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A LITERATURE REVIEW

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Business Models for the Creative Industries: a literature review

Monia Castellini¹, Nicola Valentini²

Abstract

The topic of cultural and creative industries has been strongly debated by economics and business scholars over the last two decades. At the same time, the Business Model tool was developed. Assuming that both of the topics have created enormous debates among scholars and practitioners, the definition of cultural industries is shifting to the wider definition of creative industries. Such extension is meant to comprehend all of those industries and all of those sectors that are including dynamics of generation and exploitation of intellectual property. Such approach led to the embracing of a wide range of industries that were rarely associated to the cultural and creative domains in the past. Furthermore, the Business model has shifted from being an architecture specifically designed to serve the e-business, to a flexible yet hard to define “good-for-all” method to better understand and/or improve any kind of business. Surprisingly, studies on the Business model specifically applied to the Creative industries appeared to be fragmented. The present study aimed to briefly review the Business Models literature applied to the Creative industries, in order to measure how much the tool has been studied within the CCIs and through which lens and objectives. Additional goals have been the analysis of the subsectors within the creative industries that had already been treated from scholars prior, highlighting the ones that should be analyzed further in the future.

Keywords: Business model, Creative Industries, Creative and Cultural Industries, Literature review

JEL Classification: L20, L21, O31, Z11

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1. Introduction

Innovations in the field of digital technologies and communication led to the establishment of a digital dimension that copy and integrate nearly all of the activities the human beings are performing in the “real world”; notably, much of the activities of today’s economy are specifically related to intellectual production, resulting in the actual dominance of the ICT in nearly every sector of human activities.

Such furious path of digital innovation inspired scholars from the area of business and technology to shape the Business Model concept in the late Nineties. In a first instance, Business Model helped both practitioners and scholars to better understand the phenomenon of e-business. However, the history of the Business Model and the debate around its conceptualization, definition, structure and usefulness showed how a rigid distinction between the old analog and the new digital business is absolutely meaningless in the world of today. This is notably true while considering how pervasive digitalization has become, even among the most traditional businesses (DaSilva and Trkman 2014: 381).

The entire digital revolution has been, indeed, a story of intellectual creativity that involved many disruptive knowledge workers in the co-shaping of present society (Friedman and Jones 2010); Florida (2002), among others, has stressed the leading role of the emerging creative class within contemporary society while a number of reports have also documented and debated over the relevance of the Creative Industry sector (DCMS 1998, 2001, KEA 2006, Work Foundation 2007). Along with the increasing interest by people and organizations for the arguments of New Media and the ICT, also Creative Industries became an attractive matter of research for many scholars (O’Connor and Banks 2009, O’Connor 2010) specialized in the field.

Therefore, Creative industries have been investigated by academics and national governments aiming to understand from several perspectives their role in innovation

(Bakhshi 2008, Müller et al. 2009). Additionally, Business models in the CIs were charged with the expectation of reflecting the need for sustainability in regards of social and economics dimensions (Sinapi and Ballereau 2016, Joyce and Paquin 2016) along with the obvious cultural one.

Because of the high complexity of the field and the need for different lenses, some of these topics were addressed by an interdisciplinary cluster of researchers that signaled paucity of evidence and data within the field (as indicated in DCMS 2006). One of these clusters, for example, is led by Professor Steve Benford from the University of Nottingham and titled “New Research Processes and Business Models for the Creative Industries”. Indeed, numerous are the projects of research within the academic community and especially by governments that were developed in Asia, Oceania, Europe and North America (O’Connor 2010) while Africa is being less involved in such path of research.

Nonetheless, the abundance of literature on the BM was recently stressed by Andreini and Bettinelli (2017a) who served as main reference in the designing of the present work. Approaching the SLR work from Andreini and Bettinelli in a precedent research within the sculpture industry (Valentini 2018), scarcity of studies within such industry has been noted. Extending the view to other comparable industries, it has been observed how creative industries were not systematically studied within the BM literature. Also, it seemed that such a fragmented scenario would share some of the exceptionality of the art economy (Abbing 2002: 48) that eventually obliged to a specific approach.

Thus, one of the most intriguing aspects in such a stream of research is surely due to the ontological ambiguity that surround the notions of culture and creativity (often confused and synonymized with the arts domain). It has been noted that a similar ambiguity lies in the notion of Business model, a concept that resulted in a gigantic debate among scientific community and practitioners over its definition and ontology (Zott, Amit and Massa 2011). Such debate has increased from the very beginning of the Business Model history,

draining intellectual energies from the most diverse scientific areas; from Information science to economics, as well as scholars from other fields of knowledge.

Since the notion of BM has dramatically evolved through the years, one definition amongst other became commonly accepted. As a matter of consequences, according to the words of Osterwalder and Pigneur, a Business Model is widely intended as a tool that “describes the rationale of how an organization creates, delivers, and captures value” (2010: 14). The assumption remains valid whether the organization’s members are aware or not of their existence. This notion led the present work to an additional but unavoidable question: are CI firms and organizations aware of the tool’s potential? This answer would probably require further examinations and additional researches to be solved through a different methodology.

In this paper the literature on BMs and CIs has firstly been recognized in order to trace down the conceptual grounding of the work. The first section has been followed by a description of the research questions that nurtured this paper and by the explanation of the adopted methodology. Then, analysis and discussion were presented, the key findings fully explained and the conclusions traced, along with a description of future research possibilities.

2. Conceptual grounding: a literature review on CIs and BMs

Creative industries

The academic debate around the so-called *creative industries* goes back in time involving scholars from the most different scientific background. Apart from seminal Walter Benjamin’s contribution over the reproduction of artworks in the age of mechanization (1936), a true interest for the topic was raised in the late forties with Adorno and Horkheimer’s (1947) discussion upon “the culture industry”, which later evolved in the plural form of “cultural industries” and, lastly, “creative industries”.

An extensive literature review on the topic of CIs was published by Professor Justin O'Connor (2010) and linked the debate around earlier Adorno and Horkheimer's "culture industry" studies to the evolution of technological reproduction. According to O'Connor, stages of technological reproduction started with the minting of coins in the age of antiquity, along with other artisan and artistic reproduction of three-dimensional artifacts. The introduction of techniques for mass printing by Gutenberg launched, however, another class of industry (2010: 13) that shaped modernity thanks to the creation of a new cultural class. Such a new class, built and shaped around books, culture and other printing media, cast its own identity. As witnessed by the remarkable success of Dürer's xylography, the printing revolution also affected the market of images until the XIX century, subsequently evolving through engraving and into lithography. The media revolution marked some crucial milestones through the introduction of a new kind of media distribution while the business of publishing and broadcasting became an iconic XX century industry (McLuhan 1960, 1962). Then, the Internet revolution brought the evolution of creative industries to a higher level allowing an increasing number of people, as predicted by Toffler (1980) who invented the notion of *prosumer*, to become producers instead of simple consumers of creative artifacts.

Moreover, progress of both hardware and software opened up new possibilities for the CIs, destroying barriers between high and low, elitist and popular. Thanks to the Internet, the line between culture and creativity became thinner as it can be assumed from Garnham (2005).

The evolution from the *Kulturkritik's* definition of a single culture's industry theorized by Adorno and Horkheimer to the actual notion of cultural and creative industries, has seen the contribution of British scholars. Such authors stressed the problem of the city as an epicenter for the development of such industry (O'Connor: 21-45). In recent times, CIs were often intended as "those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the

generation and exploitation of intellectual property” according to the notion given by the Department for Digital, Culture, Media & Sport of the UK (DCMS 2001:3).

In fact, several frameworks were proposed in order to define CI’s domain, but the most appreciated and discussed has been the one proposed by the British council after Tony Blair’s election at the British parliament. The report (DCMS 1998) represented a true milestone in the field and was updated in 2001 and 2010. DCMS’s activity inspired several other reports from organizations like UNESCO or other national governments throughout the world. Severe critiques to the model were also documented (Garnham 2005: 27).

Australian art economist David Throsby (2001, 2008a 2008b, 2008c) contributed to the theoretical debate, suggesting a traditional concentric circle model of the cultural industries that has been widely adopted over the years. His hierarchic vision of cultural industries put the purest form of creativity in the traditional art forms (like literature, music, performing arts and visual arts), followed by other “core creative” industries (like film, museums, galleries, libraries, photography), “wider cultural” industries (like heritage services, publishing and print media, television and radio, sound recording, videogames) and “related” industries (advertising, architecture, design, fashion).

The KEA (2006) study, a report prepared for the European Commission of education and culture, continue along the path traced by Throsby, insisting on the notion of Copyright and over a notion of purity within the arts. Indeed, some changes were conceived: here the *Core arts field* included visual arts, performing arts and heritage (*non-industrial activities*), while the first circle accounted industries of film and video, television and radio, videogames, music, books and press (all the creative arts that results in mass reproduction). Circle 2 included design, architecture and advertising. Circle 3 was dedicated to related industries, including: PC manufacturers, MP3 players and the mobile industry. Such a hierarchy marked some differences from the Throsby’s model.

A third model was the one proposed by the Work Foundation (2007); like the KEA model it comes from Throsby but it was more focused on the idea of expression rather than purity. At the core were all those commercial outputs with a high degree of expressive value that invoke copyright's protection. Other circles included in order: 1) cultural industries 2) creative industries and activities 3) the rest of the economy. The shift is evident, because in this model the purest creative sectors are intended in a less conservative way than in Throsby and KEA's models and more carved upon the problem of functionality of copyright. Within this perspective, the more an output of a subsector is functional to an activity, the less it is pure (therefore it is less eligible to obtain subsidies). Another interesting model was the one proposed by NESTA (2006: 55; O'Connor: 64) composed of overlapping circles. Such model better suites the complex ecosystem of the creative industries because creative industries are segmented in four different areas: creative service providers, creative content producers, creative experience providers and creative originals producers. Authors of the NESTA report did not mention the words "Business Model" or "value proposition", nor other blocks from the BM terminology. Indeed, the four sectors implicitly shared many ideas that have been defined throughout the debate on business modeling theory.

The roots of the Business Model concept

The Business Model's ontological nature has always been a matter of discussion for scholars and practitioners (DaSilva and Trkman 2014) causing problems in the production of a comprehensive definition (Osterwalder 2004). According to Zott, Amit and Massa (2011) who performed a Systematic Literature Review on the topic, the Business Model has been codified in a number of different ways: as a statement, a description, a representation, an architecture, a conceptual tool or model, a structural template, a method, a framework, a pattern, and as a set.

Indeed, articles containing literature reviews on this theme are numerous (Headman and Kalling 2003, Osterwalder 2004, Morris et al. 2005, O'Connor 2010, Klang 2014, DaSilva and Trkman 2014, Badia and Schiano Lo Moriello 2015, Manfredini 2015, Alberti 2015, Passadore 2017, Andreini and Bettinelli 2017 among the others) so it is now possible to make an historical overview of the evolution of such a concept.

Announced and preceded in time by pioneering contributions by Joseph Schumpeter on the themes of business strategy and innovation during the first half of the XX century (Amit and Zott 2001, Andreini and Bettinelli 2017), the concept of Business Modeling is indeed relatively young. According to DaSilva and Trkman (2014), the words “business model” were firstly introduced in an article only in 1957 (Bellman et al.). The first academic appearance occurred in 1960 (Jones), soon followed by a period of silence until the Nineties. Another scholar (Richard Normann 1977) wrote about management but without mentioning the words “Business Model”. Still, Normann was a pioneer thanks to its contribution within the strategical field.

Business Model's literature around 2000

The Business Model as a tool really began to be studied at the end of the XX century, when many scholars and practitioners were approaching the topic within the Internet industry. The frequency of the term ranged along with NASDAQ index while it was associated to the e-business. This was noted by Osterwalder 2004 which presumed that studies upon the topic should have rapidly turned out of fashion because of the falling of many net-companies after the great crisis in 2001.

Therefore, “New business models”, “e-business models”, “Internet business models”, were common-used definitions in these times. Meanwhile, scholars struggled finding a clear and unique definition (as suggested by Morris et al. 2005, Osterwalder et al. 2005, Al Debi et al. 2008, Zott, Amit and Massa 2011).

One of the first to suggest a comprehensive definition was Timmers (1998): writing about the e-business he intended the BM like an architecture for the product, service and information flows, including a description of the various business actors and their roles, a description of the potential benefits for the various business actors and a description of the sources of revenues. After Timmers others wrote about the topic including Amit and Zott (2001), Applegate (2000, 2001), Cheng (2001), Rayport and Jaworski 2001, Weill and Vitale (2001), Osterwalder et al (2002). Moreover, Porter wrote in 2001 his critique on the topic containing his famous sentence on the Business Model as: “[an] invitation for faulty thinking and self-delusion” (Porter 2001: 73). The warning would not stop the success of emerging theoretical debate and among others, Hedman and Kalling wrote in 2003 about two different lines of research: one that aimed to define the elements which compose e-business models and a second one that would explain why organizations are using the Internet to create value for their stakeholders. Moreover, the authors believed that “the business model concept can be used for retrospective research”, an idea which resulted to be very innovative at the time.

Osterwalder himself tried to put some order through a systematic review (2004) that had the goal to define an accurate ontology, while on the “Journal of Business Research” a unification of the different perspectives upon Business Model theories was suggested by Morris et al. (2005). The efforts of researchers led to the definitions of three macro categories in which to define the BM: *economic, operational, strategic*.

Thus, taking for granted that the Business Model should not be the synthesis of a firm rather a key part of it, Osterwalder also suggested a layered structure including an upper level made by strategy and a lower level for the processes with the BM level in the middle of both. In Osterwalder’s mind the BM layer would merge the two levels together along with technology. The general scheme should have resulted in a triangular model.

Transition from the e-business model to the actual business model

When the great crisis hit the global financial market at the beginning of this century, scholars' efforts on BM's topic were redirected to industries that were not necessarily linked to computer industries. In some of the cases, even analogic firms (whose relations with digital technology was null) were analyzed and it has to be noted that DaSilva and Trkman (2014) theorized the potential of Business Modeling to be used in every organization or project.

To the purpose of this work, studies on music industries (one of the few Creative industry to be studied) and low-cost air companies like Ryanair appeared very relevant. Thus, considering how pervasive technology became around the first decade of XXI century, every distinction between analogic and digital firms became quite meaningless. So, after a relative diminishment of interest on the topic, papers mentioning the "Business Model" began to rise again. According to Dasilva and Trkman (2014: 381) almost every industrial sector was investigated, terrorism included.

Business Model Innovation in the last decade

In recent years, the topic continues to be studied with extraordinary attention by several authors. It is well known that much of this attention is due to the success of a famous book written by Osterwalder and Pigneur (2010) which gained significant popularity becoming a best-seller.

From here on Systematic Literature Review (SLR) has been used to fill the different silos of Business Model research. Moreover, new sectors, including the Cultural and Creative sector (O' Connor 2010, Resch 2011, Badia and Schiano Lo Moriello 2015) began to be studied. Indeed, the most conspicuous theme of study was around Business Model Innovation (BMI), aiming to approach the BM in theory and practice (Andreini and Bettinelli 2017). Notably, of the 156 papers analyzed by the two authors through SLR methodology, 130 were published after 2010.

3. Research questions

As previously seen, after twenty years the Business Model debate around the field of IT and economics is mature and the same can be said about the notion of Creative industries. The ontology of the BM is clear enough and commonly adopted to be profitably used by practitioners in many economic industries. The model theory of the BM was applied and experimented on a wide range of situations. Still, research on certain economies revealed a fragmented literature and no real organized discussion upon the Business Model theory and practice applied to the field of the Creative industries.

One of the goals of this paper was to measure how much the business model has been studied within the cultural industries and through which lens and objectives.

Moreover, another question that was perceived as urgent was about the representation of the different areas within the creative industries. In short, a question to be answered was: which industries or subsectors benefit of the attention by scholars who studied the Business model in theory and practice? Moreover, can a relation between the volume of a creative industry exist with the dimension of Business Model literature within the same industry?

And lastly, assuming that Business Modeling is helpful at unveiling the logic of a complex organization, would the analysis of Business Model Literature applied to the Creative Industries be helpful in order to better comprehend, not only complex organizations, but also an extraordinary economy like the cultural and creative one?

4. Methodology

The problem of literature on Business Model and Creative industries was approached with techniques inspired by previous LRs applied to the topic of BM (specifically, Andreini and Bettinelli 2017) combined with bibliometric and ontological methods already adopted and tested in a previous study upon sculpture literature (Valentini 2013). Such approach

consists in the acquisition of quantitative data to be obtained and stored into a database that has been designed to index a defined kind of literature (in this case, scientific peer reviewed articles) from 1995 to 2019. Such articles must contain strings like “Business Model” within abstract, keywords or title along with the string “cultural industries” or “creative industries”. Such strings were selected after a preliminary search performed throughout Google Scholar’s database in order to avoid problem of consistency. Bibliometric data is needed to evaluate and analyze the evolution of the debate over the years and the semantic evolution of both creative and cultural industries among peer reviewed journals.

Instead, the extraction of data was designed to be run within specialized databases including (Scopus, Taylor & Francis, SSRN, Emerald Insight, SAGE, Wiley & Sons, MDPI). Such databases were chosen because of their reputation within the field of management. Every database output was named with a short abbreviation (e.g. SSRNn=4).

The database includes the following variables: Authors, Title, Year, Source title, Abstract, Keywords, Language, Source database, Sector (according to DCMS), Sector (according to NESTA) and methodology (theoretical or practice oriented). In the next phase selected literature has been isolated by excluding duplicates; therefore, papers that were not strictly relative to the theme of business model applied to the creative industries have been discharged. Selected sectors are those indicated by DCMS (2001) and by NESTA (2006: 55). Nesta framework was preferred among the others because it better explains the logic of a creative firm, organization or individual from the profit or non-profit area. Therefore, hierarchy-based models were not taken into consideration. Methodology of the selected papers has been understood using Yin 1994 and Bryman 2015 as main references to define the orientation of every article.

Papers related to the industries of visual arts, music, audiovisual, videogames, tourism and papers more related to theoretical issues or general discussions over recurring BM

patterns (BMP) and discussions over diversity/similarity between industries were expected to be found.

5. Analysis of data

The acquisition of data started with a wide research through Google Scholar's database by selecting articles from 1900 to 2019 in order to better observe the general tendencies of researchers and to later address the acquisition of data (Table 1). Concerning the field of CIs, it has been registered that the term "cultural industries" was always preferred to the term "creative industries" in the period from 1900 to 1999. The string appeared within a thousand of articles between 1940 and 1979. In the '80s and in the '90s nearly 5.000 titles contained the string. Until the decades 1990-1999, scientific literature containing these keywords appeared to be quite risible while in 2000-2009 and 2010-2019 cultural industries and creative industries became very relevant compared to the past (16.000 and 16.400 titles in the first decade of the new century; 24.800 and 28.200 in the '10s). In 2000-2009 "creative industries" slightly overcame "cultural industries". In 2010-2019 "creative industries" nearly doubled the amount of papers about "cultural industries". More structured categories like "cultural and creative industries" or "creative and cultural industries" began to appear in literature only in 1990-1999 but with no significant frequency. It must be concluded that "Creative industries" is confirmed to be today's most adopted definition of today (according to the literature review performed by O'Connor 2010), immediately followed by "Cultural industries" and followed at distance by "cultural and creative industries" and "creative and cultural industries".

	1900-1909	1910-1919	1920-1929	1930-1939	1940-1949	1950-1959	1960-1969	1970-1979	1980-1989	1990-1999	2000-2009	2010-2019	TOT
"cultural industries"	15	26	20	37	113	306	291	333	1.100	4.360	16.000	24.800	47.401
"creative industries"	4	13	5	32	12	29	57	95	210	664	16.400	28.200	45.721
"creative and cultural industries"	0	0	2	0	0	0	0	0	1	21	781	4.290	5.095
"cultural and creative industries"	0	1	0	0	0	0	1	2	6	17	1.250	12.000	13.277
"Business Model"	29	58	15	32	36	46	111	475	928	8.590	199.000	291.000	500.320
"Business model" AND "cultural industries"	0	0	0	0	0	0	1	1	1	17	896	4.040	4.956
"Business model" AND "creative industries"	0	1	0	1	1	0	1	0	5	22	1.270	8.730	10.031
"Business model" AND "creative and cultural industries"	0	0	0	0	0	0	0	0	0	0	57	487	544
"Business model" AND "cultural and creative industries"	0	0	0	0	0	0	0	0	0	2	80	1.340	1.422

Table 1 Own elaboration. Data have been extracted through Google Scholar database (10 June 2019) searching the strings in the full text.

On the other hand, the Business Model's literature followed a similar path until the decade 1980-1989. From that decade onwards the production of such literature followed a hockey stick curve going from 8.590 results in the '90s to the 199.000 of the '00s. The last decade saw a production of 291.000 articles over a grand total of 500.320 (from 1900 until 2019). Given such quantities of articles from the fields of creative industries and the business models, we compare the two clusters of literature with Business Model literature dedicated to the creative industries. The output of the research showed that scientific production containing those terms in the same period of time, ranged from a minimum of 544 ("business model" AND "creative and cultural industries") to a maximum of 10.011 ("business model" AND "creative industries"). Therefore, the percentage of studies which contains the term "Business Model" are: 31% in creative industries papers, 16% in cultural industries papers, 11,5% in creative and cultural industries papers, 11% in cultural and creative industries papers.

Google Scholar allowed to address the research only to a) full text b) title. The search was initially performed in full text. However, the percentage were definitely confirmed while limiting the search to the title.

String*	1995-1999	2000-2004	2005-2009	2010-2014	2015-2019	TOT
"cultural industries"	2.920	6.060	12.300	16.500	16.800	54.580
"creative industries"	484	3.920	15.400	19.400	19.800	59.004
"cultural and creative industries"	12	157	1.090	4.670	7.420	13.349
"creative and cultural industries"	20	95	686	1.700	2.560	5.061
"Business Model"	7.160	27.500	95.000	190.000	115.000	434.660
"Business model" AND "cultural industries"	17	185	713	1.680	2.330	4.925
"Business model" AND "creative industries"	16	157	1.080	3.270	5.440	9.963
"Business model" AND "creative and cultural industries"	0	74	49	167	321	611
"Business model" AND "cultural and creative industries"	0	6	74	409	922	1.411

Table 2 Own elaboration. Data have been extracted through Google Scholar database (10 June 2019) searching the keywords in the full text.

Further research limited to title, keywords and abstract, has been conducted over ten additional databases, later restricted to the seven that allowed searches on the three dimensions. When the option of research was available (Table 3), outputs were registered. In the end, the amount of collected articles, including duplicates, accounted 1496 journal articles from Scopus, Emerald Insight, SAGE, Wiley and Sons, Jstor and WOS. Excluding duplicates and errors, the number was reduced to 1037 (Tn=1037). Out of the 1037 articles only 145 articles resulted to be on the topic of Business model and creative industries. Out of the final sample of 145 articles (n=145), the adopted methodology and the covered industry of each paper has been analyzed.

Scholar*		SCOPUS**		TAYL. & FRAN.***		SSRN****		EM. INSIGHT*****	
FULL TEXT	All	All	All	All	All	All	All	All	All
"Business model" AND "cultural industries"	5120	ALL ("Business model" AND "cultural industr**")	457	[All: "business model"] AND [All: "cultural industries"]	190	"Business model" AND "cultural industries"	23	"Business model" AND "cultural industr**"	727
"Business model" AND "creative industries"	10400	ALL ("Business model" AND "creative industr**")	958	[All: "business model"] AND [All: "creative industries"]	298	"Business model" AND "creative industries"	31	"Business model" AND "creative industr**"	381
"Business model" AND "creative and cultural industries"	574	ALL ("Business model" AND "creative and cultural industr**")	26	[All: "business model"] AND [All: "creative and cultural industries"]	17	"Business model" AND "creative and cultural industries"	1	"Business model" AND "creative and cultural industr**"	1
"Business model" AND "cultural and creative industries"	1460	ALL ("Business model" AND "cultural and creative industr**")	142	[All: "business model"] AND [All: "cultural and creative industries"]	41	"Business model" AND "cultural and creative industries"	2	"Business model" AND "cultural and creative industr**"	3
Total	17554		1583		546		57		1112
SAGE*****		WILEY*****		MDPI*****		JSTOR		WOS	
All	All	2000-2019	All	All	All	All	All	1970-2019	All
[All "business model"] AND [All "cultural industries"]	117	"Business model" AND "cultural industries"	72	"Business model" AND "cultural industries"	13	"Business model" AND "cultural industries"	41	"Business model" AND "cultural industr**"	18
[All "business model"] AND [All "creative industries"]	174	"Business model" AND "creative industries"	142	"Business model" AND "creative industries"	32	"Business model" AND "creative industries"	57	"Business model" AND "creative industr**"	44
[All "business model"] AND [All "creative and cultural industries"]	11	"Business model" AND "creative and cultural industries"	8	"Business model" AND "creative and cultural industries"	0	"Business model" AND "creative and cultural industries"	1	"Business model" AND "creative and cultural industr**"	1
[All "business model"] AND [All "cultural and creative industries"]	19	"Business model" AND "cultural and creative industries"	12	"Business model" AND "cultural and creative industries"	11	"Business model" AND "cultural and creative industries"	2	"Business model" AND "cultural and creative industr**"	8
	321		234		56		101		71

Table 3 Own elaboration. Example of a title search that was performed in: * scholar.google.com ** <https://www.scopus.com> *** <https://www.tandfonline.com> **** <https://www.ssrn.com> ***** <https://www.emerald.com/insight/> ***** <https://journals.sagepub.com> ***** <https://onlinelibrary.wiley.com> ***** JSTOR ***** WOS

A case study methodology has been widely adopted (71% of the papers) by most of the authors. 3% of the studies were literature reviews, 7% were theoretical or conceptual papers, 3% were quantitative analysis while other methods accounted 15% of the total. According to the data, most of the case studies were focused on a single industry (86%). The rest of the articles included creative industries as a whole or as a sum of certain subsectors (i.e. Visual arts industry and software industry). The cultural Industries classification system proposed by the British Council (DCMS 2001) included: Advertising, Architecture, Art and antiques market, Crafts, Design, Designer fashion, Film and video, Interactive leisure software, Music, Performing arts, Publishing, Software and Computer Services, Television and Radio. Recently, art and music has been grouped together, while other sectors like sports, food, tourism and others were not considered.

According to such classification method most cited industries within the Business Model literature resulted:

- Creative industries in general 12,4%
- Film, TV, video and radio (including post-Internet media) 18,8%
- Books, periodicals and newspapers (including digital and analogic media) 17,9%
- Sound recording and publishing 15,2%
- Museums 6,2%
- Videogame development and distribution 5,5%
- Design and communications (including fashion) 5,5%
- Visual arts production and distribution 3,4%

Since the results shown in Table 4 were easy to read, it was possible to group industries within the NESTA framework, having as a result that 71,3% of the considered business models were about the publication of content, 17,21% are about experiences, 5,7% about the business of originals and 5,7 on services business model.

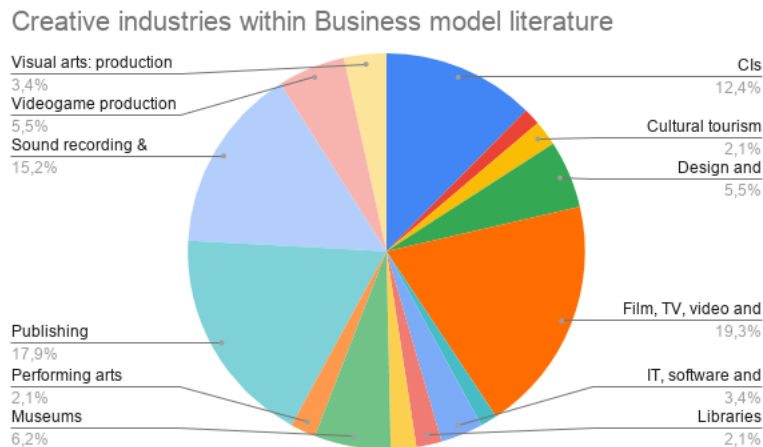


Table 4 Own elaboration.

6. Discussion of results

Most of the studies revealed that the Business Model within the CIs is mostly studied in certain specific industries in respect to some others. Most represented industries are those related to copyright and mass reproduction of contents (digital images, software, videos, songs, articles, novels and other contents that can be distributed over the Internet thanks to an effective Business model).

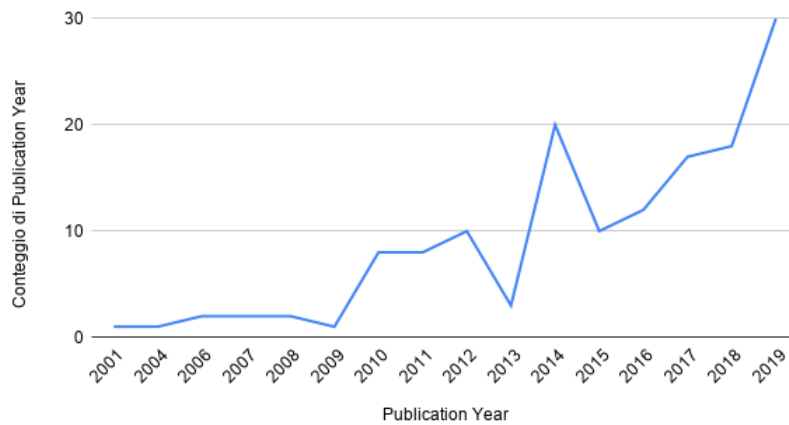
The second most represented business model is the *experience business model*, which includes traditional core arts as well as the performative art industry that should be exposed to Baumol's disease. *Experience Business models* includes activities like tourism, live music and museum visits. Therefore, a major attention on a sector of such importance should be conveyed.

Surprisingly, *service-centered Business Models* appeared to be scarcely considered by scholars. Such little attention, considering the huge servitization shift that informed the economy over the last decades, is impressive because service Business Models include popular activities like fashion design, communication, advertising.

Few scholars put efforts on the study of the *original-centered Business Model*, probably the most connected with the tradition of art and culture. It is possible to argue that those industries that are related with new technologies are more likely to be studied within the theme of the Business Model. Conversely, studies that use a traditional industry case study are scarce in number, but the trend suggests that studies about the BM applied to the CIs will continue to increase, being a fruitful field of research (Graphic 1).

On a longitudinal perspective (Graphic 1), it has to be registered that the first article in the sample was published in 2001 (Sound recording & Music publishing activities) during the Napster age; the second appeared in 2004 during the years of iPod/iTunes' success. The Debate really started in 2010 (8 articles) with several articles about the Film, TV video and radio industries. From 2014 on, along with and increasing quantities of

researches, studies are more varied in terms of covered industries and methodological approaches.



Graphic 1 Own elaboration. Articles on Business Models and CIs per year

Conceptual and theoretical papers were mostly adopted in general CIs literature. Dealing in many case with the problem of copyright (Montgomery and Fitzgerald 2006, Foong 2010, Erickson 2018), some of these papers are centered upon the notion of digital innovation within the CIs (Lyubareva, Benghozi and Fidele 2014, Benghozi and Paris 2014) and BMIs in general (Schiuma and Lerro 2017, Erickson 2018, Jakovljevic 2019). Schiuma and Lerro, among others, advance a “Business Model Prism (BMP) for the arts and cultural organizations as multidimensional framework to map the ‘as is’ structure and the logic of their business model as well as to drive the design of innovation initiatives” (2017:13).

An analysis of the papers suggests that, despite of the literature, several industries are not yet perceived as creative industries (food, software) or as industries at all (museums, galleries).

It has to be noted that articles which did not contained any relation with those terms were not found, but only peer reviewed articles were admitted in the sample. The present study did not consider on a statistical base: books, books chapter, private and public reports, conference proceedings and thesis. Indeed, the contribution by Resch (2017) on art galleries, Dümcke (2015) on the CIs in general, and by several other authors should be taken in consideration even if not comprised in this SLR.

7. Conclusion and future developments

The data obtained through the SLR technique allowed to isolate a group of 145 peer reviewed articles from 2001 until 2019 over the theme of Business models within CIs. The majority of the papers were addressing Business Models of Contents and copyright industry through a case study methodology. Some industries resulted to be statistically less studied, notably the industries in the business of services and originals.

The present study revealed that less studied industries should be better analyzed with further investigations or even dedicated researches. Future researches should address and evolve the adopted methodology including additional databases (EBSCO and Pro Quest mainly). Moreover, the same technique adopted to isolate CIs' ontology should be applied for every industry giving the chance to create a Creative industries business model database and avoid biases over a certain industry. Such a database could be addressed to both practitioners looking for strategies to better sustain their activity and for scholars of humanities to show them to better appreciate the creative outputs from such industries.

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