Furthermore,

the authors review and analyze whether the findings could have an impact either on the studies of these industries or further conceptual development of the IMP tradition.

Recent estimations show that the CCIs employ 7.5% of the EU's workforce and add around EUR 500 billion to GDP (EC, 2017a). Additionally, CCIs are seen to benefit other industries and areas of society, such as education, regional and local development, and improved social inclusion and community life (EC 2015/C 172/04); contribute significantly to youth employment and be resilient in the context of the economic crisis (EC, 2017a), and support the global relationship of the EU (EC JOIN (2016) 29 final). By operating at the crossroads between arts, business and technology, CCIs create spill over effects in other industries (IT, tourism, fashion). (EC, 2012). Nevertheless, during the first decennium of the 21st century many scholars have debated on how to define Creative Industries, see for instance: (Caves 2000; Scott 2000; Hesmondhalgh 2002; Pratt 2004; Fleming 2007; Galloway and Dunlop 2007; Kolmodin, Pelli, Bager-Sjögren et al. 2008; Nielsen 2008; Jeffcutt and Pratt 2009; Mato 2009; Miller 2009; Power 2009). More recently Gonzalez, Llopis and Gasco (2015, 823) have discussed culture in relation to information and communication technologies stating that "the innovative nature of cultural initiatives makes them hard to define". However, Gonzalez et al. (2015, 823) define "cultural industries as aggregate of economic sectors with a link to the production and distribution of symbolic works stemming from creative processes."

CCIs have been researched in connection to entrepreneurship (Artico & Tamma, 2018; Konrad, 2018; Borin, Donato & Sinapi, 2018; Schulte-Holthaus, 2018), and also the value of creative industries for change and development has been discussed (Goldberg-Miller & Kooyman, 2018) and CCIs have been researched in the context of regional and destination development (Mikic, 2018; Eisenbeis, 2018). Characteristics for the CCIs is the evidenced impact on the change and development. For example Eisenbeis (2018) discusses how to create suitable conditions and an ecosystem favorable to start-ups and entrepreneurs. We can use this case as an example how the CCIs are gradually replacing the more traditional industries by focusing on how to best prepare a region for the future and how, in this case, Stuttgart might become less dependent on the automotive sector and machinery industry. In the postindustrial world there is a multitude of regions, cities and rural areas with similar problems and aims of adapting their business in the postindustrial era.

A special issue in *Journal of Business Research* (2018) emphasized the arts as sources of value creation for business. In the introduction of the special issue Carlucci and Schiuma (2018, 1) state that use of arts can be "a crucial means develop new management approaches, models and systems more suited to facing the challenges of the twenty-first-century business landscape". However, despite the previous exception of the special issue, the academic literature focused on industrial marketing management nor business research doesn't show too many cases with the CCIs as a context. This assumption has inspired the authors of this study to review and analyze the current research on interactions, relationships and networks in the context of CCIs. This conceptual paper will be based on a literature review on the academic journals in the field of industrial marketing management, business research and the CCIs.

The aim of the study is concluded from the above considerations for the first on how the IMP thought was developed in the industrial time on 70's and how it onwards from that was focusing on the interactions, relationships and networks emerging in the industrial context. Nowadays, following the reasoning in the special issue in *JBR* about the arts as sources of value creation for businesses, the recent postindustrial time might set some frames for the context where we should focus our interest now. Consequently we state as a research question, whether in this postindustrial time the CCIs might form a relevant context for the IMP researchers for the mutual benefit of the IMP and CCI research.

CCIs AS A DOMAIN

In order to give a more concrete picture of CCIs as a domain, the UNCTAD classification framework is presented categorising the creative industries across 4 groups (Figure 1):

- **Heritage** (including cultural sites and traditional cultural expressions)
- **Arts** (including performing and visual arts)
- **Media** (including publishing and audiovisuals)
- **Functional creations** (including new media, design and creative services).

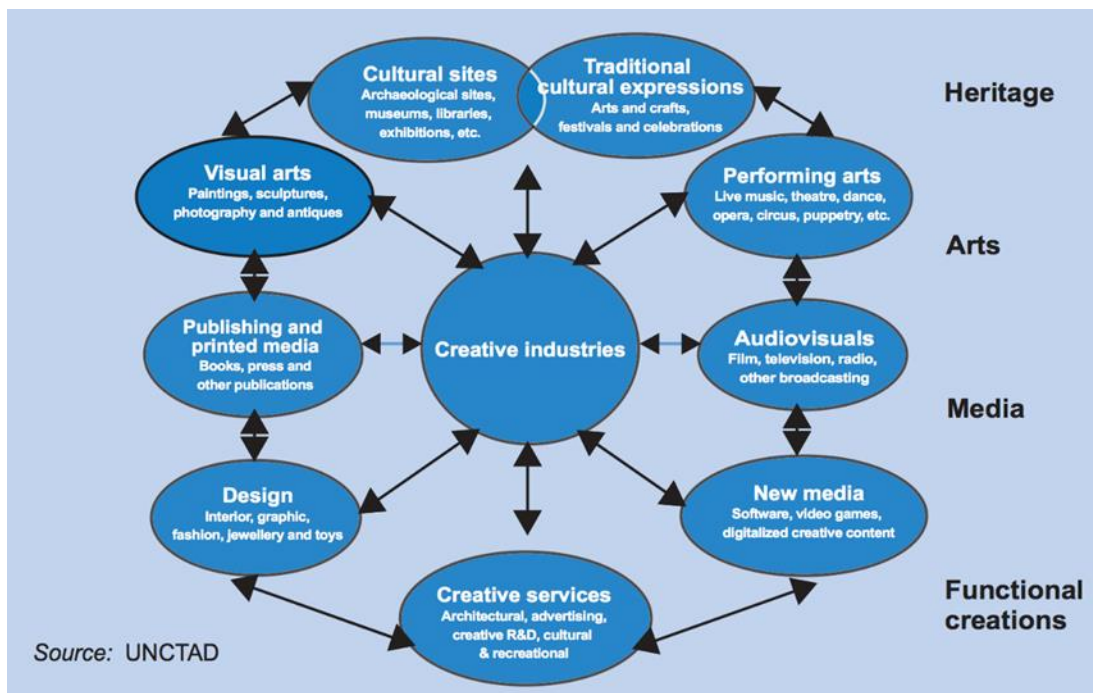


Figure 1 UNCTAD classification of creative industries (UNDP/UNCTAD, 2008, 14)

When making some initial data searches in the journals that are typical for the network-based IMP-approach, namely *Industrial Marketing Management* and *Journal of Business Research* the authors found only few articles representing CCIs as the context. In one of them, which was published in the *JBR*, Gonzales, Llopis and Gasco (2015) discuss social networks in cultural industries in Spain, where the cultural industries account for 4% of GDP and about 750 000 jobs. In a special issue of the *JBR* Carlucci and Schiuma (2018a) discuss the power of the arts in business and see the need to shift from the traditional modern management paradigm to a postmodern management paradigm. They state that use of arts can be “a crucial means to develop new management approaches, models and systems more suited to facing the challenges of the twenty-first-century business landscape” (Carlucci & Schiuma 2018b, 1). Also, Tran, Goulding and Shiu (2018) offer a new perspective from which to understand the “fuzzy front end” phase of product innovation, the very first stage in which idea generation, idea screening, and concept development take place. Ferreira (2018), in turn maps the field of arts based management through a systematic review of 137 scientific articles published in refereed scientific journals from 1973 through 2015.

The arts as an instrument for organizational development is analyzed by Azmat, Ferdous, Rentchler and Winston (2018) according to the wide perspective of community’s sustainable

development. Chaney, Pulh and Mencarelli (2018) focus on brand **museum** and, adopting a heritage framework argue about two heritage roles whereas Nisula and Kianto (2018) explore how **theatrical** improvisation, based on improvisational theatre training, could foster organizational creativity. The few references above were chosen to represent the rare hits that could be found in the IMP-dominated journals concentrating on the CCIs as a context. In the following methodological part of the article the more systematic review is presented in order to analyze how the IMP-based terminology is represented in the CCI-contextual journals.

SCOPE OF LITERATURE REVIEW

There has been an extensive research on cooperative networks and industrial clusters in the context of tourism, which could be categorized as a subpart under the joint CCI umbrella, during the past decades (e.g. Gnoth, 2003; Pavlovich, 2003; Saxena, 2005; Dredge, 2006; von Friedrichs-Grängsjö and Gummesson, 2006) studying networks, including the actors in tourism and cultural businesses. Mariani (2016), again has investigated whether and to what extent formal governance forms such as contracts are a necessary condition to manage co-opetitive interactions among networks within the tourism sector. As Mariani (2016) notes, a number of cases of programs in the tourism and leisure sectors are marketed by a number of different competing local, regional and national networks (Novelli et al., 2006; Beritelli et al., 2007; Saxena and Ibery, 2008; Scott et al., 2008; March and Wilkinson, 2009; Meriläinen and Lemmetyinen, 2011). Focusing on the network-level perspective in the cultural context Lemmetyinen (2015) has examined the value co-creation process through coordinating cooperative destinations: tourism routes and trails (e.g. the Way of St. James to Santiago de Compostela); intra-state, and inter-state programs developed by a number of DMOs (e.g. the ChicagoPLUS network including 16 DMOs of the Chicago area for tourism development purposes): international programs developed under the aegis international stakeholders in the tourism sector (e.g. the Silk Road Program coordinated by the United Nation World Tourism Organization); mega events (e.g. the FIFA Soccer World Championship hosted in 2002 by South Korea and Japan). In all of the aforementioned cases, some of which can be characterized to represent touristic as well as cultural sectors the way internetwork co-opetitive interactions are governed by means of formal mechanisms and are coordinated has been neglected in the wider extant co-opetition literature. (Mariani, 2016.) To bridge this research gap, Mariani (2016) studies how a set of competing tourism destinations in the Northern part of Italy have coordinated their activities to conjointly produce and market a tourism event – namely the “Pink Night” festival – in order to increase tourism flows to their area.

According to the network-based academic literature, firms and organizations do not act independently in the market (Håkansson and Snehota, 1989; Ford et al., 1998). In order to develop activities and relationships, they have to interact with other firms and organizations (Grandori and Soda, 1995; Ritter and Gemünden, 2003). This agglomeration of interdependent organizations then forms an industrial network (Möller and Halinen, 1999; Batt and Purchase, 2004) or a cluster (Lorenzen and Foss, 2003; Novelli, Schmitz and Spencer, 2006), which in turn creates value as an entity (Niu, Miles, Bach and Cinen, 2012).

METHODOLOGY

Following the earlier studies regarding the use of systematic review as a methodology (Ferreira 2018; Cerchione and Esposito, 2016; Easterby-Smith et al. 2012) the authors aim at summarizing and synthesizing evidence about how interactions, relationships and networks – so commonly used in the “average” industries – are researched in the context of culture and creative industries or CCIs. In this paper the review process started with presenting the

preliminary research plan to a group of colleagues acquainted with either the proposed research methodology, the CCI context or the IMP school of thought. These discussions helped the author to concentrate on the chosen key words and to start the review process by simply seeing how many hits those key words would generate.

In line with Cerchione and Esposito (2016) the authors organize the literature review into two main phases that in their turn are divided into two steps:

1. Phase of papers selection:

a. Material comprehensive search. This step includes the identification of keywords, construction of search strings, choice of data bases to be investigated (EBSCOhost, Scopus, Web of Science, etc.), review of the databases using the search strings.

b. Selection of papers to be analyzed in detail. This step includes the definition of criteria for inclusion/exclusion and the process of selection according to the criteria of inclusion/exclusion.

2. Phase of descriptive and content analysis of the selected papers:

a. Descriptive analysis. The papers are aggregated according to different perspectives to give a summary view of the selected papers.

b. Content analysis. Papers are reviewed and studied in depth. The analysis of papers highlights strengths and weaknesses in the literature, evidences research gaps and identifies appropriate research questions to investigate.

Based on the authors' preliminary search of EBSCO with two terms for creative and cultural industries and three terms for IMP-related research. Of a total of 570 articles, 50 were 'analyzed' (the top 50 in the list) and, subsequently, 11 management/marketing articles were selected but there is no analysis of these articles.

FINDINGS

Descriptive analysis

The author started the process with EBSCOhost data base and with following key words:

“creative industries”, “cultural industries”, interaction, network, relationship.

The author started by searching with the strings “creative industries” OR (as a Boolean operator) “cultural industries”:

“creative industries” OR “cultural industries” (n = 1800)

Finally the author added the key words network, relationship and interaction with the Boolean AND –operator, which resulted the following amounts per each of the keyword:

AND network (n = 585); AND relationship (n=586); AND interaction (n=575).

When combining the above to a search with all the three key words gave as a result a list of 570 articles. The author chose 50 first from the list for a closer analysis. Of these 50 papers 15 were published in the journal of Creative Industries either in an issue from 2017 or 2018. Ten articles are published in different Management journals, such as for example Strategic Management Journal, Brazilian Journal of Management and Engineering Construction &

Architectural Management. Three of the articles were published in socioeconomic journals, whereas three were published in Urban studies or in Cities-journal. Three others were published in the series of universities while still three were published in the journals reflecting the change even in their names, Strategic Change and Growth & Change. Rest of the papers were published in journals reflecting the regional nature of the studies (Regional Science, Regional Formation & Development Studies) or the gender and work issues in organizations (Gender, Work & Organization). One article was published in each of the journals like Human Relations, Economic Geography, European Journal of Marketing, International Journal of Entrepreneurial Knowledge, Business Horizon, International Journal of Mobile Communications and FACES-journal.

Discussing the content of the 11 included articles

In this qualitative content analysis phase the authors selected from the above described categories the 11 articles that are published in management and marketing journals for a closer analysis. As presented above ten of the articles were published in management journals and one in a marketing journal. This selection was justified by the presumption that these articles could, perhaps more evidently than the others have been submitted in the journals which are close to the IMP-school of thought. This makes it easier to analyze the content of the researches as potential for publishing in the IMM and JBR-journals. Although in none of the abstracts of the articles shortly described above the key words **networks, interaction nor relationship** could be found (even though these words were settled as Author-Supplier key words in the Boolean choice) this does not mean that those words would not exist in the articles. However, confirming this was not possible in the pdf- and other forms of the articles not allowing to use the find-function in order to localize the words.

In the first paper, Haans (2019) asks “What’s the value of being different when everyone is? The effects of **distinctiveness** on performance in homogeneous versus heterogeneous categories”. Haans discusses the effect of distinctiveness on competition and concludes that being different loses its performance effects entirely when heterogeneity in firm positions is higher. Being different from competitors, therefore, no longer pays when others tend to be different, too. Haans comes to this conclusion by combining a topic model of **69,188 organizational websites with survey data from 2,279 participants in the Dutch creative industries**, which show a U-shaped effect in homogeneous categories, flattening and then disappearing in more heterogeneous categories. Based on the above information about the paper, the topic nor the core content of the article included any of the key words searched in the EBSCO search.

In the second article Tomzyk’s and Spychalskawojtkiewicz’ topic is Creative Industry in South Baltic Area Region (2018). The article presents primary and secondary data collected in research on Creative Industry in South Baltic Region. In the article authors present the wide overview on **creative industries in West Pomerania region, which is particularly interesting considering the diversity in the development dynamic** of the creative sector. Based on the above information about the paper, the topic nor the core content of the article included any of the key words searched in the EBSCO search.

In the article authored by Silva, Lins and Fróes Da Costa, (2018) **education, culture and regional development are seen as reflections on the creative economy**. The creative economy or knowledge economy (new economy) has been the object of public policies focused on creativity in order to generate opportunities and employment and income. Based on this worldwide phenomenon this research studies Creative Economy in Manaas from 2010-2015.

Based on the above information about the paper, the topic nor the core content of the article included any of the key words searched in the EBSCO search.

In the research of Othman and Khalil (2018) the focus is on Lean talent management presenting a novel approach for increasing creativity in architectural design firms. Architecture is classified as one of the creative industries worldwide. However, it is plagued with a number of problems that confine its creativity towards developing innovative solutions that fulfil society needs. One of these pressing problems is the lack of creativity due to the non-utilisation of talented architects. **This paper presents an innovative approach through discussing the integration of lean concepts towards increasing creativity.** Based on the above information about the paper, the topic nor the core content of the article included any of the key words searched in the EBSCO search.

In the article co-authored by Chen, Hu and Smith (2019) The Impact of E-book Distribution on Print Sales is analyzed as a Natural Experiment. **Digital distribution introduces many new strategic questions for the creative industries—notably, how the use of new digital channels will impact sales in established channels.** No evidence of strong cannibalization between print books and e-books in the short term was found and no support for the sequential distribution of books in print versions followed by e-book versions. Based on the above information about the paper, the topic nor the core content of the article included any of the key words searched in the EBSCO search.

Hrib (2018) is the author of the article Actors of Creativity and Entrepreneurship in Romania. The new trends in the cultural and creative industries (CCI) that were theorized in the second half of the 20th century, simultaneously with the rapid development of technology, have created in post-communist Romania the premises of developing a new model of creative entrepreneurship. The conclusions of this punctual analysis are of an empirical nature, but they **provide a picture of the fragility of the business environment in the area of cultural and creative industries, amid a timid and fragile but steady market growth.** Based on the above information about the paper, the topic nor the core content of the article included any of the key words searched in the EBSCO search.

In the research of Nwankwo, (2018) the Issues, Prospects and Policy Implications of Harnessing the Potential of Nigeria's Creative Industries are analyzed. This article argues that **Nigeria has rich creative industry sectors with great potential and global footprints.** Based on the above information about the paper, the topic nor the core content of the article included any of the key words searched in the EBSCO search.

Pfeifer, Peterka and Stanić (2017) discuss **Business model describes how a business identifies and creates value for customers and how it organizes itself to capture some of this value in a profitable manner.** Previous studies of business models in creative industries have only recently identified the unresolved issues in this field of research. Based on the above information about the paper, the topic nor the core content of the article included any of the key words searched in the EBSCO search.

Shipilov, Godart and Clement (2017) again, ask whether Losing key employees to competitors allows an organization to engage in external boundary-spanning activities. It may benefit the organization through access to external knowledge, but may also increase risks of leaking knowledge to competitors. **The analysis shows that in the context of the global fashion industry, the key employees' moves to foreign competitors increase (up to a point) their former employers' creative performance.** Furthermore, firms may suffer from losing key employees to higher- or same-status competitors, but benefit from losing them to lower-status competitors. Hence, executives in creative industries and possibly beyond could welcome losing employees to competitors in foreign countries or to lower-status competitors. Based on

the above information about the paper, the topic nor the core content of the article included any of the key words searched in the EBSCO search.

Radomska and Silva (2018) focus on the balance between formal and informal managerial practices – and more precisely managing ambidexterity in creative industries **The main aim of the paper is to understand how managers of creative industries (CI) decide on the use of ambidextrous solutions.** Based on the above information about the paper, the topic nor the core content of the article included any of the key words searched in the EBSCO search.

Daskalopoulou's and Skandalis' (2019) study aims to explore how membership (initially as a consumer) in a given field shapes individuals' entrepreneurial journey. **The research context is cultural and creative industries and, in particular, the independent (indie) music field in which unstructured interviews were conducted with nascent and established cultural entrepreneurs.** The authors illustrate how these entrepreneurs adopt paradoxical logics, aesthetics and ethos of the indie music field by moving in-between its authentic and commercial discourses to orchestrate their entrepreneurial journey. Based on the above information about the paper, the topic nor the core content of the article included any of the key words searched in the EBSCO search.

Although in none of the abstracts of the articles shortly described above the key words **networks, interaction nor relationship** could be found (even though these words were settled as Author-Supplier key words in the Boolean choice) this does not mean that those words would not exist in the articles. However, confirming this was not possible in the pdf- and other forms of the articles not allowing to use the find-function in order to localize the words.

DISCUSSING THE STATE-OF-ART OF CCIS IN IMP-TERMS

In this section we discuss, based on the analyses we conducted, the state-of-art of CCIs in IMP terms. We refer to Turnbull et al (1996) discussing the state of business markets from the evolving perspective, which for 20 years ago characterized the IMP-school of thought. In this study, we draw parallels between the state-of-art of industries then and the same of CCIs at the moment. In other words, we see that the business to business marketing evolution of CCIs today is about to go through the same stages as Turnbull et al. (1996) are analyzing in their article. As a matter of fact Turnbull et al (1996) are referring to the early 70's when describing how “by 1975 these studies had led to a recognition that supplier-customer relationships were complex phenomena and that independent studies of buying behavior or marketing activities should give way to research focused directly on the patterns of interaction between the two partners to a relationship”. In the introduction to the special issue “The arts as sources of value creation for business: Theory, research and practice” Carlucci and Schiuma (2018) discuss on the role of arts in business and see the need to shift from the traditional modern management paradigm to a postmodern management paradigm. The CCIs often offer a context characterized as the postindustrial world with a multitude of regions, cities and rural areas with similar problems and aims of adapting their business in the postindustrial era. Also an earlier special issue in the JBR emphasizes the CCIs as hubs of new organizational and business practices (Lampel & Germain, 2016).

As regards the relationship development Ford (1980) suggests that supplier-customer relationships in business-to business markets evolve over time, according to the variables of experience, uncertainty, distance (including aspects of social, geographical, cultural, technical and time distance), commitment and adaptation. For Carlucci and Schiuma (2018) the fundamental underlying idea is that in the new millennium the organisation's creation of value no longer depends on a mere rationalistic and linear design but is more tied to people's experiences, emotions and energy carrying out activities. One of the rare articles in JBR

representing CCIs, more specifically performing arts, music, by Sorsa, Merkkiniemi, Endrissat and Islam (2018) addresses the problem of how deeply personal aesthetic experiences can support team interactions and ground collective phenomena. A second example of the CCIs in the same special issue of JBR is co-authored by Azmat, Ferdous, Rentschler and Winston (2018) focusing on the arts as an instrument for organizational development. The study brings museums in the front line exploring how arts based interventions in museums facilitate the creation and retention of economic, social and environmental value over time that contributes to sustainable development. Finally, “the arts can be seen as a body of knowledge, a new “terrain”, from where it is possible to draw inspirations to identify new organizational and business models that value the aesthetic, emotive and energetic dynamics of organizational life and activities” (Carlucci and Schiuma 2018, 4). In such a view the arts can represent a management learning platform also in b-to-b marketing.

CONCLUSIONS AND AVENUES FOR FUTURE RESEARCH

Based on the quantitative as well as the qualitative analyses above (screening from n=570 the short abstracts of 11 articles) it can be concluded that as an industry the CCI show a picture of a dynamic, growing, future oriented, diversified and globally spread industry, the research of which has been strongly increased during the recent years. It seems that networks, relationships and interaction are by far not very frequently used concepts in the articles which utilize CCIs as a context. One of the reasons for the lack of the interest may be that in an academic business-to-business marketing approach CCI is not taken as an industry among the other, more “traditional” industries. Another reason might be the lack of the knowledge: the CCIs are not known as businesses – but more as creative sectors occupying people belonging to a creative class and led by the passion to the arts and not caring so much about the finances of their businesses. It should be notified that the concept of ‘creative class’ does not refer to any specific sector, but rather to people’s skills (Florida 2002). As Bontje and Musterd (2009) suggest the advice to promote ‘the creative class’ is one-sided and attention should be paid to the attributes of the firms and to the regional contexts.

The statements above would offer a promising future for researchers interested in applying the concepts, which are so commonly used in the research of IMP-scholars, to widen their research context into the CCIs. Also the researchers already interested in the context of CCIs would undoubtedly benefit by deepening their research approach into a more systematic network management type of research with the focus on interactions and relationships between the actors of the networks.

One of the most relevant classical themes, which could be applied in the CCI context would be the interaction approach, with an emphasis on studying the interactions in the context of cultural and creative industries nevertheless the interaction takes place in the dyadic relationships, in the networks, or even in the ecosystems, representing one the most up-to-date research focuses in the current IMP school of thought.

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