

Propositions for a Social Innovation Ecosystem Predisposed to Co-Creation of Value

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Abstract

The study of Social Innovation Ecosystems (SIE) has been gaining importance in several areas of knowledge, given their effects in combating social, environmental and economic problems. In view of this, the importance of the interaction of the different actors that compose it becomes the central theme of this study, from a perspective of co-creation

of value. Therefore, this research, through a case study, aimed to present propositions that point out the predisposition of an SIE to the value of co-creation. In this way, the study aims to contribute theoretically to the study area and provide elements that contribute to the analysis of SIE.

Keywords: Social innovation ecosystem, value co-creation, propositions, Cariri.

Propostas para um Ecossistema de Inovação Social Predisposto para a Co-Criação de Valor

Resumo

O estudo dos Ecossistemas de Inovação Social (EIS) tem vindo a ganhar importância em diversas áreas do conhecimento, dados os seus efeitos no combate a problemas sociais, ambientais e económicos. Face a isto, a importância da interação dos diferentes atores que o compõem torna-se o tema central deste estudo, numa perspectiva de co-criação de valor.

Assim, esta pesquisa, através de um estudo de caso, teve como objetivo apresentar propostas que destaquem a predisposição de um EIS para a co-criação de valor. Desta forma, o estudo visa contribuir teoricamente para a área de estudo e para fornecer elementos que contribuam para a análise dos EIS.

Palavras-chave: Ecossistema de inovação social, co-criação de valor, propostas, Cariri.

1. INTRODUCTION

The notion of an ecosystem originates from ecology and was introduced by Tansley in 1935 in the pursuit of elucidating how biological communities comprising plants and vegetation influence and are influenced by their surroundings. In the realm of social theory, the term began to gain traction in the 1990s through Moore's utilization, presenting an integrative lens to understand an economic community constituted by a network of organizations and individuals, alongside the environment in which they operate, with the objective of fostering the development of valuable products for stakeholders.

From this vantage point, organizations collaborate and compete, co-evolving knowledge to drive innovations aimed at meeting customer needs (Moore, 1993). Thus, the concept of an ecosystem underscores the interdependence among organizations, alongside the organic nature of interactions among participants, fostering novel avenues for specialization, co-evolution, and value co-creation (Autio & Thomas, 2022; Thomas & Autio, 2012).

In the sphere of Social Innovation (SI), literature on Social Innovation Ecosystem (SIE) remains relatively nascent and sparse, yet it has garnered attention from SI scholars who utilize the ecosystem metaphor to elucidate the multifaceted dimensions characterizing the SI landscape, thereby contributing to a deeper understanding of the SI environment in scholarly discourse (Domanski et al., 2020; Granstrand & Holgersson, 2020). Moreover, this discourse has shed light on the notion of an integrative environment conducive to the advancement of social innovations and scholarly deliberation, aiming to elucidate mechanisms for the adoption, diffusion, or replication of these initiatives (Howaldt et al., 2016; Moulaert, 2013).

Given these insights, there arises a necessity to enhance comprehension regarding the process of value co-creation among actors and delineate the foundational pillars underpinning collaborative dynamics among them. Thus, this research aimed to present propositions that guide the analysis of the predisposition for the co-creation of value among the actors of an SIE, in the Cariri Cearense region, Brazil. To this end, it was necessary to characterize the Cariri ecosystem as an SIE and analyze how co-creation appears between the actors of the Cariri SIE.

2. BACKGROUND

2.1 Social Innovation Ecosystem

In a seminal article on the subject, Blomm and Dees (2008) argue that making ecosystem change more systematic requires the mapping of actors, environmental conditions, and the relationships between them. This mapping begins with defining the intended social transformation, delineating the theory of social change, and subsequently identifying the components that constitute the ecosystem.

Echoing Granstrand and Holgersson's (2020, p.3) definition of innovation ecosystem, which posits it as an "evolving set of actors, activities, and artifacts, along with the institutions and relationships, including complementary and substitute relationships, that are crucial for the innovative performance of an actor or a population of actors," Bloom and Dess (2008) present a similar definition regarding an SIE. They suggest that social actors within an ecosystem context "seek assistance from some individuals and organizations, assist others, defend against threats from others, and compete with others" (Bloom & Dees, 2008).

Identifying the various actors that can comprise an SIE and considering the basic innovation ecosystem model proposed by Adner and Kapoor (2010), we derive an SIE structure in which resource providers or promoters constitute the components, allies or supporters serve as complements, the social entrepreneur or internal core forms the core institution, and beneficiaries, affected parties, or influential observers represent the clients.

Regarding the interrelationships between actors, the mapping process underscores the necessity for governance centered on sustainability, advocating self-organization, intersectoral cooperation, and network formation in the generation of new knowledge (Howaldt et al., 2015). Thus, the study proposes *Proposition 1: The quality of governance and organizational systems within the "core institution" and the level of trust of the SIE in this institution directly impact the development of value co-creation among actors.*

Considering that SIEs both influence actors and are influenced by them (Bloom & Dees, 2008), the establishment of collaborative spaces facilitating successful partnerships between actors becomes pivotal for the ecosystem's sustainability and coordinated provision of solutions to social issues (Triyanti et al., 2017). In light of these conditions, *Proposition 2 emerges: The development of an SIE fosters an environment*

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conducive to creating shared value for social actors.

Grounded in these propositions, we can examine the effective actions of actors and their effects on the equilibrium of the SIE. Thus, understanding the conditions conducive to value co-creation among actors becomes imperative.

2.2. Value Co-Creation in the Context of Social Transformation

Value is comprehended through three dimensions: value in use, pertaining to the functionality of a product in fulfilling the owner's needs or desires; exchange value, encompassing the monetary worth associated with acquiring the product; and esteem value, which accounts for the subjective associations that ownership of a particular product can evoke (Griffith & King, 2003). Concerning esteem value, Grohs et al. (2020) delineate various perspectives on value, as illustrated in Table 1.

Table 1
Value Perspectives

Value	Definition	Author
Cultural	Knowledge with historical or social significance acquired through favorable social conditions that allow internalization, development of skills, tastes or dispositions.	Bourdieu (2013)
Hedonic	Emotionally intense experiences, highly memorable and enjoyable experiences based on personal interactions.	Babin et al. (1994)
Social	Generation of knowledge in a network, through exchanges and recognition that trigger a creative response to solve social problems.	Bourdieu (2013) Sinkovics et al. (2014)
Status	Favorable reputation based on praise or prestige for performing an action	Bourdieu (2013) Figueiredo & Scarboto (2016)
Economic	Financial gain due to the usefulness and functionality of the action.	Babin et al. (1994)

Source: Adapted from Grohs et al., 2020.

Social value represents an expanded metric of value capable of yielding benefits related to social and environmental enhancement as well as poverty alleviation. Ac-

According to Raiden et al. (2019, p. 17), social value pertains to the “social impact that any organization, project, or program has on the lives of stakeholders affected by its activities.”

For Vargo and Lusch (2008), value is singular and phenomenologically derived from the beneficiary’s perception. Consequently, value is inherently multidimensional, as it may hold varying significance for different actors both within and across networks (Kolyperas & Sparks, 2018). Therefore, it is imperative to identify the types of value pertinent to actors within an ecosystem to nurture social innovation (Cajaiba-Santana, 2014). Hence, we propose *Proposition 3: Co-creation is intertwined with the multiplicity of value perceptions, each assuming a unique and multidimensional character for every actor, thus imbuing relevance to their actions and fostering SI.*

Moreover, within a communal context where multiple actors collaborate to drive social transformation, value generation entails actors’ involvement in processes capable of influencing market practices (Kjellberg & Helgesson, 2006). This involvement correlates with market learning capabilities, which afford actors the opportunity to shape and mold (new) markets, consequently engendering value and facilitating social transformation.

Hence, the first aspect implies the presence of a network structure comprising diverse stakeholders, with the aim of cultivating and sustaining connections and links among actors. This fosters an environment conducive to resource exchange and collaborative generation of social value. The second capability revolves around market practices, focusing on the formulation of market-oriented strategies to identify opportunities (Sigala, 2016, 2019). Lastly, the third capability pertains to market images, wherein images are constructed as the collective interpretations and understandings of actors regarding the impact of their actions and the market within which they operate (Sigala, 2019).

These capabilities facilitate the interconnection of social actors and the co-creation of value for social transformation by instigating changes in market dynamics and the inception of novel markets. Table 2 provides a concise overview of the essential capabilities for co-creation, along with analysis dimensions and primary actors involved.

Table 2

Market Learning Capabilities to Create Value and Transformation

Capabilities	Dimension	Description	Author
Network structure (Share capital)	Structural Capital	Types of connections between actors, communication, frequency of contact and mobilization of resources.	Burt (1992)
	Relational Capital	Quality of personal relationships between actors, considering trust, respect, reciprocity.	Granovetter (1992)
	Cognitive Capital	Degree of engagement, sharing of meanings and knowledge in a community, as well as its replication to other actors.	Nahaniel & Ghoshal (1998)
Market practices	Knowledge and market exchanges	Establishment of exchange of market knowledge between actors and the search for longitudinal, collaborative and reciprocal opportunities.	Storckaba & Nenonen (2011a,2011b)
Market images	Social Normalization	Process of gradual acceptance of behaviors and activities developed in a network by society, replacing other activities that were previously developed and considered normal.	Rettie et al. (2011)
	Consumer Culture	How ideologies are used to direct consumption behaviors, choices and meanings	Arnould (2006); Arnould & Thomson (2005)
	Social Practice	It associates consumer behavior with specific socio-cultural, spatio-temporal and material configurations through the dissemination of material infrastructure, skills development and social acceptability.	Holttinen (2013)

Source: Adapted from Sigala (2016, 2019).

With this comprehension, *Proposition 4 ensues: Co-creation is propelled by the capacity to glean insights from the market, thus catalyzing social transformation.* Consequently, this learning necessitates actors to engage in longitudinal, collaborative, and reciprocal actions to forge shared market understandings and facilitate the development of value and social change (Sigala, 2016).

Moreover, scholars contend that practices possess a “physiology,” wherein they “interact with one another, foster learning, furnish participants with cultural capital, generate a repertoire for internal sharing, create consumption opportunities, underscore the vitality of the brand community, and engender value” (Schau et al., 2009).

Brand communities are conceptualized as “a specialized community, not confined

by geography, founded on a structured array of social relationships among admirers of a brand” (Muniz & O’Guinn, 2001). They can also be characterized as a collective of individuals sharing a common interest in a particular brand, who cultivate their own values, rituals, lexicons, and hierarchy (Cova & Pace, 2006).

In an effort to systematize the principal value creation practices, Shau, Muniz, and Arnould (2009) classified these practices into four thematic categories, which are elaborated upon in Table 3.

Table 3
Categories of Co-creation Practices

Categories	Objective	Practices	Description
Network social	Practices that focus on creating, improving and maintaining ties, seeking community homogeneity and similarity between members.	Receive	Welcome new members and contribute to the learning and socialization of the community. Reception can also be evaluated negatively.
		Empathize	Provide emotional and/or physical support to other members and/or for non-community related life issues.
		To rule	Convey behavioral expectations within the community.
Impression management	Its objective is to generate favorable impressions of the ecosystem	Evangelize	Spread the benefits of being a member and inspire others to learn about/participate.
		Justify	Unfold logic to justify the effort to the group and, collectively, to outsiders and marginal members on the border.
Community involvement	They seek to reinforce member involvement, reinforcing the heterogeneity of the community, through the distinction and subsets of members	Cuttings – subgroups by identification	Recognize variation within the community, marking intragroup distinction and similarity.
		Frames	Value seminal events and landmark moments in property and consumption.
		Stamps	Convert landmarks to symbols.
		Documentation	Build narratives that reinforce the value given to belonging to the community.
Brand use	Enhanced Brand Usage	Preparation	Propose appropriate forms of use or systematize ideal use patterns.
		Customization	Modify in enhanced form to suit specific individual or group contexts.
		Commoditization	Generate value for external members by approaching the market, highlighting means of promoting other existing demands.

Source: Adapted from Schau, Muñiz & Arnould (2009) e Grohs, Wieser & Pristach (2020).

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Based on this array of practices, it is emphasized that they stem from a process of mutual understanding, encompassing the ways in which actors communicate and interact. Thus, the engagement of actors advocates for the development of shared understandings and competencies that reinforce social order. Moreover, it is the practices themselves that delineate what is deemed essential for actor involvement. Building upon this, *Proposition 5 is formulated: Co-creation is cultivated through practices grounded in shared behaviors.*

This framework endeavors to capture the complexity of value co-creation within SIE. While it does not offer definitive answers, it presents a collection of pertinent components for value co-creation within an SIE, acknowledging the systemic nature of value co-creation across heterogeneous actor networks within an ecosystem.

3. METHOD

From an ontological standpoint, this research acknowledges the existence of multiple socially constructed realities. Therefore, it adopts an interpretivist paradigm, seeking to comprehend the processes of social value co-creation within the ecosystem by drawing upon the subjective experiences of individuals (Burrell & Morgan, 2017; Creswell & Poth, 2016; Merriam & Tisdell, 2015).

The research adopts a qualitative approach, which, according to Merriam and Tisdell (2015), seeks to understand phenomena through the experiences and perspectives of the subjects involved. It is also exploratory, aiming to comprehend a new or ill-defined phenomenon, such as the Cariri SIE, while also seeking to understand the field of scientific research concerning the co-creation of social value in SIE (Cooper & Schindler, 2016). Considering the qualitative nature of the study, five research propositions were established, from the theoretical review that supported the research, with the aim of guiding the investigation and deepening the understanding of the reality studied.

Conducted through a case study, the Cariri Cearense region was selected due to its historical, cultural, heritage, and economic significance. Given that the region is renowned for its diverse artistic and cultural expressions, and drawing from the Organic Museums Project, initiated in 2014, the aim was to examine the relationships between the different actors to assess the extent to which this structure resembles an SIE.

The region is characterized by numerous social initiatives aimed at heritage preservation, regional development, poverty reduction, social empowerment, and education (Chapada Do Araripe, n.d.; Mendonça, 2015). The interconnectedness of these entities, along with their relationships with academic, public, commercial, community, and environmental spheres, presents a conducive environment for this study.

The Organic Museums Project, initiated by Fundação Casa Grande (FCG) a non-governmental organization (NGO), aims to provide social and cultural education to children, young people, and families through experiences in institutional management, early childhood education programs, youth professionalization, social entrepreneurship, income generation, and institutional sustainability. With a focus on arts, communication, tourism, environment, sports, and heritage education, the project aims to establish museums in the homes and/or workshops of cultural masters throughout Cariri. Through an open and dynamic approach, the project fosters hybrid links between cultural activities and personal life, providing visitors with unique experiences, with the main collection being the living stories and knowledge of individuals (SESC, 2021). The project is supported by the National Commerce Service (SESC) and the Ceará Commerce Federation (FECOMÉRCIO), in partnership with Geoparque Araripe.

To achieve the research objectives, that is, to characterize the Cariri ecosystem as an SIE and analyze how co-creation is presented between the actors of the Cariri SIE, data collection techniques included document analysis, non-participant observation, and semi-structured interviews (Merriam & Tisdell, 2015). The combination of these techniques aims to ensure the rigor, validity, and reliability of qualitative research through data triangulation (Creswell & Poth, 2016; Merriam & Tisdell, 2015).

Documentary research involved a survey of the region's characteristics, utilizing records, decrees, photographic collections, printed or digital media, books, reports, and academic research on the region. This analysis served to contextualize the research site, gather historical information, and establish time frames (Barros, 2010).

Non-participant observation aims to discern and comprehend the interaction among social actors in the context of value co-creation, delineating the primary meeting spaces, communication methods employed, and the level of commitment among parties. To this end, data collection involved attending meetings with cultural masters, visiting organic museums, and participating in seminars and events.

For these analyzes (documentary and non-participant observation), the observation protocol was used (Table 4). This protocol was guided by research propositions,

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plus the Principles for Assessing Social Value proposed by Social Value Internacional (2016).

Table 4

Observation Protocol and Document Analysis

Propositions	Observation Items
P 1	Identify new processes or products arising from the interaction between actors
P 2	Identify the results that the SIE has promoted for actors, market and region
P 3	Identify the types of value (in individual speeches or in presentations)
P 4	Network structure – relational capital: Observe the relationship between actors in exchange spaces Market practices: observing the transmission of knowledge or meanings in knowledge sharing spaces Market images – normalization: observe how the community treats and respects actors (what meanings are attributed) in interactions between groups Market images – theory of practice: observing how the actor impacts the community and society in general, based on the perception of people in the community
P 5	Community involvement – stakes: observe the existence of subgroups Community engagement – milestones: identify relevant events or moments Community engagement – stamps: identify stamps

Source: Own preparation (2024).

During these occasions, systematic observations were conducted and recorded in a field diary. As an outsider, gestures, attitudes, behaviors, routines, and various visual elements (such as clothing, adornments, symbols, etc.) were taken into consideration, along with local infrastructure and surroundings, to gain a deeper understanding of the context. These observations contribute to data triangulation, supplementing document analysis and interviews to support conclusions (Merriam & Tisdell, 2015).

To facilitate this stage, initial face-to-face contacts were made with SESC and members of FCG, through which contact information for other actors was obtained. Interaction with cultural masters and organic museums began with telephone communication and later progressed to face-to-face visits. Each organic museum was visited at least twice during different periods (July/2022, December/2022, and May/2023). Additionally, participation in events occurred between December 2021 and June 2023. The interviews were conducted in two phases, with the first phase comprising questions directed towards cultural masters and those responsible for

organic museums. Details regarding the interviewees and interview timing are provided in Table 5. The script emerged from the literature and through initial contact with the field, aiming to adapt it to meet the research objective. Subsequently, the instrument was submitted and approved by the Research Ethics Committee, under CAAE 69483123.2.0000.5296, in order to guarantee the integrity and dignity of research members as per public record at <https://plataformabrasil.saude.gov.br/visao/publico/indexPublico.jsf>.

Table 5

Description of Museum Interviewees

	Subject	Organization	City	Interview time
1	Françuli	Oficina do Mestre Françuli Museum	Potengi	26:09
2	Luiz Carlos Pereira (Galego)	Ferreiros de Potengi	Potengi	8:54
3	Dona Dinha	Casa Oficina de Dona Dinha Museum	Nova Olinda	18:04
4	Antônio Luiz	Casa do Mestre Antônio Luiz Museum	Potengi	17:32
5	Bob	Casa dos Pássaros do Sertão Museum	Potengi	13:24
6	Nena	Casa do Mestre Nena Museum	Juazeiro	1:12:36
7	Espedito Seleiro	Espedito Seleiro Memorial	Nova Olinda	37:53
8	Corrinha	Oficina Corrinha Mão na Massa Museum	Missão Velha	46:26
9	Ernesto	Telma Saraiva Museum	Crato	1:36:03
10	Zulene Galdino	Casa de Mestre Zulene Galdino Museum	Crato	37:22

Source: From the authors (2023).

The second block of interviews was aimed at the core institution and development institutions (Table 6). Given that these actors have different perspectives on action, it was decided to create instruments suitable for each analysis context.

Table 6

Descrição dos Entrevistados da Instituição Núcleo e das Instituições de Fomento

	Subject	Organization	City	Interview time
1	Alemberg	FCG e SESC	Crato	1:04:43
2	Patrício	URCA/Geopark	Crato	16:44
3	Conceição	Coimbra University	Coimbra	24:43
4	Sabrina	SESC	Fortaleza	12:53
5	Glauber	Nordeste Consortium	Bahia	9:22
6	João Paulo	FCG	Nova Olinda	26:39
7	Junior	FCG	Nova Olinda	47:25
8	Fabiano Piúba	Ministry of Culture	Brasília	27:31

Source: From the authors (2023).

To conduct the data analysis, a content analysis was undertaken, drawing from Flick (2009). The analysis comprised several steps. Initially, the collected material from the three stages of data collection was organized. Subsequently, the interviews were transcribed in full, followed by a comprehensive review and initial analysis of the collected materials and field notes. A synthesis of the content analysis was then conducted, wherein excerpts supporting the research objectives were selected. These excerpts were cross-referenced with the origin of the collected material, alongside detailed examination of the meanings conveyed in the speeches and the contexts in which the interviews were conducted, to construct an interpretation of the data's significance.

Next, an explanatory analysis of the content followed, with the aim of clarifying diffuse, ambiguous or contradictory passages, considering the context of analysis (Flick, 2009). For this, information outside the text was sought to support the interpretation, especially collected in documentary research. Finally, a structured content analysis was carried out, in which the structure of the text was verified and the data was grouped based on the research propositions.

4. RESULTS

4.1. Characterization of the Cariri SIE

When considering the social aspect within the ecosystem, it becomes evident that, fundamentally, it must facilitate the intended social transformation and encompass all constituent parts (Bloom & Dees, 2008). In this regard, the Cariri ecosystem can be characterized as social, as it operates on the principle of cultural, heritage, social, and environmental valorization among all its constituent actors. Despite their heterogeneous characteristics and distinct roles, these actors synergistically contribute to maintaining this purpose and devising innovative solutions to meet needs and instigate social changes (Pinto et al., 2021).

This was observed initially through the actions initiated and/or catalyzed by the FCG, as noted by Slimane and Lamine (2017). During observations at the FCG Renovation festival, held annually on December 19th, various groups converge to celebrate culture and traditions in a communal gathering (Figure 1). This sense of collective endeavor was also evident in other events facilitated by the core institution or SESC, including seminars and the postgraduate course in Inclusive Social Archaeology, organized by the FCG in partnership with URCA, where cultural masters teach classes or deliver presentations.

Figure 1

Renovation of the Casa Grande Foundation



Source: Research data.

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Similar camaraderie was observed during the inaugurations or renovations of the Organic Museums. The following excerpt illustrates the enthusiasm and engagement with the actions orchestrated by the core institution.

And the Casa Grande, I liked it because they built this museum. Then there is some presentation that they call me too, because there are some school (classes) that they do there on the cell phone (live). [...] And about Sesc, I can say that we present ourselves all the time through SESC. SESC is a company that places great value on the culture we have. This past year, there was no shortage of presentations for me to go to with the children. When I say this, there will be a Sesc presentation, the children get excited because SESC gives a lot of value to our culture (Mestre Zulene Galdino).

At the second level, the independent action of the actors in relation to the core institution was observed, but in a manner aligned with the ecosystem's value proposition (Slimane & Lamine, 2017). This level of co-responsibility that manifests itself in the distribution of resources can be seen in the speech of Mestre Nena, who reported an action developed by him and a supporter of the culture, for the benefit of some *reisado* masters who are in a vulnerable situation:

[...] It's not from here, it's from here in the region, from here in Juazeiro, they were passing by, they weren't, they were passing by out of necessity, precision, a lot of precision. [...] Then she went and held a fair for him and left it there. [...] That's where it (the meeting) was, with that in mind. That was the end of it. All two meetings were about this. And the other one was with the Federal Deputy, who is also a federal deputy and is involved in human rights. Then he also came to know the stories. And I had the opportunity to talk to him there in Fortaleza. He supported me a lot too. He was the one I went to tell him the whole story about. Then, after I told him the story, we got into the subject of the masters (Mestre Nena).

So, considering that in the city of Juazeiro do Norte alone there are more than forty *reisado* groups that were observed during the Cycle of Kings in December 2022, without considering other cultural manifestations, a sense of collectivity and mutual support was perceived, through non-participant observation, even with actors not

directly linked to the ecosystem. Furthermore, it was also possible to observe this action with regard to the dissemination of technologies and experiences, social innovation and co-creation of value, aligned with the purpose of social change. In the speeches of Mestre Nena and Corrinha Mão na Massa, it is possible to verify this:

Look, the way I like it, they like it too. So, within the game, there are children, there are grandsons, everyone is already playing, plus me. So I formed it, even with some difficulty, but I only took in grandsons and great-grandsons, all small, I formed a group of ten and we are moving. Why do I try to set up this group with children? I try to make this other joke, why? Because everything is children. Well, today we are in a cruel time, with things very difficult. So, they study. They all study. Then I encourage them as a joke. Well, they can play as long as they want. They are playing. It could be that, over time, I, for sure, whoever is born has to die, if one of those adults who plays more like me now, on a day when God calls me, doesn't continue, it could be that one of the little ones will continue and don't let it end. Because the pleasure I have is that it continues (Mestre Nena).

So, I really want to teach other people, even if they don't come here to work with me. But learn and do as I did, your own business in your home, your own structure. The important thing is to learn, right? (Corrinha Mão na Massa).

Building upon this, in the evolution of the design of the Cariri SIE, comprising solely a core institution, components, and complements, it is crucial to highlight that no direct opponents or creators of problems were identified. This is not to suggest that there are no challenges or obstacles in effectively implementing social changes. Such challenges do exist but primarily manifest in forms of resistance or the proliferation of mass culture, which undermines the value of the region, territorial appropriation, and heritage appreciation.

Furthermore, in identifying the conceptual model of the Cariri SIE, it is imperative to consider the four environmental dimensions proposed by Blomm and Dees (2008). In the realm of political and administrative structures, it was observed that the FCG engages in continuous dialogue with public management bodies, fostering effective communication and partnerships. This extends to its activities spanning multiple municipalities in the region, as well as engagement with the state govern-

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ment to advocate for public policy actions, such as the candidacy of Chapada do Araripe for UNESCO World Heritage Site status and the State Chancela de Paisagem Cultural Cearense, as identified in the documentary research of the object of study.

In the economy and markets dimension, it was possible to observe regional development and growth through community-based tourism, which moves a large number of families, in accommodation, tourist operations, transport, food, products and the needs that arise. This was possible to verify in the museums' guest books, identified in documentary research, further expressed in Júnior's speech:

Look, of the 300 families that are involved, there are families that only work with transport. They don't care about visiting. So, great, you're going to be the city's transport. So this is how you will help. It has the hosting network. Then there are the organic museums, right, of the intangible, right? We have masters of ancestral crafts. And we have the boys who carry out the operations, who do all the logistics and so on. Then, finally, there is the complete team. [...] in Nova Olinda, how many families do they have today? There are more than 90 families in Nova Olinda, so on and so on, it's a very growing number. So, from 2019... until 2019, there were only 200. So, this margin of time is quickly, so to reach 1000 families, I think I can do it by 2025, I will have a thousand families, at least. Because it's very fast (Junior).

In the third dimension, which is geography and infrastructure, the ecosystem has the technical support of URCA and Geopark Araripe, seeking to respect local geography, natural elements and the preservation of the environment, considering geography and the environment as part of the ecosystem, what they call cultural landscape. In Corrinha Mão na Massa's speech, this integrated dimension in individual activities is evident:

We are very concerned about preserving nature, because we already work with burning. And then the firewood we use is just tree pruning. People will plant fields, remove wood to prepare the field. Then I buy those prunings. Because I care a lot about not burning native wood, right? So as not to harm and harm the environment, which is already so damaged, right? And so, since I received the first visit to the Geopark here, I was already concerned about the environment. With Geopark's guidance, I took advantage of the grace. I care a lot about not

throwing trash in the surroundings. I have a mission: every 8 days, I go around the house, on the outskirts, in the yards, looking for some bag that the wind carries, so as not to be in the middle, because we also plant, our little garden for ourselves. Remove the vegetable next year and plastic is very damaging, right? It harms the soil. And I have this concern about the environment. So, we don't burn native wood. Only tree pruning (Corrinha Mão na Massa).

Finally, in the culture and social fabric dimension, the SIE of Cariri works massively to respect and promote culture, respect for traditions and perpetuation of ancestral knowledge. As this aspect is fully linked to its value proposition, in addition to the actions directly linked to the promotion of activities, it was observed that, periodically, actions are carried out to provide improvements in the health and well-being of the actors, understanding that people are the main legacy of the region. It is possible to verify this in the speech of Mestre Zulene Galdino.

Oxente, when it was at the beginning of this year, there was a doctor who came from abroad, right? Then he sent transport to take the people here. I took him to my boy, my nephew, who I raised, Anderson, who was toothless, just ugly. So now he's all beautiful, because there (at Fundação Casa Grande) he put his teeth in. And the children, the mothers who went and participated in Ave Maria, gave the greatest value (Mestre Zulene Galdino).

Due to the awareness of these social demands and the mediation of the FCG in all other dimensions (political and administrative, economy and markets, geography and infrastructures and culture and social fabric), it was possible to observe a high level of trust among the FCG actors and in the person of Alemberg Quindins, expressed in all interviews, without restrictions. In this way, Proposition 1 is confirmed: the quality of the governance and organization systems of the "core institution" and the level of trust of the SIE in this institution directly affect the development of co-creation of social value between actors.

Furthermore, it is important to highlight that, within the Cariri SIE, there is an environment of mutual influence, from which new partners emerge, expanding the value proposition and generating more solutions to social problems, as pointed out by Triyanti et al. (2017). Junior's speech reinforces this, by explaining the process of including families in the community-based tourism circuit.

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So, I pass by a house and see what a clean yard, what well-kept plants, what a well-kept garden. [...] I arrive asking for water. I ask for water. “Ah, I’m just passing by.” Then I pass it again and pass it again and pass it again and pass it again. [...] Then I identify what potential it has. What is the family history, what is it like? [...] Then once that thing is ready, then I start working on the surroundings. That’s not my trust, it’s hers. With the person she trusts, another person she trusts. So there you go... building an entire map of the community based on this person who has a clean yard (Junior).

In this sense, it was observed that bridges between actors happen endogenously, from the inside out, through relationships of trust between SIE actors and subsequent inclusion of other actors that each actor trusts individually. Therefore, there is no verticality in the inclusion of new actors and partnerships, preserving respect for each person, as Júnior expresses: “And I do not focus, I have never focused, on creating a principle of cooperativity, thus a cooperative in that community. I focus on one person.” Therefore, each new individual is a catalyst for expanding the ecosystem. Thus, in relation to the five conditions raised by Terstriep and Kleverbeck (2018) for the development of an ecosystem, some statements were listed that demonstrate the effective characterization of the Cariri SIE as an ecosystem.

Based on this, it is possible to confirm Proposition 2: the development of a SIE provides an environment for creating shared value for social actors. Therefore, it is necessary to explain the dynamics of social innovation (Cajaiba-Santana, 2014) that considers the multidimensionality of relationships between authors in a process of co-creation of value.

4.2. Value Co-Creation Of The Cariri SIE

In the context of value co-creation, it is initially essential to identify the value perspectives underscored by Grohs et al. (2020) within the Cariri SIE. Among these five perspectives, evidence was found of actors’ perception of the value inherent in being part of the SIE and the significance they attach to it.

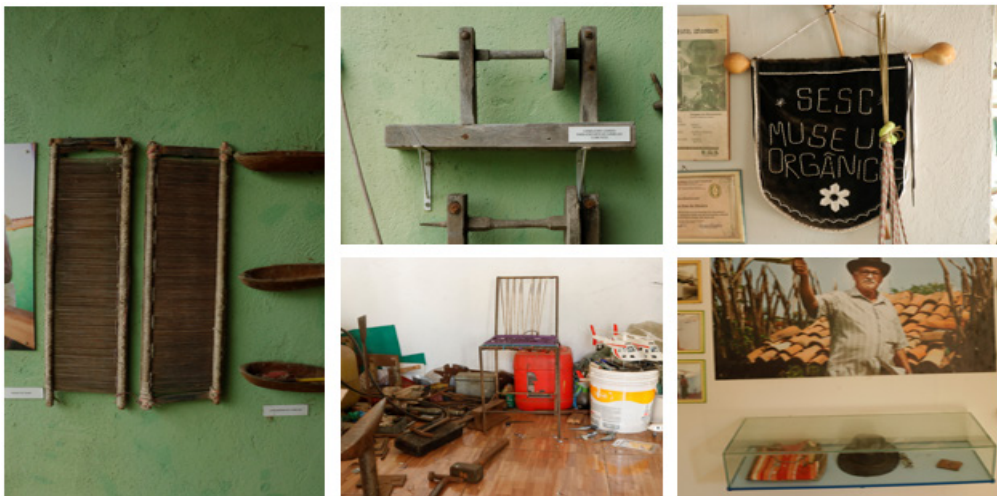
From the cultural value perspective (Bourdieu, 2018), non-participant observation carried out during visits, spanning from the composition of museum exhibits to interview dialogues, revealed actors’ awareness of the historical and social signifi-

cance embedded in their endeavors. This perception influences their actions, emphasizing the importance of preserving the authenticity of activities to remain true to their historical context.

Regarding the hedonic value perspective (Bourdieu, 2018), there was a notable appreciation within the field for the experiences derived from interactions among actors. These interactions result in intense and memorable experiences, which actors recount with enthusiasm. Such experiences are often documented symbolically, contributing to the narrative of museum exhibits (figure 2).

Figure 2

Elements of Historical and Cultural Value in Museum Exhibits



Source: Research data.

In terms of social value perspective (Bourdieu, 2018), the frequency of events in the region was observed to foster the exchange of knowledge and interactions among actors, leading to widespread recognition. This is exemplified in Ernesto's speech.

I think it's very important, man. Because what happens, like everywhere, is that local people don't know the place themselves. Sometimes, I now see people referring to Telma Saraiva, but it could be for other things. People begin to value it when outsiders value it (Ernesto).

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Furthermore, as a result of these exchanges, new social products are generated that benefit the promotion of social well-being (Grohs et al., 2020), which can be seen in the following two statements. The first concerns the setting up of a home inn and the second concerns the setting up of the museum. In both, social value promoted an effective change in well-being, generating improvements in self-esteem and rehabilitation of people who were in vulnerable situations and excessive alcohol consumption.

So, for example, [...] who's father was an alcoholic and we didn't tell him he couldn't drink because tourists came to his house. We said that, on the day there were tourists, it wouldn't be cool for them to drink. But he didn't understand what the tourist flow was, right? He started to have many visitors at the house and he no longer had time (to drink). He felt that this was an embarrassment to his family. People come from São Paulo, from Rio, artists he saw on the soap opera, the other day, he was at his house. Like Mariana Ximenes, she stayed at his house, anyway. Then he sees the whole city coming to his door. The mayor, the mayor's son, everyone wanted to enter the house (Junior).

[...] For example, Mestre Antônio Luiz, [...], like, what is the reality that I encountered Master Antônio Luiz 15 years ago? He was a totally discouraged. He lost 12 kids, no... there were 12 kids and he lost 6 kids. Half of the group left, the other died, the other had a tragedy. It was chaos. So, what happened? The master indulged in alcohol. In alcoholism. Then he did some work and Rosa, super... resisted all that, such, such, such. And we didn't give up on him like that, we were like "master, trust!" and such. I always played with him until he left, left, left, left, left. And then we saw the organic museum as this opportunity for him to pursue this work, right? (Junior).

In relation to the status value perspective (Bourdieu, 2018; Figueiredo & Scaraboto, 2016), it was possible to observe that belonging to the SIE contributed massively to a favorable reputation of the actors, who are treated as authorities in the region, having active participation in the agenda culture of the region and broad recognition in the communities where they are located. This value is perceived in the following statements, which emphasize the importance of having recognition in life and leaving a legacy for future generations.

Then they decided to build the museum. Then I said: “I accept”, because I die and it stays there, right. I don’t take anything (Dona Dinha).

[...] We need to be seen, to be remembered in life. That when you die, it’s over. It is not? What’s the point if you stay... you work all your life. Then when he gets old, he dies because there’s no way he won’t die. So, but so-and-so died, let’s put her photo here so we can remember, let’s pay tribute to her, let’s do this, do that. And you’re there in your corner, you didn’t take advantage of anything. So, yeah, yeah, I created this. Me. An organic museum. But it wasn’t to become famous, it wasn’t to look good, or attract attention. It’s something I wanted to do (Espedito Seleiro).

Finally, from the perspective of economic value (Babin et al., 1994), it was observed that this value is more explored among craft masters, such as Mestre Espedito Seleiro, Mestre Dinha, Mestre França. Its inclusion in the SIE enabled broad visibility of the products they develop, especially that of Mestre Espedito Seleiro, who has already had his products included in important design collections, such as the Campana Brothers, the architect Paulo Mendes da Rocha, as well as nationally recognized brands, such as Farm Rio, among others, in addition to being part of the costumes for some national films (figure 3).

Figure 3
Creations In Partnership with Espedito Seleiro



Source: 1) Casa Vogue (available at <https://casavogue.globo.com/MostrasExpos/Design/noticia/2019/05/espedito-seleiro-o-mais-renomado-mestre-na-arte-do-couro-ganha-exposicao.html>); 2) Casa Cláudia (available at: <https://casaclaudia.abril.com.br/ambientes/conheca-as-pecas-assinadas-pelos-campana-em-parceria-com-espedito-seleiro/>); 3) FarmRio (available at: <http://bit.ly/2avXJcA>); 4) Internet collection (available at: https://pt.wikipedia.org/wiki/O_Homem_Que_Desafiou_o_Diabo)

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The other actors still do not explore economic activities directly related to cultural actions. The sale of masks and miniatures of Mestre Antônio Luiz's *reisado de grimaces* was observed, but only in one of the three visits made. However, there was an openness to the idea of making products related to artistic and cultural activities tangible in some way. At the Telma Saraiva Photography Museum, for example, there is a café attached to the space, where sporadic events are held with themes similar to the museum's content, as Ernesto states:

We use these visits in the garden and we manage to put a monocle box so people can pick up a box, look and know that there are 3 types of monocles, 4 types of monocle.[...] So, in my head, making the That's what a living museum is. It's making the museum, the things that exist inside it, circulate. You are a photographer and you want to teach a photography course. We open the museum space for you to teach your course. You are a writer and we open the museum space for you to launch your book. So, what do we think about this, that the museum is not just to show things from the past, but to create history and do future things (Ernesto).

Based on the observations, it was possible to notice the overlapping of value perceptions between the actors (Grönroos & Voima, 2013; Holt, 1995; Sánchez-Fernández et al., 2009). Therefore, it is possible to confirm Proposition 3: co-creation is related to the multiplicity of value perceptions, which assumes a unique and multidimensional character for each actor, generating relevance for their actions and fostering social innovation.

Expanding the study to a context of interaction between actors in the co-creation of value, and from the perspective of market learning, according to Sigala (2016, 2019), with regard to the first capability (network structure), We initially sought to verify structural capital (Burt, 1992). In this dimension, it was observed that, although there is no pre-defined agenda of actions, meetings and/or encounters, the interaction between the actors is continuous and is anchored in the frequency of cultural events held in the region, whether within the ecosystem or within the city's events agenda. Sabrina's speech makes this clear:

We have several projects at Sesc. We have a network that we call DAC Network, Cultural Artistic Development Network. So, we insert these masters into the

network, doing workshops with them, lectures, taking them to public schools, taking them to the Sesc education network. Because we, Sesc Ceará currently has around 20,000 students. So, what we say a lot is that being a student at a Sesc school means being a student at Sesc. So, it's about participating in the entire program (Sabrina).

Furthermore, due to proximity and friendship, interaction, visits and meetings are common in an organic and fluid way. This reinforces the second dimension, relational capital, in which it is clear that this interaction is the result of trust, friendship, respect and reciprocity (Granovetter, 1992). In this regard, Mestre Nena enthusiastically reports on the search for interaction with other actors in these processes:

Mestre Antônio Luiz, he and his group, who I know all of them, we have a great friendship. When we get there, it's like we're at home: they are with us, we are with them. Play and everything. Take a joke. And his dream was always to play a game here. Last year, I brought him to the museum's anniversary. I brought him and Dona Maria de Tiê, who is from up there in the mountains. I went to look for the most distant ones. This year, on August 7th, I'm going to bring one from Crato. It will be one from Crato and two from here (Mestre Nena).

Regarding the dimension of cognitive capital (Nahapiet & Ghoshal, 1998), it was observed that ecosystem actors share common meanings related to valuing people, preserving cultural heritage, respecting traditions. It is possible to perceive the character of appreciation and preservation in Corrinha's speech and the sharing of knowledge in Mestre Zulene's speech.

So, I think organic museums, for me particularly, brought a feeling that, thank God, culture is not so invisible in the eyes of many. What they seek is to value the creators of culture. And that's how I felt after the museum. I felt more valued, seeing that there is someone who looks out for me and so many others who work like me, in an activity that, many times, I thought had no value (Corrinha Mão na Massa).

[...] Then I say to other masters: "The Master who doesn't have a museum like this, for his groups to see and pay attention and know what culture is, then he

wasn't giving value to what we have". [...] A symbol of the joy of art, of the culture of a Brazilian people that we are Brazilians (Mestre Zulene).

As for the second capacity, related to market practices (Storbacka & Nenonen, 2011, 2015), it was observed that, because the creation of organic museums is still a relatively new project, the exchanges are still incipient and poorly structured. However, despite not having a pre-established format, it was observed that there is an assimilation of the SIE principles among all actors, in a network learning process. This perception is made clear in Ernesto's speech.

Because, when we were part of a Sesc museum network as a museum, one museum leads to another. When we form these partnerships, it's not just us working. So, there are other institutions working. Now, the Foundation, together with a group there, are working on the candidacy, which they have already applied for, of Chapada do Araripe as a World Heritage Site. So, this will take away all the attractions that exist here, the museums, things that are not museums, stories. The soda factory here in the region. So, within this history of humanity heritage, they will elevate this soft drink as a heritage. Because here everyone knows it, as much as Coca-Cola (Ernesto).

Regarding the third capacity, market images, within the social normalization dimension (Rettie et al., 2011), it was noted that SIE members started gaining recognition within their community, becoming local figures and assuming leadership roles in political circles. This observation aligns with the dimension of the theory of practice, as behaviors become intertwined with socio-cultural configurations, fostering enhancements in local infrastructure and garnering visibility and social acknowledgment (Holttinen, 2014). This transformation is evident in Mestre Zulene's testimony:

It's because of this: when the museum opened here, on 09/11/2019, there were a lot of people here. This street wasn't like that here. Then the mayor was here and the secretary of culture of Fortaleza, Fabiano. So I went and spoke to the mayor that there is a museum here and this road needed to be paved. He went and said: "Mestre, I'm going to have it paved." Everyone clapped. That means that, through this museum, from my question that I asked if he was going to pave here, my request that I made. So, the mayor heard my word and considered it. So, there's the road, everything is paved here. The mayor [...], that means he

already came [...] to ask if I liked it. Wow... Too much, right? So, it's something that people here in Vila Novo Horizonte liked, because if it weren't for God and this museum, it would cost too much to pave here. Then I made this request and the mayor listened to my request, and carried out the work here in Vila Novo Horizonte, paved the pavement there. Everyone likes it (Mestre Zulene).

However, it is worth highlighting that this recognition is not unanimous, as there is still resistance at some level within localities that value culture and the work of masters. However, considering the aspect of social innovation (Cajaiba-Santana, 2014), it is natural that there is a lack of time and evidence of the benefits arising from these practices for wider recognition, as stated by Mestre Espedito Seleiro.

That, for the people of the city, is worthless. Why? Because we are people who live in the world. I don't say all of us, but there are people who are angry when they see you grow, when they see you, the people admire who you are, the people, your neighbors, if they can kill you so they don't see you being praised, they do, you know? But the problem is that you close your eyes and go ahead and let whoever wants to talk. If you want to come here and see, if you don't, don't come. But the people of the city... there are people here in Nova Olinda who don't know this, many, many, many. Do not come. And there are people here in Nova Olinda who ask: "hey, I want to go there in Seu Espedito, I came from Bahia, I came from São Paulo, I want to visit there", and the person says "no, I don't know". Neighbor, neighbor. He says "I don't know who it is, no". Do you believe it? It's this way (Espedito Seleiro).

In the dimension of consumer culture (Arnould, 2005; Arnould & Thompson, 2005), a mutual recommendation practice among actors was observed. During visits, cultural masters always mention other actors and suggest visiting them. Furthermore, in the attire of some groups, items made by other masters were incorporated, fostering a cyclical consumer culture.

In light of this, Proposition 4 can be confirmed: co-creation is driven by the capacity to learn from the market in generating social transformation. However, it is important to emphasize that this learning capacity is still a developing process and relies on the need for an emphasis on collaborative and longitudinal actions for sharing meanings with the market (Sigala, 2016).

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In the process of collective diffusion of value creation practices, in the thematic category of social network (Muñiz Jr. & Schau, 2005; Schau et al., 2009), it was observed that the welcoming of new members is highly encouraged by actors within the SIE. They understand the individual and collective benefits of new members' adherence, as expressed by Master Zulene: "wanting is really good, it's very important. We meet people we've never even seen before. And it's good, I know I liked mine a lot." Additionally, there is a sense of partnership among actors, always willing to assist each other and mutually support the actions developed.

In the category of impression management (Schau et al., 2009), there was a widespread advocacy for the idea of the museum among all actors. Regardless of the length of membership in the SIE or the role played, there was unanimous support for the project and justifications ensuring interest and effort to have the museum.

Yes, it's worth it. It's worth it, because this thing, you know, this, this... mix of knowledge, this exchange of experiences, is worth a lot. We learn a lot, right? (Corrinha Mão na Massa).

Ave Maria, it's so worth it. It's worth it, and it's a lot. Because this is art. I think it's great to be part of folklore. I value culture a lot. Culture is simplicity. It's not luxury. My culture is simplicity, as my father always said. And then it's called culture, it's called folklore, it's because we love that, that folklore, we love that culture that belongs to us. Dad always said "Look Zulene, whatever you want to do, do it" and Mom said "no, that's bullshit". Then dad said "no, it's not nonsense", hey, he said "look Zulene, whatever you want to do, think about it in your head, go do it. Now it's not for you to learn other people's culture. And yours. It's not to do what other people do, do what comes into your head and your thoughts." And it is. Huh? And I do what dad told me. So I have a person who has a beautiful group and everything, all full of luxury. Will I be ashamed? Anything. I won't. Because everyone looks for their own way of living. Your way of dressing, your way. Because we learn things from others, it doesn't work. It's good, it came to mind and we go and play those games (Mestre Zulene).

The advantage is this for me: because I'm very small. For me, in a good way, it's a source of pride. Like this? I will be honored with life. So, my thing was to do more, expand more so that when people arrive, we can have a bigger

space that can accommodate more people. These meetings are happening right now. So this way, it's fine. And even so, there was a day when I received 50 college students in the morning and 50 in the afternoon, before the renovation. And here it was too unbearable, before people sat on the floor and here I did the workshop for them. So for me, it's this: for me, it's a lot. This is the first in Juazeiro. Then that's it. This for me... for me it enriches me a lot, because here I had the opportunity to learn from you and I welcome all kinds of people here, I welcome a lot of people. Lots of people, there are days when it's crowded here. And I think it's good. This is a joy for me (Mestre Nena).

In Mestre Zulene's speech, there is a clear appreciation and advocacy for authenticity and respect for various types of actions, as well as an emphasis on expanding service capacity to disseminate and exchange knowledge, thereby strengthening culture and traditions, as articulated in Mestre Nena's speech.

In the category of community involvement (Schau et al., 2009; Schouten & McAlexander, 1995), it was noted that certain events serve as significant milestones that reinforce the actors' representation, which they are keen to participate in, particularly the Sesc Exhibition, Expocrato, and the Meeting of Mestres of the World. Additionally, actors collect various symbolic elements such as trophies, tribute plaques, or banners, symbolizing their sense of belonging, which are incorporated into museum exhibits.

Regarding the category of brand use (Muñiz Jr. & Schau, 2005; Schouten & McAlexander, 1995), it was observed that groups strive to maintain the identity and authenticity of their activities through regular knowledge transmission via rehearsals and meetings, especially evident in popular culture groups. Flexibility in adapting to meet needs was also observed, but there is a collective advocacy for equal participation rights among all group members.

Look, you have to travel with the full group. I've seen that. If it's something that only two of you should go to, go both of you. But you can't let others down. Because if others left it, they wouldn't like it. So, it works like this (Mestre Nena).

Given this, it was possible to see in the field the perspective contained in Proposition 5: co-creation is established through practices that are based on shared behaviors.

5. CONCLUSION

The initial inquiry evolved into the examination of relationships aimed at value co-creation within an SIE. This concern stemmed from a gap identified in the literature, highlighting that many ecosystem configurations focused on social innovation lack structured theoretical frameworks for understanding actor interactions and the types of value emerging from these interactions that effectively contribute to social change and progress. Based on existing literature, this research, through a case study, aimed to present propositions that point out the predisposition of an SIE to the value of co-creation.

Through the analyses, a theoretical contribution was observed towards structuring and consolidating characteristics inherent to an ecosystem, as well as the conditions fostering higher levels of interaction among actors. It became evident how the actions of actors are strengthened and amplified through the presence of diverse actors with heterogeneous approaches and openness to integration. In the Cariri SIE, situated in a region grappling with significant social challenges and limited public policy support, the emergence of this broad, multi-sectoral, and highly adaptable ecosystem organization has garnered attention, catalyzing systematized actions across political, marketing, social, and cultural spheres.

Academically, the research advances studies on SIE and Co-Creation of Value by fostering relevant discussions within each field of knowledge, aiming to elucidate connections between themes and deepen understanding of social phenomena. Although qualitative in nature and not aimed at generalization, the results achieved can serve as a reference for analyzing value co-creation relationships in other ecosystem formations.

From an organizational standpoint, the research contributes to a better understanding of actor dynamics within the SIE, providing parameters for analyzing their relationships and their effective contribution to social innovation. Future research endeavors include establishing a value co-creation observatory within the Cariri SIE, aimed at defining indicators for measuring value co-creation to inform collective actions, public policies, and regional development initiatives. This initiative draws on the Sustainable Development Goals (SDGs) and the 2030 Agenda to correlate actor interactions.

In the social realm, the research underscores the key aspects necessary for strengthening the SIE, while also highlighting gaps driven by social resistance, impoverishment, and challenges in accessing basic health and hygiene conditions. These aspects can serve as decision-making parameters for public management and other stake-

holders, with the goal of enhancing local structuring.

Additionally, the research introduces the premise of conducting multidisciplinary studies incorporating anthropology and inclusive social archaeology. This expansion can guide discussions regarding the meanings and perceptions of value generated within the ecosystem, while also encompassing other aspects such as local architecture, soundscape, and product design elements, there by capturing the unique characteristics of the locality.

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