# Table of Contents

Words of welcome .................................................. 2
The 11th International Conference on Arts and Cultural Management and main topics .................................................. 5
Meet the AIMAC team .................................................. 6
Scientific Committee .................................................. 7
2011 AIMAC Programme .................................................. 9
Conference Paper Sessions .................................................. 10
Round Table .................................................. 25
Social Evening Programme .................................................. 26
Thursdays July 7th ENCATC-UA debate Brussels ................................. 28
Abstracts of the papers .................................................. 29
Organization, contact Information & venues .................................................. 90
Organizing committee .................................................. 92
Partners .................................................. 93
Advertisements .................................................. 94
Map University venues .................................................. 104
Contact details authors .................................................. 105
Cover details .................................................. 111
Dear Conference Participants,

Welcome to the AIMAC conference! As the Flemish Minister for Culture, I gladly support and stimulate research into and reflection on the management of Arts and Culture. Although interest in the management of Arts and Culture has been growing since the last decade of the 20th century, there is still a lot of work to do. For example, despite numerous efforts, cultural participation hasn’t grown in the last ten years in Flanders. It remains an important challenge for cultural organisations to find and to broaden their public. How can marketing & promotion ameliorate this? How can we reach the many different (sub)cultures in our society?

Aside from the audience, the organisations must also pay attention to the artist. His position has become more shaky in a world with great expectations and growing competition. Especially in times of budget cuts, cultural organisations must not only manage their activities efficiently but they also need to be creative in finding different financial resources.

In a globalised world, these challenges also create new opportunities. As policy makers, we invest in the cultural and creative industries, based on the insight that the cultural and creative industries are dynamic sources of innovation, growth and structural change in the so-called new economy. The United Nations’ Creative Economy Report 2010 shows that the export of creative products and services has more than doubled between 2002 and 2008. In Flanders the creative industries embody this important evolution. Researchers from the Antwerp Management School calculated that the creative industries in Flanders represent - with 24 billion euro - 3% of the Flemish GDP (Gross Domestic Product), which is in line with the evolution at European level.

Another important evolution that affects the organisation and management of the cultural and creative sector is worldwide digitization. New business models are emerging and the relations between the creator, the producer, the distributor and the consumer are rapidly changing. Last but not least management of cultural and creative organisations should take the train of sustainability, a cause widely supported throughout the cultural sector.

The international network of AIMAC researchers is in a key position to observe, analyze and study the above-mentioned issues. Over three days, academics and PhD students will present their research at the University of Antwerp and the Antwerp Management School.

The output from the 11th AIMAC will, I am sure, make a valuable contribution to our understanding of the meaning, function and impact of the management of the Arts and Culture. I wish you a most interesting conference.

Joke Schauvliege
Flemish Minister for Culture
Dear Conference Participants,

Welcome to the city of Antwerp and to the AIMAC conference!

We are very glad and proud to host the 11th edition of this important international academic conference on the management of the Arts and Culture.

Antwerp is a city with a world port and has a long cultural tradition. Antwerp experienced its ‘Golden Age’ during the 16th century. According to historians, the city was the New York of its time and the Christophe Plantin printing house the Microsoft – or, if you like, the Google – of that era.

What is so striking about Antwerp is that it has always presented itself as a kind of agora, a forum - like the forum Romanum - where culture and economy go hand in hand. The most inspiring example is undoubtedly Rubens. He was not just an entrepreneur but a diplomat as well. He travelled all over Europe. He was not only the Spanish king’s favourite painter but also the favourite of Catherine de’ Medici in Paris. You don’t have to be an entrepreneur to understand that this position offers interesting prospects. That arts and trade sought each other out is shown by the fact that as early as 1531 the first Stock Exchange ever was built in Antwerp. It was an absolute trendsetter when it came to its organization and operation and was used as a model for the London Exchange in 1571, the Frankfurt Exchange in 1588 and the Amsterdam Exchange in 1608. Antwerp became a place where the art trade flourished. At that time Antwerp had more painters than bakers within its walls. The demand for paintings was greater than that for bread.

As the Deputy Mayor for Culture and Tourism of the city of Antwerp, I want to build on this tradition of cultural entrepreneurship and I want to promote it among artists and cultural organizations. With the Masters in Cultural Management at the University of Antwerp and the Antwerp Management School we have a unique selling position in higher education in Flanders. This conference is not only an opportunity to deepen academic research in this field but can also be very inspiring for the practitioners of cultural management. This interaction is, I think, very important. I wish you a very interesting and inspiring stay in Antwerp.

Philip Heylen
Deputy Mayor for Culture and Tourism of the city of Antwerp
Dear AIMAC Conference Participants,

Welcome to Antwerp!

The Faculty of Applied Economics of the University of Antwerp and the Antwerp Management School are thrilled to co-host the 11th International Conference on Arts and Cultural Management.

We have a firm commitment to arts management education and research, and we recognize the vital role that expert management of arts and cultural organizations has on society. We are proud of the Master and Masterclass in Cultural Management that is organized by both of us. Over the years, it has produced competent people who combine solid business knowledge with a passion for and understanding of the unique management challenges inherent in arts institutions and in cultural and creative industries.

Antwerp’s dynamic arts and cultural scene reflects the long cultural tradition of the city and the vibrant creativity today: from the new heritage museum, called the MAS, which houses different collections about ‘Antwerp in the world and the world in Antwerp’, to the Royal Opera House and our fashion designers. Experience the energy yourself!

We are honored to have the world’s scientific leaders in arts and cultural management with us in Antwerp.

Prof. dr. Rudy Martens
Dean of the Faculty of Applied Economics
University of Antwerp

Prof. dr. Philippe Naert
Dean of the Antwerp Management School
The 11th International AIMAC-conference

The International Association of Arts and Cultural Management (AIMAC) is an international network of researchers in arts and cultural management. The Association's main activity is a biennial research conference held in various cities around the world. Knowledge in the discipline of arts management cannot develop without the contributions of both researchers and practitioners. Through its conferences, AIMAC provides a forum for the exchange of insights and perspectives in this field of study. It offers researchers the opportunity to present the results of their most recent research, to discuss ideas face-to-face and to learn about the latest developments in cultural management.

Main Topics

- Strategic marketing (including fundraising and sponsorships)
- Consumer behavior
- Product and brand management
- Strategic management and planning
- Organizational behavior
- Governance
- Leadership
- Human resource management
- Finance/control
- Organization of creative industries
- Cultural entrepreneurship
- Creative and cultural industries
- Creativity and innovation
- The creative city/region
- Business models
- Cultural diversity and management
Meet the AIMAC Team

From left to right: Ellen Loots, Laila De Bruyne, Annick Schramme, Anneleen Perneel

Annick Schramme, is Director of the AIMAC conference. She is the Academic coordinator of the Master in Cultural Management at the University of Antwerp, where she teaches several courses. At the Antwerp Management school she is responsible for the Master class Cultural Management and for the Flanders DC Knowledge Centre Creative Industries. In addition she is advisor expert of the Vice Mayor for Culture and Tourism in Antwerp and active in different board of directors of cultural organizations.

Laila De Bruyne, AIMAC assistant Director, studied history at the University of Ghent (2009), followed by the Master in Cultural Management at the University of Antwerp (2010).

Anneleen Perneel, assistant, studied history at the University of Antwerp (2007), followed by the Master in Cultural Management at the same university (2008). She worked as a PhD-student at the Department of History (2008-2010) and is currently teaching assistant for the Master in Cultural Management.

Ellen Loots, assistant, is PhD-student at the management department (cultural management) of the University of Antwerp, member of ACED (the Antwerp Centre of Evolutionary Demography). She studied visual arts, archaeology and cultural management before she worked in some municipal and not for profit art centres in Flanders.

Contact information during the conference: aimac@ua.ac.be ; +32 473 430 757 / +32 477 373 947
Members of the Scientific Committee Antwerp

The Scientific Committee Antwerp 2011 of the AIMAC Conference is a provisional scientific committee who helps the scientific committee of AIMAC to review abstracts and papers. The chairs of AIMAC preside this scientific committee and are supervising the reviewers, the reviewing process and the content of the conference.

Co-Chairs of the Scientific Committee:

François Colbert, HEC Montréal (Canada)

Pierre-Jean Benghozi, Centre de recherche en gestion de l’École polytechnique, Paris (France)

Honorary Chair:

Yves Évrard, Groupe HEC, Jouy-en-Josas, (France)

Members of the Scientific Committee

Annick Schramme, University of Antwerp, Antwerp Management School (Belgium)

Patrick De Pelsmacker, University of Antwerp, Antwerp Management School, Ghent University (Belgium)

Arjen Van Witteloostuijn, University of Antwerp (Belgium)

Peggy De Prins, Antwerp Management School, University of Antwerp (Belgium)

Katia Segers, Free University of Brussels, University of Antwerp (Belgium)

Giep Hagoort, Utrecht School of the Arts, University of Utrecht (The Netherlands)

Paul Rutten, University of Antwerp (Belgium)

Kristien Werck, Erasmus University of Rotterdam (The Netherlands)

Zannie Voss, Southern Methodist University, Dallas (USA), Euromed Management, Marseille (France)

Wendy Reid, HEC Montréal, (Canada)

Paola Dubini, Boccini University, Milan, Arts Science Knowledge Research Centre (Italy)

Johanne Turbine, HEC Montréal (Canada)

Fabrice Larceneux, HEC Paris (France)

Thomas Paris, HEC Paris (France)
Members of the Scientific Committee AIMAC

Co-Chairs of the Scientific Committee:

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Honorary Chair:

Yves Évrard, Groupe HEC, Jouy-en-Josas (France)

Members of the Scientific Committee:

Manuel Cuadrado, University of Valencia (Spain)
Brenda Gainer, York University, Toronto (Canada)
Zannie Giraud Voss, Southern Methodist University, Dallas, (U.S.A.) and Euromed Management, Marseille (France)
Gianfranco Mossetto, Universita Ca’Foscari de Venezia (Italy)
Michael Quine, City University, London (United Kingdom)
Jennifer Radbourne, Deakin University, Burwood (Australia)
J. Dennis Rich, Colombia College, Chicago (USA)
Severino Salvemini, Bocconi University, Milan (Italy)
Enrique Saravia, Fundacao Getulio Vargas, Rio de Janeiro (Brazil)
Joanne Scheff Bernstein, Northwestern University, Evanston (USA)
Anne W. Smith, Arts Consulting Group, San Francisco (USA)
Liisa Uusitalo, Helsinki School of Economics and Business Administration (Finland)
# 2011 AIMAC Programme Details

## Sunday, July 3rd

<table>
<thead>
<tr>
<th>Time</th>
<th>Event</th>
<th>Place/Room</th>
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<tbody>
<tr>
<td>17.30</td>
<td>Registration</td>
<td>Fashion Museum</td>
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<tr>
<td>17.30-19.00</td>
<td>Museum visit</td>
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</tr>
<tr>
<td>19.00-20.30</td>
<td>Welcome cocktail</td>
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## Monday, July 4th

<table>
<thead>
<tr>
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<th>Event</th>
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<tr>
<td>8.30-9.30</td>
<td>Registration/Coffee</td>
<td>Meerminne</td>
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<tr>
<td>9.30-10.00</td>
<td>Words of welcome</td>
<td>(building M)</td>
</tr>
<tr>
<td>10.00-10.30</td>
<td>Walk to AMS*</td>
<td>AMS</td>
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<tr>
<td>10.30-12.30</td>
<td>Parallel session 1</td>
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</tr>
<tr>
<td>12.30-14.00</td>
<td>Lunch</td>
<td>Ten Prinsenhove</td>
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<tr>
<td>14.00-15.30</td>
<td>Parallel session 2</td>
<td>(building 13)</td>
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<td>15.30-16.00</td>
<td>Coffee break</td>
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<tr>
<td>16.00-17.30</td>
<td>Parallel session 3</td>
<td></td>
</tr>
<tr>
<td>19.00-22.30</td>
<td>Visit to arts city ‘Kanaal’</td>
<td>Site Axel Vervoordt</td>
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## Tuesday, July 5th

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<td>Registration</td>
<td>AMS</td>
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<tr>
<td>9.00-10.30</td>
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<td>11.00-12.30</td>
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<td>12.30-14.00</td>
<td>Lunch</td>
<td>Ten Prinsenhove</td>
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<tr>
<td>14.00-16.00</td>
<td>Parallel session 6</td>
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<td>17.00-19.00</td>
<td>MAS museum visit</td>
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<td>19.00-20.30</td>
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## Wednesday, July 6th

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<td>10.30-11.00</td>
<td>Coffee break</td>
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<td>11.00-12.30</td>
<td>Parallel session 8</td>
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<td>12.30-14.00</td>
<td>Lunch</td>
<td>Ten Prinsenhove</td>
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<tr>
<td>14.00-16.00</td>
<td>Round Table</td>
<td>Hof van Liere</td>
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<tr>
<td>16.00-16.30</td>
<td>Best paper award</td>
<td>(building 6)</td>
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<tr>
<td>16.30-17.00</td>
<td>Coffee Break</td>
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<tr>
<td>18.00-22.30</td>
<td>Gala Dinner</td>
<td>Katoen Natie</td>
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* AMS: Antwerp Management School
Monday July 4th

Parallel Session 1: 10.30 – 12.30

**Session 1A: Consumer Behavior**

*Room: SJ022*

*Chair: Patrick De Pelsmacker*

**Debra Leighton, Tony Conway**
Co-Creating the Visitor Experience in the Arts and Cultural Sector: The Role of Social Media

**Kailin Wu**
Family Groups’ impulse visits to museums

**Dagmar Abfalter, Martin Piber, Christine Leypold**
Understanding the path to visitor satisfaction - the interplay of motivation, emotion and the museum experience

**Francesco Chiaravalloti, Kees Vuyck**
Monitoring Artistic Experience: Towards an interdisciplinary theoretical framework

**Session 1B: Strategic Marketing**

*Room: SJ214*

*Chair: Lisa Uusitalo*

**Guergana Guintcheva, Juliette Passebois-Ducros**
La mise en réseau culturelle : une application à la sphère muséale

**Izabella Parowicz**
Your Delight is Our Success - Developing and Implementing Word-of-Mouth Strategies by Conservation Service Professionals

**Beatriz Plaza, Silke N. Haarich**
Google Analytics for Keyword Optimization: Testing with a Cultural Tourism Website

**Olivia del Roble Hernandez Pozas, Javier Hernández Acosta**
Determinants of Music Piracy in Puerto Rico
**Session 1C: Strategic Management**

**Chair:** Giep Hagoort

**Walter Van Andel, Patrick Kenis, Koen Vandenbempt**
What makes Creative Companies ‘Jump’: An explorative study into successful business models for Creative Industries

**Pierre-Jean Benghozi, Inna Lyubareva, Teaikiomono Fidele**
Online content business models: typology and strategic analysis

**Allegre Hadida, Thomas Paris**
Strategy and the Value Chain in the Digital Economy

**Stephanie Peltier, François Moreau**
Looking for the Long Tail: Evidence from the French Book Market

**Session 1D: HRM**

**Chair:** Peggy De Prins

**Sofie Van den Borne**
Career development in the arts

**Emilie Viaut**
Mobility as a prism to examine a career path in the art world. Case study on French visual artists based in Vietnam

**Karen Hands**
The Impact of New Artistic Directors on the Management of Australian Performing Arts Organisations

**Helle Hedegaard Hein**
Stepping into Character - What Leaders of Creative Work Processes Can Learn From Theatre Directors on Facilitating Creativity

**Session 1E: Cultural Policies**

**Chair:** Marc Jacobs

**Michelle Bergadaa, Thierry Lorey**
Les choeurs basques et leur public : une perspective interactionniste
Linda Wilks
Exploring social, economic and cultural diversity within 'Black British Jazz' audiences

Corinne Bereman
Culture in prison: A managerial perspective

Susan Benton Bruning
Paradigm Shift in Museum Management of Ethnographic Collections: Engaging the Views and Priorities of Culturally Diverse Indigenous Stakeholders

Parallel Session 2: 14.00 – 15.30

Session 2A: Consumer Behavior Room: SJ022

Chair: François Colbert

Damien Chaney
La musique enregistrée à l’heure du numérique : à la rencontre du consommateurchef-collaborateur

Mia Stokmans
Added value of social interaction in arts participation: New opportunities for increasing experiences

Marta Massi, Paul Harrison
From Here to (Post) Modernity: Managing Arts Brands in the Collaborative Era

Session 2B: Strategic Marketing Room: SJ214

Chair: Allegre Hadida

Sophie Rieunier, Bertrand Urien, Anne Krebs
La générativité comme facteur explicatif du comportement de legs : enjeux et recommandations pour les institutions culturelles

Thorsten Teichert, Stephanie Barth
The Power of the Story in Behind: Addressing the Stakeholders of an Experiential Museum

Jean-Michel Tobelem
Du mécénat au capital-risque philanthropique. La professionnalisation de la collecte de fonds dans les organisations culturelles
Session 2C: Strategic Management

Chair: Severino Salvemini

Johnson Yi-Jui Lin, William Chang, Yang-Cheng Lu
Intellectual Capital and Value Added: The Relationships among a Live House, Singers/Bands and Customers in Taiwan

Ben Walmsley
"A big part of my life": A qualitative study of the impact of theatre

Tim Raats, Caroline Pauwels
New management practices and the public broadcaster’s cultural remit: a means to an end or an end in itself?

Session 2D: HRM

Chair: Annick Schramme

Smiljka Isakovic
Does Gender matter in performing arts management leadership? Case study of Belgrade Music Festival (Bemus)

Emmanuel Coblence, Frédéric Kletz, Nicolas Aubouin
Faire le métier? Les institution culturelles face à l’emergence de nouvelles professions

Suzette Major, Rose Gould-Lardelli
Becoming an Arts Manager: A Matter of Choice or Chance?

Session 2E: Cultural Policies

Chair: Sigrid Van der Auwera

Colette Dufresne-Tasse, Anne-Marie Emond, D. Marin
Apprentissage ou production de sens (meaning making), quel concept choisir pour étudier l’expérience culturelle d’un adulte? Le cas de la visite muséale

Daniella de Araújo Bispo, Débora Coutinho Paschoal Dourado, Mariana Fernandes da Cunha Loureiro Amorim, Rita Rovai Castellan
Possibilities to give a meaning of work beyond the one diffused by the logic mainstream: a study with individuals who work in the hip hop movement
Li-Jung Wang
"Transnational" Cultural Policy and Ethnic Identity: The Case Studies of Taiwanese- Hakkas in Thailand

Parallel Session 3: 16.00 – 17.30

Session 3A: Consumer Behavior
Room: SJ022

Chair: Yves Evrard

Pieter de Rooij
Understanding patterns of customer loyalty development in the performing arts

Manuel Cuadrado-Garcia, Jose Miquel-Romero, Carmen Perez-Cabanero
Motivations of deviant customer behaviour during the cultural service delivery. The case of a University library

Danielle Bouder-Pailler, Leila Damak
Confiance des (non)spectateurs envers les diffuseurs de spectacles vivants : déterminants et impacts sur les comportements. Résultats d'une étude exploratoire

Session 3B: Strategic Marketing
Room: SJ117

Chair: Dirk De Corte

Jennifer Wiggins Johnson, Annie Peng Cui
Reference Price Anchors in Pay-What-You-Want Pricing: How Do Consumers Choose What to Pay?

Angela Besana
Performing Diva! The Willingness-to-Pay and the Willingness-to-Donate for USA opera houses and symphony orchestras

Andrea Hausmann
Facebook, Twitter and Co. - New Possibilities for Performing Arts Institutions and their Viral Marketing
Session 3C: Strategic Marketing

Chair: Koen Vandenbempt

Heritiana Ranaivoson, Olivier Braet, Joeri Barbarien
Technical quality of online video: the next challenge for Video on Demand services

Dominique Sagot-Duvaux
What business models to use for the market of photography in the digital age?

Olivia Guillón, Françoise Benhamou
Modèles économiques d’un marché naissant : le livre numérique

Session 3D: HRM

Chair: Annick Schramme

Willy Faché
The design principles for experience-centric cultural services

Stefano Baia Curioni, Laura Forti, Camilla Pietrabassi
Values and coalitions in the contemporary art market

Helleke Van den Braber
Pushy patrons or selfless philanthropers? The debate on private support for the arts in the Netherlands 2001-2010

Session 3E: Cultural Policies

Chair: Hans Mommaas

Marcelo Vieira, Cristiane Netto Costa
Cultural Organizations, Power Games and Spatial Changes: the case of the Instituto Europeo di Design in Rio de Janeiro

Maeva Chanoux, Charlene Arnaud, Edina Soldo
Le « Hallmark Event » culturel, outil de marketing urbain pour une mise en scène du territoire. Le cas de la Communauté du Pays d’Aix et de sa saison culturelle « Picasso-Aix 2009 »

Ximena Varela
Constructing the Creative City: Dominant Networks in the Creative City Cycle
Parallel Session 4: 9.00-10.30

**Session 4A: Consumer Behavior**  Room: SJ022

*Chair: Zannie Voss*

**Dominique Bourgeon-Renault, Elodie Jarrier**  
Visite muséale in situ et en ligne : une approche comparative de l'expérience vécue

**Yves Evrard, Florance Caro**  
Visites réelles, visites virtuelles. Quelles relations entre le musée d'art et son site Internet du point de vue des publics ?

**Carole Martinez, Florence Euzéby, Jeanne Lallement**  
Usages et impact d'Internet pour les publics du spectacle vivant : une étude sur les variables Motivation- Opportunité- Aptitude

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**Session 4B: Organisation and Management**  Room: SJ216

*Chair: Paul Rutten*

**David Masse, Thomas Paris, Patrick lâm Le, Simon Berthet-Bondet**  
The interaction of technology and creativity in artistic creation: insights from the Video game industry

**Abigail Gilmore**  
Not just CEOs tweeting: digital content, the arts and the cultural politics of innovation

**Woong Jo Chang**  
Game Changer: Social Media for Small Arts Organizations

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**Session 4C: Strategic Marketing**  Room: SJ214

*Chair: Katia Segers*

**Serge Poisson-de Haro, Emmanuel Coblence**  
Les sentiers du redressement: comment les organizations culturelles surmontent-elles les crises?
Pascale Landry, Johanne Turbide  
La Succession aux postes de direction dans le secteur de la culture

Petra Perez Alonso-Geta  
The creative industries: a behavioural and personal traits study of the involvement agents (creatives, managers, consumers)

Session 4D: Strategic Management  
Room: SJ117

Chair: Jennifer Radbourne

Luiz Alberto da Costa Mariz, João Paulo Lima e Silva Filho  
Stratégies de publication des ouvrages de littérature originaires d’un espace social périphérique

Wu Chieh-Hsiang  
Brand Imitation and "Shanzhai"-A Study on the Relationship between Intellectual Property Law and Cultural Identity in China and Taiwan

Charles M. Gray  
New Institutional Economics and the Lively Arts: Exploratory Case Analyses

Parallel Session 5: 11.00 – 12.30

Session 5A: Consumer Behavior  
Room: SJ022

Chair: Stéphane Debenedetti

Luc Champarnaud, Trine Bille, Sophie Dabo  
New generations do not contradict retirees

Christine Burton, John Neil  
Cultural consumption of Gen Y: implications for marketing strategies

Lluch Desamparados, Manuel Cuadrado, Juan Montoro  
Segmentation of cinema audiences in Spain. A latent class analysis
Session 5B: Organisation and Management

Chair: Pascale Landry

Johan Kolsteeg
Strategic Practice in Creative Organizations

Patrick Germain-Thomas
Le chorégraphe, l'État et les programmateurs. Étude du marché subventionné de la danse contemporaine en France

Barbara Slavich, Rossella Cappetta, Severino Salvemini
Can Italian haute cuisine become a real industry? Some lessons from the near-by cultural industries

Session 5C: Strategic Management

Chair: Antonella Caru

Ilaria Morganti, Massimiliano Nuccio
Towards an enhanced framework for impact evaluation of cultural events

Francesco Chiaravalloti, Martin Piber
Ethical and political implications of methodological settings in arts management research: The case of performance evaluation

Veronica Zuniga Sales, Johanne Turbide
Les déterminants de la performance des grands musées d'art : une perspective stratégique

Session 5D: Organisation and Management

Chair: Thomas Paris

Ruth Rentschler, Marcus Morgan
Mission Fulfilment: The Role of Board Performance

Peter Bryant, Natalie Pozdeev
Making involvement happen: Defining the governance skills sets that encourage community participation in non-profit arts and cultural organizations

Charlene Arnaud, Edina Soldo, Robert Fouchet
Emergence, pérennisation et transmission d'un apprentissage organisationnel par
l'événement culturel. Analyse comparée d'événements culturels sur le territoire de « Marseille Provence »

**Session 5E: Strategic Management**

*Chair: Fabrice Larceneux*

**Valery Gordin, Marina Matetskaya**  
Culture and local development: the interaction of cultural heritage and creative industries

**Bruno Verbergt**  
How performing arts actors and governments can enhance a sustainable competitive advantage for the industry as a whole

**Francesco Badia, Fabio Donato**  
The Management Plan for the UNESCO Heritage Sites: some Critical Reflections from a Managerial Point of View

**Parallel Session 6: 14.00 – 16.00**

**Session 6A: Consumer Behavior**

*Chair: Dominique Bourgeon-Renault*

**Stephane Debenedetti, Fabrice Larceneux**  
Une affaire de goûts : convergence ou divergence entre "spécialistes" et "novices" dans le jugement des films ?

**Sandra Painbeni**  
Les prix littéraires français font-ils vendre des romans ? Le rôle prescripteur de ces labels d’après les professionnels de l’édition et les consommateurs

**Jennifer Wiggins Johnson, Stephen B. Preece**  
From Critical Reviews to Audience Dialogue: Responding to Critique in the Digital Age

**Allegre Hadida, Renaud Legoux, Francois A. Carillat**  
You could charm the critics, and have nothing to eat: A meta-analysis of the effect of gatekeepers on motion picture performance
Session 6B: Organisation and Management

Chair: Johanne Turbide

Jaime Ruiz-Gutierrez, Carolina Barrios, Alejandro Valderrama
Possible relationships between organizational structure and operating results: The case of the Ibero-American Theater Festival of Bogota (FITB)

Keiko Kawamata
The role of trust in the dyadic relationship between the author and the editor in the creation of Japanese manga

Hilary Glow, Jennifer Radbourne, Katya Johanson
Innovation, audience appetite and risk in the small to medium performing arts sector

Romain Gandia
L'organisation du processus d'innovation pour créer et s'approprier de la valeur : une application au secteur du jeu vidéo

Session 6C: Strategic Marketing

Chair: François Carillat

Beatriz Plaza, Silke N. Haarich
Picasso's 'Guernica' - an Art Brand as Key Element of Destination e-Branding Strategies

Liisa Uusitalo, Sofia Pusa
Creating Brand Identity in Art Museums -- A Case Study

Yuko Oki
"Brand" or "Bunand"? : The strategy of YAMAHA Corporation

François Marticotte, Anik St-Onge
Les groupes hommage de musique : exploration de comportements de consommation

Session 6D: Organisation and Management

Chair: Dagmar Abfalter

Lien De Cang, Katia Segers
Lead(ing) the audience?! Artistic management & notions of public service at the Great Symphony Orchestra of the Belgian National Radio Institute in the 1930s
Yu-Chien Chang
Behind the scenes--the ownership of museum marketing

Amélie Boutinot, Iragael Joly, Vincent Mangematin
Non-Specific Determinants for Specific Reputations: the Case of French Architects

Paul Rutten, Ilan Akker, Joost Poort, Jarst Weeda
Authors and neighboring rights through the eyes of creators and performers – an empirical study

Session 6E: Cultural Policies
Room: SJ115

Chair: Thomas Paris

Lorraine Lim
Arts and Cultural Management in Singapore: From Global City for the Arts to Distinctive Global City of Culture and the Arts

Jean-Gilles Lowies
Les politiques culturelles urbaines des capitales fédérales, le cas de Bruxelles (1995-2007)

Suzanne Burke
Masquerade City: (Woodbrook, Trinidad and Tobago) - The case for creative clustering in small urban centres

Irene Popoli
New internationalisation strategies of global museums: a possible perspective

Wednesday July 6th

Parallel Session 7: 9.00 – 10.30

Session 7A: Consumer Behavior
Room: SJ022

Chair: Manuel Cuadrado

Rosemary Polegato, Rune Bjerke, Nicolas Ind
The Before and After: Audience Perceptions of Brand Dimensions of Cultural Products

Hilppa Sorjonen, Irene Rissanen
Young non-attenders' beliefs about opera before and after their first opera attendance
Antonella Caru, Bernard Cova, Chiara Solerio
Co-Destructing Value through Consumer Fanaticism: The Scala/Loggionisti Case

Session 7B: Strategic Marketing
Room: SJ214

Chair: Ruth Rentschler

François Courvoisier, Pierre Balloffet, Joëlle Lagier
Du musée au parc d’attractions: opportunités et risques de l’ “edutainment”

Virpi Nasanen, Maria Hirvi-Ijas
Arts marketing and aesthetics: perspectives of value in participatory art

Juliette Passebois-Ducros, Guergana Guincheva
Les Sociétés d’amis de musées: Des amis qui vous veulent du bien?

Session 7C: Strategic Management
Room: SJ217

Chair: Jennifer Wiggins Johnson

Annukka Jyrämä, Tanja Vilén
Perceptions on the forthcoming Helsinki Music Centre. Reflections on processes of creating joint organizational identity, image and brand

Satu-Mari Korhonen
Organising Creative Work in Institutional Theatre: from function-based organization to a self-developing team

Mariko Koizumi, Yasuyuki Tanaka
How do Japanese Traditional Performing Arts Remain Active Without Big Financial Support? The Case of Noh

Session 7D: HRM
Room: SJ216

Chair: Corinne Berneman

Donatella de Paoli
The role of leadership in changing art institutions

Kate MacNeill, Ann Tonks, Sarah Reynolds
Authenticity and the other: co-leadership in arts organizations
Parallel Session 8: 11.00 – 12.30

Session 8A: Consumer Behavior
Room: SJ022

Chair: Juliette Passebois-Ducros

Alain Debenedetti, Remi Mencarelli, Stéphane Debenedetti
Une approche CCT de l’expérience muséale chez les jeunes adultes: le modèle de Falk

Carlofilippo Frateschi, Elisabetta Lazzaro
Reconciling recall-questions surveys and time-use data: The case of Italian cultural participation.

Johanne Brunet, Chloe Dumat berger, Renaud Legoux
Un nouveau regard sur les 'Runaways'hollywoodies

Session 8B: Organisation and Management
Room: SJ214

Chair: Pierre-Jean Benghozi

Johanne Turbine, David Massé, Serge Poisson-de haro
Les grandes thématiques de gestion des institutions culturelles et artistiques : disciplines et pratiques

Theresa Kirchner, John B. Ford, Sandra Mottner
Disruptive Marketing and Unintended Consequences in the Nonprofit Arts Sector

Ruth Rentschler, Theresa A. Kirchner
Arts Management and Marketing Article Citation Analysis: Assessing the External Impact of Arts Management Journals

Session 8C: Strategic Management
Room: SJ117

Chair: Michelle Bergadaà

Francesco Pasetti, Paola Dubini
Immigration and new media. "Diasporic media": a preliminary case based in Milan
Enrico Bertacchini, Walter Santagata
Cultural Industries, Creative Atmosphere and Local Development

Ellen Loots
Artists’ residences: Constituents of similarity and diversity of an organization form

Session 8D: HRM
Room: SJ216

Chair: Stephen Preece

Javier J. Hernandez Acosta, Victor Quinones
The Artist as an Entrepreneur: An Exploratory Study

Ludovica Leone, Massimo Bergami, Gabriele Morandin
Entrepreneurial motivation to engage in new venture creation in a creative industry

Esra A. Aysun
Looking at the independent art scene of Istanbul as a possible case study for the future positioning of European cultural institutions

Plenary Session: Round Table: 14.00 – 16.00

Best paper awards: 16.00 – 16.30
Round Table

We are pleased to welcome Prof.dr. David Throsby as a keynote speaker. Our round table afterwards will be a debate with several academic researchers. It will be a contribution about the changes of the role of the state in a globalized world, facing the digital economy-convergence. Prof.dr. Pierre-Jean Benghozi and Prof.dr. Annick Schramme chair this debate.

David Throsby holds Bachelors and Masters degrees from the University of Sydney, and a PhD in Economics from the London School of Economics. He has been Professor of Economics at Macquarie University in Sydney since 1974. In addition he has been a consultant to the World Bank, the OECD, FAO and UNESCO, as well as many government organizations and private firms. In 1990-1992 he chaired three of the Prime Minister's Working Groups on Ecologically Sustainable Development and in 2008, Professor Throsby was selected to take part in the Prime Minister's Australia 2020 Summit as a participant on the Towards a Creative Australia panel. David Throsby is listed in Who’s Who in Australia and Who’s Who in Economics (3rd ed.). He was elected a fellow of the Academy of the Social Sciences in Australia in 1988.

David Throsby was also a member of the Experts Committee for drafting the UN Convention on Cultural Diversity UNESCO (2003-04). He has held numerous positions on Boards and Committees, including President of the NSW Branches of the Australian Agricultural Economics Society and the Economic Society of Australia, President of the Association for Cultural Economics International, and Foundation Chair of the National Association for the Visual Arts. He has served on the Boards of the Australian Museum, the Museum of Contemporary Art, the Copyright Agency Limited and VISCOPY.

David Throsby is also currently a member of the Editorial Boards of the Journal of Cultural Economics, the International Journal of Cultural Policy, Poetics, and the Pacific Economic Bulletin.
Social Evening Programme
Venues to be found  p. 91

Sunday July 3th
Fashion Museum visit: 17.30 - 19.00 / Fashion Museum welcome cocktail: 19.00 - 20.30

About the Fashion Museum

The Fashion Museum is located in the ModeNatie in the Nationalestraat. ModeNatie accommodates several partners: the Fashion Museum, the Flanders Fashion Institute and the Fashion Department of the Royal Academy of Fine Arts (Artesis Hogeschool Antwerpen). The Fashion Museum has a collection of over 25,000 items: clothing, shoes, accessories, lace, etc. The policy is to collect and maintain historical costumes (the oldest pieces date back to the 16th century!), as well as pieces by contemporary designers (such as Dries Van Noten, Yohji Yamamoto, Bernhard Willhelm, Ann Demeulemeester, etc.).

About the Welcome Cocktail

The AIMAC team will welcome conference attendees with a brief welcome speech by AIMAC’s François Colbert and Pierre-Jean Benghozi that will begin at 7:00 PM. There will be refreshments and hors d’oeuvres served.

Monday July 4th
Axel Vervoordt-‘Kanaal’ arts city visit and walking dinner / Musical performance by HERMESENsemble

About Axel Vervoordt

Regarded as one of the most original and adventurous collectors and dealers of our time, Axel Vervoordt rightly considers himself an eclectic collector and dealer, who treasures the timeless and disdains the trendy. Vervoordt’s taste spans centuries, continents and economic strata. His profound knowledge of this history of fine and applied arts has led him to create spaces in which his juxtaposition of objects from vastly different eras and cultures makes a strong and impressive statement on present and future interior taste. These juxtapositions should inspire contemplation and thus mental liberty. Vervoordt cites three main strands of influence in his work. The first strand is that of contemporary and oriental art and arte povera, which to him signifies the importance of a life of meditation, empty space and a love and respect of nature and of human existence. The second strand is architecture, which represents proportion, balance and harmony, such as one might find in an 18th century library. The third strand is the baroque, either gilded and courtly, or more.

About Kanaal-“Becoming a city in the Country”

This former malting plant consists of several large brick-and-concrete industrial warehouses from 1870 adjoining concrete grain silos. In the lofty industrial rooms of Kanaal, Axel Vervoordt furthered his ideas of how we might wish to live in the 21st century: the enormous spaces, the total purity, the lack of decoration and just the necessary architecture and inspiring objects and art. In these rough, empty spaces an old piece of furniture becomes a contemporary piece of art. The evening will be concluded with a walking dinner at the site. Buses will leave promptly at 19:00 at Paardenmarkt near Antwerp Management School. We assemble at AMS at 18.30.
HERMESensemble

HERMESensemble is an Antwerp-based collective for contemporary music and art. The repertoire and performance practice of the classical avant-garde are the starting points of the productions, but the ensemble consciously strives to cross artistic borders. On the one hand it searches for confrontations with early music, popular and world music, while on the other hand, it investigates synergies with other disciplines such as (music) theatre, fine arts, video, film and multimedia.

Tuesday July 5th
MAS visit: 17.00 - 19.00 / MAS reception: 19.00 - 20.30

About Museum aan de Stroom

The MAS brings together collections from several Antwerp museums. They are given a new home in the MAS along with part of the Vleeshuis Museum collection and the Paul and Dora Janssen-Arts collection. The collections are not displayed side by side but instead the pieces are connected through a dynamic scenography on the different floors. They don’t just impart information, they tell stories, they endure and they are actors in an ever-changing play. Each floor is a wonderful new world. The message is: don’t just look. The visitors’ auditory and olfactory senses are also stimulated by the music of in-house composer Eric Sleichim and by the scent boxes in the theme about the World Port.

About the reception

The MAS is an impressive building with a museum, among other things. After an amazing tour around the building and its impressive collections, there will be a rooftop-reception in this unique environment (by invitation only).

Wednesday July 6th
Katoen Natie gala dinner: 18.00 - 24.00

About Katoen Natie

Incorporated in 1854 as a co-operative in the port of Antwerp (Belgium), the original activities of Katoen Natie consisted of the typical wharfinger activities: the reception and handling of goods on the docks, especially cotton (hence ‘Katoen’ in the name) and related goods. The wharfinger (‘Natie’) has traditionally formed the link between the stevedoring (loading and discharging of ships) and transport activities to and from the hinterland. HeadquARters is the main office of Katoen Natie, a multinational group that operates worldwide and that is leaded by Mr. Fernand Huts. It is in Antwerp that the Flemish company has its historical roots. In the HeadquARters complex, a balance has been created between entrepreneurship and architecture, between decision-making center and art, and between corporate culture and history.

About the gala dinner

In headquARters, ‘art and architecture’ and ‘culture and tradition’ form part of day-to-day life. It is a fascinating experience, a meeting between art and the operational nerve of the Katoen Natie logistics group. Here you will enjoy a splendid gala dinner to conclude the 11th AIMAC-conference. The gala dinner will start with an exclusive visit to the art collection at 18.00. We assemble at Antwerp Management School at 17.30.
Thursday July 7th: ENCATC-UA debate in Brussels

10.00-12.15
Venue: Centre International pour la ville, l’architecture et le paysage (CIVA)
Rue l’Ermitage, 55 Brussels 1050

On Thursday ENCATC and University of Antwerp welcome you in Brussels for the debate "Opportunities of crisis: Managing the impact of the financial crisis in Europe, designing innovative strategies and forecasting possible scenarios”.

ENCATC is the leading European network on Cultural Management and Cultural Policy education.

ENCATC is the only European network gathering together higher educational institutions and training organizations dealing with cultural management education and training. Established in Warsaw in 1992, the network counts over 100 members in 35 countries across Europe and beyond. It holds the status of an international non-profit organisation, an NGO with operation links with UNESCO, and of "observer” to the Steering Committee for Culture of the Council of Europe.

The keynote speaker of the day is Karel De Gucht, Europe’s trade commissioner.

This keynote will be followed by a Round Table moderated by: Chantal Pattyn, Manager KLARA

Round table participants are:

Jean-Pierre Baeyens, Holder of the Marketing Chair, Solvay Brussels School of Economics and Management
Jan Briers, President, Federation of Music Festivals in Flanders; General Manager, Flanders Festival Brussels-Ghent
François Colbert, Chair in Arts Management, ICHEC Montreal
Anita Debaere, Director, Pearle* (Performing arts employers associations league Europe)
Fabio Donato, ENCATC Board member, Lecturer, University of Ferrara,
Paul Dujardin, General Manager, Centre for Fine Arts of Brussels
Julek Jurowicz, Managing Director, SMartBe
Anne Krebs, Head of Studies and Research Department, Louvre Museum
Sylvain Pasqua, Administrator, DG Education and Culture, Unit Culture

This debate is free of charge, but please register at the reception desk of AIMAC in advance so we can make arrangements to travel to Brussels in group (train tickets on own expenses).

After the debate you have the opportunity to join us for the study visit of the CIVA and for the introduction to the exhibition “Brussels, feats of engineering”.

28
Abstracts

Below you find the abstracts of 100/150 words that the authors of the presentations have sent when submitting their paper. They are arranged in alphabetical order, based on the last name of the first author. Contact details of authors can be found at the end of this book.

Understanding the Path to Visitor Satisfaction-
the Interplay of Motivation, Emotion and the Museum Experience

Dagmar Abfalter, Martin Piber, Christine Leypold

Keywords: motivation, experience, contemporary art, museum, consumer behavior

In this article we present the results of a questionnaire survey (n=218) on motivations for attendance of a museum for contemporary art in Austria. We empirically link motivations (aesthetic-educational, escape, recreation, self-esteem enhancement and social interaction) and the outcome variables customer satisfaction, loyalty and word-of-mouth via the visitors’ emotive reactions (arousal-pleasure). Relationships between the constructs were analyzed through path modeling, using the Partial Least Squares (PLS) method. Results indicate that primarily aesthetic-educative and self-esteem enhancement motives have an influence on emotional pleasure. Aesthetic-educative motives also have an impact on the arousal of the visitors, whereas social interaction had a weak influence. We didn’t find a significant effect of the motives of escape and recreation on pleasure and arousal. The findings indicate, that tailor-made museum experiences, triggered by marketing and mediation activities, as well as adjusted presentations can address and satisfy various motives of museums’ visitors.

Les Événements Culturels Catalyseurs d’un Management dans la Proximité
Analyse comparée d’événements culturels sur le territoire de l’aire urbaine d’Aix-Marseille

Charlène Arnaud, Edina Soldo, Robert Fouchet.

Mots clés: événement culturel, management territorial, gouvernance, proxIMITés

L’objet de cette recherche est de questionner le rôle des événements culturels en tant que voie d’apprentissage vers un management territorial dans la proximité. L’émergence d’une taxonomie des événements permet de mettre en exergue les spécificités de chaque type d’événement, notamment en termes de gouvernance territoriale. Par ailleurs, le choix d’une étude de cas unique enchâssée permet de considérer un territoire dans sa globalité tout en interrogeant plus spécifiquement le management de certains des événements qui s’y déroulent.
Looking at the Independent Art Scene of Istanbul as a Possible Case Study for the Future Positioning of European Cultural Institutions

Esra A. Aysun

Keywords: cultural entrepreneurship, creativity, Istanbul, cultural policy, funding

Given the current climate that arts organizations are operating in any geography of the globe, challenged by both decreased endowments and increased competition for both contributed and earned revenue, entrepreneurialism stands as a key objective to pursue for all. This paper aims to explore how the Istanbulian cases of cultural entrepreneurship, becoming more and more visible with their experience of European collaborations and their incentive of a local strategic cultural policy building as well as work for participative cultural development and cultural management can provide a different model for practices of cultural entrepreneurship in Europe. The study relied on in-depth interviews with different actors including artists initiatives, NGOs, and private institutions, on their on the ground experience and perceptions of the cultural entrepreneurship at their locality focusing on their level of financial investment, use of cultural management and implementation of democratic participation.

The Management Plan for the UNESCO Heritage Sites: some Critical Reflections from a Managerial Point of View

Francesco Badia, Fabio Donato

Keywords: UNESCO World Heritage, management plan, performance measurement

The development of the UNESCO World Heritage list (WHL) has highlighted since its creation in 1972 the necessity to manage the outstanding universal values of the cultural and natural heritage in every country. Moreover, the “Operational Guidelines” issued by the UNESCO in 2005 have induced the World Heritage sites to adopt and use the “management plan”, in order to “specify how the outstanding universal value of a property should be preserved”. Management plans should require an interdisciplinary methodology and approach, considered the complexity of the topics and the necessity of integration among different subjects, like urban studies, architecture, heritage conservation and restoration, archaeology, engineering, landscape studies, sociology, art history, beyond economics and management. Notwithstanding, the debate has often concentrated only on the relationship between management plan and traditional urban and landscape plans so far, with a poor consideration of the linkages with the managerial studies, in particular the introduction of principles, processes and tools able to support, monitor and demonstrate the performance linked to protection, preservation, development and valorisation of cultural and natural sites. The main research question of this paper is to analyse the concrete possibilities of application of an effective managerial perspective to the UNESCO management plan. This research question has to be contextualised in the present scenario of strategies adopted for the cultural (and natural) heritage management, with specific reference to the Italian situation. This work is developed through an integrated deductive-inductive approach, with the combination of one part of theoretical analysis and consequent literature review with another part of empirical content, based on the observation of the concrete situation of some UNESCO heritage sites all around the world, but with a specific and deep look to Italy.

Stefano Baia Curioni, Laura Forti, Camilla Pietrabissa

Keywords: art market, globalization, national strategies, contemporary art

Generally considered as fully globalized, the contemporary art system is also subject to trust relationships and network economies influencing the reciprocal power of national platforms and the existing hierarchies among a variety of players. This research investigates the contemporary art scenario in the first decade of the XXI century through a quantitative analysis of galleries and artists and of the intertwined relations between the countries they belong to. Data are gathered from the most important commercial, social and cultural venue for market exchange, the Swiss fair Art Basel, over the course of six years (2005-2010). The present study provides an overview of the flows of galleries and of the number of artists and their birthplace; afterwards, it identifies the way in which countries cluster according to their concentration on national galleries and artists; and finally it assesses the intensity and the net results of the relationship among national scenes. The results show that in the higher segment of the market, defined by the world galleries’ elite, the institutional structure of the market, represented in our test by Art Basel, seems to react to the globalization cooperating towards the enforcement of the stronger national players. The top of the art system hierarchy remains thus steadily occupied by a group of actor belonging to the traditional art scenes – United States, Germany, Great Britain, France and Italy – while emerging countries that were not part of the system until ten years ago, are now occupying a position which is differentiated but dependent from the traditional platforms.

Innovative Business Models in Creative Industries: Empirical Study on Audiovisual Industry

Pierre-Jean Benghozi, Teaiki Fidele, Inna Lyubareva

Keywords: business models, creative industries, internet, strategic management

The paper relies on the empirical study of 34 online providers of audiovisual content. Using original analytic approach the paper substantiates two important points. First of all, the diversity of business models, which we observe today in the audiovisual industry and which looks like chaotic at first glance, is, in fact, structured. We bring to light three types of BMs which we propose to designate by “participative model” based on users’ participation and interaction; “distribution model” based on online distribution of specialized content created by individual providers; and “editorial model” based on publication on the website of various contents originated from different official providers. Secondly, our results demonstrate that ICTs do determine the dynamics of BMs in the audiovisual sector. The paper points that higher integration of new technologies in the development process, impacts the choice of new “participative business model” with its very specific features.
Paradigm Shift in Museum Management of Ethnographic Collections:
Engaging the Views and Priorities of Culturally Diverse Indigenous Stakeholders

Susan Benton Bruning

Keywords: museum, indigenous, ethnographic, law, heritage

Since the advent of museums as part of society, ethnographic objects and information from indigenous cultures have been collected, displayed, stored, studied, and interpreted by scholars and members of the larger public. Indigenous peoples often have been viewed by museums and scholars as the subjects of study or sources of objects rather than as active stakeholders in the management of cultural heritage. Increasingly, however, laws and ethics codes are empowering indigenous peoples to recover possession of cultural materials; to direct decisions about appropriate display, handling, and interpretation; to limit access to objects and information; and to engage in consultations and conversations with museums about decision-making at all levels related to their cultural heritage. As a result, paradigms involving the roles of museums in contemporary society are being transformed.

Les Chœurs basques et Leur Public : une Perspective Interactionniste

Michelle Bergadàa, Thierry Lorey

Mots clés: chœurs basques, modèle culturel, marketing culturel, ancrage régional, racines identitaires

Cet article analyse un modèle culturel spécifique de spectacle vivant à fort ancrage régional: les chœurs basques. Notre méthode enracinée dans les faits (Grounded theory) nous a permis de comprendre d’une part la relation entre le chanteur et le chant basque et, d’autre part, d’induire la représentation sociale des communautés de chœurs et « chorales basques ». Nos résultats mettent en exergue la nécessité pour tout nouveau marketing culturel de respecter les racines identitaires des chœurs basques, à savoir l’Histoire, la langue, la culture artistique et communautaire.
Culture in Prison: A Managerial Perspective

Corinne Berneman

**Keywords:** culture in prison, CSR, stakeholders

The article investigates cultural activities in French prisons by looking at the main stakeholders involved: the cultural institution, the artist, the Ministry of Culture, the Ministry of Justice, the prison management, the probation officers, the local governments as well as the public. The main questions that are investigated are: what decision-making process is used? what motivates cultural institutions and artists to perform in prison? What are the main difficulties? How are actions evaluated? An in-depth literature review in this field has been performed to identify the main stakeholders and the regulatory environment. Interviews with a number of stakeholders have been conducted to collect more specific information on the research questions.

Cultural Industries, Creative Atmosphere and Local Development

Enrico Bertacchini, Walter Santagata

**Keywords:** cultural Industries, creativity, creative atmosphere, local development, cultural policy

The aim of the paper is to develop an analytical framework for understanding and measuring the impact of cultural industries and creative activities in local development. Despite the great debate on the importance of cultural and creative industries in policy, academic and business circles, we still lack a grounded theoretical model to understand how these activities contributes to local development and how far enhancement of culture-based creativity may be linked to certain social and economic configurations in these industries. In order to better understand the role of cultural industries in local development we propose a novel framework, which tries to depict the main actors and structure of local systems of cultural production and under what conditions such systems are able to generate and express creative atmosphere.
Performing Diva! The Willingness-to-Pay and the Willingness-to-Donate for USA opera houses and symphony orchestras

Angela Besana

**Keywords:** corporate finance strategy, revenue diversification, opera house, symphony orchestra

Engaging diversified audiences is a strenuous effort of USA opera houses and symphony orchestras, when the financial crisis and the competition with substitute entertainments on the demand side affect the survival of creative businesses. It implies the segmentation of stakeholders: from clients to donors, from citizens to communities, from trustees to investors. The “willingness to pay” is exploited next to the “willingness to donate”. This research investigates the revenue diversification of USA opera houses and symphony orchestras, emerging three main Profiles: the Fundraiser Profile who is relying on prevailing contributions, the willingness-to-donate the Price-Maker One who is relying on program service revenues, the willingness-to-pay and the Hybrid One, mixing both the previous ones, financial gains and “other revenues” too. This research shows that donors and audiences remain the main target of fundraisers and marketing experts of the USA classical music. Other rent-holders can be a focus too.

Confiance des (non)Spectateurs envers le Diffuseur de Spectacles Vivants : Quels Déterminants et Impacts sur les Comportements ? Résultats d’une Etude Exploratoire

Danielle Boudier-Pailler, Leïla Damak

**Mots clés:** comportement de consommation culturelle, spectacle vivant, diffuseur, confiance, risque perçu

Alors que les politiques culturelles sont aujourd’hui fortement questionnées, des expérimentations favorisant de nouveaux liens entre artistes et populations sont menées. Or, l’enjeu de la confiance apparaît comme fondamental entre les acteurs pour permettre cette « ré-invention » des liens individuels et collectifs à la culture. Notre recherche se propose de justifier cette affirmation en la liant à des enjeux théoriques et managériaux. Ainsi, afin de mieux comprendre les relations entre populations (dont les publics), confiance et comportements culturels, nous avons mené une étude empirique en deux phases (qualitative puis quantitative). Les résultats montrent l’existence de relations significatives entre les construits. La confiance semble déterminée par des facteurs individuels, notamment la perception positive du risque lié au spectacle vivant. La programmation, le fait de vivre une expérience sensorielle et la prescription amicale paraissent influencer le sentiment de confiance accordé au diffuseur.
In Situ and Online Museum Visits: a Comparative Approach to Lived Experience

Dominique Bourgeon-Renault, Elodie Jarrier

Keywords: experience, museums, in situ visit, online visit, information and communication technologies

Drawing from the « Consumer Culture Theory », this research aims to make a comparison between in-situ (going to the museum) and on-line (via the Internet) museum experiences and to explore the way interactive and multimedia tools may affect the value an individual attaches to both types of museum experiences. A qualitative and exploratory study was carried out to answer the following questions: Which dimensions of the museum experience are affected by the development of such mediation tools? More particularly, does interactivity influence in the same way the different stages of the in-situ and on-line museum experiences?

Non-Specific Determinants for Specific Reputations: the Case of French Architects

Amélie Boutinot, Iragael Joly, Vincent Mangematin

Keywords: reputation, architecture, creative industries

This paper suggests understanding better the way several kinds of reputations are built in creative industries. Thanks to a quantitative analysis about already reputed French architects, we contribute to the institutional view of reputation.
Un nouveau regard sur les runaways Hollywoodiens

Johanne Brunet, Chloé Dumas-Berger, Renaud Legoux

Mot clés: Marketing, industrie cinématographique, Hollywood and internationalisation

L’industrie mondiale du cinéma est incontestablement dominée par les États-Unis et ses productions hollywoodiennes, tant au niveau de la distribution que de la production. L’internationalisation de l’industrie se manifeste particulièrement dans le phénomène des runaways, ces productions développées et financées à Hollywood, puis délocalisées au moment du tournage. Par cette recherche, nous voulons comprendre le processus de décision d’Hollywood dans le choix de localité pour les productions runaways afin de mettre à jour: 1) Les critères de choix et 2) les principaux avantages concurrentiels des régions hôtes étudiées. Pour ce faire, nous analyserons le phénomène à travers la théorie néo-institutionnelle.

‘Don’t have Time to Drain the Swamp; too Busy Dealing with Alligators’: Defining the Governance Skills Sets that Enhance Volunteer Retention and Recruitment in Small Arts and Cultural Organisations

Peter Bryant, Natalie Pozdeev

Keywords: governance, volunteer retention and recruitment, arts and cultural organisations

Small arts and cultural organisations are facing a number of significant challenges through the ongoing austerity programmes impacting on their funding and practices. These challenges are made more complex and problematic through the isolation and time poverty they experience as a result of small budgets, less paid staff and through primarily volunteer run governance. There is a contradiction in inherent in the importance of recruiting and retaining volunteers and the on-going capacity of volunteer governance. This paper seeks to identify and explore these tensions and contradictions by identifying governance skills sets that can support the volunteer function, and inform a training process that is practice-based and overcomes the limitations of isolation, funding and time.
A Sense of Place. Carnival City, Woodbrook: The Case for Creative Clustering in Small Urban Centres

Suzanne Burke

Keywords: creative clusters, creative ecosystems, Creative industry policy, Caribbean creative economies

This paper will explore a growing area in the literature on creative clusters by examining the potential of developing local ecosystems in small urban centres such as those that exist in many of the smaller states of the global south. A case study of a small suburb of Trinidad and Tobago’s capital that has emerged in the last decade as a centre for the island’s carnival industry will form the basis of this study. Woodbrook is located to the west of the country’s capital, Port of Spain and over the last two decades, the town has become home to a plethora of carnival enterprises. This research will focus on the efficacy of state policy in using a local creative ecosystem strategy as the springboard for the development of a more sustainable creative industry sector in small island states like Trinidad and Tobago.

Cultural Consumption of Gen Y: Implications for Marketing Strategies

Christine Burton, John Neil

Keywords: Gen Y, cultural consumption, arts marketing

Generation Y’s consumption behavior has been observed by marketing academics and has been well documented (Marconi 2000, Sullivan and Heitmeyer, 2008; Wolburg & Pokrywczynski, 2001). According to this research, Gen Y is seen as elusive and traditional marketing and advertising strategies seem to gain little traction (Laermer and Simmons, 2007). However, it has been observed that they are outspoken in terms of their wants and needs, eager to become part of the co-creation process as prosumers and immersed in social networks and digital communication. As the original ‘digital natives,’ Gen Y can be regarded as the ‘always-on’ consumer (Baird and Fisher, 2006). Although Gen Y are believed to consume broadly using digital media as both a means and an ends to consumption (Lenhart, Purcell, Smith & Zikuhr, 2010) little is understood of Gen Y’s cultural consumption experiences, what their cultural tastes are and how these were formed and what influence this generation may have on shaping cultural product and distribution. The findings from this study will explore how we can better understand the changing and evolving landscape of cultural tastes and preferences, not only in relation to Generation Y, but also in relation to the viability and future sustainability of the arts. With significant declines in the participation and attendance of the ‘traditional’ arts (such as theatre, ballet, classical music and opera) in many countries as a result of the competitive pressures enabled by digital technology, the emergence and dominance of other forms of lifestyle and cultural consumption, and the ageing of the traditional arts audience, this study attempts to understand better the influence of education, childhood, age and the qualitative changes in cultural consumption experiences on the formation of cultural tastes and consumption preferences.
Co-Destructing Value through Consumer Fanaticism: The Scala/Loggionisti Case

Antonella Carù, Bernard Cova, Chiara Solerio

**Keywords:** consumer fanaticism, value co-destruction, arts management, critical incident technique

This research investigates the dark side of consumer fanaticism, adopting the view of stakeholders involved in the process. The inquiry starts with an analysis of six critical incidents which took place at the opera La Scala (Milan), where the *loggionisti*, or opera fanatics, disrupted proceedings by booing conductors, artistic directors and singers to express their disappointment. A first interpretation of this ongoing research discusses the way the interaction between the *loggionisti* and other stakeholders generate destruction of value of the experience and have an impact on the relationship with the artistic institution. Besides, La Scala’s management does not seem to give importance to the *loggionisti*, and this is likely to result in a co-destruction of value for the stakeholders involved.

New Generations do not Contradict Retirees

Luc Champarnaud, Trine Bille, Sophie Dabo

**Keywords:** cultural expenditures, overlapping generation model, effective generations, cohorts effect, age effect, spatial effects, censored model, classification, survey methods

We look for effective generations (that differ according to the nature of their cultural expenditure, not only according to the birth dates) in considering cultural spending of the 62247 households of the sample from the INSEE French Family. Budget Surveys from 1979 to 2006. Effective generations emerge from a correspondence analysis. Cohort’s effect, once controlled ages, clear-cut in Tobit regressions. Both approaches indicate good evidence that effects of generations are important in explaining the dynamics of cultural spendings. We observed that when spending are negatively correlated with ages, successive generations tend to consume less and vice versa. We explain that a model of diffusion of the quality where the quality of cultural products is assumed to improve the “productivity” of the household in producing culture.

JEL classification: C21, C24, C83, Z1
Le Consommateur-Collaborateur : le Secteur de la Musique Enregistrée à l’Heure du Numérique

Damien Chaney

**Mots clés:** consommateur-collaborateur, musique enregistrée, pouvoir du consommateur, co-production, marketing participatif

Depuis une vingtaine d’années, la littérature marketing s’intéresse au consommateur-collaborateur. Pourtant, dans le domaine de la musique enregistrée, le consommateur a depuis toujours participé activement à l’offre. Compte tenu des bouleversements du secteur, il semble pertinent de s’intéresser aux modalités actuelles de la collaboration du consommateur à l’offre de musique enregistrée. A partir de 18 entretiens qualitatifs, nous tentons de mieux comprendre le consommateur-collaborateur et ses motivations et de voir dans quelle mesure ces collaborations sont orchestrables par l’offre, ici les maisons de disques et les artistes.

**Behind the scenes—the ownership of the marketing function in the museum sector**

**Yu-Chien Chang**

**Keywords:** museum marketing, ownership, national museum, museum organisation

This paper is a part of my Ph.D. research which aims to understand the marketing function in the museum sector. Firstly, it examines the literature in museum marketing and briefly investigates the research gap from the previous literature. Secondly, it examines what ‘ownership’ is meant in this paper. Thirdly, by using interpretive methods in two countries, the United Kingdom and Taiwan, it analyses how marketing is owned in difference national museums. The ownership of marketing is shared by a number of museum professionals in museum practice, rather than owned solely by the marketing department.
The Social Media: Is it a Game Changer for Small Arts Organizations?

Woong Jo Chang

**Keywords:** Small Arts Organization (SAO), Information Technology, Social Media

Highlighting the significant role that small arts organizations (SAO) play in the creative industry, this paper examines the uses and impact of the social media in the dynamic ecology of SAOs. The researcher incorporated the Multiple Case Narrative and cross-referenced it with an in-depth case study. In the process of visiting, interviewing, observing, and surveying individuals involved with various SAOs, the researcher lays out how the social media has changed the ways in which SAOs are managed and how the social media helps them reach out to their audiences. As expected, the social media became an unprecedentedly powerful tool for social networking for SAOs. It continues to provide a low entry level tool both for SAOs and their audiences. As the social media has diffused into all aspects of social life, this paper examines how SAOs can achieve the participatory culture of the arts in the long run.

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L’Événement Phare, outil de mise en scène du territoire : enjeux du choix d’un événementiel culturel Le cas de la saison culturelle « Picasso-Aix 2009 »

Maëva Chanoux, Charlène Arnaud, Edina Soldo

**Mots clés:** Marketing territorial événementiel, événement phare, champ culturel, mise en scène du territoire

Les territoires sont de plus en plus enclins à se tourner vers le marketing territorial pour s’imposer, se positionner et se différencier sur le marché très concurrencé des destinations. L’événement phare apparaît alors comme un véritable outil au service de la stratégie marketing de « mise en scène » du territoire, qui favorise tout à la fois son attractivité interne et externe. L’objet de cette recherche est alors d’interroger la nature culturelle de cet événement phare et de voir en quoi elle s’ancre véritablement dans cette problématique de mise en scène du territoire. L’étude du cas de la saison culturelle « Picasso-Aix 2009 » sur le territoire de la Communauté du Pays d’Aix se veut alors l’opportunité d’interroger le territoire au regard de la mise en œuvre d’un tel événement et de répondre aux questions soulevées par la mise en place d’une stratégie de marketing territorial événementiel qui s’appuie sur les ressources culturelles du territoire.
Ethical and political implications of methodological settings in arts management research: The case of Performance Evaluation

Francesco Chiaravalloti, Martin Piber

**Keywords:** performance evaluation, visual arts, performing arts, ethics, politics, new pragmatism

In this article, we investigate current research on performance evaluation in visual and performing arts organizations and we show that research set in the same theoretical tradition has similar ethical and political implications. On that ground we use the new pragmatic approach to organization studies suggested by Wicks and Freeman in 1998 as a platform to conduct the analysis. Our study provides a seminal understanding of contextual consequences of arts management research, particularly with respect to the role of artists and actors, the link between theory and practice, and the importance of being conscious of one’s own research tradition. Relating these three issues to the five directives for research in organization studies proposed by Wicks and Freeman within their new pragmatic approach, we inspire further interdisciplinary research in arts management that is able to solidly integrate methods and techniques from the field of the humanities and the social sciences.

Monitoring Artistic Experience? Towards an interdisciplinary understanding

Francesco Chiaravalloti, Kees Vuyk

**Keywords:** organizational performance, consumer behavior, interdisciplinary approach, evaluation, performing arts

The objective of our paper is to map the results of current research on the nature of artistic experience, both in the social and humanistic sciences, in order to capture the elements that help to understand the experience of a work of art. Next to the impulse our results might give to understand arts-specific performance management practices in arts organizations, arts management research will benefit from an interdisciplinary perspective that intends to stimulate consciousness of the complexity of the topic of artistic experience. This is both valid for studies in the area of management accounting and control, that might be inspired to investigate the role of intangibles for the overall organizational performance of arts organizations, and for studies in the area of consumer behaviour, often focussing on the overall experience during arts consumption without scoping out thoroughly the artistic aspects involved.
Brand Imitation and “Shanzhai” - A Study on the Relationship between Intellectual Property Law and Cultural Identity in China and Taiwan

Wu Chieh-Hsiang

Keywords: Creative Industries, Intellectual Property, Brand Imitation, Taiwan, China

Taiwan was once a “pirate kingdom” as China is still called today. Unlike Taiwan, China confronts the pressure from the USA of possible economic sanction for violating IPR with resistance. Every year Chinese “Shanzhai” products generate billions of dollars because most of the “modified copies” of patented products are not prohibited in China. Contrary to Taiwan, where the promulgation of IPR law has been pushed by foreign power, the IPR law implementation in China is mainly from domestic urge. Recently, with great efforts to transform traditional industries into creative and high-tech industries, Taiwanese and Chinese enterprises began to establish their own brands instead of counterfeiting products of foreign companies. Without external pressure, both Taiwanese and Chinese governments work on a more complete and autonomous IPR law system. This study assumes that the counterfeited products have successfully inspired the desire and recognition for high quality brand products, and with the growing self-confidence and stronger cultural identity of Taiwanese and Chinese people, the changing regard for intellectual property would be materialized in the new cultural economy both governments are stimulating.

Faire le métier? Les Institutions culturelles face à l’emergence de nouvelles professions

Emmanuel Coblence, Nicolas Aubouin, Frédéric Kletz

Mots clés : Profession émergente, métier, GRH, étude de cas multiple, institutions culturelles

Si les travaux en GRH se multiplient dans le champ culturel, les questions d’émergence de nouvelles professions ont été peu étudiées jusqu’à présent. Dans un contexte de transformation importante, les organisations artistiques sont pourtant confrontées à l’émergence de métiers qu’il s’agit de reconnaître, structurer, organiser. Par une double étude de cas au Palais de Tokyo et au Musée du Louvre, nous étudions comment les organisations culturelles « font » ces nouveaux métiers, leurs difficultés et les dispositifs déployés. Nous formulons trois propositions : le moteur des dynamiques professionnelles - ni exogène ni autonome - se trouve au sein même des organisations ; les exigences des organisations culturelles ne détruisent pas les logiques professionnelles artistiques mais contribuent à les façonner ; l’émergence de nouveaux métiers constitue un moteur de transformation des institutions culturelles.
Du musée au parc d’attractions : opportunités et risques de l’”éduvertissement”

François H. Courvoisier, Pierre Balloffet, Joëlle Lagier

Mots clés: Musées, parcs d’attractions, éduvertissement, marques.

Cet article, basé sur une recherche documentaire complétée par des entretiens exploratoires, se penche sur le concept d’edutainment (éduvertissement), soit la tendance qu’ont les musées à rendre leur médiation culturelle plus ludique et interactive pour attirer d’autres publics, dont notamment de jeunes visiteurs. Abordant la question de la marchandisation de la culture et l’entrée des marques au musée, il analyse les chances et les dangers, de l’éduvertissement, tant d’un point de vue théorique que managérial en s’appuyant sur l’analyse de discours de responsables muséaux en Suisse, en France et au Canada. Il propose aussi des réflexions pour de nouvelles pistes de recherche.

Motivations of deviant customer behaviour during the cultural service delivery. The case of a University library

Manuel Cuadrado-García, María José Miquel-Romero, Carmen Pérez-Cabañero

Keywords: Book mistreatment, public library, marketing research

Book mistreatment or book mutilation is an abusive behaviour by customers in a cultural service encounter. This problem affects both libraries as institutions and current and future users. Knowing the reasons of such behaviour librarians could design actions to alleviate it. After revising literature on deviant behaviour in the context of cultural services, and specifically in public libraries, the authors carried on a personal survey to analyse the perception, motivation and consequences of this deviant behaviour at a university library. Results from a sample of 900 elements show the main motives why library users behave this way. Among them, convenience for the study, lack of social conscience and lack of good manners.
Stratégies de publication des ouvrages de littérature originaires d’un espace social périphérique

Luiz Alberto da Costa Mariz, João Paulo Lima e Silva Filho

Keywords: Strategies, literary field, periphery, Bourdieu

This work presents the theoretical foundations of a study that aims to identify specific strategies adopted by actors peripheral social spaces. The formation of a regional literature is configured within a huger space that is at the same time inclusive and unequal. Following Bourdieu, the strategies depend on the position occupied by the agents in the literary field. While in advanced capitalist societies, the social universes - economy, religion or art - are distinct, in ancient or pre-capitalist societies, they are still undifferentiated. Due to the specific internal nature of the peripheral field as well as to its subordinate position in relation to the central literary field, it may be expected that its agents may adopt distinct strategies according to differences in the capital distribution structure.

Possibilities to assigning meaning to word beyond the logic disseminated by the mainstream: A study with individuals that work within Hip Hop movement

Danielle de Araújo Bispo, Débora Coutinho Paschoal Dourado, Mariana Fernandes da Cunha Loureiro Amorim, Rita Rovai Castellan

Keywords: work, meaning of work, narratives and identities

This article explores the meaning that individuals involved with the Hip Hop attach to their work. The theoretical framework explores the meanings that work has acquired through history, especially in contemporaneity. A qualitative approach for investigation was adopted, with oral history as the major method of research. The selection of interviewees was based on the key informants’ criterion. The data was analyzed through content analysis. Results obtained from this analysis were compared with the ethos developed by Bendassoli (2007; 2009) about the meaning of work in contemporary society. The conclusion reached was that the meaning of work for the respondents is based on a romantic-expressive ethos. It is important to clarify that throughout life these individuals experienced or were exposed to more than one ethos.
Une approche CCT de l’expérience muséale chez les jeunes adultes: le modèle de Falk

Alain Debenedetti, Rémi Mencarelli, Stéphane Debenedetti

Mots clés : expérience muséale, motivations identitaires, rôles, ressources, CCT

L’objectif de cet article est de proposer un éclairage théorique neuf sur une problématique déjà ancienne : quelles sont les dynamiques de l’expérience muséale ? Nous proposons de porter un nouveau regard sur la question en mobilisant deux cadres théoriques innovants : la CCT et la théorie des motivations identitaires. Ces cadres théoriques nous conduisent à proposer un modèle de type rôles-ressources illustré par des portraits de jeunes adultes franciliens relatant leurs expériences muséales. L’intérêt majeur de ce modèle est sa focalisation sur les motivations identitaires du visiteur, qui permettent de saisir finement son projet de visite ainsi que les ressources muséales mobilisées pour le mener à bien.

A matter of taste:
convergence or divergence between "specialists" and "novice" in films evaluation ?

Stéphane Debenedetti, Fabrice Larceneux

Keywords: Taste, judgment, professionals, consumers, web users, critics, convergence, divergence, cinema

This research explores the controversy regarding the issue of taste of consumers of cultural products: is there convergence or divergence of tastes, such as they are expressed by professional experts and ordinary consumers of films? In other words, have the ordinary consumers "good taste"? Contrary to recent U.S. studies finding some convergence, our results obtained in France on a sample of 622 movies among the most successful ones, suggest that professionals do not value the films enjoyed by ordinary consumers (divergent tastes). The research also highlights the existence of a "collective" tastes intermediate, mid-way between the specialist and the ordinary consumer, its artificial construction and operationalized by specialized websites (tastes from webusers and media). Correlations between the different tastes of these groups classified either under "experts" or "ordinary spectators" are analyzed and discussed.
Public service policy and artistic management of the Great Symphony Orchestra of the Belgian National Radio Institute in the 1930s.

Lien De Cang, Katia Segers

Keywords: Public Service Broadcasting, Radio orchestra: Great Symphony Orchestra, Music policy at Belgian National Radio (N.I.R./I.N.R.), Production of Culture Paradigm, New Institutionalism

The history of the artistic management of the Great Symphony Orchestra (G.S.O.) of the Belgian National Radio (N.I.R) is studied from the perspective of public service policy, in order to reveal how the radio management during 1930-1935 dealt with the notion of ‘serving the audience’.

This paper questions:
- What was the G.S.O.’s organisational discourse on the notion of ‘public service’?
- How did the G.S.O reflect upon the identity, the cultural desires and expectations of its audience?
- How was the notion of ‘public service’ translated in the artistic policy of the orchestra?

The theoretical framework offers insights into the role of Public Service Broadcasting, New Institutionalism and Production of Culture Paradigm. A historical rhetorical analysis, reveals the G.S.O.’s discourse on and its role towards its diverse audience. The annual reports and managerial minutes of the N.I.R. as well as the weekly radio magazine of the Flemish Catholic Broadcasting Association (K.V.R.O.) are studied. The findings reveal from a managerial perspective the evolution of the cultural role of the G.S.O. and way of addressing its audience.

The role of leadership in changing art institutions – The case of the National Museum of Art in Oslo, Norway

Donatella De Paoli

Keywords: Leadership styles, leadership of change, art institution, museum

The paper describes the leadership of the National Museum of Art in Oslo, Norway through a period from 2003 to 2010. The museum underwent several major changes, but most importantly, changed the director several times after a lot of controversy, criticism and media coverage. Through the use of relevant theory about art leadership and general theory on leadership, the different directors and subsequent leadership styles will be described and analyzed. The purpose is to draw attention to arts leaders and leadership styles in a period of change. What kind of arts leaders do arts organizations need in transitions periods? And the issue here is about what kind of leadership is needed. The data analysis is based on several interviews with central members of the leadership group throughout the years and the over 1000 articles in the press and a book covering the case.
Understanding patterns of customer loyalty development in the performing arts

Pieter de Rooij

Keywords: Customer loyalty, performing arts, customer segments, consumer behaviour, relationship marketing

Insights into customer loyalty development could be useful for performing arts accommodations in order to keep their current customers or even to increase their loyalty. Based upon 47 in-depth interviews with customers of a theatre, this study describes seven behavioural loyalty patterns from a customers’ perspective: a gradual growth pattern, a sudden entry pattern, a sudden break pattern, a no growth pattern, a coincidence pattern, a flex pattern and a decline pattern. It seems that these patterns only to a minor extent can be influenced by the marketing instruments of the organisation. Intrapersonal and interpersonal factors seem to be most influential.

Apprentissage ou production de sens, quel concept choisir pour étudier l’expérience culturelle d’un adulte? Le cas de la visite muséale

Colette Dufresne-Tassé, A.M. Émond, D. Marin

Mots clés: Musées, exposition, production de sens, visiteurs, bénéfices psychologiques

L’un des indicateurs les plus utilisés par les musées pour évaluer la réussite de leurs expositions est l’apprentissage des visiteurs, recueilli à partir de questionnaires ou d’entretiens. Nous en proposons un autre, basé sur la production de sens, et nous élaborons un moyen d’obtenir de l’information sur cette production, car le questionnaire et l’entretien, qui sont les deux instruments utilisés par les muséologues pour recueillir de l’information auprès de visiteurs, posent des problèmes de validité importants. L’analyse de trois exemples de production de sens montre que le moyen développé, inspiré du "Thinking Aloud", permet non seulement de connaître de façon valide ce que pensent, imaginent ou ressentent des visiteurs au fur et à mesure de leur visite, mais également leurs apprentissages et une série de bénéfices cognitifs et affectifs issus du traitement d’objets muséaux.
Visites réelles, visites virtuelles. Quelles relations entre le musée d’art et son site Internet du point de vue des publics ?

Yves Evrard, Florence Caro

Mots clés : Musée d’art, œuvre d’art, reproduction, Internet, publics

L’articulation du territoire « réel » du musée avec son territoire « virtuel », incarné en grande partie par son site Internet, devient une question de première importance pour le développement des musées. Cette recherche vise à analyser les rapports de complémentarité et/ou de substitution éventuelle qui peuvent exister entre la visite physique du musée et la visite de son site Internet. Une méthodologie à la fois qualitative et quantitative permet, entre autres, de construire une échelle multi-items sur les relations réel/virtuel qui sera mise en relation avec les pratiques et représentations muséales, ainsi que d’isoler les déterminants individuels des variations de cette échelle. Une segmentation des visiteurs, tous territoires confondus, est finalement proposée.

Designing experience-centric services in the cultural sector

Willy Faché

Keywords: Innovation, total customer experience, performing arts, museums, cultural centers

In recent years planners, architects, managers, directors and curators in the cultural sector focus increasingly on the totality of the visitor experience. This paper examines the design of innovative cultural "experience-centric services", services in which organizations design and manage carefully tangible and intangible service elements that affect customer experience. Building on current international literature about experiential services and case studies of innovative organizations in the cultural sector, we developed design principles for experience-centric services in the cultural sector. A purposive sampling strategy was used to select cases that offered the best opportunities to build theory.
Reconciling recall-questions surveys and time-use data: The case of Italian cultural attendance and participation

Carlofilippo Frateschi, Elisabetta Lazzaro

Keywords: Cultural participation, national surveys, retrospectively-asked questions, diary data, methodological comparison

This paper is a first attempt to compare recall-consumption and diary-based data in cultural attendance and participation. We discuss the main methodological issues of the two kinds of data, highlighting their respective limitations, such as retrieving episodes in a non immediate past, too short length of diaries, relative low frequency of arts participation, selection bias of “busy” respondents, and social desirability. We empirically analyze Italian arts audiences behavior on the basis of the two different data. We compare the most recently available dataset for Italian households on time use (2002-2003) with its closest-in-time equivalent ones for recall questions (2000 and 2006). Our main results show that retrospectively-asked data inflate results on cultural attendance and participation with respect to diary information.

L’organisation du processus d’innovation pour créer et s’approprier de la valeur : une application au secteur du jeu vidéo.

Romain Gandia

Mots clés: processus d’innovation, création de valeur, appropriation de la valeur, jeu vidéo

Aujourd’hui les studios de jeu vidéo sont en proie à une forte déconnexion entre les activités de création de valeur par l’innovation et d’appropriation de la valeur créée par l’innovation. Dans la littérature, cette déconnexion semble se traduire par un dilemme stratégique entre coopération et intégration. À notre connaissance, il n’existe pas clairement de réponse quant aux moyens organisationnels permettant de résoudre ce dilemme. En mettant l’accent sur le processus d’innovation, cet article analyse la manière dont les studios s’organisent pour combiner des choix stratégiques antagonistes liés à la création et l’appropriation de la valeur. À partir d’une méthodologie qualitative et de quatre études de cas, nous montrons qu’il existe des modèles organisationnels (intégrés ou collaboratifs) permettant de combiner ces choix. Au final, cette recherche contribue aux travaux sur l’innovation et participe à une meilleure compréhension du secteur du jeu vidéo.
Le chorégraphe, l’État et les programmateurs. Étude du marché subventionné du spectacle de danse contemporaine

Patrick Germain-Thomas

Mots clés: Politique culturelle, danse contemporaine, marché, coproduction, qualité

Depuis le milieu des années 1970, la politique menée par le ministère de la Culture et les collectivités territoriales a permis à la danse contemporaine française de former un monde artistique distinct de celui de la danse classique. Un système d’économie mixte se met ainsi en place car les compagnies chorégraphiques dépendent non seulement des subventions mais aussi des ressources apportées par les organismes de diffusion (théâtre ou festivals) qui achètent et parfois coproduisent les spectacles. La présente communication a pour objectif de présenter les modalités et les conséquences de l’articulation entre des décisions administratives d’allocation de subventions et des mécanismes marchands prévalant dans les transactions d’achat et de coproduction.

Not just CEOs tweeting: digital content, the arts and the cultural politics of innovation

Abigail Gilmore

Keywords: Arts organisations, digital technologies, content, innovation, strategy

This paper explores the relationship between artistic practice, cultural production and technology in the context of arts management strategies, infrastructure and development, with respect to arts organisations and their development of new digital media activities. It is based on a small-scale study in the North West region of England which considered the practices, capacity, skills and strategies of arts organisations in relation to digital content creation. As part of a broader evaluation of recent strategy, the research aims to inform future interventions funded by the regional Arts Council as part of national strategy. It comprises an online questionnaire survey of organisations from across art forms, scales and types, stakeholder interviews, case studies and participant observation of training events and workshops. The paper considers the research findings in relation to four areas: the landscape for arts innovation, public service, the culture of adoption, and new media for digital storytelling.
Innovation, audience appetite and risk in the small to medium performing arts sector

Hilary Glow, Katya Johanson, Jennifer Radbourne

Keywords: performing arts, innovation, risk, audience engagement

This paper identifies the ways audiences contribute to the innovative practices of companies in the small to medium performing arts sector. Arts companies rely on audience engagement, yet understand little about the qualities of engagement and the risk capacity of audiences. This paper uses data gathered from seven small Australian performing arts companies in the State of Victoria, to measure the audience experience of innovative programming and their capacity for artistic risk. The paper critically examines the performing arts sector’s contribution to an innovation culture and proposes ways to enhance engagement and risk readiness in the performing arts.

Cultural heritage and creative industries: territorial aspect

Valery E. Gordin, Marina V. Matetskaya

Keywords: Creative industries, creative clusters, festivals

The aim of the study is to examine the various forms of interaction between cultural heritage and creative industries to support the development of various types of cultural clusters in St. Petersburg. The study was based on a model, which provides several types of partnership cultural heritage (CH) could have with the creative industries (CI): CH as a "decoration" for the CI, as "content", as a "brand", as the “creator of the needs”. Authors’ classification of cultural clusters in St. Petersburg is described, including clusters of cultural heritage, ethnic cultural clusters, the mass-cultural (consumer-oriented) cultural clusters, art incubators. One of the main findings is the low willingness of many public cultural institutions to have any form of interaction with the creative industries. The second group of findings concerned the ability to attract creative industries to provide services for residents of St. Petersburg in cooperation with public institutions of culture.
New Institutional Economics and the Lively Arts: Narrative and Exploratory Case Analysis

Charles Mel Gray

Keywords: new institutional economics, contract theory, outsourcing, agency

This paper initiates exploration at a micro level of the boundaries of performing arts organizations, in particular the boundary between the organizations themselves and performing venues. Two small dance companies that have made contrasting choices are examined in detail, using tools of the new institutional economics. Zenon Dance Company has chosen to contract with local performing venues, while Ballet of the Dolls has acquired a performing space. This means that Ballet of the Dolls has control of its performing space and season, but it is under considerable pressure to secure additional performing companies to defray expenses.

Modèles économiques d’un marché naissant : le livre numérique

Olivia Guillon, Françoise Benhamou

Mots clés: Modèles d'affaires, livre numérique

A partir d'entretiens auprès d'acteurs de la filière de l'édition, nous mettons en évidence la façon dont le numérique influence les contenus éditoriaux, les modèles d'affaires ainsi que les relations amont-aval.
La mise en réseau culturelle: une application à la sphère muséale avec le réseau Lille Metropolitan Art Programme

Guergana Guintcheva, Juliette Passebois - Ducros

Mots clés: Réseau culturel, musée, complémentarité

L’objectif principal de cette recherche est d’étudier l’intérêt du développement d’initiatives d’alliances culturelles dans la sphère muséale à l’intention des visiteurs. Elle vise à analyser, du côté des utilisateurs, les attentes des publics en termes d’offre dans un programme culturel intégré. Parallèlement, du côté des institutions, l’objectif est d’analyser leurs motivations pour la mise en place d’un réseau culturel intégré. Le terrain d’étude choisi est celui du réseau Lille MAP existant depuis 2 ans dans le Nord et regroupant 5 institutions culturelles sur 4 communes. Une étude qualitative (28 entretiens individuels, 5 focus groups et 5 entretiens experts) ont été conduits et analysés par le logiciel d’analyse de contenu Alceste. Les principaux résultats montrent une divergence dans les perceptions des visiteurs et des responsables des institutions en termes de proximité et complémentarité de leurs offres.

You could charm the critics, and have nothing to eat: A meta-analysis of the effect of gatekeepers on motion picture performance

Allègre L. Hadida, Renaud Legoux , François A. Carrillat

Keywords: Cinema, meta-analysis, gatekeepers, critics, performance

This meta-analytical research investigates the effect size of professional movie critics’ actions on film performance. In order to do so, it draws on the input of all the available empirical quantitative evidence, published or unpublished in English, as of 1st October 2010 (more than 40 primary studies) investigating the nature of the relationship between the volume and valence of expert-based reviews and film commercial performance. So far, preliminary results reveal comparable effects of valence and volume. They also show that the type of critics, including the Variety writers who have access to insider knowledge in Hollywood and were therefore hypothesized to have a stronger effect on box-office results, have no effect on performance. We expect our final results to provide a novel and comprehensive take on the thus far unresolved debate on the actual role and influence of this important category of gatekeepers in the movie industry.
Strategy and the Value Chain in the Digital Economy

Allègre L. Hadida, Thomas Paris

**Keywords:** Value chain, music, prescription, digital economy

This paper argues that the recent online entrepreneurial rush in the cultural industries, including music, cinema and publishing, begs for a theoretical reassessment of Michael Porter’s traditional Value Chain concept (1985) in the context of creative content creation and distribution. In particular, we propose that this digital rush resulted in a disintegration of the traditional value chain into two complementary ones: an inside-out technical value chain and an outside-in prescription value chain. Although both existed and converged as a unified inside-out value chain within the traditional physical economy, they become increasingly separated in the digital economy, where they also follow diverging paths. A mixed-methods analysis of internet music ventures in Europe informs our research. It ultimately leads to the introduction of a new taxonomy of digital business models along the two main axes of technology and prescription, and to a new definition of the strategy-making process in the digital economy.

The impact of Artistic Directors on Australian performing arts organisations

Karen Hands

**Keywords:** Leadership, Artistic Director, Performing Arts, Networks, Creativity

This paper examines the impact of Artistic Directorships on performing arts organisations, with reference to the recent wave of leadership changes within Australia. Twelve current and former Artistic Directors were interviewed for the project. The research finds that performing arts organisations modify their previously determined goals and objectives in order to incorporate the vision and motivations of their Artistic Director. This conclusion is presented through the discussion of two findings: that strong personal networks drive the sector; and that personal creativity is an important and challenging component of the Artistic Director role. This paper presents a component of research conducted for the author’s PhD candidature.
Facebook, Twitter and Co. – New Possibilities for Performing Arts Institutions and their Viral Marketing

Andrea Hausmann

Keywords: Viral Marketing, Social Media, Web 2.0, Performing Arts Institutions, Arts Marketing

According to empirical studies two thirds of the people worldwide who surf the Internet use social media. The rate of growth is especially impressive in Germany, where the reluctance to publish personal information has traditionally been greater than in other countries. Accordingly, more and more German cultural suppliers, especially internationally renowned performing arts institutions, seek to explore the possibilities of social media for their marketing objectives. In times of a general information overflow, declining credibility of traditional communication tools and a continued shortage of resources in the cultural sector, the fact that these web-based applications can stimulate and drive word-of-mouth communication among users is of special interest to performing arts institutions. However, there is still considerable uncertainty in many institutions with regard to the modes of action and the potential uses of social media. The prime objective of this paper is to analyze what opportunities and limitations web 2.0 and social media offer for the viral marketing of performing arts institutions and to make the phenomena the focus of research into arts marketing, where this topic has been addressed only marginally so far.

Stepping Into Character What Leaders of Creative Work Processes Can Learn From Theatre Directors

On Facilitating Creativity

Helle Hedegaard Hein

Keywords: Creativity, arts, leadership

In many Western countries creativity has been singled out as the critical competence in the future economy. Even though the main share of creativity researchers agree on the prerequisites for creative work, transferring this knowledge to a business context still proves a challenge. Using The Royal Danish Theatre as a laboratory in which the facilitation of creative processes can be studied, this paper proposes a preliminary framework for understanding how to facilitate creative work processes from a leadership perspective - in art as well as in business.
The Artist as Entrepreneur: A Pilot Study

Javier Hernández-Acosta, Víctor Quiñones

Keywords: Entrepreneurship, cultural entrepreneurship, arts management, profile of the cultural entrepreneur

This research aims to answer three questions: What motivates an artist to embrace entrepreneurship? How does these entrepreneurs manage their business? Does an artist feel satisfied with both roles: as an artist and as an entrepreneur or does it becomes a burden? A pilot study was conducted among a group of cultural entrepreneurs to seek answers to these questions through individual in-depth interviews. Researchers do not claim that findings are to be applied to cultural entrepreneurs in general, since other studies need to be conducted, but they do expect that this effort helps in starting to "profile" a group of entrepreneurs that contributes close to 11%, both, to the gross domestic product and employment of some economies, and that it's not always supported by either the public or private sector in its efforts.

Determinants of Music Piracy in Puerto Rico

Olivia Hernández Pozas, Javier Hernández Acosta

Keywords: Piracy, cultural management, Puerto Rico

The objectives of this research are the following: first to identify determinants that influence Puerto Rican consumers getting pirated music, second to compare them to findings in other locations. This paper reflects on alternative causes that can explain the piracy phenomenon. It also looks for alternative solutions. In a field study, a group of 240 Puerto Rican consumers answered electronic surveys about their buying patterns of music and about the main drives that typically affect their preferences. Survey results were analyzed, using descriptive statistics and Analysis of Variance, for each consumer group in the sample. Paper discussion and conclusions illustrated music piracy, as a complex phenomenon, influenced by varied factors: economic, cultural, legal, technological and ethical. Thus, it is suggested that interventions include varied efforts from different perspectives. Examples of suggested interventions are mentioned at the end of the paper.
Does gender matter in performing arts management leadership? Case study of Belgrade Music Festival (BEMUS)

Smiljka Isaković

Keywords: Leadership, arts management, festival, classical music, gender

In this paper we are going to present some results of the research project on leadership in performing arts management, based on case study of Belgrade Music Festival (BEMUS), which shows that gender in leadership in performing arts management is not important. According to the case study focused on its artistic impact in Belgrade and Serbia, there is no gender specific difference in leadership in performing arts management, in spite of some contemporary theories on women as better managers in art organizations. As to governing and leading classical music events, artistic personalities and values are more important in performing arts/classical music management than gender issue, related to the quality of BEMUS programs over years.

Helsinki Music Centre: Reflections on the processes of creating organizational identity, image and brand in a cultural joint venture

Annukka Jyrämä, Tanja Vilén

Keywords: Organizational identity, image, brand, music centers, joint venture

Aim of the paper is to examine the construction of organizational identity, image and brand in a case of new cultural joint venture: Helsinki Music Centre. The study provides insights into the theoretical discussions on organizational identity, image and brand building context of independent organizations joining a new form of organization or organizational collaboration. Based on the empirical analysis of the data the paper concludes that the four main organizational actors of the forthcoming Helsinki Music Centre share surprisingly similar vision for the new house as well as the fears regarding the unwanted future identity of the house. On the other hand, the main users of the new music centre, two symphony orchestras and a music university, seem to emphasize their current distinctive identities. In the case of the two orchestras these identities are also influenced by the background organizations, i.e. the owners. In addition, the service organization established for the music centre is a new actor that creates identity tensions between the service organization and the others. The paper concludes that, in contrast to the current theoretical view, the identity, image and brand building in the new cultural joint venture seems to be constructed somewhat differently internally and externally thus creating a gap between the claims of organizational identity and its image.
The Role of Trust in the Relationship between the Mangaka (Comic Author) and the Editor in the Creation of Japanese Manga (Comics)

Keiko Kawamata

Keywords: trust, ideation, dyadic relationship, team production, manga

This study aims to explore the issue of trust in the creation of Japanese manga (comics), with a focus on the dyadic relationship between the mangaka (manga author) and the editor. Japanese manga is known to have a strong storyline, and it serves as an original story for many other forms of content in Japan. It has often been maintained that it is impossible to predict the success of a product in the content industry, and trust must exist due to this high level of uncertainty. Although the creation of manga is an individual effort, interaction between the mangaka and the editor is fairly common in Japan. It is necessary to explore the nature of this dyadic relationship and identify the factors facilitating the manga production process.

Disruptive Marketing and Unintended Consequences in the Nonprofit Arts Sector

Theresa A. Kirchner, John B. Ford, Sandra Mottner

Keywords: Arts marketing, disruptive marketing, entrepreneurial marketing, nonprofit marketing, unintended consequences

This research is the first to examine disruptive marketing, a subset category of entrepreneurial marketing, in the context of nonprofit arts. This exploratory study has two goals: (1) development of a body of knowledge related to disruptive marketing, its predictors, and its intended/unintended consequences based on an examination of pertinent literature and input from arts organization executive directors, artistic directors, and marketing managers, and (2) preliminary assessment, with a qualitative study, of a conceptual model of disruptive marketing as a precursor to development of a survey tool which can be used to assess the antecedents and effects, both positive/negative and intended/unintended, of disruptive marketing in arts organizations. This paper outlines the research proposal for the entire project and assesses preliminary qualitative results of structured interviews with executive directors of nonprofit arts organizations, which summarize the perceived scope and characteristics of nonprofit arts marketing, disruptive marketing, entrepreneurial marketing, disruptive marketing, and intended and unintended consequences of marketing.
How do Japanese Traditional Performing Arts Remain Active Without Big Financial Support? The Case of Noh

Mariko Koizumi, Yasuyuki Tanaka

**Keywords:** Performing Arts, Noh, Japan, Labor Intensity

Baumol et al. (1966) concluded that in times of economic growth, labor intensive performing arts suffer from a lack of income and find difficulty existing independently without financial support. However, the Japanese traditional performing art of Noh is still performed today with little support from the government or patrons and is economically independent. This study intends to empirically examine whether or not Noh finances faced difficulty in post-war Japan, and if practitioners are taking any unique measures to conquer financial difficulty. Unlike commodity prices, ticket prices nearly tripled, however Noh performances maintained its audience (citing available data between 1959 through 2009). This is attributed to strong ties between Noh performers and enthusiasts primarily since Noh performers have acted in two traditional systems — *Hereditary* and *Iemoto*. If these reasons are be examined further, the findings may assist similar performing arts in and outside of Japan to survive and remain active.

**Strategic practice in creative organizations**

Johan Kolsteeg

**Keywords:** Strategy, Organizational Behaviour, Strategy as Practice, Anthony Giddens

This research project (2009 – 2013) looks at strategy formation in creative organizations in the Dutch city of Utrecht. I follow a Strategy-as-Practice take on the subject: discourse analysis and longitudinal observation are expected to lead to a better understanding of the strategic and operational thinking in these organizations. In this paper, the first observations and reflections are presented. They pertain to the themes of power, growth, artistic visibility and identity, networking and the relationship between artistic and business considerations in daily practice. Also a first observation of the practice of ‘doing’ strategy is presented, indicating that creative organization strongly instantiate external power in their strategic thinking, and understand strategy as a traditional, top down process, in contrast to the democratic culture found in the organization generally. A comparison can be made between subsidized and commercial organizations concerning how artistic and creative deliberations are integrated with business in daily practice.
Organising Creative Work in Institutional Theatre: from function based activity to a self-developing team

Satu-Mari Korhonen

Keywords: Theatre, organisation, development, management, activity theory

The study presents the results of a development project that focused on giving facilitational support to professional, government funded theatre in Finland. The aim was to design a participatory development process so that dialogue between personnel and the executive group could be established. Renewal efforts were directed at organisational structures and work practices. The aim of the study is to question the organisation of Finnish professional theatre work. Theatres rehearse plays and performances with the help of a functional organisation model. Collaboration between employees from different functions gets difficult since the actions of stakeholders do not occur concurrently, and often personnel possess different perspectives, and do not have a shared object. I will introduce the process of development, and discussions that took place in the development sessions by using a narrative account. The project was very successful and the technical staff started to develop their work towards a team model.

La succession aux postes de direction dans le secteur de la culture Analyse d’articles parus dans des revues nord-américaines de management culturel

Pascale Landry

Mots clés: Succession, culture, management, changement, planification

Co-Creating the Visitor Experience in the Arts and Cultural Sector: The Role of Social Media

Debra Leighton, Tony Conway

**Keywords:** co-creation, visitor experience, social media.

Recent years have seen an upsurge in the use of social media in the arts and cultural sector as organisations seek new ways to attract and engage with their audiences. However, little is known about the influence of social media such as blogs, Twitter, Facebook and Flickr on the visitor experience. Each visitor experience may be uniquely influenced by a range of social media messages that may be variously positive or negative; the visitor may choose to create social network messages of their own during or post visit that in turn influence future visitors, the visitor’s voice may even become the dominant narrative and crucially the visitor may hold the key to attracting and engaging with new audiences. This paper seeks to explore the role that social media might play in co-creating the visitor experience. The work examines a number of organisations in the arts and cultural sector, analyses their use of social media and the potential role of these in shaping and constantly reshaping the visitor experience. Data are derived from websites and social networking sites, and are limited to organisations operating within the UK. The findings of this preliminary study provide a valuable insight into the need for marketers to attend to the effective co-creation of the visitor experience as it is constantly defined and redefined by the visitor. The findings suggest that visitors are eager participants in this co-creation, however harnessing this eagerness is clearly a challenge for some organisations.

Entrepreneurial Motivation to Engage in New Venture Creation in a Creative Industry Exploring the interaction between entrepreneurial and creative motivations

Ludovica Leone, Massimo Bergami, Gabriele Morandin

**Keywords:** Entrepreneurial motivation, creativity, case studies

This paper is aimed to explore entrepreneurial motivations in a creative industry and to identify the interactions between entrepreneurial and creative motivations in creative entrepreneurs. After a brief literature review on entrepreneurial motivation, the paper addresses the research question through the analysis of eleven case studies in the empirical field of *haute cuisine*, a creative industry where often the executive chef is at the same time the entrepreneur. The analysis shows that the roles and motivations interactions generate a tension that individual perceive either as a stimulus or as a constraint on creativity. Nevertheless, we illustrate that sometimes creativity influences also entrepreneurial choices. We propose that the differences in how individuals handle this tension depend on the hierarchical disposition of the motivations, as well on the degree of self-determination of the same motivations.
Arts and Cultural Management in Singapore: From Global City for the Arts to Distinctive Global City of Culture and the Arts

Lorraine Lim

Keywords: Singapore, Capital of Culture, Asia, Arts Management, Cultural Policy

This paper examines the different strategies implemented by Singapore in order to transform itself into a Global City for the Arts. Through an examination of the latest cultural policy document released by the Singapore Government in 2008, this paper will argue that Singapore’s desire to become a Cultural Capital is stymied by its inability to develop a meaningful international global profile as it struggles to manage the contradictory aims of managing its global aspirations and the political conditions of a civic society. It will posit that Singapore’s current dilemma offers a note of caution for other emerging cities in Asia aspiring to become the next Capital of Culture.

Segmentation of cinema audiences in Spain. A latent class analysis

Lluch Desamparados, Manuel Cuadrado, Juan D. Montoro

Keywords: Cinema audiences, movie attendance, segmentation, finite mixture models, latent class analysis

Different studies at aggregate level have empirically found continuous and dramatic drops in audience to movie theatres. This circumstance affects the survival of film exhibition industry which faces numerous competitors not only in the form of film consumption but also on ways that consumers enjoy their leisure time. Under this scenario, market segmentation becomes a core strategic tool both addressing actual or potential competitors and adapting what a company offers to meet the needs and desires of its consumers. Therefore, according to data obtained by the Spanish Ministry of Culture in its survey Habits and Cultural Practices for the year 2006-2007, the aim of this study is to identify audience segments based on the reasons that limit the frequency of attendance cinemas and the factors that explain membership in each of these segments. For this purpose, a latent class analysis will be developed.
Artists’ residences: constituents of similarity and diversity of an organization form

Ellen Loots

Keywords: Artists’ residencies, organization form, qualitative research

Although artists’ residencies are frequently spoken of, and attractive to many, it appears an organization form which is little institutionalized. We study the population of residencies in the Flemish speaking region of Belgium, to determine what makes up this organization form - what do they all share-, and to in addition pinpoint the variance within this group in the cultural industry. We come up with some categories and contra-intuitively, we find that the presentation of art works is key. This research is explorative and qualitative, building upon an inductive data collection to interpret in relation to theoretical arguments stemming from an institutional and organizational ecology approach.

Les politiques culturelles dans les capitales des états fédéraux, le cas de Bruxelles

Jean-Gilles Lowies

Mots clés: Politiques culturelles urbaines, fédéralisme, Bruxelles

Cette contribution se donne pour ambition de poser quelques balises à l’analyse des politiques culturelles à Bruxelles selon une optique institutionnaliste. En ce sens, il s’agit de comprendre comment le statut de Bruxelles peut influencer l’action culturelle des différents échelons de pouvoirs publics. A cette fin, sont examinés la répartition des compétences culturelles et les déclarations gouvernementales des Communautés flamande et française. Il en ressort que de nombreux acteurs publics prennent part à la vie culturelle de Bruxelles et répondent à des compétences, des enjeux et des moyens d’action hétérogènes. De manière générale, ces diverses échelles de politiques culturelles se révèlent complémentaires même s’il n’existe pas de planification stratégique définissant des finalités communes. Seules les deux Communautés disposent de compétences de même échelle, ce qui peut alors mener à la concurrence et à la coopération.
Authenticity and the other: co-leadership in arts organizations
Kate MacNeill, Ann Tonks, Sarah Reynolds

Keywords: Co-leadership, performing arts, authenticity, leadership

Co-leadership is a common characteristic of the management structure of arts organisations where a general manager and artistic director may have separate responsibilities but a shared leadership role for the overall organisation. Based on extensive interviews with the general managers and artistic directors of a range of performing arts companies in Australia this research examines the correlation between authentic leadership and co-leadership. Detailed analysis of 14 interviews reveals strong support for our hypothesis that individuals in co-leadership arrangements will display the characteristics of authentic leadership.

Becoming an Arts Manager: A Matter of Choice or Chance?
Suzette Major, Rose Gould-Lardelli

Keywords: Arts Management, Leadership, Human Resource Management, Creative Industries

Launching from statistical data about the flourishing New Zealand creative industries and the significance of the arts manager/administrator to that sector, this study asks why someone becomes an arts manager/administrator – what their career choices and pathways have been, as well as whether such people share any unifying homogenous characteristics. Thirty-six participants were researched via an online survey and through focus groups. The research findings suggest that arts managers have diverse demographic characteristics, yet share a common passion and advocacy for the arts. Many have previously pursued a career as a practising artist and most have a background in the arts, rather than management. The research participants demonstrated little ambition to manager in other sectors beyond the creative industries and typically are involved in arts management for the ‘love’ rather than the ‘money’. This study offers some new insights about the significance of family members who are practicing artists, but overall suggests that the pathway of becoming an arts manager is one of choice, not chance.
Les groupes hommage de musique : exploration des comportements de consommation

François Marticotte, Anik St-Onge

Mots clés: Musique, groupe hommage, copie

Le phénomène des groupes hommage (i.e. tribute bands) est en croissance dans une industrie musicale subissant les effets pervers d’un contexte économique difficile et du téléchargement illégal. Le prix d’entrée et/ou l’incapacité de voir le groupe original sont présumés être des facteurs explicatifs de la popularité du phénomène. L’objectif de cette recherche empirique est d’investiguer les raisons possibles pour les spectateurs à consommer un spectacle d’un groupe hommage plutôt que l’original. Les résultats de deux groupes de discussion arrivent à la conclusion que les motivations et les bénéfices recherchés varient, notamment en fonction de l’âge du consommateur. L’impact de la nostalgie et de l’attitude face au passé aident à mieux comprendre les comportements. Les variables de marketing que sont le prix du billet d’entrée et l’endroit où le spectacle a lieu déterminent les attentes.

Usages et impact d’Internet pour les publics du spectacle vivant : une étude sur les variables Motivation-Opportunité-Aptitude

Carole Martinez, Florence Euzéby, Jeanne Lallement

Keywords: Publics, Performing Arts, Web, Participation, MAO

Regarding the impact of the Internet on the consumers’ behavior in the cultural field, the authors explore the uses of the internet on the individual decision to attend a performance. On a deeper level, they also try to determine to what extent Internet browsing may influence the intention to attend a specific performance according to the MOA theory. The analysis of 24 individual interviews highlights the relevance of this model. The results underline the diversity of the uses and the influence of the utilitarian, hedonic and also social aspects of a browsing on the intention to assist to a performance.
The interaction of technology and creativity in artistic creation: insights from the Video game industry

David Massé, Simon Berthet-Bondet, Patrick Lâm Lê, Thomas Paris

Keywords: Creativity, creation process, technology, video games

This study focuses on how technology when used as a tool for creation interacts with the creative process. To answer to this question we explore both the creative process during the launch of a new console and a creation born out of improvements in an existing engine. We have shown three main results: first, the technology is a creative slack the firm can draw upon. Secondly, technology acts as a source of inspiration. Finally, the interplay between technology and creativity is continuous.

From Here to (Post) Modernity: Managing Arts Brands in the Collaborative Era

Marta Massi, Paul Harrison

Keywords: Brand management, Postmodernism, consistency, virtuality, Hermeneutics

The paper explores the branding approach of 12 arts and cultural organisations - in Italy, Australia and Canada- from a modern/postmodern perspective. In particular, the researchers examined the following elements of modernism and postmodernism in the context of the brands: real to virtual branding; circumscribed to open value set; consistency to flexibility, unique to multiform, managed to not managed branding. The analysis shows how organisations, willing to survive in a fragmented and complex environment, can no longer ignore the postmodern revolution and need to review their branding strategies. In addition, the analysis of the brands suggests the emergence of a new paradigm in the brand management that considers the customer not as a passive recipient but as the co-creator and co-producer of sense.
Towards an Enhanced Framework for Impact Evaluation of Cultural Events
Ilaria Morganti, Massimiliano Nuccio

**Keywords:** Social and cultural capital, arts impact evaluation, Santarcangelo Festival, Trieste Film Festival

There is a growing need for tools to guide policy choices in a manner consistent with cultural opportunities, resources and potential of the territories that host cultural events. The government and private individuals who financially support cultural projects are facing a problem of selection of value-added projects. Even if in the empirical experiences the economic impact analysis is the most common tool of research since it can return precise results, it can detect only partially the value of cultural projects. This paper aims at: moving the observation on the capability of cultural events to create value in terms of social and cultural capital; facing the problem of defining a methodology to assess the social impacts in two different case studies: Trieste Film Festivals and Santarcangelo Festival; eventually, providing inputs for the development of managerial strategies and cultural policies.

Arts Marketing and Aesthetics: Perspectives of Value in Collaborative Art
Virpi Näsänen, Maria Hirvi-Ijäs

**Keywords:** Arts marketing, aesthetic value, value co-creation, artistic intention, art experience

This paper explores collaborative visual arts as a context for aesthetic validation from both art theoretical and arts marketing perspective. The aim is to inspect how the changing role of the art consumer – from recipient to active co-creator – affects the value system of art, and consequently, what kind of impacts it has on arts marketing theory. The report focuses on one art project, the Complaints Choir (2005-09), by the artists Tellervo Kalleinen and Oliver Kochta-Kalleinen. The main proposition of the paper is that in the context of collaborative art, marketing should be viewed as a facilitator of resources, interaction, and discourse between the artist, the consumer and the art organization in order to co-create art experiences and aesthetic value. Moreover, the empirical evidence suggests that the relational view on arts has narrowed the gap between the disciplines of marketing and aesthetics. Instead of concerning the artistic intension and marketing activities as two separate fields, the relational view combines the interests of the parties.
“Brand” or “Bunand”? : The Strategy of YAMAHA Corporation

Yuko Oki

Keywords: Brand management, Brand personality, Musical instrument business, Diversification strategy, Piano maker

This study intends to analyze Yamaha’s brand management from a brand personality perspective in order to discuss why only Yamaha managed to become a leading company in the musical instrument industry. Yamaha developed the music enthusiast base through music schools and expanded the market through providing sufficiently high-quality musical instruments at reasonable prices, which was realized by mass production, hence greatly contributing to the growth of the music industry. Rather than building a brand personality that inspired admiration as a premium brand, Yamaha’s colorless, indistinct brand personality enabled users to project their own personality onto it, establishing a brand personality to everyone’s liking. In that sense, the Yamaha brand is an indistinct, “safe” brand (Bunando). If Yamaha became the preferred piano of professional pianists, it would be a big step out of the “innocuous brand” image and up to an attractive brand personality equipped with sophistication. So is YAMAHA a failure?

Les prix littéraires français font-ils vendre des romans ? Le rôle prescripteur de ces labels d’après les professionnels de l’édition et les consommateurs

Sandra Painbéné

Mots clés: Comportement du consommateur, label expérientiel, prix littéraire, prescription littéraire, roman

Your Delight is Our Success – Developing and Implementing Word-of-Mouth Marketing Strategies by Conservation Service Professionals

Izabella Parowicz

Keywords: Professional services, heritage conservation services, WOM marketing, customer satisfaction, customer delight

Most of conservators running private practice insist that the quality of their workmanship speaks for itself and that future, satisfied customers are most likely to appear as a result of word-of-mouth recommendations. They do not seem to focus on the mechanisms that make consumers purchase professional services. Little attention is usually paid to the attractiveness factor (delight). The latter is perceived affectively rather than cognitively and it will probably make customers spontaneously share his experiences with family or friends. Thus, while it is likely that (merely) satisfied customers will tend to use services of a successfully tried provider again, it is delight rather than satisfaction that makes customers recommend services by means of word-of-mouth. The major purpose of this paper is threefold: (1) to examine the conservation service providers’ marketing practices (2) to measure the extent to which they understand and pay attention (if at all) to the power of delighting their customers and (3) to determine the possible ways of delighting customers of heritage conservation services.

Opportunity Structure and Ethnic Start-up Performance

Francesco Pasetti, Paola Dubini

Keywords: Immigration, media, entrepreneurship, networking, community

Immigration is a structural dimension of Italian society and immigrants began to emerge as a “new” audience and as “new” market for businesses. Multicultural media provides information to this new kind of audience, representing a necessary and indispensable basis in the process of social integration. Today they constitute the place of expression of cultural minorities in the sphere of public opinion. This paper analyses the emerging phenomenon of diasporic media in Milan from an entrepreneurial perspective, addressing the issue of the creation of a double network of immigrant as well as Italian resources; following the mixed embeddedness approach, we want to investigate how the structure and the nature of the entrepreneur personal network among its immigrant community influence the sustainability and viability of these organizations.
Les Sociétés d’amis de musées : des amis qui vous veulent du bien?

Juliette Passebois- Ducros, Guergana Guincheva

Mots clés: Sociétés d’amis, membres, marketing relationnel

Cette recherche s’intéresse aux relations nouées entre les sociétés d’amis de musées (bénévoles) et les musées dans le contexte français. A travers une étude qualitative menée auprès de responsables de musées et de responsables d’associations, cette recherche croise les points de vus des deux parties. Les résultats montrent que si les représentations convergent sur les points essentiels, il demeure certains points de divergence quant à ce que « devraient » être les sociétés d’amis pour les musées et ce qu’elles sont pour les amis. Ce constat nous amène à identifier des voies d’amélioration des relations entre les deux partenaires.

Internet and the “Long Tail vs. Superstar effect” debate: Evidence from the French Book Market

Stéphanie Peltier, François Moreau

Keywords: Long Tail, Sales Concentration, Book Industry, Internet

This paper sheds new light on the heated debate “Long Tail vs. Superstar effect”. To explore this issue, we provide an empirical analysis based on a comprehensive database of monthly sales of comic books and literature books in France over the period 2003 to 2007. By using a quantile regression method, we state three main results. (i) Bestsellers got smaller market shares online than offline, to the contrary of medium- and low-sellers. (ii) Both online and offline sales shift from the head of the distribution to the tail with increasing magnitude over the period. (iii) The Long Tail appears to be more than just a short-lived phenomenon caused by the specific preferences of early adopters of e-commerce. These three results suggest that online information and distribution tools, whose use increased over the period 2003 to 2007, do have an impact on book distribution and on consumers’ purchase decisions, leading consumers to shift away from bestsellers and towards niche products.
The creative industries: A study of behavioural and personal traits of the involved agents (Creative artists, managers and consumers)

Petra Pérez Alonso-Geta, Carmen Bellver Moreno, Marian Navarro Luis, Teresa Tortajada Matos

Keywords: Creative industries, innovation, evaluation, profile

Currently, creative industries are being identified as "one of the most promising economic sectors with high potential to contribute to local and regional wealth and to create jobs. These industries revolve around three basic agents: the creative artist, the cultural manager and the consumer. From this perspective, the study presented has a large research in these three fields. In order to obtain differentiated profiles of the different agents implied in the creative industries and to implement best practices that let these industries be more competitive, a qualitative as well as a quantitative methodology has been used. As a result, according to the data collected, there are inherent conditions (perceptions, attitudes, actions) to the creative subject that make possible the creative product. Regarding the consumer profile, which is confronted with the cultural consumerism, the indicators would show the personal capitation and seduction of loyalty and the needs of education in order to learn how to face the cultural fact. We can also say that the data show and mark, promising research paths to promote the implementation and development of creative industries.

Picasso’s ‘Guernica’ – an Art Brand as Key Element of Destination e-Branding Strategies

Beatriz Plaza, Silke N. Haarich

Keywords: Destination Branding, Art Brand, Monitoring, Guernica, Google News

Places increasingly perceive branding as a powerful tool that helps them to increase tourism arrivals, attract investment and firm relocation, and enlarge their cultural presence. Place branding is on the increase, but how can destination branding be measured? Picasso brought Gernika fame with his canvas entitled ‘Guernica’. Picasso’s ‘Guernica’ masterpiece hangs in the Reina Sofia Museum in Madrid, 500 kilometres away from the town of Gernika and, still, this canvas exercises an important influence on the number of tourists that visit Gernika. In this context, Gernika is close to a perfect lab for testing the tourism impact of an art brand because the ‘Guernica’ canvas is not nearby to influence the data. The aim of this article is to present and test a methodology to measure the impact of Internet-based branding on tourism flows.
Google Analytics for Keyword Optimization: Testing with a Cultural Tourism Website

Beatriz Plaza, Silke N. Haarich

Keywords: Website visibility, keywords, web analytics, SEO, SEM

Search engine optimization (SEO) is the ongoing process of optimizing the website to be found on the search engines for the keywords selected by the information professional. The goal of SEO is to drive qualified traffic without including pay-per-click (PPC) or paid search. The here tested Key Performance Indicators (KPI) can help webmasters change the way they approach paid search, leading them to focus less on expensive keyword bidding (Google Adwords) and look instead at the long tail, protecting themselves against rising Pay per Click (PPC) rates caused by the growing demand for paid search.

Les Sentiers du Redressement : Comment les Organisations Culturelles Surmontent- Elles les Crises ?

Serge Poisson-de Haro, Emmanuel Coblence

Mots clés : Organisations culturelles, typologies, crise, redressement, études de cas

La recherche en gestion des arts s’intéresse de façon croissante aux crises des organisations culturelles. Cependant, il manque une compréhension fine des facteurs de crise et des capacités à surmonter la crise. Cet article construit, par une étude qualitative comprenant sept cas d’institutions artistiques et culturelles, une typologie des crises et des voies de redressement (stratégies parties-prenantes, recentrage organisationnel, optimisation des processus et renaissance artistique). Il montre notamment que les crises majeures – qu’elles soient managériales, stratégiques ou financières – sont liées aux processus de création. Les sentiers du redressement ne résident dès lors pas seulement dans des processus organisationnels, stratégiques et financiers plus efficaces, mais également dans une renaissance artistique : la capacité de l’organisation à formuler des propositions novatrices en phase avec les attentes de ses parties prenantes.
The Before and After: Audience Perceptions of Brand Dimensions of Cultural Products

Rosemary Polegato, Rune Bjerke, Nicholas Ind

Keywords: Cultural products, brand dimensions, attendee perceptions

The purpose of this paper is to explore audience perceptions of brand dimensions of cultural products. The specific research question is, “Do audience perceptions of brand dimensions of a cultural product differ *a priori* and *a posteriori* a performing arts experience?” The arts discipline setting is ballet and opera performance at the newly constructed (2008) Opera House in Oslo, Norway. The findings, based on quantitative and qualitative data, suggest what arguably are three of the most important (or desirable) brand dimensions of a wide range of cultural products: *artistic innovation, pride, and for ordinary people/everyone*. Notably, pride featured very highly in consumer associations – particularly *before* they attended a performance, but also *afterwards*. *Pride* was identified as a cultural brand dimension which is a function of “enthusiasm” and “knowledge.” Overall, the findings imply that performing arts attendees do perceive, and are willing to identify, dimensions of cultural brands, and that the set of brand dimensions challenge Aaker’s (1997) list.

New Internationalisation Strategies of Global Museums: a Possible Perspective

Irene Popoli

Keywords: Museums Strategies, Internationalisation, Growth, Sustainability

The aim of this paper is to give an outline of the different forms of international expansion promoted by some cultural institutions in the last years. This tendency to internationalisation – started by hyper-museums – is new to the museum world, and to the cultural sector in general. However, it represents a significant case of the use of management tools taken from for-profit firms by not-for-profit institutions and of the possible unpredictable consequences that a drastic change in strategy can bring to traditionally structured institutions. The analysis is supported by a comprehensive analysis of how museums and their environments have changed in the last years, of the principal causes of these changes and of the most significant strategic solutions applied by museums interested in internationalisation. The paper ends with a final chapter devoted to the description of some significant case histories that could help giving a shape to the phenomenon and illustrating different internationalisation solutions already started.
Partnership practices and the public broadcaster’s cultural remit: a means to an end or an end in itself?

Tim Raats, Caroline Pauwels

**Keywords:** Public Service Media, cultural remit, cooperation & partnerships, VRT, NPO

In recent years, policymakers have increasingly come to emphasize the necessity of public broadcasters working together with other public institutions and even private sector competitors. Public broadcasting organizations themselves have picked up on this argumentation, propagating it elaborately in their own strategy documents. Notably in the cultural arena, partnerships seem to be incorporated as a genuine strategy for public broadcasting. The question at the core of this paper is whether the partnership agenda truly introduces a new management culture within public broadcasters or whether it is merely a concept used to legitimize public service broadcasting in difficult times. The paper provides an analysis of two relatively small public broadcasters, i.e. VRT (Flanders) and NPO (The Netherlands). Evidence derives from literature review, analysis of relevant policy statements and expert interviews in the framework of the Flemish management contract renewal.

Technical quality of audiovisual content: the next challenge for digital video services

Heritiana Ranaivoson, Olivier Braet, Joeri Barbarien, Ann Dooms, Peter Schelkens

**Keywords:** Technical quality, quality management, business modeling, digital video services

The development of more and more numerous and complex distribution channels of digital audiovisual content has increased concern for technical quality. The research is based on the results of a cross-industrial research project titled AQUA that focuses on the automatic monitoring of quality of audiovisual content. The aim of the research paper is to provide a *Business Design Opportunity assessment*, i.e. a systematic mapping of all possible and relevant uses of the AQUA project, and of their consequences. We confirm the insight of the literature that managing quality allows enhancing the Value of the service. Actually the AQUA project could reduce quality issues, thus pleasing consumers more, and decreasing failure costs. We also show that monitoring of quality may have an impact on Control, which is rarely mentioned in the literature. Actually players would be technically able to control the quality of the service rendered by their partners.
Arts Management and Marketing Article Citation Analysis: Assessing the External Impact of Arts Management Journals

Ruth Rentschler, Theresa A. Kirchner

Keywords: Arts management, arts marketing, journal assessment, citations, bibliographic analysis

This study is the first quantitative analysis of arts management articles in leading general management and marketing journals over 21 years, including examination of the extent to which they cite authors of leading arts management journal articles. Using bibliometric techniques, the authors examined a total of 20 top tier management and marketing journals to identify how many arts management and marketing articles they had published, which authors were cited and from which arts management journals. The findings show that (1) a relatively small number of citations in the top management and marketing journals reference arts management journals; (2) the interaction between the parent management / marketing disciplines and the arts management sub-discipline leads us to conclude that management and marketing authors draw upon a large reserve of diverse literatures; and (3) management and marketing articles tend to utilize citations to journal articles grounded in the social sciences and the aesthetics of management, although there is a trend of increasing numbers of citations to journals representing the sub-discipline of arts management.

Mission Fulfilment: The Role of Board Performance

Ruth Rentschler, Marc Morgan

Keywords: Non-profit arts boards, board performance, mission fulfilment

While the body of work exploring non-profit boards has grown, there has been a general failure to build on existing research and generate a definitive conceptualisation of board performance. This paper aims to develop a conceptual framework of the dimensions of board performance. The findings from 27 interviews with nine arts board experts in two countries are presented. It analyses their perceptions of the dimensions of board performance to fulfil organisational mission. Four dimensions of board performance are identified: Artistry, Adaptation, Accountability and Accomplishment. The dimensions are presented in a conceptual model that links board performance to mission fulfilment.
Le legs aux organismes culturels : identification du testateur, générativité et pratiques managériales

Sophie Rieunier, Bertrand Urien, Anne Krebs

Mots clés: Legs, collecte de fonds, générativité, fundraising, institutions culturelles

Les institutions culturelles sont aujourd’hui confrontées à la croissance de leurs charges et à la nécessité de rechercher de nouvelles sources de financements. Le legs pourrait constituer un enjeu financier considérable pour la pérennité de ces institutions. Les réticences sociales à aborder la question de la fin de vie et le caractère incertain et aléatoire de cette collecte particulière la rendent difficile à aborder à la fois vis-à-vis de l’organisation culturelle, et vis-à-vis des testateurs eux-mêmes. Ce champ étant à peine défriché, l’ambition de notre recherche est double : a) offrir une première réflexion sur la collecte de legs dans le domaine de la culture, en identifiant le profil du testateur aux organismes culturels, et en insistant sur les mécanismes mentaux qui gouvernent le legs à ces organismes, b) analyser les pratiques managériales actuelles en matière de collecte de legs à la lumière de ces déterminants, à partir d’une étude qualitative sur plusieurs organismes culturels et cabinets de conseil spécialisés.

Possible relationships between organizational structure and operating results: The case of the Ibero-American Theater Festival of Bogotá (FITB)

Jaime Ruiz-Gutiérrez, Carolina Barrios, Alejandro Valderrama

Keywords: Organizational structure, Ibero-American Theater Festival of Bogotá (FITB), productivity, organizational life cycle

The Ibero-American Theater Festival of Bogotá (FITB) has evolved into a cultural institution representing the city of Bogota, capital of Colombia. Its development has been impressive. The first version in 1988 consisted of 245 performances and a total attendance of 900,880 people. Whilst the most recent edition, 22 years later in April 2010, included 1300 performances and a total attendance of 3,919,000 people. A question that this situation raises is: How does the organizational structure evolve in order to ensure this significant growth? In this work, we seek to establish a relationship between the organizational structure and the festival’s results measured through several dimensions: attendees, participating groups, productivity, coverage, infrastructure, etc. A statistical analysis proposes a significant relationship between the organizational structure and the number of participating groups and the productivity of the staff.
Authors and neighboring rights through the eyes of creators and performers – an empirical study

Paul Rutten, Ilan Akker, Joost Poort, Jarst Weda

Keywords: copyright, digitisation, new media, authors, performers, media economy

In the presently enfolding creative economy authors rights are discussed and even heavily disputed. Numerous developments such as internationalization, digitisation of and convergence in media and creative industries as well as new applications and services like filesharing, downloading and streaming put the role of rights in a new perspective. In the debate over the future of rights legislation the perspectives and views of authors and performers remains largely unexplored. There is hardly any empirical insight in the position of the creative personnel directly involved in creation, production and performance. This paper reports the findings of a unique large scale survey among over 4,000 authors and performers in the Netherlands investigating their views and perspectives. Different groups within the overall population of artists can be distinguished based on their attitude towards legislation, exertion of control, the management of rights and the future of their creative professions.

What business models to use for the market of photography in the digital age?

Dominique Sagot-Duvaux

Keywords: Photography, digital, business models, industrial organization

The closure of prestigious agencies confronts professional photographers with a serious crisis, creating a rapid decline of their incomes. The lack of respect for traditional business models in the industry, the competition of a low cost market largely fuelled by the amateur photographs and the fact that financial globalisation puts pressure on agencies and broadcasters all contribute to this resulting situation. The only source of optimism for this occupation seems to be the developing market of photographic prints. However, photography has never been so present, produced in so much volume, and such a source of valuable creation, as today. Where is this value going? And how to make sure that the people who create these pictures (photographers and agencies) obtain their fair share?
Can Italian Haute Cuisine Become A Real Industry? Some lessons from the near-by cultural industries

Barbara Slavich, Rossella Cappetta, Severino Salvemini

**Keywords:** Creativity, control, codification, formula reproduction, haute cuisine industry

Research has highlighted that creativity is essential for organizations’ survival and has to be fostered and managed in organizations. Creativity in some specific contexts has additional requirements compared to others in order to sustain the industry’s growth: for example, in luxury industries it needs to be combined with the imperative of zero defects. This article explores the trade-offs determined by the articulation of creativity with organizing processes in order to determine the growth of a specific luxury industry, the one of haute cuisine. It investigates the paradoxes between creativity and control, creative freedom and organizational processes, continuous ideas generation and the need of identifying a successful business formula that could be accurately reproduced across time and space. Based on two case studies pertaining to Italian haute cuisine industry, the article investigates how creativity can be organized to sustain the industry growth. It highlights that not only creativity, but also codification is an intrinsic success factor for Michelin starred chefs, as it allows chefs to extend their business, and to set and maintain superior quality standards.

Young non-attenders’ beliefs about opera before and after their first opera attendance

Hilppa Sorjonen, Irene Rissanen

**Keywords:** First-time attender, perceived risk, performing arts

In this study, young non-attenders’ opera-related beliefs and perceptions were explored before and after their first opera attendance. Students from three educational level participated in focus group interviews as informants. The longitudinal research design of the study revealed the alteration of the beliefs and perceived risks of young first-time opera attenders. Perceived risks actualized mostly in the area of the following product attributes: presentation, singing, story, and time frame. The perceived risks related to the situational context did not actualize. Differences between the perceptions and beliefs of the participants representing various educational levels appeared and seemed to strengthen after the opera experience.
**Added value of social interaction in arts participation: New opportunities for increasing experiences**

Mia Stokmans

**Keywords:** Arts participation, hedonic experiences, social interaction, social identity

Experience marketing believes that consumers’ experiences can be enhanced by intensifying the interaction between the augmented product (museum exhibition) and consumers. However, this concept may not work for high culture. According to the sociology of consumption social, interpersonal interaction is another way to enhance experiences. This paper provides a theoretical framework that illuminates how social interaction adds to hedonic museum experiences, the atmosphere, and belongingness to a group. The results of a small survey study (N=82) among frequent museum visitors suggest that those who went with friends (instead of family or alone) were most content with the augmented product (museum visit), talked more about this visit and museum visits in general. Regression analyses also show a positive effect of social interaction on the evaluation of the museum visit, even when contentment with the augmented product is accounted for. Practical implications for museum marketing are described in the paper.

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**The Power of the Story in Behind: Addressing the Stakeholders of an Experiential Museum**

Thorsten Teichert, Stephanie Barth

**Keywords:** Cultural experience, storytelling, sensemaking, stakeholder management

Abstract cultural offerings may come to live by the story in behind. We present storytelling as an instrument for addressing the various stakeholders of an experiential cultural institution. At first, we assess the potential of eliciting consumers’ narrative stories for gaining market research insights and for effectively positioning service offerings to prospect attendees. Following this, we explore the broader potential of story shaping as a strategic instrument of the overall marketing activities of a cultural institution. Finally, we address story transmission as a powerful tool especially for leaders of cultural organizations relying on pro-bono engagements of independent actors. We present empirical evidence gained from a case-study embedded in an EU-sponsored project in which we compare the potential of storytelling within two medieval museums of related settings. We conclude that a shared story may provide the basis for an enduring sensemaking within and across the different stakeholder groups and may thus serve as basis for the strategic development of a cultural institution.
Du mécénat au capital-risque philanthropique La professionnalisation de la collecte de fonds dans les organisations culturelles

Jean-Michel Tobelem

Mots clés: Mécénat, parrainage, don, philanthropie, collecte de fonds, endowment

Après une phase de modernisation de leur gestion, les organisations culturelles connaissent actuellement une nouvelle transformation, fondée sur la recherche de modalités inédites de financement. Les institutions culturelles européennes tendent ainsi à se rapprocher de leurs homologues du monde anglo-saxon ; reste toutefois à déterminer s’il existe des possibilités réelles de levée de fonds auprès non seulement des entreprises et des fondations, mais aussi des personnes physiques. L’objectif de la recherche est donc de déterminer si les organisations culturelles européennes peuvent s’appuyer sur une dynamique suffisante du *fundraising* pour satisfaire leurs besoins de financement, compte tenu de la stagnation, voire de la réduction des fonds publics pour la culture. Au-delà, il s’agit de s’interroger pour savoir si elles disposent des ressources techniques, managériales et organisationnelles adéquates pour se lancer dans des politiques de collecte de fonds capables de leur procurer un niveau de ressources suffisant.

Les grandes thématiques de gestion des institutions culturelles et artistiques : disciplines et pratiques

Johanne Turbide, David Massé, Serge Poisson-de Haro

Mots clés: Institutions culturelles et artistiques, thématiques de gestion, gestion des arts, financement, audience, programmation

Cette recherche s’interroge sur les grandes thématiques de gestion des institutions culturelles et artistiques et de la manière dont elles se manifestent à travers la pratique et les disciplines universitaires. À partir des années 90, on assiste à un véritable développement de la gestion des arts grâce à la contribution des sciences de gestions et de l’essor de nouvelles thématiques d’étude. Ces thèmes de gestion sont traités de manière disciplinaire ou pluridisciplinaire et les chercheurs proposent un éclairage spécialisé sur les thématiques abordées. Nous avons réalisé une étude documentaire des articles *company profile* qui a fait ressortir trois grandes thématiques transdisciplinaires statistiquement significatives (les revenus, les auditores et la programmation) et trois dimensions associées (économique, sociétale, artistique) que nous retrouvons dans la littérature. Ces résultats peuvent donner un cadre théorique à la bonne compréhension des enjeux et des problématiques des institutions culturelles et artistiques contemporaines.
Creating Brand Identity in Art Museums – a Case Study

Liisa Uusitalo, Sofia Pusa

Keywords: Art museum, Brand identity, Symbol, Consumer, Marketing

The paper discusses branding and ways to create brand identity in art museums. Brand identity can be constructed with the help of museum’s core products and services, persons, symbols, or organizational properties. Interview data from three modern and contemporary art museums were analyzed to find out to what extent and which aspects of brand identity are applied by museums in everyday practice.

What makes Creative Companies ‘Jump’: An explorative study into successful business models for Creative Industries

Walter Van Andel, Koen Vandenbempt, Patrick Kenis

Keywords: Creative Industries, Business Models, Strategy, Entrepreneurship

This paper introduces a conceptual framework that can be used for identifying pathways for business model differentiation within the creative industries. By drawing on the premise that business model differentiation can lead to the establishment of competitive advantage, a framework is devised that can capture business model configurations in the creative industries. Arguing that segments within the creative industries often display a dominant business model configuration constructed out of three business model building blocks - creating content, delivering a live-based experience, providing a value-enhancing service to other products - the authors suggest that differentiation from the market can be reached by taking a non-dominant configuration. The usage of this framework is further illustrated by two case examples from the creative industries. The paper contributes to the knowledge of management in the creative industries by providing a conceptual framework to identify dominant and alternative business model configurations within these industries.
Career development in the arts

Sofie van den Borne

Keywords: Career development, artistic career, critical success factor, career mobility

What can we say about the development of artists’ careers? How can phases in these careers be defined, and how is the development different for artists compared to other professionals? Which factors influence career success? This research starts with answering these questions by developing two models: a phase model for artistic careers and a model with critical success factors. The result of both research parts is a 4-phase model that represents the development of the ideal artistic practice. It is possible to determine in which development phase an artist is in and thereby to recognize opportunities for becoming successful and risks for career stagnation. The distinction of different career dimensions, developed in this study, can help recognizing specific chances and risks and can therefore contribute to more successful career coaching.

Pushy Patrons or Selfless Philanthropers? The Debate on Private Support for the Arts in the Netherlands 2001-2010

Helleke van den Braber

Keywords: Patronage, arts funding, motive analysis, gift theory, philanthropy

In Holland, the current urgent need for patronage has set off a fierce debate on the merits and demerits of private support for the arts. Focusing on the years 2000-2010 and analyzing a total of 50 contributions to this debate, this paper presents the three main recommendations to cultural organizations put forward in this discussion. In addition, it offers a classification of debaters’ opinions on the possible and permissible motives for private support, and on the benefits patrons should be allowed to reap. To contextualize these findings, they will be confronted with theoretical models of motive analysis, notably Komters gift theory and Kirchbergs ideal types of corporate patronage.
Subsidizing Performing Arts Between Civilization and Addiction

Pim van Klink, Arjan van den Born, Arjen van Witteloostuijn

Keywords: Arts economic theory, arts policy, sector analysis, leadership, management

This paper tries to deliver relevant economic advice to governments that are considering to cut down their arts budgets. It is based on a specific economic explanation, tailored at the idiosyncratic economic processes in the arts. According to this logic, supply-side subsidies only increase the upside-down scarcity in the arts; in arts, that is, scarcity is at the demand side, which comes with chronic excess supply. If governments want to support the arts through supply-side subsidies, their intervention can only be legitimized economically (if at all) with reference to the merit good argument. The size of the subsidy budget can be explained with public choice theory. Governments that are aiming for the best value for money for society, could consider three policy advices. First, the council system as the allocating instrument of subsidies is more cost-effective than its governmental counterpart. Second, to incentivize arts producers, subsidies are effective if provided as an addition to box office revenues, and not as a substitute. Third, improving the quality and functioning of board and management of arts companies makes them more effective, positively affecting artistic and business performance.

How governments and actors within the performing arts industry can enhance a sustainable competitive advantage for the industry as a whole

Bruno Verbergt

Keywords: Strategic management, competition analysis, industry analysis, performing arts, government arts policy

Should the structure of the performing arts industry and the behavior of its actors and subsidizing agents be understood as helpful or detrimental to the success of the industry as a whole? Within an autonomous field, success is defined as the ability to obtain audiences, positive peer and expert qualification, and revenues. A qualitative field study of 11 actors in the Flemish performing arts industry reveals a number of forces related to internal, external, and potential competition. These actors, however, add a “positive-sum” aspect to the character of the competition. Structural drivers of success are product differentiation and brand identity, cooperation and alliances (explicit and tacit), and government policy. In contrast, governments tend to take an ambivalent attitude towards competition. Competition thus takes on a “zero-sum” character, due to the neglect of periodic and structural overcapacity, high stakes and exit barriers for local governments, as well as the threat of upward integration for venues and festivals. Governments also tend to undervalue their role in the devaluation of symbolic and cultural capital.
Constructing the Creative City: Dominant Networks in the Creative City Cycle

Ximena Varela

Keywords: creative economy, creative industries, creative cities, knowledge economy, networks

This paper argues that the nature and configuration of dominant networks in “creative cities” has major implications for creative industry initiatives and outcomes. It identifies three major networks (policy, business and arts/science) that are behind creative city initiatives worldwide. The paper discusses specific cases of each, with examples ranging from Brazil to the United States to India, and suggests implications for other cities that may be seeking to use the creative industries as engines for development (replication).

Mobility as a prism to examine a professional course in the art world Case study on French visual artists based in Vietnam

Emilie Viaut

Keywords: Sociology, Artist, Career, France, Vietnam

Analysis of empirical data collected on research fieldwork in Vietnam, next to French artists Sandrine Llouquet and Bertrand Peret, reports to the singular career management they implement. This study focuses on the structure they built up in France and exported to Vietnam: Wonderful District. This migration process as well as its collateral consequences are the main points of this paper. Mobility is not only considered here as a career strategy inserted in the framework of internationalization, but also as an indicator. It is taken as a prism in its figuratively meaning: a filter that reveals Wonderful District interactions with the art world. In that way, mobility both highlights conceptual references of these visual artists and, on the other hand, the practical actions they handle in order to shape their professional course.
Cultural Organizations, Power Games and Spatial Changes: The Case of Istituto Europeo di Design in Rio de Janeiro

Marcelo M. F. Vieira, Cristiane Netto Costa

Keywords: Cultural organizations, power games, spatial changes, culture and cities

In order to understand how power relations structure dynamics in space, an analysis is herein performed on the events relating to the establishment of Istituto Europeo di Design in Rio de Janeiro, Brazil. We adopt the concept of space defined by Milton Santos as an inseparable set of systems comprising objects and actions in a historical perspective. To analyze power relations, we observed Norberto Bobbio's theories on power within organizations and the notions of social power. The analysis was based on news published about the process, official documents and visits to the neighborhood. It was found that the neighborhood cannot be considered only in its material characteristics, but together with the social characteristics and facts observed over time. The establishment of IED had repercussions in several ways, not just regarding the physical aspect of the building’s renovation, but a change in the dynamics of relations between the different actors involved.

“A big part of my life”: A qualitative study of the impact of theatre

Ben Walmsley

Keywords: Impact, theatre, audiences, arts benefits, arts marketing

This paper explores the impact that theatre can have on its audiences, both immediately and over time. It evaluates the existing literature on impact and critically reviews a number of benefits models. Through a textual analysis of 42 semi-structured depth interviews, the paper aims to deconstruct and rearticulate the impact that theatre has on audiences’ lives in their own terms. Impact emerges as a personal construct articulated by audiences in terms of emotion, captivation, engagement, enrichment, escapism, wellbeing, world view and even addiction. The findings indicate that impact is ultimately a relative concept which is dependent on audience typology and perceived by audiences in holistic terms, incorporating intrinsic value and instrumental benefits alike. While catharsis is confirmed as a key enabler of impact, flow emerges as both an enabler and a benefit in itself. The paper discusses the repercussions of these findings and explores the management implications.
“Transnational” Cultural Policy and Ethnic Identity: A Case Study of Taiwanese-Hakkas in Thailand

Li-jung Wang

Keywords: cultural diversity, transnational community, cultural policy, the Hakkas

Since the 1980s, more and more Hakkas have moved to Thailand from Taiwan, maintaining strong ties between the two countries. As a result, Taiwan’s Hakka policy is being adopted as a “transnational cultural policy”, not only influencing the Hakkas in Taiwan, but also the Hakkas in other countries such as Thailand. This paper discusses the development and changes in ethnic cultural policies relative to the Hakkas in Thailand and Taiwan, and examines how Taiwanese Hakka in Thailand have constructed their identity across national, ethnic and cultural boundaries between Taiwan and Thailand. Furthermore, we explore how the Taiwanese Hakka in Thailand are influenced by the various cultural policies of both Taiwan and Thailand. This case study of Taiwanese Hakka in Thailand offers a deeper understanding of the new concept of “transnational cultural policy”.

Reference Price Anchors in Pay-What-You-Want Pricing: How Do Consumers Choose What to Pay?

Jennifer Wiggins Johnson, Annie Peng Cui

Keywords: Pay-What-You-Want, Pricing Strategies, Yield Management

Pay-what-you-want pricing mechanisms have become increasingly popular among arts organizations. However, most of the current research has only examined strategies in which consumers are allowed to choose any price with no guidance from the organization. Organizations are currently using several external reference price strategies to influence consumers’ chosen prices in pay-what-you-want pricing, including minimum, maximum, and suggested prices. This research examines the effectiveness of these different strategies to determine which strategy provides the highest yield and the most benefit to the organization. Across three studies, we find that these external reference prices act as anchors, biasing consumers’ chosen prices in the direction of the anchor. We further find that both minimum and maximum prices can have a negative influence on consumers’ chosen prices, while a suggested price strategy appears to be the most effective way to maximize the organization’s yield while giving consumers the freedom to choose their own price.
From Critical Reviews to Audience Dialogue: Responding to Critique in the Digital Age

Jennifer Wiggins Johnson, Stephen B. Preece

**Keywords:** Product Reviews, Audience Engagement, Web Strategy, Communication Strategy

This study seeks to determine how arts organizations are responding to the increasing prevalence of critique and review, and how they may be capitalizing on this phenomenon to deepen the engagement of their audiences. We specifically examine negative reviews, and how strategies for addressing negative critique are perceived by audiences. Preliminary findings suggest that most organizations are using more traditional strategies to engage with formal critics’ reviews, highlighting positive reviews in their marketing and ignoring or downplaying negative reviews. In contrast, some organizations have created a range of new strategies for engaging with consumer reviews, creating and facilitating a dialogue between the consumers and the company as well as amongst consumers. Future research will more directly consider consumer responses and the overall effectiveness of these strategies.

Exploring social, economic and cultural diversity within ‘Black British Jazz’ audiences

Linda Wilks

**Keywords:** Race, jazz, social class, age, ethnicity

This paper presents the findings of a recent study which explores the social, economic and cultural characteristics of audiences for performances by black British jazz musicians. It draws on Bourdieu’s theoretical concept of cultural capital, which links social class and educational qualification level to cultural consumption, as well as on Hall’s exploration of ‘new ethnicities’. The study uses a mixed method approach of observation, questionnaire survey and in-depth interviews, analysed using critical discourse analysis. The paper concludes that audiences for black British jazz are not diverse along social-economic class and education level dimensions, but show complex diversity along the dimensions of age and ethnicity. The conclusions draw on the findings to suggest strategies which arts managers might use to encourage diversity in audiences.
Family Groups’ Impulse Visits to Museums

Kailin Wu

**Keywords:** Family groups, children, museums, impulse visits, interviews

This paper derived from a process-oriented study aiming to clarity how family groups reach their decisions to visit museums and focuses on the presentation of those impulsive types. This article has two objectives. First is to explore how impulsive visits to museum are reached. Second is to unpack what sort of stimuli trigger family groups to make impulse visits. Much evidence has been offered to show planned behaviour, little is available to illustrate impulsive visits. An improved definition from the perspectives of a family group was used. Data was generated from rather freshly-made decisions through qualitative group interviews with the inclusion of children. Those decisions being made jointly between adults and children and those adult-made decisions were presented. The types of joint decisions highlight the active participation of the children. Two external stimuli triggering such powerful whims to make impulsive visits were found. Differences in decision behaviour between impulsive choices and planned types were identified.

Intellectual Capital and Key Success Factors of Culture and Creative Industries: The Case study of Live House-Riverside in Taiwan

Johnson Yi-Jui Lin, William Chang, Yang-Cheng Lu

**Keywords:** Intellectual capital, key success factors, culture and creative industries, live house, SEM

The purpose of this research is to investigate the relations among Intellectual Capital (IC) elements contributing the additional Value Added (VA) and the Key Success Factors (KSFs) of a Live House - Riverside in Taiwan. Many literatures mention that intangible assets or intellectual capital are the main reason to create additional value, and those additional values have a significantly positive correlations between the firms’ capabilities and its financial performance. This research will adopt fundamental IC theories to understand the associations among a Live House, singers/bands and customers, and build the structural equation model to evaluate the relationships among IC and KSFs, using qualitative method to receive the required information for advanced explanations. The intention of this research is to examine what kind of considerations the owner ought to take in each step, and link the value creation process among a Live House, singers/bands and customers.
Les déterminants de la performance des grands musées d’art : une perspective stratégique

Verónica Zúñiga Salas, Johanne Turbide

Mots clés: Musées, performance, stratégie, évaluation, gestion muséale

**Organization**

The AIMAC-conference 2011 is organized by the Master in Cultural Management of the management department of the University of Antwerp in co-operation with the Antwerp Management School.

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**Venues**

**Academic Programme**

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+32 3 265 49 89

University of Antwerp – City Campus
Building M (De Meerminne)
Sint-Jacobstraat 2
2000 Antwerpen
+32 3 265 52 64

Universiteit Antwerpen – City Campus
Building A (Hof van Liere)
Prinsstraat 13
2000 Antwerpen
+32 3 265 41 11

parallel sessions
word of welcome
round table
Universiteit Antwerpen – City Campus
Building 13 (Ten Prinsenhove)
Koningstraat 8
2000 Antwerpen
+32 3 265 46 69

Social Programme

Fashion Museum - Province of Antwerp
Nationalestraat 28
2000 Antwerpen
+32 3 470 27 70

Kanaal – Axel Vervoordt site
Stokerijstraat 15-19
2110 Wijnegem
+32 3 355 33 00

Museum aan de Stroom (MAS)
Hanzestedenplaats 1
2000 Antwerpen
+32 3 338 44 34

Katoen Natie/ HeadquARTers
Van Aerdtstraat 33
2060 Antwerpen
+32 3 221 68 11

Access to the internet

The university offers the following options:

Building Antwerp Management School: wireless internet with a personal code (go to the reception desk to receive your personal code)
Building Meerminne: wireless internet with a personal code (personal code at the reception desk)
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On 17 January 1995, a cultural treaty was signed in Antwerp between the Dutch and the Flemish governments. The term culture is used in the "Cultural Treaty" in a broad sense. The full title of the treaty is: "Treaty Concerning the Cooperation in terms of Culture, Education, Sciences and Welfare between the Flemish Community in the Kingdom of Belgium and the Kingdom of The Netherlands".

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Map University venues*

*City map of Antwerp to be found in the conference bag.
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Notes:
Art on the cover: a concept of Pieterjan Grandry

© Chris Idema and Tim Hobbelman (front cover), Sergiy Prokof'yev (back cover)

Pieterjan Grandry, a young graphical designer, had a clever idea for his graduation project. He organized a competition to design a concept for the missing second tower of The Our Lady’s Cathedral of Antwerp. After the great fire broke out in 1533, all energy went to the repair of the Cathedral and the completion of the second tower was delayed... Pieterjan Grandry received 455 designer concepts for the ‘missing tower of Antwerp’ from all over the world. From beamer projections that should reveal the second tower in misty and rainy days through a bridge construction. Pieterjan Grandry reflects:

Absence stimulates the need for completion and the design of these ideas is what makes the intangible absent concrete. Talking about absence in an urban spot (the incomplete tower of Antwerp’s cathedral), one might think of utopia. Utopia is the non-place (translating literally from Greek), it is a place that is not meant to become realistically possible. Utopia is the eternal absent.

A possible way to create a utopia is to generate a focus in something absent. Empty or abandoned city spots, are places where urban utopia is being born. A missing tower is a potential place to give birth to an utopia.

The project “designing absence” is seeking for the contemporary utopia. The basis seems to be architectural. However, the requirement of one single image, gave the participants the freedom to project their most bizarre thoughts. There is a reason why it was decided to realize this concept as an international brainstorm and not as individual project. This fragmented design composes the pattern of today’s expectations and wills. The built of an archive of 455 representations about the missing tower give a more complete image of the contemporary utopia, rather than one single design.

Every single project added an input to the character of the contemporary utopia. The designs on the cover are developed by Chris Idema and Tim Hobbelman (front) and Sergiy Prokof’yev (back).

You can find more designs of this project in Meerminne (Building M), room M103, first floor.

Pieterjan Grandry and his projects can be followed at pieterjangrandry.com and www.crapisgood.com, where he is organizing a new competition.

The redaction of this publication was closed Wednesday 15th of June, 2011. Any changes or additions that occurred after that date are not recorded.