

A Comparison of Innovation Performance in Creative Industries in East Asia - ~~the cases of~~ ~~from the~~ Publishing Industry in Singapore, China and Hong Kong

ABSTRACT

Innovation is an ~~inevitable~~ important way ~~through~~ to deal with competitiveness in the creative economy. In terms of creative industries, ~~there~~ it is impossible to develop a successful environment for creative industries without going through an innovation process. ~~Besides~~ In addition, many researchers expected there ~~are~~ ~~is~~ potentials to grow creative industries or culture and creative industries in Singapore, Hong Kong and China. [I suggest you get rid of this entire paragraph... And just start with the next one]

~~Research~~ The purpose ~~is aiming~~ of this study is to compare innovation performance in creative industries in ~~selected~~ three areas in East Asia, which are Singapore, Hong Kong and China. The ~~thesis~~ study will compare innovation performance in creative industries in these three areas. Then, this paper ~~giving discussions on~~ discusses innovation in developing creative industries in the three areas. ~~followed~~ Followed the by a review of how well firms ~~of~~ in publishing industry achieve ~~on~~ innovation performance in these three areas. Also, ~~exploring that if~~ this study explores whether it is suitable to use the numbers of new goods and services announced by firms, in the last three years, to measure innovation performance in the publishing industry and ~~what~~ to discover some possible dimensions ~~possibly are to utilize~~ that can be used for measuring innovation performance in the publishing industry.

~~Research~~ The research methodology utilizes ~~literature review~~, cases studies and proposes ~~d~~ seven dimensions to ~~analysis~~ analyse a company in terms of its innovativeness. ~~Conclusion echoes the answers of research questions. The~~ This thesis ~~gives the~~ reviews of the relationships between creative industries and innovation. It discusses the cases in publishing industry as a part of creative industries. It provides the context of developing innovation in creative industries in East Asia, and demonstrates seven dimensions to measure innovation performance in creative industries. It sketches the directions for measuring, reviewing, and boosting innovation performance in creative industries.

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[Ideally you should say what the findings were... And what the future areas of research are]

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~~I am thankful to my families, particularly my mother for her generous and valuable support in helping to this overseas study and life.~~

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CHAPTER 1. INTRODUCTION

Background and motivation, research objectives and research questions, and thesis structure are addressed in this chapter.

1.1 Background and Motivation

In a creative economy ~~Innovation~~ innovation is an inevitable way ~~through~~ because of ever increasing levels of competitiveness ~~in creative economy~~. In terms of ~~Creative~~ creative Industries industries, ~~there~~ it is impossible to develop a successful environment for ~~Creative~~ these Industries industries without going through an innovation process. In particular, ~~Creative~~ creative Industries industries started to become popular in East Asia from approximately 10 years ago, ~~with~~ Japan being as it ~~always be, it is~~ the most creative and innovative country in East Asia.

~~Besides~~In addition, ~~many~~ researches suggests that there is great ~~expected~~ there are potentials in Singapore, Hong Kong and China to grow ~~Creative~~ creative i Industries or ~~Culture~~ cultural and c Creative i Industries in Singapore, Hong Kong and China. For the ~~L~~ local governments in these three areas, ~~they~~ are also ~~engaging~~ involved in building the ~~completed and~~ a well-structured innovation system and ~~developing~~ national innovation policies to support their own ~~Creative~~ creative Industries industries. Hence, this thesis is trying to understand ~~the processes involved in~~ innovation performance in creative industries in selected areas in East Asia. ~~Also, and it~~ expects to give ~~the figure~~ a picture of how innovation, with regards to East Asia's creative industries, looks like and what ~~further~~ actions should ~~we~~ be pursued. ~~do further with the issue~~. The ~~Publishing~~ publishing industry is selected for case studies.

1.2 Research objectives and research questions

The ~~Research~~ research objective ~~is aiming~~ aims to compare innovation performance in

creative industries in ~~three~~ selected ~~three~~ areas in East Asia - Singapore, Hong Kong and China.

Five research questions are as follows.

(A) What are the comparisons of innovation performance in creative industries in ~~the~~ three ~~selected~~ areas? In other words, what are some considerations or estimates of the similarities or dissimilarities on innovation performance in creative industries between ~~these~~ three areas?

(B) What are some similarities or dissimilarities on innovation in developing creative industries in these three areas ~~respectively~~?

(C) How well ~~do~~ firms ~~of in the~~ publishing industry achieve ~~on~~ innovation performance in these three areas?

(D) Is it suitable to use the numbers of new goods and services announced by firms in the last three years to measure innovation performance in ~~the~~ publishing industry?

(E) What are some possible dimensions ~~possibly to for to~~ measuring innovation performance in ~~the~~ publishing industry?

1.3 Thesis structure

The overall thesis ~~goes around~~ exploring innovation performance in creative industries in East Asia, particularly ~~the~~ publishing industry in Singapore, Hong Kong, and China.

The thesis is structured as follows. Chapter ~~One~~ ~~gives~~ ~~provides~~ background and motivation, research objectives and research questions, and thesis structure. Chapter ~~two~~ ~~Two~~ develops a literature review around three main ~~sectors~~ ~~factors~~: measuring innovation, developing innovation performance in creative industries, and innovation performance in creative industries in East Asia. Chapter ~~three~~ ~~Three~~ mentions ~~the~~

research purpose, research questions, qualitative development and analysis of research methods. Chapter ~~four~~Four organizes findings and results, followed by seven dimensions of innovation performance and categorized discussions for answering the research questions. Chapter ~~five~~Five details research contribution, future research directions, and research limitations ~~are stated~~.

CHAPTER 2. LITERATURE REVIEW

The conceptual framework of literature reviews working towards research objectives are provided in the second chapter. The three main sections are measuring innovation, developing innovation performance in creative industries, and innovation performance in creative industries in East Asia.

2.1 Measuring innovation performance

Nowadays, the fast development of technology and the trend of globalization has caused innovation research to change ~~ing focus-~~ from focusing on the supply side to the demand side ~~from supply to the demand side~~. Knowledge production and creativity has become a key roles in the economy. ~~Customer driven~~ Customer driven markets and the emergence of prosumers ~~imply-~~ (proactive consumers) require that more complex business models and innovation strategies for success are needed. (Colapinto & Porlezza, 2012)

In this section, innovation and methods of measuring innovation performance are provided. I argue there are some difficulties ~~for in~~ measuring innovative performance in a modern context as it can quite difficult ~~-It would be even tough to explore-~~ develop a clear measurement system for ~~innovation in creative industries~~ this purpose. ~~It is easily to overlook the importance of demonstrating a clear innovation strategy-~~

2.1.1 Definitions and types of innovation

Innovation is an exploration into ~~the~~ uncertainty. Innovation development is a subject about changing a ~~the~~ status quo into an improved ~~a better~~ condition and one that could possibly lead to ~~the way of an~~ -unexpected outcome. Innovativeness is a willingness and tendency to innovate, and it is part of an organizational culture and strategy. (Salomo et al., 2007; Rhee et al., 2010)

Innovativeness forms innovation capability and will directly influence innovation performance. It is a continuous learning process ~~of~~ for organizations to absorb new knowledge for developing, distributing and using knowledge to solve new problems. (Alegre & Chiva, 2008-; Rhee et al., 2010)

Incremental and radical innovations are commonly seen as two main degrees of innovation impacts happening in firms. Incremental is easier to generate as it is a minor change from an existing concept to a better concept. Radical innovation significantly replaces the prior innovation to a totally new concept. The other two innovation impacts are technological breakthrough and market breakthrough. (Yin & Zuscovitch, 1997; Edison et al., 2013)

Four types of innovation ~~is~~ are commonly accepted by researchers in the field. They are product innovation, process innovation, market innovation and organizational innovation. Product innovation is a skill ~~that including~~ includes the successfully ~~using~~ use of new knowledge. It is the process that exploits novelty to create an improved or a new product through technical design, R&D, manufacturing, management or commercial activities. (Alegre & Chiva, 2008) Innovation could be new to the firm or to the market or even to the industry. Some early research pointed out that product innovation performance consists of two dimensions; innovation efficacy and efficiency. (Alegre & Chiva, 2008; Edison et al., 2013; Alegre, 2006)

Product innovation tends to happen when the market potential is ~~predicable~~ predicably large, but the demand of the product is unsure. Process innovation occurs when the demand criteria for a market has been standardized so the price and better quality of the productions has become a vital factor to succeed. It is recognized as the way to lower costs, but product innovation is a reduction of product substitutability. (Rosenkranz, 2001) It used to involve technological competitiveness, new skills or methods usage in new processes, the speed of adoption of the latest technological innovations in these processes, and the rate of change in them ~~processes~~. (Prajogo & Ahmed, 2006) Process innovation could reduce the uncertainty of process development and collect ~~the~~ better knowledge for innovative process. (Salomo et al., 2007)

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2.1.2 Methods of measuring innovation performance

As for measuring innovations, there are various perspectives to ~~scope and~~ examine innovative categories. Generally speaking, ~~it~~ they could be separated into different measuring subjects, such as economic innovation, social innovation, technological innovation, and financing innovation. A Firm's firm's performance refers to many aspects of overall performance such as financial performance, productivity performance, profit rates performance, managerial performance and innovative

performance. (Laursen, 2001) It is important to know **that** innovative performance is closely related to **a** firm's overall performance because innovation performance is equal to **a** firm's competitive advantage.

When discussing the measurement of innovation, it is useful to see innovation as a system, a system of richer co-creations and productions produced by both the supply and demand chain, a system demanding **the** better knowledge and education. (Colapinto & Porlezza, 2012) A nation or a firm strategically implementing innovation could be seen as an innovation system. Following **the**-prior research design, the measure of innovativeness in the system **of-on a** firm level **has-covers ed from** product innovation, process innovation, marketing characteristics and sources of knowledge. (Salomo et al., 2007)

Discussions regarding the sources of knowledge and innovative performance often concentrate on the measures of knowledge generation, such as innovative knowledge from in-house R&D and R&D laboratories, system of innovation, innovation networks, qualified and skillful labours, and open innovation models. (Frenz & Ietto-Gillies, 2009; Wincent 2009) Some argues **that** the international connections of intra-company networks positively play the role of impact on **the** innovative performance of enterprises. (Frenz & Ietto-Gillies, 2009)

However, the issues of innovative performance varies from context to context as different industries, countries and time period **would**-have specific knowledge production, their own sources, their own type of innovation and innovative performance. (Frenz & Ietto-Gillies, 2009)

The last few years have reviewed a rapidly growing **number-ofdatabase of** researches on knowledge and innovation, particularly with **many a** -focuses on different levels of innovative performance. Many studies started from **the** absorptive capacity of innovation to discuss the innovation performance of a firm. Both internal capacity and external knowledge sharing are important for advancing innovation performance. (Caloghirou et al., 2004; Laursen & Salter, 2005)

There are many **possible** -impacts on the innovation performance of enterprises, for example, internal or external knowledge resource and knowledge transformation.

(Frenz & Ietto-Gillies, 2009) Location is the other factor influencing ~~on~~-product innovation which ~~is~~ relevant to ~~a~~ specific industrial district, local policy, ~~geographical~~and ~~geographical~~ market, local and labour. (Alegre & Chiva, 2008) Globalization brings~~ing~~ the sources of knowledge from ~~a~~ national to ~~an~~ international level ~~would have~~and ~~has~~ an ~~influenced~~ on innovative performance.

Articles ~~of~~-on human resources management (HRM) ~~had~~-have also ~~had~~ ~~have~~-discussions on innovative performance, ~~they~~-and expressed ~~the idea~~ that combining HRM together could build a better practice of innovation performance. (Laursen, 2001; Laursen & Foss, 2003)

Previous research also suggested that ~~the~~ learning capability of an organization has impacts on product innovation performance and it plays the dominant role for developing product innovation ~~as~~-by learning ~~is~~ to adapt ~~to~~ customers~~s~~² needs, changing environments and advancing technologies. (Alegre & Chiva, 2008) Also, being competitive in the industry would also boost a firm to challenge innovation ~~for~~-in order to ~~remaining~~-advance ~~ing~~ ~~their~~ competitiveness. (Bengtsson & Solvell, 2004)

There is no commonly accepted indicator for measuring innovative performance for all sectors of firms in different industries and countries. Building a general set of measurements ~~is~~ impossible ~~as~~-due to the variety of context of creative clusters. (Hagedoorn & Cloudt, 2002) R&D expenditure or R&D intensity has been commonly used in previous studies as the measurements of innovation performance. Apart from technological innovation, ~~the~~ innovative outputs of firms were studied as ~~a~~ measure of innovation performance, covering products and services, business process, marketing and distribution methods implemented ~~over~~ ~~the~~ ~~in~~-past three years. (Stam et al., 2008) The criteria of measurement are the numbers of innovation, the speed of innovation and the level of innovativeness. (Prajogo & Ahmed, 2006)

New product announcements~~s~~ and process innovation are the two popular measures as ~~the~~-indicators of ~~the~~-innovative performance. The scale to measure product innovation ~~are~~-is the level of ~~the~~ newest of new products, the latest usage of technological innovations in new product development, the speed of new product development, the

number of new products introduced to the market, and the number of new products for the firm itself. New product announcements are also called literature-based innovation output indicators. (LBIOs) Community innovation survey has brought the growing number of approaches to innovative performance of the firms by using innovations inputs and outputs. (Beneito, 2006) ~~Some-adopted~~ Adopted innovation output indicators ~~to-are in~~ five areas: share of turnover with new products, share of turnover with product related services, labour productivity, rework rate, and production lead time for the manufacturing industry (Kimer et al., 2009)

However, one of the defects of utilizing a new product announcement is the doubt ~~for~~ ~~surrounding~~ its validity. The information ~~of-for a~~ new product announcement ~~are-is~~ collected through a publicly available database, ~~basing-based from-on~~ ~~press releasing-releases~~ by marketing departments or research departments ~~of-the-in~~ firms. There is no examination ~~for-theseof these~~ ~~press-releases~~; they are simply accepted ~~for-by~~ the public as long as they ~~come from the~~ ~~-company-say them as such~~. (Hagedoorn & Cloudt, 2002) ~~Oppositely~~ By contrast, patents ~~as-are~~ the traditional measure of technological innovative performance and are registered in ~~a-nations like-with a~~ ~~reliable economiesy~~. These patents are screened with regards to their contributions during the whole application process by engineers, lawyers and officials. In other words, careful examination of the data ~~releasing-released~~ from firms might be needed in order to produce ~~a-reliable~~ results. (Hagedoorn & Cloudt, 2002)

The other way to collect the degree of innovativeness is through managers' responses from the projects or firms. Managers are asked to review their company's ~~newest-latest~~ innovativeness by comparing it to ~~its past as their perception~~ ~~previous~~ innovations. The Likert-type scale is useful ~~to-in distinct~~ ~~identifying~~ the actual degree of innovative performance. I would argue that data ~~regarding innovativeness~~ from ~~companies'-~~ ~~company~~ ~~press releases~~ ~~of innovativeness~~ is, ~~at-to~~ some extent, ~~about creating a positive~~ ~~to-strategically operate~~ ~~company's positive~~ profile in order to attract further investment. The answers from managers for measuring the degree of innovativeness are somehow too subjective and ~~it is also not validated to~~ ~~rely too much~~ on ~~the answer from~~ personal self-awareness. (Salomo et al., 2007)

As for researchers who are collecting ~~open~~ publicly available data through newspapers or firms of new product announcements, it ~~is-becomes~~ necessary to notice the validity

of the data collection process. (Hagedoorn & Cloudt, 2002; Jiang & Li, 2009) No matter using which kind of measurement scale is used on which types of innovation, the measurement should be tested in each context by researchers and practitioners in order to complement the diversity of the changing context of innovation activities. (Alegre & Chiva, 2008)

2.1.3 Innovation performance from the perspective of firm level

Although most of past research has emphasized linkages between institutions, such as university-industry-government, firm activities would be even more important in this research. Firstly, firms play the core roles in the system innovation of creative industries, which and are actually doing and directly influencing the innovative capacity on of the creative economy in a region. Secondly, corporates of creative industries often start growing with knowledge accumulation or within an innovative culture. In a knowledge economy, all valuable creations come from the accumulation of knowledge learning and sharing. Except for government's policies and university's educational support, it is unnecessary to do co-research or co-development with universities in a firm's first stage of innovation.

Firms benefit a lot from innovative new products, such as building competitive advantages to grow and make it profitable. Although it is widely agreed that product innovation is a key method for advancing the competitive advantages of innovative performance, new product development (NPD) are is still widely seen as the a tough mission for firms to explore. Many firms struggle to do it effectively and efficiently for to managing manage new product development. (Salomo et al., 2007) Even some Some firms are known to copy the innovation strategies from other successful leading companies, but this often leads they often to face the problems of lacking potential absorptive capacity to conduct the innovative strategy well. (Fosfuri & Tribo, 2006)

Some depicted that for the In different innovation incentives, larger firms are can easily to invest more for process innovation in order to cost down cut costs and smaller companies tend to allocate their main resource to seek look for the new products. (Yin & Zuscovitch, 1997) I would argue that there is no such a tendency to separate different categories regarding the to measurement of the innovative performance of a firm. However, it is inevitable to consider the size of a firm as it is positively related to the allocation of resources.

Some research mentioned that the R&D portfolios in terms of innovativeness depends on a firm's market share. (Yin & Zuscovitch, 1997) Potential market demands would affect the strategic development of a firm's innovation implementation. (Rosenkranz, 2001) If customers have the chance preference to choose from a variety of products, it would also positively influence firms to creative competitive product innovation performance. (Rosenkranz, 2001) Some assumed that a firm's innovative performance would reach its peak when they share neither too many nor too few of entry barriers of the market. (Mahmood & Lee, 2004)

~~Firm's~~ A firm's investment is also a driver of innovative performance. If customers are willing to pay higher more for a firm's productions, ~~it is there will be~~ a tendency for firms to invest more on innovative productions. (Rosenkranz, 2001; Belderbos et al., 2004)

For innovative firms in creative industries, product innovation is not the only key for innovative performance. ~~Learning~~ The learning capacity of an organization influences product and process innovation performance. (Alegre & Chiva, 2008)

2.2 Developing innovation performance in creative industries

~~If we compare to the~~ manufacturing and service industries, creative industries need more ideas by ~~exchanging exchanges from with~~ partners, competitors, suppliers, and customers to produce main creations. The core creations in creative industries are mostly abstract and tacit rather than explicit skills, products or services. Therefore, ~~innovation in the~~ creative industry is ~~even hard to shape its figure~~ be explicitly established.

2.2.1 Overview of innovation performance in creative industries

In order to explore the concept of innovation performance in creative industries, a very brief definition of creative industries will be provided here. DCMS (Department for Cultural, Media and Sport) gave the first prestige explanation for creative industries. After that, definitions and categories of creative industries ~~have vary~~ varied from time to time and ~~countries country~~ to ~~countries~~ country. There is ~~Only only~~ one concept we should know, and that is, the context of creative industries are often linked with cultural industries and the economic growth of innovation. The favoured directions of research topics in creative industries are mainly access towards the blooming context and impact

of creativity and innovation. (Oakley, 2009)

Creative industries have many crucial differences from the manufacturing industry. They are skill intensive, and do not require much land for manufacturing facilities, their productions are higher value items and are more easily distributed, and many of them are in digital format or carried by high-tech devices. (Yusuf & Nabeshima, 2005) The following are some characteristics with regards to innovation in creative industries.

Firstly, creativity differs from innovation. Creativity and innovation could be individual or collective. The obvious difference between these two is market value for industries. Researchers often define that creativity with a recognized value for the market could become the concept of innovation. (Stam et al., 2008) Intellectual property rights (IPRs) are relatively important in creative industries.

Secondly, the characteristics of an innovation system in the context of a creative economy are interdependency and linking cross-sectoral. Their linkages are between cultural elements, applications and content productions, governments and different industries. (Colapinto & Porlezza, 2012) *Research and Innovation Systems in the Production of Digital Content and Applications* from the Australian government has given some suggestions for combining innovation systems and creative industries in the digital age. (Cunningham et al., 2003)

Thirdly, creative labours often lack the resources for developing creativity and innovation, governments must provide the political and financial support for growing innovation capabilities in order to make the whole innovation economy prosperous and also attract investor attention. (Colapinto & Porlezza, 2012)

Fourthly, relatively small innovative companies sometimes play-act as a stimulus for larger corporations in creative industries. They are usually overlooked by many community innovation surveys, which didn't consider innovativeness among firms below ten employees. Smaller innovative firms might lack the resources to conduct a thorough innovation strategy, but they are might be bold and have the willingness to try radical and new products in less productionless production- at low levels of production to test the market. (Stam et al., 2008)

Fifthly, consumer-orientation would be the vital issues that brings the huge effects on to a firm's innovative capabilities and performance. Traditionally, in order to keep up with competitors, following firms are more likely to act as follow a competitor-orientation. However, in creative clusters of these industries filled with diverse creativity, it would be better to form specific characteristics for the firm itself in order to remain advancing competitiveness.

2.2.2 Rationale for examining innovation performance in creative industries

It is urgent and necessary to have a clear strategy to advance innovation performance in creative industries, particularly in East Asia. John Howkins remarked the relationships between innovation and creative industries as being:

The conventional thinking about innovation doesn't capture what actually happens in the creative industries. The problem is two-way. People who talk about innovation tend to ignore what happens in the creative industries; and the creative industries tend to downplay the benefits of innovation (Howkins 2002) (Cunningham et al. 2004)

Boston Consulting Group's survey drew found that 74% of the top managers thought their firms should utilize innovation thoroughly as the core of business operations, but only 43% of these firms conducted measurement of innovation. Some argued that it is hard to measure so it is unnecessary to measure the degree of innovation. In fact, it is crucial to measure and review how well firms have done with innovation innovated. Metrics and measurements for different contexts still need to be explored. (Edison et al., 2013)

Pavitt (1984) has proposed four types of firms in order to analyse the relevant internal and external elements of innovative performance of firms: supplier -dominated firms, large-scale producers, specialized suppliers, and science-based firms. However, creative industries weren't taken into account when these dimensions were categorized. Creative industries should be separated with specific concepts of measures as it is a new form than past industries. (Vega-Jurdo et al., 2008)

Innovative performance would be even be more difficult to measure if the definitions of productions and outputs are intangible. The Contents-contents of creative industries are

nearly all abstract and are harder to define clearly than the productions of other industries. Therefore, it is easy to create a high degree of performance ambiguity when measuring innovation in creative industries. Prior experts depicted that performance could become hard to control when the ambiguity of performance remains high. (Laursen, 2001)

It can be a challenge to measure innovation in creative industries. The first difficulty is definition. In the past, technological innovation was easier to define and measure. Service innovation at to some extent had clues to follow and define. However, it would be impossible to measure innovation correctly in creative industries. (Green et al., 2007) The second one point is the continuous processing nature of innovation. It is tougher to measure dynamic activities than static ones as innovative firms continue absorbing new knowledge, adapting, and advancing them. A relevant difficulty is to distinct distinguish between different types of innovation because digitalization has brought things together. (Green et al., 2007; OECD 2005)

There have been a few studies drawing attention on to innovation development in creative industries. They often select one industry to discuss, for instance organizational innovation in the artistic field, innovation approaches in the media industry, innovation performance in the computer game sector, and service innovation in digital creativity sectors. (Potts, 2009) There has been a series of research focusing on cultural sectors with innovation development such as art performance under innovation policy. (Oakley, 2009)

However, it is inevitable to advance innovation in a creative economy. Only through understanding how to measure innovation can governments and firms review their performance and prosper from their innovation strength in creative clusters.

2.2.3 Measuring innovation performance in the publishing industry

~~It is often underrated the~~ The process of innovation and creativity development is often underrated in creative industries and also the publishing industry. ~~The Publishing publishing~~ industry concludes includes newspaper publishing, book publishing, journal and periodical publishing, sounds recording and other types of publishing.

Publishing is the mission of delivering information to the general public through

different formats of newspapers, periodicals, books, ~~directory~~directories, music, or academic journals. The tasks of the publishing industry ~~involves-ranges~~ from, editing, design, sales, marketing, printing, ~~binding~~, and distribution.

Computer-based technology and the development of desktop publishing, along with microcomputers, laser printing and the blooming of digitalization, ~~has pushing-pushed~~ the industry ~~has faced several waves and changes and went~~ into the electronic age. ~~These~~This ~~combining-combined~~ the specialists from layout and design, typesetting, printing and packaging ~~to-~~ resulted in fewer ~~single-~~workers, and reduced publishing time and the size of ~~being-~~a reasonable quality firm. (Cox et al., 2005) With ~~the-~~ accessible software packages, publishing tasks are effectively integrated. This caused many independent firms, who had previously ~~have-had~~responsibilities in these specialties in publishing, became unnecessary and no longer ~~to-~~exist. (Cox et al., 2005)

Public opinions are often influenced by the media of a society. It is important that the media ~~thoroughly~~ produces the cutting-edge knowledge and information~~-thoroughly~~. It is their responsibility, ~~as-in~~ the role of information delivery, to provide ~~the-a~~ valued production for the public through reviewing their innovation system of organizations. (Colapinto & Porlezza, 2012) ~~The Media-media~~ and publishing industry have a tendency to be noticed, ~~as the~~ market~~-focus-with-~~ has a focus on joint production and authorship. Their production features are complex with a larger-scale of capital stock and usage of information technology.

In a creative economy, every new cultural production could be regarded as an innovation, they are often expected to be intangible or carry intangible messages. Taking ~~the~~ publishing industry as an example, books, films, songs, videogames, and newspapers could become ~~innovation-innovative~~ when their contexts are new to a firm, market or publishing industry. (OECD, 2005)

Nevertheless, it is still hard to clearly define the boundaries between new and old within ~~these~~-this intangible content. ~~Literally, some-~~Some, for example, would see Michael Palin's New Europe (a series of books produced along with BBC TV programmes) ~~is-was~~as an innovation at that time~~-when-~~ because he created a new ~~style~~ and~~-but-~~ amongst a well-known format among ~~traveling~~ books. Practically, no one would really mention it when discussing new innovation productions in publishing or

media industry. ~~Because~~ As they are abstract concepts rather than tangible products in traditional industries or high technological industries, people ~~are~~ easily ~~to~~ neglect their importance, ~~to~~ and forget to ~~distinct~~ quantify their progress and ~~to~~ assess their performance. (Oakley, 2009)

2.3 Innovation performance in creative industries in East Asia

Creative industries are now thriving in many Western cities and there is a significant shift for East Asia countries to present creative ~~industries~~ industry strength in Singapore, Hong Kong, Seoul, Taipei and some Chinese cities. (Yusuf & Nabeshima, 2005)

East Asia in this thesis includes North East Asia and South East Asia. ~~However~~, Central Asia, Western Asia, Siberia and South Asia are not involved in ~~the choosing~~ discussions of the comparisons as their historical, cultural, geographical and economic environment are far different from East Asian countries.

This section will firstly discuss the development of creative industries and ~~the~~ publishing industry in East Asia. Then, the innovation performance of ~~the~~ publishing industry in East Asia is discussed.

2.3.1 ~~The development of creative industries and the publishing industry in East Asia~~

Previous innovation research suggested that innovation activities were changing their focus from ~~the~~ manufacturing industry to ~~the~~ high-technological industry and some even to ~~the~~ service industry. In Asia most ~~of~~ industries are still transforming their role from manufacturing to service industry. Innovation activities tend to be seen in the highly-developed cities with ~~the~~ a base of high-tech, large, and global linked firms or in higher income countries. (Yusuf & Nabeshima, 2005) These cities are like Tokyo in Japan, Taipei in Taiwan, Seoul in South Korea, Singapore city as a country, and Hong Kong, Shanghai, Beijing in China.

These cities are filled with creative class labours and innovative activities. The areas are normally mixed with residential and business neighborhoods, and having various options for culturally entertaining pursuits. ~~Successful~~ cities with ~~in~~ amenities and a life of creative industries in Western countries are like London, Paris, and Milan. East

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Asian cities are now promoting innovation and creative industries. They have already started ~~from~~by changing the physical environment of urban amenities, and they are now establishing cultural and entertainment offerings and taste in the cities.

Innovation capability is directly related to the support of skilled labour~~s~~. There is an increase in ~~the~~ proportion of workers who~~m~~ work for creative industries in many countries. For those bigger cities in East Asia, the scale and quality of labour~~s~~ and resources are also rising. East Asian economies are seeking their competitiveness through innovation with creative industries and trying to move into ~~an~~ upper-middle income range. Infrastructures, investments, research institutes, government support have got together to make the creative industries prosperous. (Yusuf & Nabeshima, 2005)

Governments in East Asia are engaging in creative industries to boost ~~the~~ future growth of ~~their~~ economy. ~~The~~ Singaporean government is the most active one, which ~~expects-~~ ~~assists~~ the economic performance from creative industries. ~~The earlier-~~ ~~Earlier~~ research on the cultural industries in Singapore presented that the multiplier for ~~the~~ broadcasting media is 1.66 and design industries is 1.76 These numbers are much higher than most of their manufacturing industries (Economic Survey of Singapore, 2003). (Yusuf & Nabeshima, 2005) Design, publishing and media industries are the top three industries among Singapore's creative industries ~~as seen~~ from their government's report on its website.

Software, computer games and interactive media occupied the first value-added position in Hong Kong's creative industries, followed by ~~the Publishing-~~ ~~publishing~~ industry. Then, the third one is Art, antiques and crafts. The data was collected from Hong Kong government's business report on creative industries ~~which was~~ published in 2014.

Publishing is one of the major industries in Hong Kong. Hong Kong firms have engaged in ~~the~~ digital ~~entertaining-~~ ~~entertainment~~ industry. ~~Manufacturing-~~ ~~The manufacturing~~ industry was kicked out of the cities. The ~~raising~~ demands for skilled labour~~s~~, innovation activities, and creative industry clusters is ongoing. (Yusuf & Nabeshima, 2005)

The press, media and publishing industry is the top creative industry in China because it is the highest value-added industry in China's creative industries' market. The second one is TV, film, and radio, and the third one is the arts. The attention on creative industries in China has brought knowledge, services, individual creativity and small-scale enterprises together. It connects government, business, creative professionals and academics, with regards to policy, investment, innovation and research (Hartley, 2005). Cultural institutions had become cultural industries. It is still interesting to know the different developments between cultural industry and creative industries (Keane & Hartley, 2006)

Comment [R3]: What is this?

2.3.2 Innovation performance in the publishing industry in East Asia

Publishing industries in East Asia ~~were~~ once collapsed when facing digitalization in the past decade. The supply of publishing ~~exceeds~~ ~~exceeded~~ their customer's demands, and digital technologies ~~have~~ made paper and, therefore, books less significant ~~decrease of paper works in publishing~~. Young audiences transferred their preference from hard copies to digital forms.

The transition of publishing is inevitable. Through a series of changes, the publishing industry in East Asia in particular some potentially innovative countries not only survived but ~~also~~ are also continuously leading to success.

The ~~Digital~~ digital publishing value chain ~~could~~ ~~can~~ be separated into creative content, value-added publishing, digital delivery, and facilities suppliers. Innovation performance might be different from supply chains and their productions. Some leading firms in publishing in East Asia absorb innovativeness and creativity from both internal and external channels. They understand they must ~~to~~ react ~~with~~ to customers' need and market's response.

However, many publishing firms in East Asia face ~~d~~ obstacles of growing and surviving. The first difficulty is the unclear management of coordination ~~on customers'~~ regarding customers' needs, their own facilities, software, and the content they managed ~~d~~ to provide. The second ~~one~~ ~~one point is that~~, many relatively small publishing firms have ~~no~~ insufficient finance to transform the publishing content into a digital format. **Thirdly, traditional specialists in the publishing industry couldn't** ~~can't~~ satisfy the needs of digital publishing employments' quality. **Fourthly,** they issue of challenging of IPRs in

Comment [R4]: Not clear - what quality do you mean? Books, employees - maybe you can say - "They can't find employees with sufficient experience to work in the digital publishing world"

digital world. Fifthly, they lack of clear strategies to progress innovation in publishing industry, especially in digital age.

As for innovation performance in the publishing industry in East Asia, there have been very few little prior literatures focusing on it. Some addressed on the innovation management of managers in media companies; some discussed the numbers of production innovations in computer games companies. However, it is hard to find a reasonable quality research gave giving arguments about innovation performance and measures innovation in the publishing industry, particularly in East Asia. Yet, as the discussions mentioned above, it is necessary to review innovation performance in the publishing industry in order to help them prosperous in a creative economy.

CHAPTER 3. METHODOLOGY

The Research research purpose, research questions, qualitative development and analysis of research methods will be mentioned here in the third chapter.

3.1 Research purpose

The Research research purpose is aims ing to at compare comparing innovation performance in creative industries in three selected three areas in East Asia - Singapore, Hong Kong and China. The thesis will compare innovation performance in creative industries in the three areas. Then, giving discussions on innovation in developing creative industries in three areas will follow with a followed the review of how well firms of in the publishing industry achieve on innovation performance in these three areas. Also, exploring that if it is the suitability le to of use using the numbers of new goods and services announced by firms in the last three years to measure innovation performance in publishing industry and what some dimensions are possibly are to utilize for measuring innovation performance in the publishing industry will be explored.

3.2 Research plan

The research firstly begins by exploring the relationships between innovation and creative industries in Asia. After focusing on the directions, questions were asked with regards to innovation performance in creative industries in selected three selected areas

in East Asia, which are Singapore, Hong Kong and China. The degree of innovation performance are examined in the publishing industry in these areas. Available literature is systematically reviewed in order to work towards the research objectives. The literature is related to innovation types, innovation measurements, innovation in creative industries, innovation performance, innovation developments in East Asia, and innovation in the publishing industry an innovation. Three firms in the publishing industry are chosen as cases to study innovation performance in each area. I start the analysis by discussing the comparisons of each cases and utilizing four dimensions from Nesta's (2008) report to categorize them. I also give arguments of different issues which should be noticed in this field. Finally, the recommendations for innovation researchers and practitioners, and government policy makers on conducting innovation in creative industries are provided.

3.3 Selection of the cases

The methods of how to choose the objectives from countries, industries, and firms to compare are proposed.

3.3.1 Countries-Country selection

According to global innovation index 2014, Singapore, and Hong Kong are the top of two among in East Asia, ranked at 7 and 10, then and then followed by Korea, Japan and China. This thesis didn't choose Korea and Japan in for comparison purposes. For one reason, Korea and Japan were the first two countries to starting strategic developments for a creative economy among the East Asian countries. Not only could can their progress being seen by the world, but also there are already large amounts of research discussing Japan and Korea pertaining to creative sectors.

Some might be aware that Taiwan was also highly mentioned in previous innovation research about from East Asian countries, but most of them are refer to -the contributions of high-tech and manufacturing innovation. Taiwan's creative industry is just at the growing and exploring stage. For the other reason, Finally, Singapore, Hong Kong and China are the top three economies gaining a lot of focuses from worldwide-foreign investment as due to their potential and governmental policy for developing creative industries.

3.3.2 Choosing specific Industries in creative industries

Specific industries in creative industries were chosen by each area's government's reports and economic statistics reports. ~~I selected top industries contributing the most on value added in creative industries' GDP in each country, based~~ Based on publicly available documents I could access from each government or their collaborative research institutions ~~I was able to selected top industries contributing the most to the creative industries' GDP in each country.~~ Some reports provided annual data, while the others ~~are were~~ data ~~collection~~ collected from over several recent years. I would make sure ~~utilizing that~~ the newest reports ~~and it~~ actually ~~reflects~~ reflected the current situation of creative industries in these three areas.

~~Publishing~~ The publishing industry is selected, because it is the only ~~one~~ industry contributing the most to value-added ~~on~~ GDP among the top three creative industries in all three areas.

3.3.3 Representative firms

After choosing the top and overlapping ~~industry~~ industries, one firm acting as one of the top representatives in each industry ~~is was~~ chosen, based on publicly ~~from government's~~ business reports ~~from government's~~ official ~~government~~ websites and ~~some~~ from online newspapers, ~~online or~~ business reviews, ~~of~~ research institutions, ~~or and the~~ financial reports ~~producing~~ produced by the firms ~~itself~~ themselves. A multi-international corporation with a high revenue or turnover ~~along with having~~ and several branches and collaborative partners as a group firm ~~is was~~ selected from each area.

As a multi-international company in creative industries, ~~comparing~~ compared to those ~~being~~ highly developed industries, such as high-tech, biotechnology, food or banking industries, creative industries is still young and not so huge, especially in East Asia. I would make sure the organization itself originated from the local area, ~~and was~~ not a branch or subsidiary ~~of from a~~ foreign ~~countries~~ country so that their innovation activities could be referred to when discussing innovative capabilities in the area.

With regards to firm size, the debates around innovation issues have stayed open for the relationships between firm size and innovation capability and performance. Some argued that small and medium enterprises (SMEs) are normally unable to dedicate ~~time and money to~~ research and development for innovation capacity and performance ~~in~~

over a long substantial period of time. (Edison et al., 2013) Size is truly one of the considerations of innovation analysis; however, it does not mean that larger companies are assured to have better innovative performance. (Alegre & Chiva, 2008) The size and the age of the firm should normally be controlled for measurement of innovative performance and it is expected that the number of full-time employment would have positive impact on innovation performance. (Weterings, 2004)

This thesis chose the top one largest firm with a high ranking revenue for a case study because larger firms tend to have more resources for developing an innovation strategy. Empirical studies seem to indicate that large firms are commonly show innovation outputs but than smaller firms do not. Many Asian corporations have not seen the a clear strategy to develop innovation, and larger companies have more probabilities to chances of welcome-welcoming the challenges of an innovation revolution. Moreover, choosing a single firm as a representative to analyze in a certain industry's innovation performance is clear and useful because innovation in creative industries are more likely to be more heterogeneous with regards to forms and types.

On the other aspects hand, selecting a larger firm would also make results more reliable because innovation performance among very large firms in a certain industry would often affect small firms' results of innovation performance results. (Caloghirou et al., 2004)

Three representative firms and their companies' profiles along with from where I collected them are stated as follows.

Singapore's cases- Singapore Press Holdings Ltd., SPH

Singapore Press Holdings Ltd, SPH is the largest publishing and media relevant organization in Singapore. They have 19 newspapers printing and press act- printed in across four official languages. Apart from publishing over 100 magazines, they also cover a broad range of interests from TV, radio to digital Internet media. The Singaporean government controls 60% of stock shares and the top main newspapers under the group are The Straits Times, Focus publishing and the Chinese flagship newspaper Lianhe Zaobao.

Hong Kong's case s- Sino United Publishing Holdings Limited

Sino United Publishing Holdings Limited is the largest publishing organization in Hong Kong. Their business includes publishing, printing, marketing, distributions, design and packaging, arts creation management, and cultural exchange. ~~The m~~Main subsidiary and affiliated companies are Joint Publishing, Chung Hwa Book Co. and The Commercial Press (H.K.) Ltd. ~~Ete~~and so on.

China's cases - China Publishing group corp.

China Publishing Group is the only ~~one~~-government centrally ~~controlled~~ publishing organization and one of ~~the~~ mainstream of media groups. Their business ~~widely~~ involves ~~from~~-publishing and ~~the~~ distribution of publications involving various media, chain stores, import and export, copyright trade, printing and copying, information service, technology development and financing.

3.3.4 Methods of data collection

The data, which is their innovative performance was selected from official media releases on their firm's official websites. ~~For~~In China's case and Singapore's case, which are China Publishing Group and Singapore Press Holdings, I only collected their data in ~~the~~ last ~~few~~ months (from 17 August 2014 to 17 September 2014) as ~~there~~ ~~they~~ ~~have~~ ~~are~~ too many innovation performances ~~they~~ ~~have~~. ~~For~~In Hong Kong's case, I discussed their activities ~~in~~ last year as there ~~is~~ ~~has~~ ~~been~~ no new performance released by its official media in ~~the~~ last month. The concept of deciding if it is innovation or not is based on innovation definitions and the dimensions of measuring innovation from literature reviews. The utilized dimensions are mentioned as below in ~~terms~~ of the methods of data analysis.

3.3.5 Methods of data analysis

There is no standard of ~~single~~-one ~~single~~ measurement for innovation performance in creative industries. A model based on three indicators was built for the assessment of ~~the~~ manufacturing industry. The three areas are process, social, and physical environment. (Berg et al., 2008) NESTA (2008) has given the rational dimensions to measure and categorize innovation types in creative industries. These four dimensions are cultural product, cultural concept, delivery, and user interface. They are more related to the definition of traditional product innovation. I would like to add ~~an~~ extra

three ~~on~~to these four dimensions. The ~~e~~Extra three are process innovation, marketing innovation and organizational innovation. The ~~d~~Details are described as follows.

Firstly, cultural product refers to the product that carries content of information and meanings of culture. This category also includes traditionally defined products, ~~and~~ technological new product innovation. The format of cultural product innovation could be very different, such as videogames, films, stage performance, sculptures or a set of design specifications. In ~~the~~ publishing industry, it could be a new form of books, new topics ~~of~~in magazines. Noticeably, in this thesis, I ~~would~~do not mention general new publishing products in my findings as there are hundreds and thousands of books and media published every year. I will only discuss them in ~~the~~ findings if they are a new form, ~~or~~ new topic that ~~it doesn't~~hadn't existed ~~never~~ before for a firm, ~~or~~ industry or economy.

Secondly, cultural concept is the information carried by a cultural product, for example, characters, narratives, representations of tangible objects, and less intangible ideas.

Thirdly, delivery is the way ~~of~~a product ~~is~~ made accessible to customers. Fourthly, a - user interface is the way ~~of~~customers interact~~ing~~ with a cultural product and gain experience through the outcome of creative activities. Fifthly, ~~Process~~process is how firms produce and generate new products. Sixthly, marketing is the way a firm communicates ~~the~~ir value of ~~their~~ product, service or brand to the public, the purpose is to raise sales and gain attention. Seventhly, organizational innovation is the way ~~of~~a firm ~~changing~~changes its business practice or managerial activities.

The aim is to measure innovation performance in creative industries, and through ~~the~~ literature review above I ~~have~~ already pointed out that there are many agreements on collecting ~~the~~ numbers of product or processes/-services innovation for measurement. However, many defects occur when using them to measure innovation performance in creative industries. Not only the types of innovation are hard to distinguish~~et~~, ~~but~~ the numbers of innovation and their innovative degree are difficult to clarify.

Therefore, I utilize the publicly available reports to collect firms' outputs of innovative activities released to the public, and then count their innovation outputs of activities in

the past ~~one~~ year and last month as part of innovative performance. Innovation activities may also include the efforts ~~the~~ firm puts into ~~this~~. Finally, I discuss the cases of outputs of innovative activities by qualitatively categorizing them into seven dimensions as I mentioned along with NESTA's definition. The numbers of cultural product innovation, cultural concept innovation, delivery innovation, user interface innovation, process innovation, marketing innovation, and organizational innovation are then counted as their comparable innovation performance.

CHAPTER 4. ANALYSIS AND DISUSSIONS OF RESULTS

There are three sections in the analysis chapter. Firstly, findings and descriptive results are stated by cases. Secondly, innovation performances are categorized ~~into~~ seven dimensions. Thirdly, overall ~~there are~~ comparisons and answers for ~~the~~ research questions.

4.1 Findings and Descriptive results by cases

~~China Publishing Group Corp.~~

China Publishing Group corp. expressed that they are aiming at continuously ~~innovate~~ ~~innovating~~ through content innovation no matter the influence of new technologies. Their belief is that the real publisher always provides quality content for the public.

They changed their business strategy from six ~~main~~ strategies in 2012 to six main innovations in 2013. ~~The Six-six~~ main strategies in 2012 were through content innovation, brand management, strategic alliance, digitalization, globalization, labour intensification~~y~~. Six innovations in 2013 ~~are-were~~ content production management innovation, developing method and managerial method innovation, publishing operation innovation, international dissemination innovation, labour quality innovation, and industrial culture innovation.

~~Their~~ ~~For the~~ first time ~~they~~ collaborated with Moscow to translate each ~~country's-~~ ~~other's~~ productions and held a ~~conference-of~~ digital publishing ~~conference~~ together in September this year.

Rong Bao Zhai, a famous stationary and Chinese calligraphy bookstore, is one of the

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main subsidiaries of China Publishing Group ~~corp~~ Corp. and exhibited Chinese culture along with art books to copyright managers coming from around the world. They proudly said that this is the ~~re~~ first time to ~~sale~~-sell copyrights by topics rather than traditionally by an art book unit. Foreign copyright managers could organize a new book by their own themes and taste.

They collaborated with China Mobile Communication Corp. for a few years and now they are preparing for ~~the~~-a new collaborative model “Five multiply ten millions” in order to enhance customers’ experience with digital publishing. China Mobile Communication Corp. is already the largest platform in China for online reading, now they ~~intent~~-intend to encourage customers to become addicted to ~~with~~-their service and enjoy the digital publishing world.

They held a seminar strategically discussing the development of copyright and “copyleft”. This is their first time to exchange professional cross-media, cross industry and cross-professions. Specialists from publishing, TV and radio, videogames, animation, and the Internet industry shared their view with regards to copyright and digitalization.

China Publishing Group Digital Media Co., Ltd., the only ~~one~~-subsidiary specializing ~~ed~~ in digital publishing co-published ~~the~~-interactive books with ~~the~~ Riki Group. The interactive books are ~~is~~-part of a series of ~~the~~ famous animation brand “Smeshariki”. It is ~~there~~-their first time to collaborate ~~ing~~ with ~~an~~ internationally famous brand in ~~the~~ digital publishing market.

China Publishing Group Digital Media Co., Ltd. signed an agreement with ~~an~~ American company about the granted sole distributing rights within China. It is a business of ~~story-telling~~storytelling software application and they ~~extra~~-added many ~~extra~~ new interactive functions in the application.

They also integrated their resources with different publishing groups and ~~its~~-their subsidiaries to expand their on-demand printing services from ~~the~~ local to ~~the~~ global market.

They also ~~firstly~~ held a seminar with regards to Chinese publishing translation and discussing the topic of spreading Chinese culture to the public around the world through publishing services.

Sino United Publishing Limited

Sino United Publishing Limited has been insisting on spreading Chinese culture, contributing to modern society, and connecting ~~the~~ conversations between Chinese and foreigners' culture for many years. Their goal is to become one of the largest publishing groups in Chinese culture ~~area~~ dealing with international business.

Joint Publishing Hong Kong, Sino United Publishing Limited, is one of the main bookstore chains and publishers founded in Hong Kong. They closed and re-opened their bookstore after 40 years business operation. They changed the service and created a new reading model of bookstore to adapt ~~with~~ to customers' needs.

Sino United Publishing Limited's subsidiary The Commercial Press Hong Kong, Ltd. relocated its Tin ShuiWai bookstore in order to provide a new service for readers and customers. They aim at connecting book, culture and life together to become a store for cultural life. Besides books, readers could also have a cup of coffee when reading.

Wan Li Book Co., Ltd. collaborated with ~~the~~ School of Chinese Medicine of Hong Kong Baptist University and Health TV Hong Kong and started a new Chinese Medicine Culture Programme. It is a programme planning to record a series of documentaries for public education of Chinese Medicine. The content is based on The Compendium of Materia Medica, also known as Bencao Gangmu. It is a Chinese materia medica work written by Li Shizhen during the Ming Dynasty. It is the most comprehensive medical book ever written in traditional Chinese medicine culture.

Singapore Press Holdings Ltd, SPH

Singapore Press Holdings Ltd. SPH aims at being the leading multimedia company in Asia. They mainly have five core values as their development strategy: excellence, customer-focus, integrity, teamwork, and embracing change.

The ~~S~~traits ~~T~~imes, one of its ~~subsidiary~~ ~~subsidiaries~~ ~~firstly~~ launched their popular book “When the Party Ends: China’s leaps and stumbles after the Beijing Olympics” on Kindle at Amazon.com.

Exhibits Inc. is a subsidiary of Sphere Exhibits. Sphere Exhibits is the events and exhibitions arm of Singapore Press Holdings (SPH). Exhibits Inc. organized COMEX, Singapore’s biggest IT and Consumer Electronics Exhibition with the new concept of tech show presented.

Its magazine company, ~~Simple~~ Her collaborated with Singhealth showing its first-ever Women’s Health Conference at the Suntec Singapore Conventions & Exhibition Centre. The ~~Simply~~ Her - Singhealth Women’s Health Conference ’14 focused on women in their mid-20s to late 40s, discussing about heart disease, secondary infertility, cervical cancer, endometriosis, breast cancer, age-related weight gain, aesthetic eyelid surgery and oral health.

NUYOU, Singapore’s leading Chinese fashion & beauty magazine of SPH Magazines Pte Ltd. presented their 38th anniversary and featured a series of “firsts”. “A first-ever collaboration between a fashion magazine and three local designer labels . A first-ever limited edition box set that comes with NUYOU’s September 2014 issue . A first-ever tote bag designed just for NUYOU by a British luxury brand”

Comment [R5]: What is this?

Comment [R6]: What is this?

The Straits Times Communities won twice in two days for Singapore Press Holdings. It got the award of 2014 Digital Publishing Innovation of the Year by Pacific Area Newspaper Publishers' Association (PANPA) at a ceremony held in Sydney, Australia. Before this, Vice President and Head of Business Development, Strategic Marketing, Mr Johnson Goh, who works in SPH’s Marketing Division, was named Marketer of the Year at the PANPA 2014 Advertising & Marketing Awards. “The Marketer of the Year is open to marketers who have performed in any area of news publishing – such as, but not restricted to: newspapers, websites, tablet or mobile platforms, newspaper-inserted magazines, or in the corporate branding arena.”

International Franchise & Business Opportunities (IFBO Vietnam) was organized by BizLink Exhibition Services, a subsidiary of Singapore Press Holdings Limited. It is the first and only franchise and business opportunities trade exhibition in Vietnam. IFBO Vietnam targets on bringing in quality brands and concepts for entrepreneurs, investors and franchising experts in order to seek ~~for~~ new partnerships and seal business deals.

4.2 Innovation performance in seven dimensions

NESTA's (2008) four dimensions with ~~an~~ extra three criteria are utilized in this section to discuss the innovation performance in three areas. Their relatively innovative ~~performance in seven dimensions are~~ performance in seven dimensions is discussed as follows.

Cultural Product Innovation

Wan Li Book Co., Ltd., a subsidiary of Sino United Publishing in Hong Kong ~~firstly~~ started a series of ~~documentaries~~ documentary programmes on TV relevant to The Compendium of Materia Medica in April 2014. Because the content of The Compendium of Materia Medica has been spread by many formats and it is their first time to change the same content in to a TV programme, I ~~distinet~~ distinguish it as cultural product innovation rather than ~~culture~~ cultural concept innovation.

Cultural Concept Innovation

China Publishing Group's first ~~time~~ ~~collaborated~~ collaboration with Moscow was to translate each country's productions. This case is counted both in organizational innovation and cultural innovation. The reason ~~for this of~~ being in the cultural innovation category is that they changed the content of product. Translation work needs to adapt the words and meanings to fit the local culture~~al~~. It is the same product from the same company, but with ~~a bit~~ slightly different information. Therefore, I categorize it as a part of cultural concept innovation. The content as ~~the~~ cultural concept ~~was~~ carried by the cultural product.

Delivery Innovation

RongBaoZhai, one of the main subsidiaries of China Publishing Group ~~firstly~~ sold copyrights by topics rather than traditionally by an art book unit. As foreign copyright

managers could organize a new book according to their taste and reorganized a new book with old content, it is changing the way ~~of a~~ product is made accessible to the customers.

Some of the subsidiaries from Sino United Publishing changed the way ~~of~~ their business operation ~~functioned~~ for customers with its new services in ~~their~~ bookstore by reopening or relocating the store. Readers, as their customers, have a new way to access the products, so it is counted as delivery innovation.

User Interface Innovation

China Publishing Group collaborated with China Mobile Communication to enhance customers' ~~2~~ -experience through a user interface with digital publishing and encouraged customers to enjoy the digital publishing world. Also, China Publishing Group Digital Media added the extra interactive functions in their application ~~by~~ ~~collaborated~~ collaborating with an American company. As they ~~if~~ added extra value on the software, which is the user interface customers will approach, it is counted as user interface innovation.

A series of TV documentary programmes with the topic of The Compendium of Materia Medica as mentioned in cultural product innovation before, is also counted in user interface innovation here. Customers originally access The Compendium of Materia Medica by books, or journals, no matter paperback or digital, it is their first time to approach the same content through TV programmes. Moreover, as for Singapore Press Holdings, its subsidiary, the ~~straits~~ Straits ~~times~~ Times first~~ly~~ launched their popular book on Kindle. It is ~~the~~ change of the way of a user interface from paperback to digital format.

Process Innovation

China Publishing Group -They held a ~~first-ever~~ seminar to ~~first-ever~~ exchange professional cross-media, cross industry and cross-professions sharing their view with regards to copyright and digitalization in order to create ~~-new~~ cutting-edge products. It is the change of their production process so it is ~~as~~ part of process innovation.

NUYOU, Singapore's leading Chinese fashion & beauty magazine of SPH Magazines Pte Ltd, presented their 38th anniversary and featured a series of "firsts". They

collaborated with different parties ~~for~~ to produce ~~ing~~ new products so it is ~~the~~ a case of process innovation.

China Publishing Group also first ~~ly~~ held a seminar with regards to ~~Chinese~~ the topic of spreading Chinese culture to the public around the world through publishing services. It is not their first time to hold ~~ing~~ a seminar, but it is their first time creating a new product or service with this topic through a seminar. Therefore, it is a part of process innovation.

Marketing Innovation

Although China Publishing Group released a new interactive book “Smeshariki” in the digital publishing market ~~in~~ last ~~month~~, month; I would not count it ~~in~~ as a cultural product. This is their first time to collaborate with international famous brand to produce a digital product, but it is not their first time to produce a digital product.

China Publishing Group first ~~ly~~ expanded their on-demand printing services from a local to a global market. It is a change of communicating their product value scope from local to global, so the case is counted as marketing innovation.

Exhibits Inc, part of Singapore Press Holdings, organized Singapore’s biggest IT and Consumer Electronics Exhibition with the new concept of tech show. They used a new concept to exhibit in order to communicate their brand value and gain attention from the public, so it is marketing innovation.

Simply Her collaborated with Singhealth showing its first-ever Women’s Health Conference at the Suntec Singapore Conventions & Exhibition Centre. The way is the same, they did this first-ever ~~for~~ communicating to the public; therefore, it is marketing innovation.

IFBO Vietnam, a subsidiary of Singapore Press Holdings first ~~ly~~ spread their business in Vietnam in order to seek ~~for~~ new partnerships and seal business deals. It is ~~they~~ a new way to raise sales and gain attention, so it is also marketing innovation.

Organizational Innovation

China Publishing Group changed their business strategy from six main strategies in 2013 to six main innovations in 2013. It is ~~the~~ a way of changing their organizational business practice, so it is part of organizational innovation.

The Straits Times Communities was awarded 2014 Digital Publishing Innovation of the Year and one of its employees was named Marketer of the Year at the PANPA 2014 Advertising & Marketing Awards. The first one is measured by the organizational overall innovation performance and the second one is measured by employee's performance. ~~in~~In this thesis, I categorized performance of organization and employees as ~~the~~ a part of organizational factors.

China Publishing Group's first time collaboration ~~ed~~ with Moscow to translate each country's productions. It is their first time to ~~do this~~ its business practice, so I counted it as organizational innovation.

4.3 Overall comparisons and answers ~~for~~ to research questions

Innovation performance in a digital world

Digitalization is an ongoing and necessary process for publishing innovation. Living ~~with-in~~ a knowledge economy ~~and-where~~ digital ~~technologies~~, technologies and digital content ~~is-are~~ ubiquitous. For ~~the~~ publishing industry, they have engaged in expanding business into ~~the~~ digital world for many years in order to satisfy customers' needs. All three cases have built their own digital services through websites, e-books, and software applications; for instance CNPeReading, Language Cloud from China Publishing, AsiaOne Singapore, SuperBookCity from Hong Kong. Digital content is a quicker way to deliver information. In order to connect with customers, it is necessary to expand digital services for innovative performance in ~~the~~ publishing industry.

If firms' processes are ~~conducting~~ conducted with knowledge intensive productions, they are more likely to have positive and stronger innovation performance ~~-(~~Laursen, 2001).

Multidimensional innovative operations as a publishing group

~~The~~ Cases in ~~my-thesis~~ this study show that larger firms could gather better resources

for developing innovation. Small firms tend to have surprisingly creative ideas but **do not** have ~~not~~ enough support to transfer them into business innovation projects. All China Publishing, Sino United, Singapore Press had long and rich publishing experience for decades. Their business have touched many angles and covered upstream and downstream suppliers. They have ~~had~~ **formed** strategic alliances with various kinds of corporations so they know how to manage sources for supporting innovation. All three cases aim at delivering local culture ~~at~~ to the world and running **themselves as** international businesses.

Some firm's internal support ~~would also gain~~ **increase** the positive impact on innovative performance such as organizational support (OS), management support and risk tolerance. Human capital is always the vital elements ~~in;~~ ~~and~~ creative economy particularly when **there is a** lack of thoroughly ~~ly~~ organizational support. However, the value of innovation in a firm ~~would not get further~~ **will not** increase if the degrees of both human capital and organizational support are too high. The concept remains the same when discussing external sources of innovative firm. Having both internal and external resources does not ~~mean to present~~ **always lead to high** innovation performance ~~well to~~ in the market. External sources ~~would~~ **can** be wasted if a firm **does** not have sufficient capabilities to exploit and assimilate them. ~~for~~ **For** example, having no idea how to apply new knowledge obtained ~~ing form from~~ networking or having no scientific capacity to accommodate innovation challenges. (Alpkan et al., 2010; Vega-Jurado et al., 2008)

Central control by governments to support innovation performance

All three cases are ~~the~~ organizations run under government's ~~control~~ **influence**. ~~It is~~ ~~expectable~~ **This can be expected** as the publishing or media industry is **often a** part of ~~governmental mouth~~ **the governments voice** to the public **in Asia**. Although investigation of **the** Innovation Index **in** 2014 showed that Hong Kong's innovation strength are comparable to Singapore's and China's; ~~in the cases of~~ ~~thesis~~ **study**, Hong Kong's Sino United Publishing is ~~obviously~~ **clearly** weaker than the other two. One reason is many parts of Hong Kong's publishing resources and supports are from China and Taiwan. **The other reason is Hong Kong's local government and its economy is far smaller than China's and Singapore's.** Comparing to China's and Singapore's, Hong

Comment [u7]: Hong Kong's economy is almost as big as Singapore's

Kong does not get so ~~many attentions~~ much attention and investments ~~or~~ from international business co-operations. Moreover, as ~~the~~ government control a big part of the firms, they tend to act towards ~~the~~ government's, nations, or economy's developments when ~~progressing~~ engaging in innovation. They have different directions regarding to ~~the~~ development of innovation performance. Singapore's publishing focuses a lot on media experiencing services, the usage of digital technologies are mature. China's publishing industry focus a lot on books, expanding digital ~~services, and services, and~~ the delivery of Chinese culture; Hong Kong's publishing mostly put attention on reading culture and bookstore operations towards local people.

However, not all firms could get benefits from implementing innovation strategy. Prior researchers suggested companies to build ~~enough extent of~~ a sufficient level of internationalization in order to successfully capture the rewards from innovation. Firms would be able to approach a broader market and benefit from innovative performance such as product and process innovation when they expend their degree of internationalization. (Kafouros et al., 2008)

Suitable dimensions for measuring innovation performance in creative industries

I would argue that using ~~the~~ numbers of new products or services, released by firms in ~~the~~ last three years, ~~are is~~ not enough to understand the innovative content of the cases itself and firms' innovative performance as the degree of innovativeness are tough to ~~distinct~~ distinguish. ~~Two publishing industry~~ Other factors have to be considered to assess innovation performance such as the industries they are operating in, ~~the with similar size and~~ business scope of firms, ~~areas~~ geographical location, local policies, resources available, ~~and the~~ firms' strategies, ~~and other factors are still decisive for firms' innovation performance.~~ When ~~surveying~~ analysed in the case studies ~~cases~~, it is ~~already~~ hard to ~~distinct~~ distinguish which ones ~~is~~ are more innovative ~~than others or not~~. For example, ~~in this thesis study, I don't~~ didn't simply count the numbers of new books released as new cultural product for innovation performance. ~~I define~~ If a new book is just another book of the same concept or in the same field with ~~an~~ old form or the way of marketing, it ~~is~~ was determined as not ~~being~~ a new innovation. New magazines could often be counted as an incremental innovation as they also bring some new concept and it might be a combination of old ~~formats~~ to a new format.

~~Therefore~~Therefore, ~~currently~~according to the flexible characteristics creative industries have, I ~~would~~argue to qualitatively discuss their innovations ~~would be~~is a better idea to review their context and degree of innovative performance.

CHAPTER 5. CONCLUSIONS

note that this section should be focused on answering your research questions... Your conclusion doesn't really seem to be doing this

The conclusion chapter provides summary of the thesis, including research contribution, further research directions, and research limitations.

5.1 Summary of the ~~thesis~~ study

The ~~thesis~~ study compares ~~trying to compare~~ the context of innovation performance in creative industries in selected areas. It ~~gives the review of~~ reviews the relationships between creative industries and innovation. It discusses ~~the cases~~ case studies in the publishing industry as a part of creative industries. It provides the context of developing innovation in creative industries in East Asia, and establishes seven dimensions to measure innovation performance in creative industries. It sketches the directions for measuring, reviewing, and boosting innovation performance in creative industries.

To fully deliver innovation performance, firms should first develop a behavioural and cultural environment as stimulus for conducting practices of innovation, and then a good environment would support innovative capacity and research and development so as to more efficiently present innovation outcomes. (Prajogo & Ahmed, 2006; Guan & Ma, 2003)

Perhaps, in the age of knowledge and the creative economy along with rapid advancing information technology, the meanings and contexts of every situation ~~would be~~will substantially change, including the concepts of innovation and creative industries. The values of culture, innovation and creativity are important for creative industries as these elements are the central spirit for creative industries. Perhaps the next generation would regard culture as one of measurements for firm performance and the research would focus on how to keep culture valuable meanwhile remain firm substantial in

competitive economy.

By increasing investment and understanding of this issue, nations or regions could capture future benefits from it. In other words, continuously changing and growing with time is the only way for ~~both~~ policy makers, researchers, practitioners in different sectors to keep upgrade themselves to the cutting-edge of innovative performance. Innovation will lead creative industries flourishing; and the creative industries may support innovation to a broader, competitive economy.

5.2 Further research directions

In the current context of ~~globalization~~ a globalised economy, ~~the~~ traditional media are not ~~enough~~ sufficient to ~~answer~~ address the need for ~~an innovation~~ innovative business, especially in creative industries. A successful creative economy ~~replies~~ requires a softer-based ~~more on the base of soft~~ infrastructure, such as networking, knowledge production, human capital, intellectual capital. These soft infrastructures are regarded as the new digital tool for advancing and innovative connections. In order to build a sufficient capacity for innovation ~~capacity for economy~~, the fundamental construction for creative innovation performance is vital. (Colapinto & Porlezza, 2012; Jiang& Li, 2008; Jiang& Li, 2009)

The firms' innovative performance cannot be fully understood by only examining the contents and numbers of new innovations released, ~~attribute and~~ as well is this the internal innovative capacity of the firm should be taken into account for the long run. Innovative performance would only last for a short while, but accumulations of innovative capacity would benefit the firm for its long-term development. (Vega-jurado et al., 2008)

The study concentrates on a specific model of ~~d~~ seven dimensions within a particular industry, and finds that this is useful to make the measurement of innovative performance more clear; however, cross-industry or cross-country surveys that compare different contexts in competitive environment of creative industries ~~would are~~ also ~~be~~ needed.

I would recommend future researchers, including different professions such as

economic, organizational management, innovative policies or creative management to build richer frameworks for understanding innovation contexts in creative industries.

5.3 Research limitations

This thesis only ~~utilized~~ used the publishing industry ~~as~~ for the case ~~study~~ studies. To some extent it is not sufficient to evaluate a single industry and ~~estimate the~~ have the findings be relevant to other industries. It would be interesting to use the same concept to review the other industries' innovation performance in creative industries. A multi-industry evaluation would give wider and reliable clues to follow. [This whole paragraph above seems like it belongs in the section above about future research]

Moreover, ~~our~~ this study does not take into account either the financial strategies of the company or the local resources and policies support that are required for each characteristic of industries. Future research could take these involved. [This whole paragraph above seems like it belongs in the section above about future research... Maybe you should combine two... So you have a single section covering "limitations and directions for future research"... To be honest what you wrote is under this section directions for future research... Wasn't great because it wasn't really talking about future research... It seemed to be still talking about your study]

Also, the indicators of innovation performance are moderated by industry dynamics; ~~keeps in mind it is an~~ therefore, there is a substantial ongoing and changing process to explore. ~~The thesis~~ This study focus on only one case ~~analysis~~ in each area, and only discuss innovation performance, yet the overall firm performance would not be only affected by innovative performance, there are other factors impact firm's competitiveness in creative industries should be considered.

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APPENDICES