



Association internationale de management
des arts et de la culture | International Association of Arts
and Cultural Management



Ca' Foscari
University
of Venice

Department of Management



EFMD

Management
mac Arts Culture
lab Laboratory

AIMAC 2019

15th International Conference
on Arts and Cultural
Management

23-26 June 2019

Ca' Foscari University of Venice



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EDITORIAL

The 15th International Conference on Arts and Cultural Management AIMAC 2019 shall be hosted by Ca' Foscari University of Venice, Venezia, Italy from June 23 to June 26, 2019. It will be supported by maclab Management of Arts and Culture Lab, Department of Management. Since the first edition in 1991, the AIMAC biennial conference has always provided a unique forum for reflecting on and defining the management of arts and culture today. AIMAC is the oldest and largest association dedicated to the management of arts and culture, and the first to have recognized the importance of professionalizing management in the expanding domain of culture. It was also a pioneer in demonstrating how other sectors could benefit from studying the iconic management laboratory of culture: whether marketing, human resources, strategy and business models, management control or organization of creative processes. From this point of view, it is no coincidence that the next edition will take place in Venice. The attractiveness of the city, its setting and its unique cultural and heritage challenges will contribute to give the next edition of AIMAC a special shine.

Venice (Venezia) is the centre of a Creative Metropolitan Area where the network of artistic and historical heritage, as well as cultural and scientific competences can give rise to a process of innovation which is by no means easily imitable.

The Creative Metropolitan Area is supported by networks and coordination systems sustaining the communication process among creative people, designers and entrepreneurs, whose work is firmly rooted in this specific geographic context. Empowered by its cultural history and driven by an innovative approach, the city of Venice plays the role of central hub of this enriched context.

The idea that nowadays the cultural dimension plays a fundamental role in the process of creating value, is what drives the 15th AIMAC Conference. Cultural productions and creative activities are increasingly important for the economy and should consequently be taken into account in the decision-making processes aimed at fostering economic growth.

The maclab Management of Arts and Culture Lab is the Ca' Foscari centre where research and teaching activities concerning the management of cultural productions meet. It aims to enhance interdisciplinary links with other research activities both in Italy and abroad, to increase and strengthen communication and collaboration with private and public institutions, and with organizations engaged in policy and social activities, as well as with the subjects involved in cultural development as a social and economic driver of growth.

AIMAC, Venice and maclab can be considered as protagonists in the relationship between the cultural productions system and the system of those enterprises that take culture as an opportunity to generate innovation.

The maclab and its members will be pleased to put their resources at your disposal and share their resources and enthusiasm to the success of the conference. They will be happy to welcome you in Venice in great numbers.

Prof. Pierre-Jean Benghozi
Co-Chairman AIMAC

Prof. Francesco Casarin
Chair of Organizing Committee,
AIMAC 2019

ORGANIZERS



AIMAC

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.

The International Association of Arts and Cultural Management also participates in the publication of the International Journal of Arts Management, published by the Carmelle and Rémi Marcoux Chair in Arts Management of HEC Montreal. This refereed journal is intended for art managers, consultants, educators, researchers and civil servants in the field of arts and cultural management. It presents the latest research and developments in the field.

www.gestiondesarts.com/en/aimac/



Ca' Foscari
University
of Venice

Ca' Foscari University of Venice

Ca' Foscari University of Venice is a globally ranked university that inspires researchers and students to become game-changers in their fields and to make a genuine difference in the world.

A wide range of studies experiences and formative programmes such as active learning labs, minors and soft-skills development projects prepare students to be competitive in the workforce.

Ca' Foscari is committed to preparing students capable of tackling the global challenges of the 21st century. All of the university's degree programmes meet the most rigorous international standards, fostering scholarly excellence, interdisciplinary expertise and critical thinking. Ca' Foscari is highly committed to achieving excellence in research, developing international partnerships and funding promising scholars.

MACLAB

As one of the leading Italian research centres in the domain of the management of arts, cultural productions and creative industries, the Management of Arts and Culture Lab is a “place” where research and teaching activities concerning the management of cultural productions can meet together. It aims to enhance interdisciplinary links with other research activities both in Italy and abroad, to increase and strengthen communication and collaboration with private and public institutions, and with organizations engaged in policy and social activities, as well as with the subjects involved in cultural development as a social and economic driver of growth.

What we want to be: We see ourselves as protagonists in the relationship between the cultural productions system and the system of those enterprises that see culture as an opportunity to generate innovation. In both systems this relationship is of strategic importance for the exchange of resources and competences in a situation where public funding is increasingly scarce but where there is an increasing need to find innovative solutions. Competitiveness and a shortage of resources push the players to focus on innovation as a way to find new forms of supply and opportunities for growth. This is true for the cultural context, and applies even more to the world of enterprise, in its broadest meaning.

What do we do: We study the supply and demand conditions of the institutions and players that are

actively involved in cultural productions, as well as actors within the entrepreneurial system. Our management perspective focuses on dialogue and an exchange of views with the many other disciplines and competences required in order to understand and interpret culture-related phenomena. An interdisciplinary approach is fundamental but the purpose is not so much to “managerialize” culture, but to “hybridize” cultural phenomena and enrich managerial approaches with the different perspectives emerging from the world of cultural productions.

Our target: We look beyond Venice and the Veneto to a broader national and international panorama. Members of the Lab work together with institutions and individuals working at various levels in:

- Cultural institutions, such as foundations, museums, theatres and art galleries;
- Creative industries involved in design, fashion, cinema and multimedia productions;
- Traditional businesses not directly involved in cultural productions but aware of the vital role of cultural variables in their entrepreneurial activity and in their relationship with the consumer;
- Movements within the world of cultural productions that are inventing new cultural practices and new models of resource organization, process management, and consumption of cultural products.

**Campus of Economics
and Management**

**Ca' Foscari University
of Venice**

Teatro La Fenice

**Hotel
Monaco
& Grand
Canal**

Doge's Palace

**Biennale
of Venice**



PROGRAM

DOCTORAL SYMPOSIUM

June 22, 2019
San Giobbe

8:30 am - 9:00 am
Registrations

9:00 am - 9.15 am
Welcome
ROOM 10 A

Ruth Rentschler, Professor Arts & Cultural Leadership, Head, School of Management, University of South Australia

Maria Lusiani, Ca' Foscari University of Venice

Pierre-Jean Benghozi, CNRS Research Director (I3- CRG Ecole polytechnique, Paris) and Professor at Geneva University (GSEM), co-Chairman AIMAC

9:15 am - 10:15 am
Keynote - Opening presentation
Ian Fillis *Qualitative Research Methods in Arts Management & Entrepreneurship*

10:15 am -10:45 am
COFFEE BREAK

10:45 am -11:45 am
Keynote
ROOM 10 A

Anne Gombault *Qualitative Research techniques in creative industries: A French Perspective*

11:45 am -12:45 pm
Parallel tracks

TRACK 1 Cultural Policy & Precincts
ROOM 10 A

Facilitator: **Elisa Salvador**

- **Han Zhang** : *The Functions of Cultural Strategic Pivots*
- **Valeria Morea**: *Social life in public space as a commons. The case of public art*
- **Lucia Horňáková**: *Acquisitions of Contemporary Art by Art Institutions in Czech Republic*

TRACK 2 Entrepreneurship
ROOM 9 A

Facilitator: **Ian Fillis**

- **Claire Grellier Fouillet**: *Innovative entrepreneurs' behaviour in Tourism in France*
- **Margaux Valès**: *Innovation management in cultural organizations*
- **Alexis Perron-Brault**: *Customer engagement and new product adoption in the music industry : The importance of the fit between brand and new product innovativeness*

12:45 pm – 2:00 pm
LUNCH

2:00 pm – 3:00 pm
Keynote
ROOM 10A

Pierre-Jean Benghozi
Research epistemologies

3:00 pm - 3:30pm
COFFEE BREAK

3:30 pm - 5:00pm
Parallel tracks

TRACK 1 Entertainment
ROOM 10A

Facilitator: **Ruth Rentschler**

- **Kun Shi**: *Dynamic Relationship Management Meets Active Users and Service Gap: A Study of Online Video Platforms*
- **Xinyi Wang**: *Rosy Retrospection Effects: Investigating the Long-term Evaluations of Movie Sequels*

TRACK 2 Entertainment
ROOM 9 A

Facilitator: **Marilena Vecco**

- **Anna Roubickova** : *Video game industry in the Czech Republic*
- **Robin Charbonnier**: *Industrial transformations between digital and globalization: the example of the music industry*

- **Yelena Saltini** : *Business Model Dynamics: Press Industry's Case*

6:00 pm **Art Night**

June 23, 2019
Ca' Foscari University

9:00 am - 10:00 am
Parallel tracks

TRACK 1 Arts Management
ROOM BARATTO

Facilitator: **Allegre Hadida**

- **Ellen Heidelberger**: *The Intelligent Cultural Institution: Networks of Knowledge in Performing Arts Organizations*
- **Huihui Luo** : *The Power Behinds Temporary Art Exhibitions in China: A Management Perspective on organizing an exhibition*

TRACK 2 Entrepreneurship
ROOM BERENGO

Facilitator: **François Colbert**

- **Yihan Liu**: *Understanding the leaving subscribers' attribution and the way to attract them back in non-profit performing arts: implications for relationship management and innovation strategies*
- **Heidi Angell Strøm**: *Cultural Entrepreneurs' Management of Continuous Innovation*

10:00 am - 10:30 am
COFFEE BREAK

10:30 am - 11:30 am
Presentation
ROOM BARATTO

Boram Lee *From qualitative to quantitative research techniques: The case of fundraising*

11:30 am – 1:00 pm

Parallel tracks

**TRACK 1 Arts Marketing
ROOM BARATTO**

Facilitator: **Ian Fillis**

- **Xi Dai:** *Analysis on the Media Functions of Art Exhibition Spaces*
- **Yun Cheng:** *Outreach and Education Practice as Audience Engagement Strategy in Performing Arts Centres: An International Perspective*
- **Matthew Waters:** *The Curator as Chameleon: Managing Multi-Stakeholder Values through Cultural Mediation*

**TRACK 2 Arts Marketing
ROOM BERENGO**

Facilitator: **Ruth Rentschler-**

- **Heidi Lehmuskumpu:** *Relationship marketing for the millennials. How to attract young adults as arts donors? Multiple case studies of international opera and ballet organizations*
- **Huimin Wang:** *From AIDA to AIINDAS: The Filter Mechanism in Intercultural Communication of Artistic Products*
- **Gerald Francis Devney:** *Boundary-Brokering in Arts Marketing Strategy*

1:00 pm – 2:00 pm

LUNCH

2:00 pm – 3:00 pm

**Meet the Editors
ROOM BARATTO**

**François Colbert
Ruth Rentschler
Marilena Vecco**

3:00 pm – 3:15 pm

**Closing and Conclusions
ROOM BARATTO**

**Ruth Rentschler
François Colbert
Pierre-Jean Benghozi**

CONFERENCE

**June 23, 2019
Ca' Foscari University**

3.30 pm - 6:30 pm

Welcome and registration for AIMAC

6.30 pm - 7:00 pm

Welcome speech

- Prof. **Michele Bugliesi**, Rector of Ca' Foscari University of Venice
- Prof. **Francesco Casarin**, Ca' Foscari University of Venice, Management of Arts and Culture Lab (MacLab)

7:00 pm - 8:00 pm

Welcome cocktail

**June 24, 2019
San Giobbe**

8:45 am – 9.30 am

Registrations

09:30 am – 10:45 am

**Plenary session and opening speech
ROOM AULA MAGNA**

- Prof. **Andrea Torsello**, Research Provost, Ca' Foscari University of Venice
- Arch. **Paola Mar**, City Councillor for Tourism, Venice City Council
- Prof. **Pierre-Jean Benghozi**, CNRS Research Director (I3- CRG Ecole polytechnique, Paris) and Professor at Geneva University (GSEM), co-Chairman AIMAC
- Prof. **Maria Lusiani**, Director of the Management of Arts and Culture Lab (maclab), Department of Management, Ca' Foscari University of Venice
- Ing. **Paolo Baratta**, President, La Biennale di Venezia
- Prof. **Umberto Rosin**, Director of the Masters' Program in Management of Cultural Assets and Activities (MaBAC)

10:45 am - 11:15 am **COFFEE BREAK**

11:15 am – 1:15 pm

Parallel session 1

**TRACK 1 – Consumer Behaviour
ROOM AULA MAGNA**

Chair: **François Colbert**

- **Alexis Perron-Brault, Danilo Dantas, Renaud Legoux:** *Customer Engagement and New Product Adoption in the Music Industry: The importance of the fit between Brand and New Product Innovativeness*
- **Chiara Piancatelli, Marta Massi, Paul Harrison:** *Engaging with arts in the era of the selfie: an ethnographic study*
- **Vince Ford, Munir Mandviwalla:** *Digital Engagement as a Mechanism for Digital Transformation in the Performing Arts*
- **Maud Derbaix, Dominique Bourgeon-Renault, Elodie Jarrier, Christine Petr:** *The explanatory variables of narrative transportation and consumer engagement with a transmedia consumption*

experience

TRACK 2 – Strategic Marketing ROOM 10 A

Chair: **Alex Turrini**

- **Florence Euzéby, Carole Martinez, Juliette Passebois:** *Branding performing art in the digital age: Lessons from Opera de Paris*
- **Anne-Marie Hede, Finola Kerrigan, Thyne Maree:** *Branding, literary adaptations, books, film, movies, marketing metaphors*
- **Emanuel Said, Mariachiara Restuccia, Sarah Borg:** *Experiencing a European Capital of Culture brand: A longitudinal case study of Valletta 2018.*
- **Simone Guercini, Silvia Ranfagni, Matilde Milanesi:** *An online research approach to investigate consumers' perception of museum brands: the case of "Opera di Santa Maria del Fiore"*

TRACK 3 – Organizational Behaviour and Human Resources ROOM 10 B

Chair: **Anne Gombault**

- **Simeng Chang:** *Network and structure: mapping the museum valorization in Chinese emerging contemporary art*
- **Antonella Basso, Stefania Funari:** *A three-system approach that integrates DEA, BSC and AHP for museum evaluation*
- **Neville Vakharia, Yuha Jung:** *Organizational Structure and Performance in Museums: A Systems Theory Approach*
- **Marek Prokupek:** *Museum business models: museum fundraising and its ethical challenges*

TRACK 4 – Organizational Behaviour and Human Resources ROOM 7 A

Chair: **Laurent Creton**

- **Carole Le Rendu, Lucie Bouchet Dahan:** *Why do professionals in the cultural sector develop slashier career paths?*
- **Emmanuel Coblence, Nicolas Aubouin, Frédéric Kletz:** *The organizational shaping of a creative occupation: The case of cultural mediators*
- **Rosalyn Rubenstein:** *The cultivation of talent: training the next generation of cultural leaders*

TRACK 5 – Cultural Policies, comparative analysis ROOM 9 A

Chair: **Jaime Ruiz-Gutierrez**

- **Alvaro Andres Martinez Coronel:** *The role of cultural programs as diplomatic tools in International Relationships: A Smart Power analysis within the frame of the Crossed Year France – Colombia 2017*
- **Mervi Luonila, Ari Kurlin, Sari Karttunen:** *The effectiveness of Finnish arts and cultural festivals: the long-term impacts as defined by event organizers*
- **Michelle Bergadaà, Thierry Lorey:** *Rurality and live arts: the case of the Jurançon wine open days*
- **Aranzazu Gaztelumendi, Dominique Bourgeon-Renault, Juan David Pinzon:** *The impact of artistic innovation on the public's dispositions of the opera: a cultural dissonance approach*

TRACK 6 – Creative Industries ROOM 9 B

Chair: **Michele Trimarchi**

- **Elena Castro-Martínez, Albert Recasens, Ignacio Fernández-de-Lucio:** *Innovations in Early Music Festivals*
- **Elisa Salvador, Elena Castro-Martínez, Pierre-Jean Benghozi:** *What role, economic model and benefits for Festivals in the digital age? An international cross comparison analysis in the audiovisual and publishing industries*
- **Kaspars Steinbergs, Agnese Hermane, Kristine Freiberga, Paula Podniece:** *Challenges for the event industry: the case of Latvia*
- **Maria Devesa-Fernandez, Ana Roitvan-Nemirovsky:** *Measuring the cultural and social effects of arts festivals: a theoretical and applied proposal of impact indicators*

TRACK 7 – Entrepreneurship ROOM 7 B

Chair: **Jennifer Wiggins**

- **Suzanne Burke:** *Knowing The Gayelle: Devising holistic pedagogical approaches to training cultural entrepreneurs*
- **Tobias Bürger, Christine Volkman, Felix Ache, Marilena Vecco:** *Boosting the next wave of cultural entrepreneurs. A systematic review of cultural entrepreneurship incubation*
- **Victoria Rodner:** *Institutionalizing Entrepreneurs – The Case of Brazil's Forum for Cultural Rights*
- **Annetta Latham, Oli Siska:** *Addressing the barriers of opportunity and engagement in formal Arts and Cultural Management qualifications*

**TRACK 8 – Strategic Marketing
ROOM 8 A**

Chair: **Umberto Rosin**

- **Kari Schmidt**: *Navigating Intellectual Property Law in New Zealand Contemporary Art Spaces: A Strategic Management Approach*
- **Grant Hall, Ruth Rentschler, Marianna Sigala, Stephen Boyle**: *How do transformational festivals support innovation processes? A case study of the Burning Man festival.*
- **Severino Salvemini, Costanza Sartoris, Arianna Riccardi**: *Social and Economic Impacts of Jazz Festivals over the Territory. A Research based on 19 Jazz Festivals in Italy*
- **Marie Vítová Dušková, Martin Víta, Miroslav Karlíček**: *Predicting Customer Lifetime Value in the Performing Arts Environments*

**TRACK 9 – Organizational behaviour
ROOM 8 B**

Chair: **Antonella Carù**

- **Ian Fillis, Jan Brown, Kim Lehman**: *Exploring the formation of value webs within creative entrepreneurial ecosystems*
- **Paolo Boccardelli, Allegra Hadida, Francesca Vicentini**: *Institutional Influences on the Career of Temporary Organization Workers: The Case of Italian Television Actors*
- **Andrej Srakar, Marilena Vecco**: *The effects of cultural policy on nascent cultural entrepreneurship: A Bayesian nonparametric approach to longitudinal mediation*
- **Dagmar Abfalter, Peter Tschmuck**: *Regaining control in the music streaming economy – Applying a cultural institutions studies framework to complex research problems*

1:15 pm - 2:30 pm
LUNCH

2:30 pm -4:30 pm
Parallel session 2

**TRACK 1 – Consumer Behaviour
ROOM AULA MAGNA**

Chair: **Yves Evrard**

- **Francesco Casarin, Michele Bonazzi**: *Omnivorous Cultural Consumption and the Fruition of Cultural Products. The Consumption of Arts & Culture and the Research of Artistic Benefit*
- **Piergiacomo Mion Dalle Carbonare, Antonella Carù, Maria Carmela Ostilio**: *The impact of technology on visitor immersion in art exhibitions: Evidence from the Modigliani Art Experience exhibition*
- **Paola Borrione, Giovanna Segre**: *Cultural consumers of the future: evidence from an Italian sample*
- **Emanuela Conti, Arja Lemmetyinen, Massimiliano Vesci, Tonino Pencarelli**: *The measurement of the visitors' museum experience: evidence from Finland and Italy*

**TRACK 2 – Strategic Marketing
ROOM 10 A**

Chair: **Severino Salvemini**

- **Grant Hall, Ruth Rentschler, Stephen Boyle, Marianna Sigala**: *Digital nomads as an audience segment; the implications for arts organisations*
- **Jean-Philippe Charron, Cristina Lozano Gallego**: *An experiment on the effects of destination placement in online movie trailers*
- **Pulh Mathilde, Graillot Laurence, Belvaux Bertrand, Notebaert Jean-Francois**: *Hyperreal positioning and cross-channel strategy of cultural sites: towards the construction of a metaexperience for the visitor?*
- **Roberta Gargiulo, Cristina Caterina Amitrano, Francesco Bifulco**: *Audience Development for cultural organisations through an omnichannel approach*

**TRACK 3 – Financial management,
governance and control
ROOM 8 B**

Chair: **Chiara Saccon**

- **Ruth Rentschler, Fara Azmat, Ruchi Sinha, Susan Luckman**: *Bad behaviour in and around the non-profit boardroom*
- **Stoyan Sgourev**: *The Bifurcation of the Art Market and the Long Shadow of the Financial Sector*
- **Udo Bomnüter, Alexander Bretz**: *Film financing as a model? Adapting layered financing to other fields of creative production*
- **Yu-Chien Chang, Sam Tzu-Hsiang Yuan, Tun Chiu**: *Exploratory Research on the Film Decision-making Process with Multiple Formats*
- **Shin Chieh Tzeng**: *Should Museum Governance Move into Trust Status? Comparative Research into the Governance System of Museum Trust in Several Countries*

**TRACK 4 – Organizational Behaviour
and Human Resources
ROOM 10 B**

Chair: **Nicolas Aubouin**

- **Annikka Jyrämä, Kaari Kiitsak-Prikk, Anne Äyväri**: *Role of values in societal engagement; artist, art organization and local community*
- **Marilena Vecco, Francesca Imperiale**: *Determinants of network effectiveness: evidence from the European cultural networks*
- **Peter Bryant**: *'I don't know how to create what I am searching for': Understanding the motivation for participation in DIY making through case studies of zines and zine makers*
- **Yosha Wijngaarden, Erik Hitters, Pawan Bhansing**: *Situating post-industrial creative workplaces: global trends and local histories in creative reuse*

**TRACK 5 – Cultural Policies,
comparative analysis
ROOM 9 A**

Chair: **Luca Zan**

- **Aleksandra Wiśniewska, Wiktor Budziński, Mikołaj Czajkowski:** *Publicly funded cultural institutions – a comparative economic valuation study*
- **David Ocon:** *Digitalising Endangered Urban Cultural Heritage in Asia: Preserving or Replacing?*
- **Jaime Ruiz-Gutierrez, Gabriel Arjona-Pachon:** *Building Strong Cultural Institutions on Weak Foundations: The Case of Live Performing Arts Regulation in Colombia*
- **Luca Zan:** *A challenge for Arts Management: the Recovering of the Venice Arsenal*

**TRACK 6 – Creative Industries
ROOM 9 B**

Chair: **Thomas Paris**

- **Allegre Hadida, Joseph Lampel, Julien Jourdan, Amit, W. David, Kai Joshi, Walls, Schmidt-Merz:** *How do Studios Make Decisions? A Process Cognitive View*
- **Inna Lyubareva, Yannis Haralambous, Fabrice Rochelandet:** *Economic Models and the Provision of Original Journalistic Information: An Exploratory Study of the French Press Sector*
- **Jia-Ling Lee:** *Examine successful Factors & influence of Korea TV series in Taiwan: From Culture and Creative Industries perspectives*
- **Joanie Lavoie, Danilo Dantas:** *Measuring Public Value for Public Broadcasters: Case Study of the Canadian Broadcasting Corporation*

**TRACK 7 – Entrepreneurship
ROOM 7 B**

Chair: **Frédéric Kletz**

- **Cécile Fonrouge, Étienne St-Jean, François Labelle:** *Startups in the Museums: A Collaborative Innovation Process Blurring the Organizational Boundaries?*
- **Diane-Gabrielle Tremblay, Nathalie Lachapelle:** *How can entrepreneurship be developed in the artistic and creative activities-sectors? Proposition of a model*
- **Kostas Alexiou, Jennifer Wiggins:** *Legitimizing Entrepreneurial Skills in Fine Arts Education*

**TRACK 8 – Cultural Policies,
comparative analysis
ROOM 8 A**

Chair: **Elisa Salvador**

- **Paolo Ferri, Anna Guagnini, Maria Elena Santagati, Luca Zan:** *Curators, professors and bureaucrats: managing Bologna University cultural heritage (1970-2015)*
- **Martin Piber, Michael Habersam:** *The Evaluation of European Capitals of Culture: A Critical View on Evaluation Regimes, their Regulations and Prolegomena to Future Evaluation Frameworks*
- **Roberta Comunian, Fabrizio Panozzo:** *The artification of universities. Translating the idea of the museum in the higher education sector*
- **Takuya Shimizu, Kumiko Nishio:** *Characteristics and Development Patterns of the Process of Modernizing Education for Chinese and Japanese Performing Arts: A Comparative Analysis*

**TRACK 9 – Creative industries
ROOM 7 A**

Chair: **Fabrice Rochelandet**

- **Odile Paulus, Thomas Paris:** *Lost in Creation? Reintroducing Ingold's living beings in the creative process*
- **Pier Vittorio Mannucci:** *Keep it simple! An integrative perspective on everyday creativity over time*
- **Paola Trevisan, Maria Lusiani:** *Becoming heritage: the case of the Venice's Gondola*
- **Silvia Cacciatore, Fabrizio Panozzo:** *The boundaries of cultural enterprise. Veneto. The case of the Veneto Region*

7.30 pm -10.30 pm
**Gala Dinner at Hotel Monaco
& Grand Canal**

June 25, 2019
San Giobbe

8:45 am -10:45 am
Parallel session 3

TRACK 1 – Consumer Behaviour
ROOM AULA MAGNA

Chair: **François Colbert**

- **Andrea Baldin, Trine Bille**: *Critics versus audience evaluation of performing arts: what determines their preference?*
- **Bertacchini Enrico, Guerzoni Marco, Nuccio Massimiliano**: *Patterns and determinants of museum attendance in a context of flat-rate pricing scheme*
- **Pau Rausell Köster, Sedy Ghirardi, Chuan Li, Maria Sendra Moreno**: *A comprehensive approach to users' evaluation of cultural services. The AU Culture platform project*
- **Ghofrane Ghariani**: *Should we criticize the critique? The rise and fall of the French film critique: an exploratory study of the perceived power of movie critique in France*

TRACK 2 – Strategic Management
ROOM 9 B

Chair: **Trilce Navarrete**

- **Erika Cavriani, Monica Calcagno**: *Open (Digital) Strategy for Museum Sustainability*
- **Giulia Maragno, Giuseppe Boari, Gabriele Cantaluppi**: *A new path for the cultural economy: ISO certifications applied to museum*
- **Michele Tamma, Stefania Zardini Lacedelli, Silvia Maria Carolo**: *Digital platforms 'without a cause': why the impact on a museum organization should not be taken for granted. The case study of Civic Museums in Treviso*
- **Shang-Ying Chen, Jasper Hsieh**: *A Study on Risk Identification, Evaluation, and Strategy Selection of Medium and Large Sized Museums in Taiwan*

TRACK 3 – Strategic Marketing
ROOM 10 A

Chair: **Zannie Voss**

- **Tanya Drollinger, Braden Simpson**: *Relationship Building with Major-Gift Donors for Arts and Education Organizations*
- **Carolina Dalla Chiesa**: *Beyond the hype of new fundraising models: essay on crowdfunding for the Cultural and Creative Industries*
- **Marta Massi, Chiara Piancatelli, Andrea Rurale, Piergiacomo Mion Dalle Carbonare**: *From Maecenas to Crowd: Democratizing Fundraising in the Arts and Culture. The case of BeArt*
- **Shawaaf Alshawaaf, Soo Hee Lee**: *The Paradox of Corporate Sponsorship of Art in the Age of Austerity*

TRACK 4 – Organizational Behaviour and Human Resources
ROOM 10 B

Chair: **Annachiara Scapolan**

- **Ioanna Goulaptsi, Maria Manolika, George Tsourvakas**: *Innovation in Museum: The Impact of Individual Differences of staff members to introduce managerial changes*
- **Fei-Yi Chen, Huei-Ling Liu**: *The Analysis of Crisis Communication Strategy of Art Venues: A Case Study of National Taichung Theater*
- **Raminta Pucetaite, Laura Bagociune, Aurelija Novelskaite**: *Can museums' innovativeness benefit from ethical virtues? Empirical findings from Lithuanian museums*
- **Sophie Gourevitch**: *Artworks database: the Sisyphian task of museums?*

TRACK 5 – Cultural Policies, comparative analysis
ROOM 9 A

Chair: **Elena Borin**

- **Elena Borin, Fabio Donato**: *European year of cultural heritage 2018: towards a new management approach to cultural heritage?*
- **Antonio C. Cuyler, Victoria Durrer, Melissa Nisbett**: *An International Survey of the Motivations and Experiences of Arts Management Graduates*
- **Zafeirenia Brokalaki, Roberta Comunian**: *Participatory art and place attachment: a new path towards place branding?*
- **Aaron Eduardo Espinosa, Luis Palma-Martos, Daniel Toro-González**: *Public policy, governance and cultural participation: Empirical evidence from Colombia, 2008-2015*
- **Pierre-Jean Benghozi, Elisa Salvador**: *The place of the Cultural and Creative industries in the EU policy orientation: the point of view of Communications from the European Commission*

TRACK 6 – Creative Industries
ROOM 8 B

Chair: **Inna Lyubareva**

- **Alain Busson, Yves Evrard, Thomas Paris**: *The cultural policy challenged by new trends in the creative industries – Insights from the French case*
- **Victoria Rodner, Thomas Roulet, Finola Kerrigan, Dirk Vom Lehn**: *When Incumbents Become Challengers: How Disruption in a Professional Field triggered the Emergence of an Institutional Niche in the Venezuelan Art Markets*
- **Christian Holst**: *Cultural Brands in digital transformation: Developing multimedia brand communication offers as a dynamic capability*
- **Monica Calcagno, Rachele Cavara, Nunzia Coco**: *Bend but don't break: a case study on the cultural entrepreneurial process in the publishing industry*

**TRACK 7 – Entrepreneurship
ROOM 7 B**

Chair: **Jennifer Wiggins**

- **Kristina Kuznetsova-Bogdanovich, Ragnar Siil**: *Strategic Approach to Formation of Relational Capital Between Arts Universities and the Cultural and Creative Sectors*
- **Luca Pareschi, Davide Bizjak, Luigi Maria Sicca**: *Exploring the Entrepreneurial side of Academic life. The puntOorg experience*
- **Maria Inês Pinho**: *Strategic Entrepreneurship and PWYW in Value Creation of Cultural Organizations*
- **Marijana Cvetkovic**: *Collective leadership. The case of Nomad Dance Academy*

**TRACK 8 – Cultural Policies,
comparative analysis
ROOM 8 A**

Chair: **Pierre-Jean Benghozi**

- **Maria Lusiani, Luca Zan**: *Museum accounting in the case of MIC: relevance lost?*
- **Qiong Dang, Katia Segers**: *Museums and Cultural Industries: A Cultural Policy Analysis*
- **Simon Kaan, Leoni Schmidt**: *Research and design curatorship in a bicultural landscape*
- **Isabella Perrotta, Lucia Santa Cruz**: *Museums: from metonymy to metaphors. Examples from Rio de Janeiro*

**TRACK 9 – Cultural Policies,
comparative analysis
ROOM 7 A**

Chair: **Jaime Ruiz- Gutierrez**

- **Aude Porcedda**: *Regional Governance of the Culture Sector in Quebec: Strategic Analysis of Estrie, Mauricie and the Centre of Quebec Regions*
- **Katarzyna Kopec**: *Recentralization Trends in Culture. Evidence from Poland*
- **Diana Betzler, Lara Leuschen, Fabian Rebitzer**: *Digital Communication Strategies for the Cultural Sector. Evidence of an Interdisciplinary Approach based on the Cross-Border-Region Lake Constance*
- **Jihua Yang**: *A 100-year of the evolution of China's film censorship policy and future trends. A historical Institutional Perspective*

10:45 am- 11:15 am
COFFEE BREAK

11.15 am -1:15 pm
Parallel session 4

**TRACK 1 – Consumer Behaviour
ROOM AULA MAGNA**

Chair: **Enrico Bertacchini**

- **De La Ville Valérie-Inés, Badulescu Cristina, Delestage Charles-Alexandre**: *Interactive leisure family visit to the museum: reconsidering cultural mediations to frame a shared experience*
- **Kali Tzortzi**: *Researching spatial experience in museums: the concept of the 'active visitor'*
- **Rohit Talwar, Finola Kerrigan**: *Unrequited value: the use of interactive installations in marketing*
- **Stéphanie Peltier, Yasmin Bozdogan**: *Exploring the Drivers for Satisfaction of Immersive Technologies for Cultural Experiences: Immersion versus Cybersickness?*

**TRACK 2 – IMBRA/ Strategic
Management
ROOM 10 A**

Chair: **Allegre Hadida**

- **Guy Morrow**: *Artist management in the age of big data*
- **Arne Herman**: *Symphony orchestras and the prospect of sustainability*
- **Jesús Heredia-Carroza, Luis Palma, Luis F. Aguado**: *Does copyright understand the perceptions of the audience? The case of flamenco in Spain*
- **Juan de Dios Montoro-Pons, Manuel Cuadrado-García**: *Cultural events as brands: the effect of music festivals on artists' saliency*

**TRACK 3 – Strategic Management
ROOM 9 B**

Chair: **Michele Tamma**

- **Giulia Cancellieri**: *Blending Tradition and Modernity to Legitimize Novelty in Italian Opera*
- **Meng Fong Lim**: *Management Challenges of Small, Non-profit theatre companies in Singapore: Perspectives from their Leaders*
- **Susanne Burns**: *Repositioning the Orchestra: Institutional Change, Value and Civic Role*
- **Adrian Debattista**: *Mobilising alternative capital in an emergent music sector: The case of live music promoters in Malta*

TRACK 4 – Organizational Behaviour and Human Resources
ROOM 8 B

Chair: **Emmanuel Coblence**

- **Donatella De Paoli**: *Networking in the arts: How space affects creativity*
- **Ludovica Leone, Fabrizio Montanari, Anna Chiara Scapolan**: *The relational side of creativity: the emergence of new creative outcomes in collaborative spaces*
- **Pierre Poinson, Thomas Paris**: *Place and creativity, a multidimensional perspective; the case of the "atelier nawak", a French comic workshop*
- **Frédéric Leroy**: *Acquiring creativity without destroying it: lessons from the Disney-Pixar case. How Pixar failed to transfer its competences from animation to live-action cinema*

TRACK 5 – Cultural Policies, comparative analysis
ROOM 9 A

Chair: **Elisabetta Lazzaro**

- **Jasper Hsieh**: *The Role of Art Museums in Urban Politics*
- **Marta Massi, Chiara Piancatelli, Lorenzo Mizzau, Elena di Raddo**: *Culture and the City: Rebranding 'Tough' Cities through Arts and Culture. The Case of Matera 2019*
- **Volker Kirchberg, Robert Peper**: *Power and potential of artistic and cultural organizations in a sustainable urban development – a network analysis*
- **Karina Poli, Lima da Cunha**: *The creative hubs, a comparison between the cultural policies of the Brazil and the United Kingdom*

TRACK 6 – Strategic Marketing
ROOM 7 A

Chair: **François Courvoisier**

- **Glenn Voss, Richard Briesch, Ernan Haruvy, Zannie Voss**: *The Effect of Competition on Innovation and Performance in the Performing Arts*
- **Paola Trevisan, Andrea Baldin**: *Innovation in the performing arts: towards a new definition and a new indicator*
- **Pei-Yun Hung, Huei-Ling Liu**: *A Study on the Use Behavior of Social Media of Art and Cultural Workers: Based on the UTAUT Model*

TRACK 7 – Entrepreneurship
ROOM 7 B

Chair: **Suzanne Burke**

- **Vicky Ho**: *How the lack of cultural management fails the potentials of street music: Observations from the busking scene in Hong Kong*
- **Federica Antonaglia, Thierry Verstraete**: *Entrepreneurial Orientation or how to reconcile scientific, cultural and economic missions of a cultural organisation. The Business Model of Semitour*
- **François Labelle, Anne-Marie Pichette, Étienne St-Jean**: *Polyphony and Polyrythm as Metaphors for Understanding Cultural Entrepreneur: The Case of Timucua Arts Foundation*
- **Heidi Angell Strøm, Trude Høgvold Olsen, Lene Foss**: *How Cultural Entrepreneurs Manage the Tensions of Continuous Innovation. A Systematic Literature Review*

TRACK 8 – Consumer Behaviour
ROOM 10 B

Chair: **Stéphanie Peltier**

- **Martin Zeleny, Jan Hanzlik**: *Typology of Individual Private Collectors and their Consumer Behavior*
- **Rebecca Arditti-Siry, Isabelle Assassi, Laurence Bundy**: *Why don't cultural fundraisers consider themselves as salespeople while they are using business development techniques?*
- **Marie Ballarini**: *Patrons or investors? The hybrid motivation of the new co-owners of the Château de la Mothe-Chandeniers*
- **Roger Bennett**: *Factors Contributing to the Success (or Failure) of Collaborative Projects Involving Artists and Heritage Venues*

TRACK 9 – Strategic Management
ROOM 8 A

Chair: **Manuel Cuadrado**

- **Inna Lyubareva, Laurent Brisson, Cécile Bothorel, Romain Billot**: *Crowdfunding platform and development of online communities: empirical analysis of Ulule*
- **Kate Keeney, Yuha Jung**: *Characterization and Contributions: Understanding Systems Intelligence as a Dimension of Leadership in the Nonprofit Cultural Sector*

1:15 pm - 2:15 pm
LUNCH

2:15 pm - 3:30 pm
Special Session 1
ROOM 8 A

Entertainment Science: new trends
Chair: **Allegre Hadida**
Thorsten Hennig-Thureau
Mark Houston

Special Session 2
ROOM 7 A

The Venice Arsenal as Industrial Heritage. Opportunities for Arts management
Chair: **Luca Zan**
Maurizio Loi
Enrico Fontanari

2:15 pm -3:45 pm
Parallel session 5

TRACK 1 – Consumer Behaviour
ROOM AULA MAGNA

Chair: **Michela Addis**
- **Yi Lin**: *The Escape Model of Consumers in China*
- **Michela Addis, Valentina Copat, Cecilia Martorana**: *Mapping the visitor journey in museums: lessons from the Capitoline museums*
- **Gaoya Ju, Yi Lin**: *Ergodic Process of Cultural Consumer Behaviors in "Internet+" China: A Case Study of Documentary Film Masters In Forbidden City*
- **Martha Friel, Paola Borrione, Erika Meneghin**: *Children, museums and cultural policies: the case of F@MU*

TRACK 2 – Strategic Management
ROOM 10 A

Chair: **Dagmar Abfalter**
- **Betzler Diana, Fluturime Jusufi**: *Seven fields of action in digital cultural policies: a comparative policy analysis of Austria, England and Canada*
- **Trilce Navarrete, Elena Villaespesa**: *Implications of open data: need for a new management model*
- **Sarah Schuhbauer, Andrea Hausmann**: *Information and communication technologies (ICTS) in cultural and heritage tourism. Results of a survey with heritage visitors*

TRACK 3 – Strategic Management
ROOM 10 B

Chair: **Silvia Ranfagni**
- **Julie Masset, Alain Decrop**: *Tomorrowland festival: A cathartic music experience in a heterotopia of deviation*
- **Jen Snowball, Geoff Antrobus**: *Festival value in multicultural contexts: city festivals in South Africa*
- **Noemi Ponzoni, Luca Pareschi**: *Audience Development as a cultural tool to strategically alter organizational dynamics. The case of Festivalletteratura*

TRACK 4 – Organizational Behaviour and Human Resources
ROOM 8 B

Chair: **Susanne Burns**
- **La Forgia Mariella**: *Innovation in museal organizations: simplifying the complex governance*
- **Anne Kershaw, Kerrie Bridson, Melissa Parris**: *The Manifestation of Coproduction in Museums: approaches and hierarchies*
- **Wen-Ling Lin**: *How to navigate through different forces for change? Toward a new museum leadership approach*

TRACK 5 – Cultural Policies, comparative analysis
ROOM 9 A

Chair: **Michelle Bergadaà**
- **Citlali Mayek Santos Toriz**: *Cultural industry and transparency: challenges and possibilities. The case of México's creative cities*
- **Julia Parigot**: *Can artistic organizations renew the contemporaneous city?*
- **Antonella Ardizzone, Concetta Castiglione, Valeria Morea, Michele Trimarchi**: *Public investment in culture and territorial growth: un-wrapping the impact of culture*
- **Dong Feng**: *Arts Management and Education during the transition of era - From a perspective of China*

TRACK 6 – Creative Industries
ROOM 6 A

Chair: **Elisa Salvador**
- **Alice Farley**: *An analysis of the leadership styles of Executive Directors at some of Australia's major performing arts Festivals*
- **Andrea Hausmann, Anna Stegmann**: *What traits and skills does the "ideal" museum leader need? Delineation of an integrated leadership framework for museum management*
- **Jacques Chabrilat, Marc Lecoutre**: *A process of managerial innovation in cultural organizations. Bisociation and management of the emergence of management tools*

**TRACK 7 – Entrepreneurship
ROOM 7 B**

Chair: **Marilena Vecco**

- **Julia Parigot, Emmanuel Coblenz:** *Performing arts entrepreneurs: a typology of organizational configurations*
- **Andrej Srakar Nika Gričar:** *Modelling cultural diversity of film projects on tenders: cultural management, cultural diversity and cultural policy*
- **Nathalie Schieb-Bienfait, Sandrine Emin, Sylvie Sammut:** *What do we mean by support cultural entrepreneurship in France? A study focusing on the performing arts*
- **Luciana Lazzeretti, Francesco Capone:** *The role of education in the entrepreneurial ecosystem. The case of 'made in Italy Tuscany academy' in the Florence fashion city*

**TRACK 8 – Strategic Management
ROOM 9 B**

Chair: **François Colbert**

- **Daniel Urrutiaguer:** *Strategies for dance audience development and programming choice in France*
- **Leticia Labaronne:** *Evaluating the performing arts - Insights from an ethnography study on dance companies*
- **Umberto Rosin, Nathalie Houlfort:** *Passion and Resilience in the Dance Industry. An Italo-Canadian Exploratory Study*

**3:45 pm - 5:15 pm
Parallel session 6**

**TRACK 1 – Consumer Behaviour
ROOM AULA MAGNA**

Chair: **Monica Calcagno**

- **Tore Mysen, Bård Tronvoll:** *Customer experience and engagement in digitalized music channels*
- **Elena Rocco, Giovanna De Appolonia:** *Storytelling and Cultural Heritage: New frontiers for promotion and accessibility through the #smARTradio project*
- **Guergana Guintcheva, Santiago Fandino:** *Ludology vs Narratology: Effects of Narratives on Gamer's Experience*
- **Feng-Ying Ken:** *The Feast at the Museum-Exploring "Demonstration Dining"; and "Cuisine Economics" as an Extension of the Museum Experience.*

**TRACK 2 – Strategic Management
ROOM 10 A**

Chair: **Thomas Paris**

- **Ibon Aranburu, Beatriz Plaza, Marisol Esteban:** *Managing Cultural Destinations: a GPS approach*
- **Yung-Neng Lin, Kanghua Li, Shiyu Zheng:** *The Analysis of Competitive Advantage for China's Creative Economy Exports: From cultural statistics point of view*
- **Pau Rausell Koster, Chuan Li:** *Exploring the Evidence-based Driving Factors of Innovation in Arts and Cultural Organisations*

**TRACK 3– Strategic Management
ROOM 10 B**

Chair: **Luciana Lazzeretti**

- **Anne Gombault, Pierre-Yves Lochon, Oihab Allal-Cherif:** *Open access museum revolution: learning from the pioneers*
- **Kristina Deković, Trilce Navarrete:** *Technological Innovation in Museums: Digital Publication of Collections*
- **Chloe Preece, Pandora Kay, Finola Kerrigan:** *Visualizing Consumer Culture: A semiotic understanding of interpreted brands*

**TRACK 4 – Organizational Behaviour
and Human Resources
ROOM 8 B**

Chair: **Pierre-Jean Benghozi**

- **Jennifer Novak-Leonard:** *Leaders addressing Racism in the Arts: A Case Study of Enrich Chicago*
- **Lianne Pelletier:** *Family, female and French: defining features of Franco-ontarian arts consumers*

**TRACK 5 – Cultural Policies,
comparative analysis
ROOM 9 A**

- Chair: **Jaime Ruiz-Rodriguéz**
- **Milena Dragicjevic, Sestic Tatjana Nikolic:** *Models of cultural governance in Serbian cities – comparative analysis*
 - **Alex Turrini, Janet Clarkson Davis, James Jillson, Andrea Rurale:** *Exploring Drivers for Multi-categorical Charitable Giving in the Arts*
 - **Carsten Baumgarth:** *Urban Art Infusion Effect for Shopping Malls*
 - **Yu-Chien Chang:** *The collaboration and relationship between the central government and cultural creative clusters: A case study of Huashan 1914 Creative Park*

**TRACK 6 – Creative Industries
ROOM 6 A**

- Chair: **Maria Lusiani**
- **WoongJo Chang, Shin-Eui Park, Jeong-Ah Min:** *Conceptualizing Rhizomatic Thinking in Arts Entrepreneurship: Semantic Approach of Arts Entrepreneurship*
 - **Amelie Boutinot, Helene Delacour:** *A review and directions for future research on the creative industries*
 - **Caio Bianchi, Júlio César de Figueiredo, Fiorenza Belussi:** *Creative Cities: advances in concept and categories definition*

7:00 pm
Visit of Doge Palace or Performance of Don Giovanni, Mozart
A special reduction will be granted to AIMAC participants.

**June 26, 2019
San Giobbe**

9:00 am-11:00 am
Parallel session 7

**TRACK 1 – Consumer Behaviour
ROOM AULA MAGNA**

- Chair: **Yi Lin**
- **Bernard Cova, Véronique Cova:** *Cultural Experience Copycatting: An Ethnographic Approach of Compostela Lookalikes*
 - **Francesco Zanibellato, Umberto Rosin:** *Distant Beauty and Close Service: How Psychological Distance Affects Aesthetic and Service Experience*
 - **Alex Turrini, Isabella Soscia, Giovanna Flacco:** *“Don’t Worry, Be Happy”:* *Artworks Eliciting Positive Emotions Increase Curiosity for the Arts Among Younger Audience*
 - **Dominique Laurence, Frederique Perron:** *Consumer experiences with art objects: the example of the French market for affordable art*

**TRACK 2 – Strategic Management
ROOM 10 A**

- Chair: **Paolo Ferri**
- **Thomas Blonski, Jean-Philippe Bouilloud:** *The convergence of contemporary art and management: towards a new configuration?*
 - **Elisabetta Lazzaro, Pablo De la Vega, Nathalie Moureau:** *Disentangling the interdependence of contemporary art fairs and galleries through network analysis*
 - **Elisabetta Lazzaro, Andrea Ellero, Stefania Funari, Nathalie Moureau:** *Efficient decision-making of art galleries at Art Basel fairs*
 - **Boram Lee, Ian Fraser, Ian Fillis:** *Perceptions of Value and Valuation of Contemporary Artworks*

**TRACK 3– Creative Industries
ROOM 7 A**

- Chair: **Thomas Paris**
- **Diane-Gabrielle Tremblay, Amina Yagoubi:** *How can Creative Industries Be Supported ? Network Development for Fashion Designers*
 - **Francois H. Courvoisier:** *Creative Swiss Watchmaking: a mix of art, industry and marketing*
 - **Ilona Kunda, Ieva Zemīte, Lake Anda:** *Cultural and creative industries: new entrants’ responses to paradoxes of creating a new creative industry product/ service*
 - **Marie-Leandre Gomez, Isabelle Bouty, Bernard Leca:** *Conquest of the stars: consecration in the field of haute cuisine*

**TRACK 4 – Organizational Behaviour
and Human Resources
ROOM 8 B**

- Chair: **Odile Paulus**
- **Chloe Preece:** *Lucky Breaks: Unpicking the intersectionalities at play in artistic careers*
 - **Kate Keeney:** *The Path to Leadership: Developing Leader Identity in Arts Organizations*
 - **Elena Borin, Enrico Maria Cervellati, Christine Sinapi:** *Which Behavioral Biases Lead Entrepreneurs in SMEs in the Cultural and Creative Sector to be Discouraged Borrowers?*
 - **Nicolas Aubouin:** *Faire le métier? Les institutions culturelles face à l’emergence de nouvelles professions*

**TRACK 5 – Organizational Behaviour
ROOM 7 B**

Chair: **Ruth Rentschler**

- **Hyesun Shin:** *Navigating self-identities through arts participation: Arts and cultural education programs for North Korean defector youths in South Korea*
- **Ruth Rentschler, Boram Lee, Thomas Birtch, Shuwei Zhang, Ian Fillis, Flora Chiang:** *Understanding Artist Well-being: The Role of Arts Festivals and Events*
- **Walter van Andel, Arne Herman, Annick Schramme:** *Alternative Formats for Artistic Freedom. The Splendor Amsterdam Business Model*
- **Tracy Margieson, Ann Tonks:** *'Don't put your daughter on the stage': Mental health and wellbeing in the performing arts*

**TRACK 6 Cultural Policies,
comparative analysis
ROOM 9 A**

Chair: **Giovanna Segre**

- **Diane-Gabrielle Tremblay, Wilfredo Angulo, Juan Luis Klein:** *Cinema Baubien*
- **Rodrigo Carvalho, Matheus Rodrigues:** *Dialogue between social business and creative economy: the experience of a cinema in the periphery of Rio de Janeiro*
- **Tanja Johansson, Annukka Jyrämä, Beatriz Plaza:** *Semantic connections of societal impact: A big data analysis of the meanings attached to societal impact*

**TRACK 7 –Strategic Management
ROOM 10 B**

Chair: **Carsten Baumgarth**

- **Katja Lindqvist:** *What competence for museum work? Higher education and competence provision for the museum sector*
- **Francesco Zanibellato:** *The importance and performance of service factors in museum: a study of online reviews of museums*
- **Chiara Dalle Nogare, Raffaele Scuderi:** *What makes museums more likely to host events?*
- **Mauricio Ruiz-Valdivieso, Jaime Ruiz-Gutierrez:** *Data mining and its use in the management of cultural enterprises*

**TRACK 8 – Consumer behaviour
ROOM 9 B**

Chair: **Dominique Bourgeon-Renault**

- **Fan Wu:** *Sojourney: Theatre Audience Experience in the Foreign Cultural Context*
- **Kerrie Bridson, Jody Evans, Tabitha White, Ruth Rentschler:** *Wellbeing and Audience Advocacy at the Melbourne Recital Centre*
- **Alessandra Baiocchi A. Corrêa, Luís Alexandre G. de P. Pessôa, Flávia Barroso Mello, Daniel Kamlot, Veranise Jacobowski, Correia Dubeux:** *Rio de Janeiro, cultural consumption experiences in the new port area: the museum of tomorrow, Rio art museum and the national museum of fine arts*

**TRACK 9 – Strategic Marketing
ROOM 8 A**

Chair: **Giulia Cancellieri**

- **Inès De la Ville, Magali Boespflug:** *Digital books aimed at children on the French market: coping with an oxymoron*
- **Jeffrey Kim, Woong Jo Chang:** *A Study of 20-somethings' Vinyl LP Collecting and Purchasing Experience: Using Grounded Theory*
- **Samuel Cameron, Hendrik Sonnabend:** *Pricing the Groove: Hedonic equation estimates for rare vinyl records*
- **Rohit Talwar, Chloe Preece:** *Fans as facilitators: new insights into fandom through patronage*

11:00 am -11:30am
COFFEE BREAK

11:30 am -1:30 pm
Plenary session
ROOM AULA MAGNA

**– Closing Ceremony
– Best Paper Awards**

Prof. **Pierre-Jean Benghozi**, CNRS Research Director (I3- CRG Ecole polytechnique, Paris) and Professor at Geneva University (GSEM), co-Chairman AIMAC
Prof. **François Colbert**, Chair de Gestion des Arts Carmelle et Remi-Marcoux, HEC Montreal, Co-chairman of AIMAC Scientific Committee
Prof. **Francesco Casarin**, Ca' Foscari University of Venice, Management of Arts and Culture Lab (maclab)

1:30 pm - 2:45 pm LUNCH

3:00 pm – 3.45 pm
Transfer to La Biennale di Venezia

4:00 pm – 6:00 pm
Visit to La Biennale di Venezia

6:00 pm – 7:00 pm
**La Biennale institutional greetings.
Aperitif to follow**

7:00 pm
free time

WHAT TO DO IN VENICE



Below some visits proposals:

St Mark's Square

is the principal public square of Venice, where it is generally known just as la Piazza . The Piazzetta (little Piazza) is an extension of the Piazza towards the lagoon in its south east corner. The two spaces together form the social, religious and political centre of Venice and are commonly considered together. A remark usually attributed to Napoleon calls the Piazza San Marco "the drawing room of Europe".

St Mark's Church

The Patriarchal Cathedral Basilica of Saint Mark is the cathedral church of the Roman Catholic Archdiocese of Venice. It is the most famous of the city's churches and one of the best known examples of Italo-Byzantine architecture. Originally it was the chapel of the Doge, and has been the city's cathedral only since 1807, when it became the seat of the Patriarch of Venice, archbishop of the Roman Catholic Archdiocese of Venice. For its opulent design, gold ground mosaics, and its status as a symbol of Venetian wealth and power, from the 11th century on the building has been known by the nickname Chiesa d'Oro.

The Doge's Palace

is a monumental piece of architecture and perhaps the most important site in Venice. The building was originally founded in the 14th and 15th century with other elements being added over the years. As early as the 7th century the local affairs of Venice were governed by a Doge or Duke and despite being under the Byzantine Emperor the city was relatively autonomous. You can book some special tours: Secret Itineraries Tour and Hidden Doge's Treasure Tour.

Gallerie dell'Accademia

This museum is one of the world's greatest museums and one of the city's top attractions. The art works in the museum are all from the 18th century or earlier. The artists featured were all major influences on European art as a whole. Some of the highlights of the museum include Giorgione's The Tempest; Lorenzo Lotto's Portrait of a Young Man; Carpaccio's Crucifixion and Glorification of the Ten Thousand Martyrs of Mount Ararat; Mantegna's St George and Paolo Veronese's

The Feast in the House of Levi. Other featured artists include Bellini, Pacino di Bonaguida, Carriera, Michele Giambono, Francesco Guardi, Pietro Longhi, Rocco, Tiepolo, Titian and Veronese. The museum houses the original famous Vitruvian Man by Leonardo da Vinci however due to its value and the painting's fragile state it is rarely on display.

The Peggy Guggenheim Collection

is among the most important museums in Italy for European and American art of the first half of the 20th century. It is located in Peggy Guggenheim's former home, Palazzo Venier dei Leoni, on the Grand Canal in Venice. The museum presents Peggy Guggenheim's personal collection, masterpieces from the Hannelore B. and Rudolph B. Schulhof collection, a sculpture garden as well as temporary exhibitions. The Peggy Guggenheim Collection is owned and operated by the Solomon R. Guggenheim Foundation, which also operates the Solomon R. Guggenheim Museum, New York, and the Guggenheim Museum Bilbao.

Ca' Rezzonico

Discover one of the most fascinating museums in Venice overlooking the Grand Canal. With furniture, paintings and sculptures of the Eighteenth-century.

Torcello, Murano and Burano

you can visit Torcello, Murano and Burano, three island in the Venetian Lagoon, on a tour from Venice by motorboat. With a guide, you'll watch glass being blown at a Murano glass factory, see historical cathedrals on Torcello and admire exquisite handmade lace on Burano. This is a great way to see more than just the central sights of Venice and enjoy a cruise on the water. You can organize the visit by yourself taking the water bus (line 4.1,4.2, 9)

Gondola rides

The gondolas plying the busy Grand Canal and smaller waterways of Venice are one of the most iconic images in the world. They are the symbol of history, tradition, and romance in the city on the lagoon. The price depends on the duration of the tour. For 30 minutes you will approximately spend 80€. There are many website that propose you special package travel.

SCIENTIFIC COMMITTEE

Co-Chairs of the Scientific Committee

François Colbert, HEC Montréal, Montreal (Canada)

Pierre-Jean Benghozi, CNRS Research Director (I3- CRG Ecole polytechnique, Paris) and Professor at Geneva University (GSEM), co-Chairman AIMAC

Members of the Scientific Committee

Manuel Cuadrado, Universitat de València, Spain.

Zannie Giraud Voss, Southern Methodist University, Dallas, United States.

Severino Salvemini, Istituto di Economia Aziendale, Bocconi University, Milano, Italy.

Annick Schramme, Universiteit Antwerpen, Anvers (Belgium)

Lin Yi, National Center for Research into Intercultural Communication of Arts (NCRICA), School of Arts, Peking University

Track chairs

Consumer Behavior

Antonella Carù, Bocconi University, Milano (Italy)

Strategic Management

Allègre Hadida, University of Cambridge, Judge Business School, Cambridge (United Kingdom)

Workshop – Doctoral Students

Ruth Rentschler, School of Management and Marketing, Deakin University, Melbourne (Australia)

Cultural Policies

Jaime Ruiz-Gutiérrez, School of Management, University of Los Andes Bogota (Colombia)

Organizational Behavior and Human Resources

Katia Segers, Vrije Universiteit Brussel, Brussels (Belgium)

Financial Management, Governance and Control

Johanne Turbide, HEC Montréal, Montreal (Canada)

Entrepreneurship

Marilena Vecco, Erasmus University, Rotterdam (The Netherlands)

Strategic Marketing

Jennifer Wiggins, Kent State University, Kent (United States)

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Jennifer Radbourne, Deakin University, Burwood, Australia

J. Dennis Rich, Columbia College, Chicago, United States

Liisa Uusitalo, Helsinki School of Economics and Business Administration, Helsinki, Finland

EDITORIAL COMMITTEE

Cultural policies

Ruiz-Gutiérrez Jaime – Track editor

Zan Luca – Italian track co-editor

Strategic mngt

Hadida Allègre – Track editor

Boari Cristina – Italian track co-editor

Organizational behaviour and Human Resources

Segers Katia – Track editor

Montanari Fabrizio – Italian track co-editor

Consumer behaviour

Carù Antonella – Track editor

Addis Michela – Italian track co-editor

Strategic mktg

Wiggins Jennifer – Track editor

Moretti Andrea – Italian track co-editor

Creative industries

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Calcagno Monica – Italian track co-editor

Financial mngt, governance and control

Turbide Johanne – Track editor

Sacson Chiara – Italian track co-editor

Entrepreneurship

Vecco Marilena – Track editor

Guercini Simone – Italian track co-editor

ORGANIZING COMMITTEE

Pierre-Jean Benghozi, Professor Ecole polytechnique, co-Chairman AIMAC

Francesco Casarin, Professor of Marketing and co-founder of maclab, Ca' Foscari University

Monica Calcagno, Associate Professor of Innovation Management, maclab, Ca' Foscari University

Giulia Cancellieri, Lecturer in Marketing, maclab, Ca' Foscari University

Anna Comacchio, Professor of Organizational Behaviour & Human Resources, maclab, Ca' Foscari University

Pieremilio Ferrarese, Associate Professor of Accounting, maclab, Ca' Foscari University

Stefania Funari, Associate Professor of Mathematics, maclab, Ca' Foscari University

Maria Lusiani, Lecturer in Financial Management and Director of maclab, Ca' Foscari University

Anna Moretti, Lecturer in Management, maclab, Ca' Foscari University

Fabrizio Panozzo, Associate Professor of Public Management

Umberto Rosin, Lecturer in Marketing, maclab, Ca' Foscari University

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