AIMAC 2013

INTERNATIONAL CONFERENCE ON ARTS AND CULTURAL MANAGMENT

BOGOTÁ, COLOMBIA
DEL 26 AL 29 DE JUNIO
EN LA UNIVERSIDAD DE LOS ANDES

Universidad de los Andes
Facultad de Administración

AIMAC

BRITISH COUNCIL

THE INTERNATIONAL ASSOCIATION OF ARTS AND CULTURAL MANAGEMENT (AIMAC)

AIMAC 2013

DALLAS MUSEUM OF ART,
AIMAC Congress 2009
Photo by Jaime Ruiz

AIMAC CONGRESS HISTORY

1991

The first AIMAC Conference was organized by Professor François Colbert at HEC Montréal in 1991. The International Association of Arts and Cultural Management (AIMAC) was formally created in 1993 by Professor Yves Évrard from Groupe HEC (Paris) as 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.

The holding of an AIMAC Conference every two years since 1991 is a proof of the increasing relevance of the discipline of Arts and Cultural Management. As pointed out by Colbert and Évrard, this discipline derived from the field of Cultural Economics, has been consolidated because of three factors: the world wide proliferation of education programs in cultural management, the emergence of research networks in the field and the publication of academic journals targeting cultural managers and researchers[1].

NEXT STOP
Latin America:
Bogotá, Colombia.

The Scientific Committee of the International Association of Arts and Cultural Management is responsible for determining the content of the conference. The 12 members of the Scientific Committee come from universities around the world and are actively involved in research in the field of arts and cultural management.

Antwerp Central Station,
AIMAC Congress 2011

1 Perez-Cabañero, C. & Cuadrado, M. (2011). Evolution of Arts and Cultural Management Research over the first ten AIMAC Conferences (1991-2009). International Journal of Arts Management; Spring , 13, 3

THE ELEVEN PREVIOUS CONFERENCES WERE

Montreal, **Canada**	Jouy-en-Josas, **France**	London, **UK**	San Francisco, **USA**	Helsinki, **Finland**	Brisbane, **Australia**	Milan, **Italy**	Montreal, **Canada**	Valencia, **Spain**	Dallas, **USA**	Amberes, **Belgium**	Bogotá, **Colombia**
1991	1993	1995	1997	1999	2001	2003	2005	2007	2009	2011	2013

1990 2013

THE UNIANDES SCHOOL OF MANAGEMENT (UASM) AND AIMAC CONGRESS

BUILDING ML - CAMPUS
UNIVERSITY OF THE ANDES
BOGOTÁ COLOMBIA
Photo by Archive of the University

Colombia's population is approximately 45 million people, with an expanding urban sector that accounts for nearly 72% of the population. 30% of this urban population is concentrated in six cities: Bogotá (Colombia's capital), Cali, Medellin, Barranquilla, Bucaramanga and Cartagena. Universidad de los Andes School of Management (UASM) is ranked in Bogotá, the political and financial center of Colombia and the sixth largest city in Latin America, with nearly 8 million inhabitants. Bogotá is currently considered as the 8th best city for doing business in Latin America, placed above other cities such as Lima, Brasilia, Caracas and Quito and moving three places up since last year[1]. Bogotá has also gained recent recognition for its improvements and achievements in terms of public management.

Colombia is a country of contrasts. On one hand, the country is recognized as one of the most stable democracies in Latin America, for having a higher-than–regional-average annual growth rate and one of the happiest populations of the world[2]. On the other hand, Colombia faces intricate social problems related to a high level of income inequality[3], a higher-than-average unemployment rate, the illegal production of narcotics, and localized violence perpetrated by unlawful armed groups.

Since the Universidad de los Andes was founded in 1948 has been committed to develop an intellectual, technical and humanist elite, which has played an active role in the production of thought, science, and progress in Colombia. The University is an autonomous and independent institution which fosters pluralism, diversity, dialogue, debate, criticism, tolerant and respect for ideas, beliefs and values. Likewise promotes academic excellence and offers its students a critical, ethical and well-rounded education.

Universidad de los Andes has nine Schools as follows: Social Sciences, Architecture and Design, Sciences, Arts and Humanities, Management, Economics, Law, Engineering and Medicine. It also has 21 departments which offer a total 28 undergraduate programs and 91 graduate programs (15 doctoral, 34 master, and 42 specializations).

In addition to these the University has three independent centers; the Center for Research and Education (CIFE), the Interdisciplinary Center for Development Studies (CIDER) and the School of Government Alberto Lleras. Currently UniAndes has 47,821 alumni and 14,175 students in its programs (12,149 in undergraduate programs, 1,921 students on Master Degree programs and 105 on Doctorate programs). Of these 55% are male and 45% are female and 30% come from places other than Bogotá.

The School of Management was created in 1943 as a junior college for commercial studies within the Gimnasio Moderno, a leading private Colombian high school. Later in 1954, the School merged with the UniAndes' School of Economics and awarded the degree of Industrial Economist. The School continued with this joint program until 1972 when a separate School of Management was finally established. The first Undergraduate in Management degree was awarded in 1980.

The UniAndes School of Management (UASM) has consolidated its Nacional and international standing and is currently considered one of the top Schools of Management in Latin America. Since its origins, the School has been conceived with an International perspective and a clear conviction to deliver quality programs that allow it to educate a select group of managers.

Today UASM has consolidated its portfolio with a complete range of programs at the under¬graduate, graduate and executive education levels. It has also consolidated the Center for Stra¬tegy and Competitiveness which develops applied research and consultancy, achieving the 44th place among the Top 60 Executive Education Open Programs Worldwide according to Financial Times.

UASM has earned the accreditation AACSB, EQUIS and AMBA, allowing to be part of 1% of business schools in the world with the Triple Crown, the highest recognition that can be obtained in its genre.

The School of Management from 2000 has initiated specific activities in the field of arts and cultural management through different strategies. These strategies have contributed to institutionalize, to propose and to develop projects for the future of this important academic subject. In this sense, the work that has been developed has sought to integrate the following three aspects: Firstly, to consider the dynamics which the Colombian state is promoting the field of art and culture, as a leading sector for the future.

This process of institutionalization is being translated into a set of laws, norms and regulations. Second, pick up the different experiences developed in the field of arts and cultural management, by other academic unities at the University de los Andes. The Schools of Economics, Anthropology, Industrial Design, Fine Arts and Law are some of the academic entities that have developed research experiences in relation with the arts management. Thirdly, the shares implemented within the School of Management in terms of teaching, research and service placed in this same perspective.

The subject of Arts and Cultural Management has been present at the Universidad de los Andes, directly and indirectly through some of its academic units. The School of Management has been the dependence that has been articulating these different efforts, through teaching, research and service activities.

The importance for the Colombian academic and practitioner of arts and cultural community to develop the AIMAC 12Th s conference is crucial as well as for the Latin American region. In the Colombian case, the State has been constructing an important institutional structure that must be improved. To be host of this Conference, we think, will contribute to the integration of this issue within the central themes of the academic programs in our country, as well as the professionalization and formalization of this important area of academic activity.

1 According to América Economía (a Dow Jones publication)
2 World Value Survey Organization, Colombia is the third Country on the Subjective well being ranking (mean 4.18).
3 World Bank. 2007b. World Development Indicators 2007

BRITISH COUNCIL

ART STUDIO, UNIVERSITY OF HUDDERSFIELD
Photo by Archive of British Council

The British Council is an international organization dedicated to the promotion of cultural relations between the UK and the world. For almost 80 years we have established ourselves as leaders in managing cultural and educational programs, achieving fruitful relations with 110 countries worldwide.

International work in arts and culture is particularly important in our business model. Art and culture are what makes people vibrate with emotion, inspire, and connect with others and undertake personal searches. The intangible value of art and culture is so high that we have dedicated an important part of our best efforts and a global team of experts in all areas of the arts all around the world. Our mission is to support creative talent at the moment is starting to grow, just as most needs support.

We are proud of our arts and culture management, as we have reaped significant successes, among which we have running the Cultural Olympiad London Olympics 2012, the celebration of seasons over several years of British art in China and Brazil, an important bearing on the award-winning British pavilion at Shanghai Expo 2010, to be in charge - from the beginning - the British flag on the important Venice Biennale, to be masters of the art collection of modern and contemporary British in the world, and have supported the emerging careers of artists such as Benjamin Britten and Henry Moore, among many others.

In Colombia we have been key partners of the "Hay Festival Cartagena", working for five years to encourage and consolidate bright now Ondatrópica band - with whom we recorded a double album sound quite similar and who were present at the public opening of the London Olympics last year - we have maintained a close relationship with the National Ministry of Culture and the Ministry of Culture of Bogota - both important partners on AIMAC 2013 - on the topic of public policies for culture, and we have been a leading country

in the Americas in the discourse that brings together the arts and culture to economics.

Since 1998 the Department of Culture, Media and Sport (DCMS) in the UK published its first mapping of the creative industries in the country the British Council has worked hard to develop research and measurement, consulting with local governments in developing public policies that truly support and promote its cultural and artistic sector, and in the training of cultural and creative young entrepreneurs.

So we are proud to have partnered with AIMAC, perhaps the most important academic forum for global economic importance of culture and the arts, and exemplary practice models in cultural management. We strongly believe that a fundamental factor in the equation that unites arts and culture with the development of a country is to hear the voices of leaders, researchers and practitioners who have dedicated their lives to help us understand the enormous importance of culture for humanity.

AIMAC has, from our point of view, a double significance. On one hand, it allows leaders and decision makers at the political and institutional imbibe the most important points of discussion on the management and administration of the arts and culture. The relationship between academic debate and political change is invaluable, and we hope that this discussion will help nurture what is already a very active process of public policies for culture in Colombia. On the other hand, symposia as AIMAC have the ability to inspire the creative base, entrepreneurs and artists who daily put their talent to circulate in their local contexts and quickly generate a critical mass resulting in employment generation, innovation, international visibility and creative and economic exchanges with other communities and countries.

For this version of AIMAC, celebrated in Latin America for the first time, we are proud to welcome a large delegation of British speakers representing the universities of Leeds, Anglia Ruskin, Northumbria, Kent and Carnegie Faculty, and we want including especially AIMAC policies. We greatly appreciate the management of the Faculty of Management at the University of Los Andes, the Ministry of Culture of Colombia, to the Department of Culture, Recreation and Sport in Bogota and all other partners AIMAC.

Art studio, University of Huddersfield

Photo by Archive of British Council

We wish all attendees and speakers a really enriching conference, and hope to find them in the next edition.

CHRIS RAWLINGS
DIRECTOR
BRITISH COUNCIL COLOMBIA

2013 ORGANIZING COMMITTEE

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Universidad de los Andes – Bogotá
COLOMBIA

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BRASIL

FABRICCA´S ACKNOWLEDGMENT

CUMBRE DE ARTE EDUCACION PARA AMERICA LATINA Y EL CARIBE 2009
Photo By Archive Fabricca.co

We want to express our gratitude to the professors Jaime Ruiz-Gutiérrez from the Uniandes´ School of Management, and Francois Colbert from H.E.C. Canada, for making this event possible for the first time in Latin America and for giving us the opportunity to show our experience and knowledge of the development of cultural programs.

We thanks Paula Silva from the British Council, the Organizing Committee AIMAC 2013, and the Universidad de los Andes for letting us support the event with our services in editorial design, web design, brand design, executive production, resource management advice, and digital communication on social media.

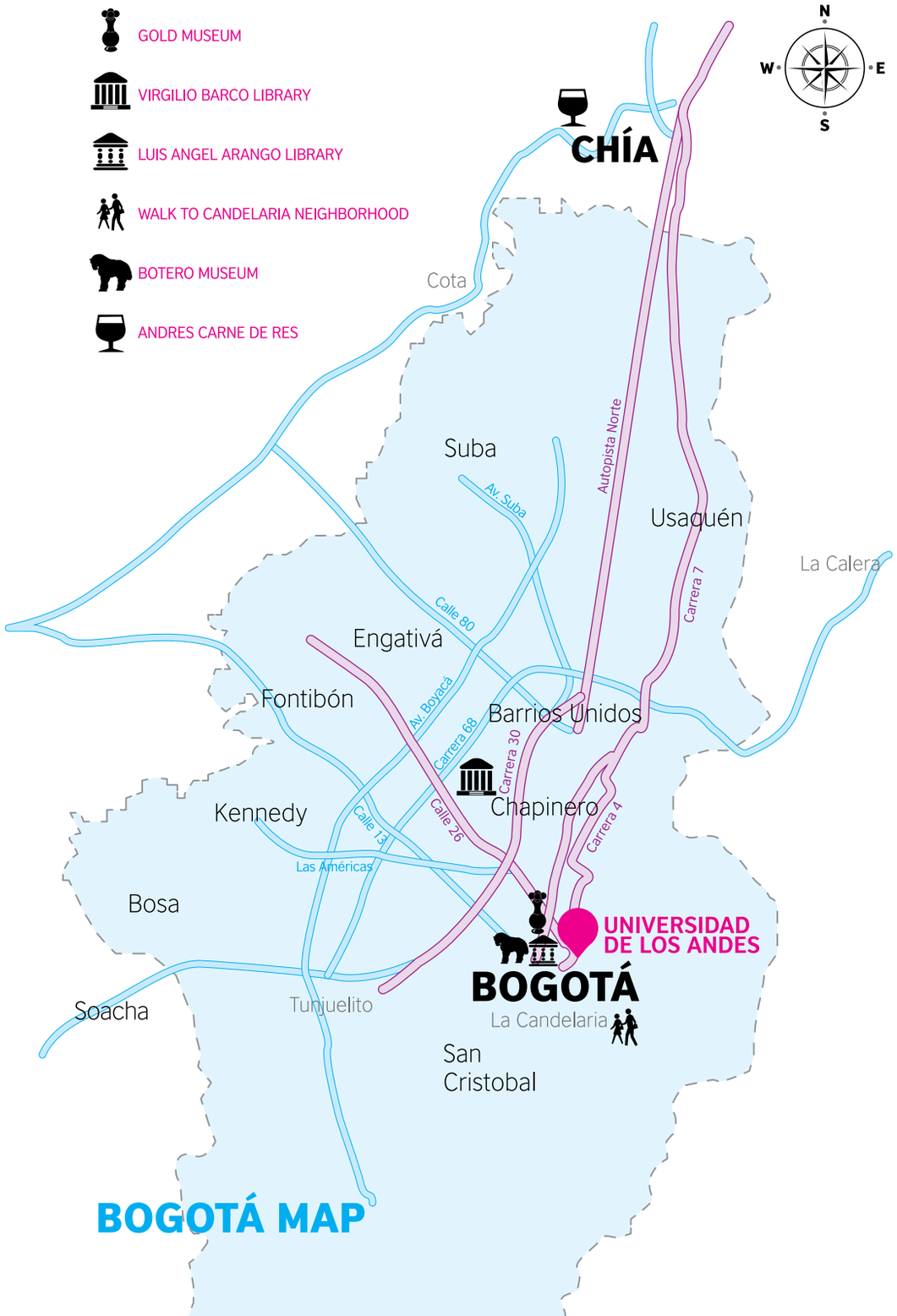
As a partner company we are interested in encouraging the transfer of knowledge of Arts and Cultural Management from Latin America to the world and vice versa, because it´s proven that through the development of cultural programs the quality of life can be improved for people all over the world.

We feel that the best experiences you can offer are those that speak to the heart. In order to do this, we believe in mixing cultural practices and coaching methods to generate wellness and prosperity for people.

Fabricca is a company that develops cultural programs to promote welfare and prosperity for its customers. We offer services in design, communications, consulting and facilitation. So, if you have dreamed about building a creative company or a cultural project Fabricca can make it happen.

CAMILO VIVAS ROJAS
C.E.O.
FABRICCA

CARLOS ANDRÉS BARRERO
C.O.O.
FABRICCA



1 DAY
WEDNESDAY JUNE 26

8:30 – 15:00 Doctoral Symposium

15:00 – 17:00 Academic Comitee AIMAC

17:00 – 20:30 Welcome reception at Gold Museum

ROOM SD 701
INAUGURAL DOCTORAL SYMPOSIUM

View Universidad de los Andes' map

XII AIMAC INTERNATIONAL ARTS & CULTURAL MANAGEMENT CONFERENCE
BOGOTA, COLOMBIA

DOCTORAL SYMPOSIUM ON QUALITATIVE METHODS IN ARTS MANAGEMENT SCHOLARSHIP
UNIVERSIDAD DE LOS ANDES, BOGOTÁ, COLOMBIA

This doctoral workshop immediately precedes the XII Biennial International Conference on Arts and Cultural Management (AIMAC), which will be held at Universidad de Los Andes, Bogota, Columbia evening Wednesday 26 June to afternoon Saturday 29 June, 2013.

LOCATION:
Department of Arts Management, Universidad de Los Andes, Bogota, Columbia

CO-CHAIRS:
Professor Ruth Rentschler Deakin University, Australia rr@deakin.edu.au
Professor Jaime Alberto Ruiz Gutierrez University de los Andes, Columbia jruiz@uniandes.edu.au

WORKSHOP OVERVIEW
This workshop is aimed at doctoral candidates working in arts and cultural management, who are interested in developing their methodological and qualitative research skills. In addition to sessions focusing on various aspects of the qualitative research in arts and cultural management, the workshop offers a friendly and collegial atmosphere for you to discuss problems you encounter in your research strategy. You will be given time to discuss thesis proposals and the thesis journey.

ROOM SD 701
DOCTORAL SYMPOSIUM AGENDA

View Universidad de los Andes' map

WEDNESDAY JUNE 26

8:30 Registration

9:00 Welcome

9:15 Key note opening presentation
Russell Belk: Professor of Marketing Professor York University, Canada,
Visual Methods in Arts and Cultural Management Research

10:15 Q&A from the floor

10:30 Break

10:45-1130 *Julia Richardson* Associate Professor Organizational Behaviour, York University, Canada,
Managing the relationships with your family and friends: How to reduce stress.

11:30 Q&A from the floor

11:45 *Panel Session:* Employment Opportunities in Universities post-PhD Dr Jay Tzeng, Tainan National University, Taiwan

12:15 Lunch

13:15 *Presentation Sessions:* paper presentation, discussion and feedback

15:15 Break

15:30-16:30 *Joint Session with the Editors:* Publication Strategies in Arts and Cultural Management Professor Russell Belk, *Journal of Consumer Research*, Professor Johanne Turbide; Professor Francois Colbert; *International Journal of Arts Management*

16:30 Conclusions and close

ROOM SD 809
ACADEMIC COMITEE AIMAC

View Universidad de los Andes' map

SCIENTIFIC COMMITTEE AIMAC

The scientific committee ensures the permanence of AIMAC and decides the content of the upcoming conference. From around the world, these members are deeply involved in various research areas in management of arts and culture.

HONORARY CHAIR:

YVES EVRARD
Groupe HEC Jouy-en-Josas
FRANCE

CO-CHAIRS OF THE SCIENTIFIC COMMITTEE:

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HEC Montreal
CANADA

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Universiteit Antwerpen – Anvers
BELGIQUE

JAIME RUIZ-GUTIÉRREZ
Universidad de los Andes – Bogotá
COLOMBIA

WELCOME RECEPTION AT
GOLD MUSEUM
WEDNESDAY JUNE 26TH FROM 17:00 TO 20:30

Photo: http://www.banrepcultural.org

View Bogotá map

The Gold Museum is part of the Cultural Department of Banco de la Republica (Central Bank of Colombia). The Gold Museum invites all audiences to discover the history of the societies that inhabited Colombian territory before 1492. The social, economic and cultural life, of these societies turned around gold other precious metals. The Museum contributes to the understanding cultural identity of the Colombian.
The collection of the Gold Museum, additional to Bogota, has permanent showrooms in six regions around the country.

On Wednesday, June 26, we will be held the first social event of Congress. We will be honored to welcome you in the Museum. A guided tour through the wonderful collection, accompanied by a warm reception, will be the occasion to open this great event.

HOW TO GET THERE:
The museum is located in the historical center of Bogotá, in Barrio La Candelaria. Exactly is located on Parque de Santander. Following this link you'll find the exact location of the museum

http://www.banrepcultural.org/museo-del-oro/ubicacion-en-google-map
Transmilenio stop "Museo del Oro"

2 DAY
THURSDAY JUNE 27

8:30 – 9:00 Registration/Coffee

9:00 – 10:30 Words of welcome

10:30 – 11:00 Coffee

11:00 – 12:30 Parallel session A (5 session rooms)

12:30 – 14:00 Lunch

14:00 – 15:30 Parallel session B (5 session rooms)

15:30 – 16:00 Coffee

16:00 – 17:30 Parallel session C (4 session rooms)

18:00 – 21:45 Visit and reception Virgilio Barco Library

Iconography: Simultaneous translation · Complete version in digital format · 20 minutes duration

ROOM ML A
SESSION A1
YOUTH AND THE ARTS
CHAIR: FABRICE LACERNEUX

View Universidad de los Andes' map

Consumer Behavior

PERFORMING ARTS: ARTISTIC REPUTATION FOR "Y" GENERATION

FRANCE

CAROLE MARTINEZ / FLORENCE EUZÉBY / JEANNE LALLEMENT
Université Paris Est Créteil / Université La Rochelle

ABSTRACT
Reputation is a buzz-word, over-used by marketers, managers and researchers. Unfortunately, its definition is seldom, and doesn't meet any consensus in the academic world. This article tries to provide a state of the art of reputation in the specific field of performing arts for a precise target: the digital natives. Thanks to a qualitative exploratory method, the concept of reputation is detailed with regards to its antecedents, dimensions and consequences. Finally, a conclusion proposes a new definition of reputation for y generation.

THE MOTIVATIONS AND ROLES OF PARENTS IN CULTURAL TRANSMISSION – PRELIMINARY FINDINGS

CANADA

ANDRÉ COURCHESNE
HEC Montréal

ABSTRACT
This article presents preliminary results on the motivations and roles of parents in cultural transmission, which are key factors in understanding future cultural consumption. During the past 30 years, cultural consumption has been linked to social class, revenue, education level, arts education and other demographic factors; very few researches have dealt with cultural transmission practices within families (Lahire, 1995), one of the primary determinants of future cultural consumption (Mohr and DiMaggio, 1995). Based on a qualitative approach, the preliminary findings of this research support a conceptual framework grounded in identity (Ricœur, 1992) (...)

DETERMINANTS OF CONCERT ATTENDANCE FOR OUTDOOR MUSIC EVENTS: EVIDENCE FROM CHILE

CHILE

PABLO FARÍAS
Universidad de Chile

ABSTRACT
Understanding variations in concert attendance is important to academics identifying their sources, and to managers whose strategies may depend on the extent of concert attendance within the music events they manage, since concert attendance is an important driver of profits. This paper presents estimates, based on survey evidence, of the determinants of concert attendance for outdoor music events. The paper estimates a logit regression on concert attendance for outdoor music events in the last twelve months as a function of household income, employment status, age, gender, and sociability. The study findings indicate that the employment (...)

ROOM ML C
SESSION A2
HUMAN RESOURCES PRICING
CHAIR: FRANCOIS COLBERT

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Strategic Marketing

MESSAGES AND MINDSETS: FRAMING EFFECTS IN PAY WHAT YOU WANT PRICING

USA

JENNIFER WIGGINS JOHNSON / ANNIE PENG CUI
Kent State University

ABSTRACT
Pay what you want pricing is increasingly popular among arts organizations. Not all organizations communicate this strategy in the same way. Variations on the "pay what you want" message, including "pay what you can" and "pay what you think the experience is worth," are common. This research examines the effects that these different message frames have on consumers' willingness to pay. Across four lab studies and a field study, a fit effect is found, in which message frames that fit with the consumer's mindset elicit the highest chosen prices. Specifically, when the consumer is in an exchange (...)

THE EVALUATION OF CULTURAL EVENT SPONSORSHIPS IN THE ITALIAN CONTEXT: AN INSIGHT INTO BUSINESSES' PERSPECTIVES

ITALY

GINEVRA DOMENICHINI / NICOLETTA BURATTI
University of Genova

ABSTRACT
Event sponsorship literature has recently reiterated the need to review reporting practices with some authors in particular calling for a broad approach to evaluation which contemplates sponsorship's whole effects through multi-faceted measures. The research explores, through in-depth interviews with Italian sponsorship managers, how current post-event sponsorship evaluation practices could be improved in order to provide businesses with a relevant picture of the value of such investment and to which extent the improvement of such practices may affect their decision-making process. It highlights how a comprehensive approach which (...)

TIME AND WELLBEING IN ARTS AND MEDIA PARTICIPATION: DISENTANGLING AMERICANS' QUALITY OF EXPERIENCE

BELGIUM

ELISABETTA LAZZARO / ELSA FONTAINHA
Universite Libre de Bruxelles / Universidade Técnica de Lisboa

ABSTRACT
This paper is a unique contribution in analyzing how individuals' time spent on arts and media participation directly impacts on their own wellbeing. The only, so far, available national survey which tracks participation in all daily activities (including arts and media) and the corresponding level of wellbeing, the American Time Use Survey (ATUS), is used for the first time for this purpose. We first consider conceptual and measurement issues when dealing with cultural participation and wellbeing. In the empirical model we explain the level of the different wellbeing levels for various arts activities. We further profile participants, and test if the people more(...)

ROOM ML 604
SESSION A3
HUMAN RESOURCES MANAGEMENT
CHAIR: ENRIQUE SARAVIA

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Management of Cultural Organizations

OCCUPATIONAL CALLING AS A PLATFORM FOR CAREER ADVANCEMENT IN ARTS MANAGEMENT

CANADA

JULIA RICHARDSON / RUTH RENTSCHLER / UMA JOGULU
York University

ABSTRACT
Drawing on a study of 63 Australian arts managers, this paper explores the connection between having a passion or 'occupational calling' towards the arts and subsequent career experiences. It suggests that whereas passion and a desire to answer one's calling is a strong motivator to pursue a career in arts management, it does not guarantee subjective and/or objective career success. Formal knowledge and maintaining positive professional networks are also necessary for (...)

A STUDY ON THE STAFF MEMBERS OF PUBLIC THEATRES. ANALYSIS BASED UPON NATION WIDE SURVEY OF PUBLIC CULTURAL HALLS IN JAPAN

JAPAN

TOMOKO GOTO
Arts Center Tottori University

ABSTRACT
This study aims to explore the ploblems and possibilities of the human resource management of public theaters. The author carried out a nationwide survey by quetionnaire on the staff members of public cultural halls (i.e. public theaters) concerning to their actual situation of employment , career development and vocational consciousness . As a result it was found that the characteristics of the staff differed significantly according to the type of the management organization. And the factor analysis focused on the staff 's recognition of "professional knowledge, experience or interest "extracted two factors .One is "theater management factor" and the other (...)

FROM A GLASS CEILING TO A GLASS TOWER: LEGITIMATION PATTERNS IN THE CONTEMPORARY ART SYSTEM

ITALY

STEFANO BAIA CURIONI / MARTA EQUI AND P. DUBINI
Bocconi University

ABSTRACT
In sociological tradition, the art system has been seen as a mediation environment that reciprocally connects the production and exchange of art works, their use and exchange values (Moulin 1967 and 1992). This environment works through complex networks of actors and institutions that simultaneously qualify both products and clients, constructing the nature, the value and the possibility of the art exchange1. Its action does not consist in a mere trading and distribution of art works: it defines a stratified collective judgement made through discovery, productions, critical and narrative assessment, displaying, distribution and, of course, (...)

ROOM ML 617
SESSION A4
GOVERNANCE REVISITED
CHAIR: BEN WALMSLEY

View Universidad de los Andes' map

Management of Cultural Organizations

THE BOARD-EXECUTIVE RELATIONSHIP IN PRIVATE MUSEUMS IN TAIWAN

TAIWAN

SHANG-YING CHEN
National Sun Yat-Sen University

ABSTRACT
Approximately 218 museums are private, established by a juridical person, including Stiftung, corporation, nonprofit associations, and individuals in Taiwan. The number of private museums increasing dramatically was a phenomenon of the past twenty years due to the termination of the Emergency Decree and the growth of economics. Therefore, how boards operate in private museums in order to enhance the performance of organizations is of considerable concern to many people. The research questions are as follows: How's the situation of board governance in private museums? How's the relationship (...)

LA GOUVERNANCE À MULTIPLES NIVEAUX: LE CAS DU SECTEUR MUSÉAL QUÉBÉCOIS

CANADA

VERÓNICA ZÚÑIGA SALAS / JOHANNE TURBIDE
HEC Montréal

ABSTRACT
Cet article présente les principaux résultats d'une recherche menée auprès du secteur muséal au Québec en 2010-2011 et qui portait sur la gouvernance de ce secteur selon trois dimensions: organisationnelle, contextuelle et individuelle. Dans cette étude nous avons conceptualisé la gouvernance comme un phénomène ayant de multiples niveaux et impliquant de multiples acteurs. Cet article apporte trois contributions au champ de recherche sur la gouvernance des OBNL. La première est l'application d'une approche sectorielle pour analyser l'exercice de la gouvernance à multiples niveaux, ce qui permet de mettre en évidence les relations entre (...)

BUILDING SUSTAINABLE OPERA HOUSES' FUNDING SYSTEM: AN ISSUE OF GOVERNANCE?

ITALY

GIULIA CANCELLIERI / PAOLA DUBINI / ILARIA MORGANTI
SDA Bocconi School of Management

ABSTRACT
When a firm's brand positioning is exclusivist and rooted in the past, innovation strategies may be bounded by tradition. This paper analyzes how tradition affects new product development strategies. The opera houses' field is selected as an ideal laboratory to study the relation between innovation and tradition. As a matter of fact opera houses' brand positioning revolves around their mission of conservation and preservation of a traditional form of art. While critics and experts encourage these institutions to renew their artistic offer, opera houses are also called to preserve their role of guardianship of an operatic patrimony (...)

ROOM SD 701
SESSION A5
CULTURAL POLICIES REVISITED
CHAIR: RODRIGO CARVALHO

View Universidad de los Andes' map

Cultural Value Clusters and Policie

CONTEMPORARY ART CHALLENGES COPYRIGHT LAW: THE PROBLEM OF THE ORIGINALITY AND THE MATERIALITY REQUIREMENTS

COLOMBIA

IRENE VELANDIA
Brigard & Urrutia Abogados

ABSTRACT
Postmodernism shocked the art world when utilitarian objects began occupying walls and pedestals formerly designed for beautiful, handcrafted works. It also shocked the laws. The problem with Duchamp's Fountain, for both the arts and the law, "wasn't the style of its physical form –the nature of the curves, or even the lustre of the ceramic— but its manufactured provenance" (Boden, 2006). Artistic creativity took a different turn. Like Duchamp, since the early twentieth century art has defied its own meaning, thus stretching the copyright canvas of protection. Although Colombian copyright laws pose to be neutral as to the artistic merit of artworks, inflexible legal requirements for copyright to attach result in the discrimination of these new forms of contemporary art. While exploring appropriation art, this paper uncovers how Colombian copyright laws fail to protect these artists and their possibility to copyright their works, and explores how to mitigate such disparity.

CULTURAL POLICIES IN THE MIRROR OF THEATRE DIRECTORS IN CALI

NEDERLAND

VECCO MARILENA / PAOLA A. MUNOZ
Erasmus University Rotterdam

ABSTRACT
The paper analyses the main implications of cultural policy for theaters in the city of Cali through the perspective of directors. Seven theater directors in Cali were contacted to see how they are coping with cultural policy, using semi-structured interviews and some additional information accessible through the Internet, or provided by directors themselves. Despite the willingness expressed by the Colombian government in the formulation and structure of cultural policy through different plans and government bodies, in the eyes of directors such efforts are insufficient for the growth and sustainability of theaters.

ROOM ML A
SESSION B1
EXPERIENCE AND COMMUNICATION
CHAIR: XIMENA VARELA

View Universidad de los Andes' map

Consumer Behavior

MUSEUMS AND SOCIAL INCLUSION, FROM THEORY TO PRACTICE

COLOMBIA

WILLIAM GAMBOA SIERRA.
UNIVERSIDAD EXTERNADO DE COLOMBIA.

ABSTRACT
This paper confronts the role of museums nowadays; explore concepts of contemporary museology where the participation and the rise of the different stakeholder are crucial. It also presents theory of social inclusion and city marketing to analyze how the theory can be taken to the practice.
Finally presents two examples: the Topenmuseum (Museum of the tropics), Amsterdam and the Museo de la Independencia (Independence Museum), Bogotá to analyze the benefits the museums are achieving by developing inclusive strategies.

AU MUSÉE, PEUT-ON CONCILIER ÉDUCATION ET DÉLECTATION DU VISITEUR ADULTE? UN MOYEN DE LE VÉRIFIER

CANADA

COLETTE DUFRESNE-TASSE / E. TRION / H. BARUCQ / A. ÉMOND
Universite de Montreal

ABSTRACT
La délectation du visiteur adulte comporte, entre autres phénomènes, des émotions. Ces dernières intéressent particulièrement les professionnels de musée, car ils considèrent qu'elles sont à la base d'expériences de visite mémorables. Mais, faute d'un moyen valide d'y accéder, les émotions ont été fort peu étudiées en contexte muséal. Le présent texte tente de remédier à cette difficulté en offrant un moyen nouveau qui s'avère satisfaisant. Il y ajoute la description d'un instrument destiné à (...)

THE USE OF SOCIAL NETWORK SITES AS CATALYST FOR MORE COMMUNICATION AND AFFILIATION REGARDING TO CULTURAL ORGANIZATIONS: A CASE STUDY OF FACEBOOK AND TWITTER ACTIVITY DURING A WEEK EVENT MIXING ARTISTIC AND GASTRONOMY

FRANCE

CHRISTINE PETR / CLAIRE GAUZENTE / MARINE GOUEDARD / PASCALE KUNTZ
IEP of Rennes / Universite des Nantes

ABSTRACT
Social networks sites (SNS) are still perceived as an opportunity for firms and organisations from different perspectives: data collection, interaction with expert and customers communities, and relationship enhancement in general. Despite academic and managerial attention, there is still a need for in-depth knowledge of how to pilot more tightly such « tools ». This is also true for cultural organisations that encounter resources restrictions. The present piece of work is dedicated to one specific cultural event and its promotion (...)

ROOM ML C
SESSION B2
BRANDING
CHAIR: CHLOE PREECE

View Universidad de los Andes' map

Strategic Marketing

BRAND IMAGE OF MERGING BRANDS: AN EMPIRICAL ANALYSIS OF THE MERGING OF TWO ORCHESTRAS AND A MUSIC UNIVERSITY

FINLAND

ANNUKKA JYRÄMA / SAMI KAJALO / ANNI MÄKINEN / TANJA JOHANSSON
Aalto University School of Business / Sibelius Academy

ABSTRACT
The paper investigates stakeholder perceptions of brand image in the case of merging brands. The context of the study is the Helsinki Music Center where three prominent existing brands formed a new joint brand. Using extant literature on brand alliances and brand mergers as theoretical approaches, the study categorizes ways in which consumer view the new merged brand. The paper is based on quantitative empirical 418-respondent survey among stakeholders. Principal component analysis with the varimax rotation method is used to examine (...)

CORPORATE MUSEUM AS A PILLAR FOR BRAND AUTHENTICITY IN LUXURY COMPANIES. THE CASE OF SALVATORE FERRAGAMO

ITALY

ANTONELLA CARÙ / MARIA CARMELA OSTILLIO / GIUSEPPE LEONE
Bocconi University

ABSTRACT
Nowadays the relationship between art and fashion has become more and more recurrent. Frequently the companies operating in the luxury and fashion system try to build this combination in different ways. Among them, the corporate museum seems to play an important role in strengthening the brand and the company historical heritage. Actually the appreciation of the past and tradition - considered a hallmark of postmodernity - and the search for authenticity by consumers, have (...)

PROFILING CREATIVITY IN BUSINESS: A BIBLIOMETRIC ANALYSIS

COLOMBIA

AURA PEDRAZA
Universidad Industrial Santander

ABSTRACT
The main purpose of this study is to build a profile of the creativity research in business, in order to understand the scientific map of the domain. It is based on articles gather up from the ISI Web of Science database during the years 1960-2012 and the analysis is performed using bibliometric technics at three phases: 1) Titles and abstract review; 2) bibliometric analysis; and 3) Content Analysis. The study provides knowledge about the patterns, properties, and attributes at countries, institutions, authors, and (...)

ROOM ML 604
SESSION B3
CULTURAL MANAGEMENT IN LATIN AMERICA
CHAIR: JULIA RICHARDSON

View Universidad de los Andes' map

Management of Cultural Organizations

"GESTIÓN / GESTOR" CULTURAL AS MANAGEMENT/ MANAGER IN LATIN-AMERICA. POSSIBILITIES AND LIMITATIONS IN TRANSLATING THE CONCEPT.

ARGENTINA

MARCELA PAÍS ANDRADE
UBA

ABSTRACT
In this paper, from a theoretical perspective, I focus on the difficulty of translating the meaning of the notion "Cultural manager" into what, in Latin America, is understood by "Gestor Cultural". In our countries the concept of "gestión" (management/administration) is strongly associated to administrative and business maters. The concept of "gestor" expresses many connotations, theoretical perspectives about culture, and areas of practice, all of them quite different to the ones implied in the concept of management. The unification of all these tasks under one concept obscures (...)

CULTURE SHAPED BY CULTURE: THE CASE OF ARTS AND CULTURAL MANAGEMENT

COLOMBIA

JAIME RUIZ-GUTIÉRREZ
University of Los Andes

ABSTRACT
This paper proposes two approaches to understanding Arts and Cultural Management, both shaped by the contexts from which they have emerged. The first, prevalent mostly in developed countries, is characterized by an inherent business perspective, a top-down organizational structure, strategic management criteria, for-profit goals and an essentially economic nature. The second is emerging in less-developed countries and is a bottom-up participative-conflictive process involving trial and error strategies which result in organizational learning processes. The main objectives in this case are of a social nature. These two approaches to (...)

CONSTRUCTING THE SENSE(S) OF CULTURAL MANAGEMENT IN LATIN AMERICA

MEXICO

AHTZIRI MOLINA
Universidad Veracruzana

ABSTRACT
On daily basis in the Latin American cultural sector, usually the urgent goes before the important and this is the moment when actions seem to simplify themselves and compromise their symbolic implications. Usually, the lack of planning and resources compromises the good execution of plans and projects. As a consequence, in daily cultural management practices the research, analysis and construction of a meaning has weakened, having as a result the addition of cultural actions without much of a reflected meaning of the action. This paper aims to explore what are currently the fundamental elements to construct a sense of (...)

ROOM ML 617
SESSION B4
ORGANIZATIONAL CHANGES
CHAIR: MELISSA NISBETT

View Universidad de los Andes' map

Management of Cultural Organizations

WHO TELLS FORTUNES TO NONPROFIT PROFESSIONAL THEATRE PRODUCERS? STATE INTERVENTION AND ITS STRINGS ATTACHED

BELGIUM

ELLEN LOOTS
University of Antwerp

ABSTRACT
The performance of organizations is a major yet complex issue in management and organization studies. In the arts that are situated at the non-profit end of art production, implying the involvement of several stakeholders such as the state and professional groups, performance definitions and measures are equivocal. The present paper investigates the evaluation process that a patronage-giving state has developed in order to proficiently judge the worthiness of applicants to receive public support. By combining content analysis and statistical analysis we elicit a discrepancy between the verbal evaluation (the written reports) and the underlying decision-making (...)

THE SUCCESSION OF ARTISTIC DIRECTORS IN CULTURAL ORGANIZATIONS AND ORGANIZATIONAL IDENTITY: A TYPOLOGICAL APPROACH

CANADA

PASCALE LANDRY
HEC Montreal

ABSTRACT
This communication is part of a doctoral research. It presents a typology of succession based on a matrix built out of predetermined dimensions: planning and change. Applied in four cultural organizations in Quebec (Canada), this typology highlights the various identity issues occurring in different forms of succession.

RETHINKING THE REGIONAL PLAYHOUSE: ORGANIZATIONAL CHANGE AT WEST YORKSHIRE PLAYHOUSE

UK

BEN WALMSLEY
University of Leeds

ABSTRACT
In 2010, Arts Council England (ACE) identified a need to support some of its regularly funded organisations to develop their "resilience" and identified five organisations which it felt faced "immediate opportunities or challenges" (Arts Council England, 2011). This paper reviews the two-year Transform project of one recipient of the fund: West Yorkshire Playhouse (WYP) in Leeds, UK.
By reviewing the literature on organizational change and conducting primary research with key stakeholders engaged in WYP's major change initiative, the paper critically evaluates the process, challenges and benefits of organizational change in the arts and (...)

ROOM ML 514
SESSION B5
CULTURAL POLICY
CHAIR: IRENE VELANDIA

View Universidad de los Andes' map

Strategic Marketing

PUBLIC POLICY OF CRAFTS IN MEXICO: A MISCONCEPTION

MEXICO

JOSÉ IGNACIO AZUELA FLORES / ADOLFO ROGELIO COGCO CALDERÓN
Universidad Autónoma de Tamaulipas

ABSTRACT
Although their potential in the generation of wealth and jobs, crafts have received considerably little attention from academicians. So, there are still different topics to answer. Among the most urgent topics are those policies related to development and preservation of the cultural signs and rational distribution of the public budget. It is too early to discuss the efficiency of the distribution of the budget, before that, it may be necessary to analyze the importance or relevance of the goals set by these policies. For this reason, the objective of this study is to explore the relevance and adequacy of current public policies for crafts in Mexico. In order to achieve (...)

A CULTURAL PUBLIC POLICY AS A SOCIABILITY NETWORK – THE CULTURA VIVA PROGRAM AS A COLLABORATIVE EXPERIENCE

BRAZIL

DEBORAH REBELLO LIMA
Casa de Rui Barbosa Fundation

ABSTRACT
The current scenario of contemporary cultural policies has been a place for redefining the idea of culture itself as well as the role the State as a participant in a society. As an example of these new paradigms, The "Cultura Viva" Program is a governmental initiative that turns itself to the potential the society has to offer while aims to establish a conversation with the large cultural diversity of Brazil. These new governmental initiatives also call our attention for the need to generate new methods of evaluation for these same actions, especially the ones related to cultural affairs. After all, the spectrum of tangible and intangible results makes the analysis of public policies even (...)

CULTURA VIVA OVERVIEW: MANAGEMENT PROCESSES AND SHARED CULTURAL ACTION

BRAZIL

LUIZ AUGUSTO F. RODRIGUES / JOÃO L. P. DOMINGUES
Universidade Federal Fluminense

ABSTRACT
The research sought to identify and analyze agendas of public policy culture and practices resulting in compliance with assumptions that acquaint the global recovery and promotion of cultural diversity.
Brazil, through its Ministry of Culture, developed from 2004 government agreement program (Cultura Viva) of cultural initiatives at the nonprofit that is encouraging and expanding the role of more than a few "Pontos de cultura". Our research has been tracking some shares under different aspects of the program: which are the evaluation of a new logic of the policy agenda and also the consequential new practices. The aim (...)

ROOM ML A
SESSION C1
DECISION AND EVALUATION
DOMINIQUE BURGEON- RENAULT

View Universidad de los Andes' map

Consumer Behavior

CONFIANCE ET EXPÉRIENCES DU SPECTACLE VIVANT: QUELLES INFLUENCES ? RÉSULTATS DE TESTS EMPIRIQUES

FRANCE

DANIELLE BOUDER-PAILLER /ALICE ANBERRÉE / LEÏLA DAMAK
Universite de Nantes

ABSTRACT
La question de la confiance interroge aujourd'hui nombre d'enjeux managériaux. Valeur au coeur des relations entre acteurs, elle est une préoccupation sociétale majeure (Gratacap et Le Flanchec, 2011). Dans un cadre de consommation expérientielle (...)

PEUT-ON ÉVALUER LES EFFETS DE LA MÉDIATION CULTURELLE? LE CAS DES ACTIONS DE SENSIBILISATION DES PUBLICS EN DANSE CONTEMPORAINE

FRANCE

PATRICK GERMAIN THOMAS
Novancia Business School

ABSTRACT
Les différentes formes de soutien public à la danse contemporaine mises en place depuis le milieu des années 1970 en France ont entraîné un fort développement de ce courant artistique. La politique de la danse contemporaine s'est orientée en priorité vers le (...)

LES 7 MARCHÉS DE L'ART

FRANCE

FABRICE LARCENEUX
CNRS - Université Paris Dauphine

ABSTRACT
The art market held firm in 2011 in France and in the world says the Journal of the Arts in 2012. But what are we talking about ? This research aims at updating the meaning and the structure of what we use to call "the art and collection market". This market is very heterogenous, (...)

DO MANAGERIAL COMPETENCES ENABLE ARCHITECTS TO BETTER SUCCEEDING IN MANAGING THEIR PRACTICES?

ITALY

BEATRICE MANZONI / LEONARDO CAPORARELLO / SEVERINO SALVEMINI
SDA Bocconi School of Management

ABSTRACT
Being an architect is far more complex than simply being a designer. The management side of the profession is increasingly acquiring importance but architects are paradoxically notorious for their lack of managerial ability. Drawing upon the two complementary streams (...)

ROOM ML C
SESSION C2
BRAND IDENTITY
CHAIR: FRANCOIS COURVOISIER

View Universidad de los Andes' map

Strategic Marketing

BRANDING IN THE CULTURAL AND CREATIVE INDUSTRIES

GERMANY

GESA BIRNKRAUT
University of applied sciences Osnabrueck

ABSTRACT
Branding is a topic which is usually only used in relation with consumer products and traditionally with the PO sector. Branding in the NPO sector still has sometimes a not so attractive side to it. Especially small NPO's in different genres (for example the cultural sector) are very hesitant to use this concept as it has for them always a negative touch (...)

THE CONSTRUCTION OF AN ARTISTIC BRAND: EMBODYING THE ARTIST IN THE PRODUCT

UK

CHLOE PREECE
University of Kent

ABSTRACT
In the case of artists, the product they create is inextricably linked to their identities, personalities and career histories in terms of how the art is produced, presented, consumed and positioned and valued in the market. Although artists' branding initiatives (...)

TRIBUTE BANDS: WHEN ARE THESE BANDS PREFERRED ALTERNATIVES TO THE ORIGINAL BANDS?

CANADA

FRANCOIS MARTICOTTE
ESG-UQAM

ABSTRACT
Tribute bands are a way to express music of another era. With the aging or the loss of the original group members, the importance of the tribute bands will likely increase in the coming years, even decades. However, it is not clear why people would prefer to attend now a (...)

THE CHEFS OF THE BÉARN AND THE BASQUE COUNTRY AND THE EXPRESSION OF CULINARY IDENTITY: CONTEXTUALISATION AND DEVELOPMENT PROPOSALS

SWITZERLAND

BERGADAÀ MICHELLE / THIERRY LOREY
University of Geneva

ABSTRACT
L'objectif de cet article est de comprendre comment les Chefs des Pyrénées-Atlantiques expriment leur identité basco-béarnaise à travers leur cuisine. Pour cela, nous avons réalisé treize interviews de Chefs étoilés ou de grande réputation du Béarn et du (...)

ROOM ML 604
SESSION C3
MANAGEMENT OF CREATIVITY
CHAIR: JAIME RUIZ-GUTIÉRREZ

View Universidad de los Andes' map

Management of Cultural Organizations

WHEN DOWNSIZING REACHES THE BRAIN OF CREATIVE AND R&D TEAMS A LONGITUDINAL STUDY OF THE EFFECTS OF SLACK REDUCTION ON CREATIVITY

FRANCE

NATALIA BOBADILA
Sorbonne Business School

ABSTRACT
This paper shows how downsizing, conceptualized as a reduction of slack resources (human, financial, time & space), affects the creativity of teams over time. Drawing in two in-depth longitudinal qualitative case studies (a music label and a pharmaceutical (...)

THE PLACE OF THE INDIVIDUAL ARTIST IN THE ARTS MANAGEMENT DISCIPLINE

NEW ZEALAND

SUZETTE MAJOR
Eastern Institute of Technology

ABSTRACT
At its most fundamental level, the arts management academic discipline brings together the two subjects of 'arts' and 'management'. In reality however the merging of these two subjects does not necessarily reflect an as equal footing as the name suggests. This paper (...)

BUSINESS CONTINUITY / DISASTER RECOVERY READINESS OF NONPROFIT ARTS ORGANIZATIONS

USA

THERESA A. KIRCHNER / SANDRA MOTTNER / JOHN B. FORD
Hampton University

ABSTRACT
This qualitative and quantitative research project stream is the first of its kind designed to explore and assess an important topic - business continuity / disaster recovery readiness of nonprofit arts organizations as perceived by their executive directors and operating (...)

MULTI-LEVEL PARTNERSHIP IN CULTURAL MANAGEMENT TRAINING: A CASE OF STUDY FROM BRASIL

GERMANY

ENRIQUE SARAVIA / JULIANA FIGALE / ROBERTO DA COSTA PIMENTA
Universität Duisburg-Essen

ABSTRACT
This paper aims at analyzing the experience of the Management Training Program on Cultural Projects in Brazil, organized by the Brazilian Ministry of Culture (MinC) in partnership with Itaú Cultural Institute and the Social Service of the Industries (SESI), and implemented (...)

ROOM ML 617
SESSION C4
NETWORKS
CHAIR: OLGA LUCÍA PATIÑO

View Universidad de los Andes' map

Management of Cultural Organizations

DIGITAL DISTRIBUTION IN AND FROM AFRICA: A COMPARATIVE ANALYSIS OF THREE CASES

BELGIUM

ANN OVERBERGH
University of Antwerp

ABSTRACT
This paper discusses technological innovation and related transformations in the value chain of audiovisual content in Africa. Our focus will be on distribution, because (1) distribution has since long been identified as an important challenge for Africa's film and media industries, and (2) recent innovations, particularly related to web and mobile connectivity, affect the distribution of and access to audiovisual content. We will refer to these as a second wave of digitization, and a disruptive form of innovation. The first disruptive innovation wave is understood as the switch from celluloid to (first videotape and then) digital filmmaking, which propelled local industries such (...)

A MANAGEMENT MODEL FOR THE SUSTAINABILITY OF CULTURAL INFRASTRUCTURE IN THE CITY OF BOGOTÁ – COLOMBIA

COLOMBIA

KATHERINE GUIO REYES / EDUARDO WILLS / JULIANA DIAZ
University of Los Andes

ABSTRACT
Bogota is a metropolitan city of more than seven million inhabitants. It has a rich tradition in arts and popular culture. Over the last years, the institutional framework and infrastructure for cultural management has been improved substantially. It's a well-known city for its cultural diversity and management of different public festivals, and at the same time, it's possible to find vast variety of popular artistic expressions in the local communities (local neighborhoods referred to as barrios populares). Consequently, UNESCO recognized Bogotá as one of the most musically creative cities in Latin America. This paper presents a theoretical as well as (...)

EXPLORATION DU RÔLE DE L'EXOTISME DANS LE RENFORCEMENT DE L'INDUSTRIE CULTURELLE: DEUX CAS D'ÉTUDE

COLOMBIA

JUAN FELIPE GONZALEZ /ANA MARÍA ARBOLEDA
Universidad Icesi

ABSTRACT
The main objective of this paper is to provide relevant information, from a microeconomic perspective, for the decision making process followed by entrepreneurs interested in being part of the cultural industries (IC) in the city of Cali, Colombia. To that end, we will make use of a data clustering technique and the Herfindahl Index, to measure the dynamics of agglomeration within the IC, according to their absolute and average sales volume, the concentration of market power and the number of employees hired in average by each cultural subsector. We found that there is a (...)

PARALLEL SESSION C
THURSDAY JUNE 27 / 16:00-17:30

VISIT AND RECEPTION
VIRGILIO BARCO LIBRARY
THURSDAY, 27 JUNE 18:00 TO 21:45

Photo: Mike Butler - http://mike-butler.com

View Bogotá map

DESCRIPTION:
The Virgilio Barco Public Library is one of four major libraries of BibloRed (Network of Public Libraries of Bogotá). This library is an important cultural center which proposes community meeting and free access to citizens of all ages. It offers a varied program focusing on reading, writing and artistic expressions.

Its architectural structure invites to enjoy an interior space surrounded by the natural landscape of the park and the lakes. The architecture integrates with the landscape and the environment, creating an atmosphere of peace, contemplation and relaxation. The library was designed by Rogelio Salmona one of the most important architects of the country and was declared architectural heritage of the city.

On Thursday June 27, we will visit this emblematic place, where we will share a reception accompanied by one of the most representative groups of Colombian music.

Participants will be transported directly from the university to the library. They will be returned to the Hotel Tequendama.

3 DAY
FRIDAY JUNE 28

8:30 – 9:00 Registration/Coffee

9:00 – 10:30 Parallel session D (4 session rooms)

10:30 – 11:00 Coffee

11:00 – 12:30 Parallel session E (4 session rooms)

12:30 – 14:00 Lunch and Artistic representations

14:00 – 15:30 Parallel session F (4 session rooms)

15:30 – 16:00 Coffee

16:00 – 18:00 Panel of Experts Open session Luis Angel Arango Library (5 experts)

16:30 – 22:00 Walk to Candelaria Neighborhood. Reception Botero Museum

Iconography: Simultaneous translation | Complete version in digital format | 20 minutes duration

ROOM ML A
SESSION D1
MARKETING MODELS
CHAIR: PABLO FARÍAS

View Universidad de los Andes' map

Consumer Behavior

A VALUE CO-CREATION PROCESS IN THE ARTS: THE HIDDEN EFFECT OF ART THERAPY

ITALY

MARIA CARMELA OSTILLIO / ANTONELLA CARÙ
SDA Bocconi School Of Management

ABSTRACT
Benefits generated by art have been widely explored in literature as well as the medical and therapeutic outcomes and the effects of Art Therapy on patients. There is a lack of analysis on the effects that this kind of activity may have on the various stakeholders (for example, the (...)

VISITORS AND SENSORY MARKETING IN HERITAGE MUSEUMS IN BOGOTÁ

COLOMBIA

CLAUDIA GOMEZ / DAVID VAN DER WOUDE
Cesa

ABSTRACT
People are constantly looking for new experiences, ideas and space in order to recharge themselves due to their stressful lives. This is why organizations compete for their leisure time. Within these organizations are museums that can take advantage of this opportunity(...)

CO-OPERATIVES FOR PERFORMING ARTS ORGANIZATIONS AN EXPLORATORY STUDY OF THEIR SIMILARITIES, ADVANTAGES AND LIMITS THROUGH A PAN-EUROPEAN COMPARISON

FRANCE

EDWIN JUNO-DELGADO / CHRISTINE SINAPI
Burgundy School Of Business

ABSTRACT
La question de la soutenabilité économique des entreprises culturelles apparaît comme une question récurrente, voire permanente rendue plus cruciale encore par la crise économique et budgétaire actuelle, en particulier dans le secteur du spectacle vivant. Des (...)

POPULAR MUSIC AUDIENCES AND THE DETERMINANTS OF ATTENDANCE AND PARTICIPATION

SPAIN

MANUEL CUADRADO / JUAN D. MONTORO-PONS
Universitat de València

ABSTRACT
The past decade has witnessed a gradual shift in the popular music audience leading to the predominance of live performances as the main revenue source in the industry. Whether this trend is sustainable and how it relates to other sectors, mainly the recorded (...)

ROOM ML C
SESSION D2
TRADITION AND AUTHENTICITY
CHAIR: COLETT E DUFRESNE-TASSÉ

View Universidad de los Andes' map

Strategic Marketing

MANAGING DESIGN FOR SUCCESSFUL CULTURAL PRODUCTS AND BRANDS

UK

IRINI PITSAKI
Northumbria University

ABSTRACT
This paper discusses the way design is currently managed in the cultural industries, with a focus on museums and their products. Design management encompasses various aspects, such as the integration of the design process in the management of cultural projects, the harmonious collaboration between designers, cultural managers and curators, and the use of design as an additional resource for generating value for the cultural organisation and the public. The museum case study introduced in the present paper was conducted in order to achieve the following objectives: -To understand how project managers, curators, and marketing experts think about design, (...)

INVESTIGATING AUTHENTICITY IN CULTURE FROM A SELF-APPROPRIATION PERSPECTIVE

SWITZERLAND

COURVOISIER FRANCOIS / SILVIA RANFAGNI
Haute Ecole De Gestion Arc / University Of Florence

ABSTRACT
This article investigates the concept of authenticity. It proposes to go beyond the existent literature contributions based on self-authentication to study authenticity in its deep roots through the concept of self-appropriation. In order to make this analysis, we have focalized our attention on the relation between individuals (manager-artists/ consumers) and cultural products. The methodology is based on in-depth interviews with 7 manager-artists and 14 consumers.

TRADITION DRIVEN INNOVATION STRATEGIES AND FIRM PERFORMANCE: THE CASE OF ITALIAN OPERA HOUSES

ITALY

GIULIA CANCELLIERI / PAOLA DUBINI / ILARIA MORGANTI
SDA Bocconi School Of Management

ABSTRACT
When a firm's brand positioning is exclusivist and rooted in the past, innovation strategies may be bounded by tradition. This paper analyzes how tradition affects new product development strategies. The opera houses' field is selected as an ideal laboratory to study the relation between innovation and tradition. As a matter of fact opera houses' brand positioning revolves around their mission of conservation and preservation of a traditional form of art. While critics and experts encourage these institutions to renew their artistic offer, opera houses are also called to preserve their role of guardianship of an operatic patrimony of the past. They therefore need to select forms of innovation that stem from (...)

ROOM ML 604
SESSION D3
STRATEGIC MANAGEMENT
CHAIR: THERESA A. KIRCHNER

View Universidad de los Andes' map

Management of Cultural Organizations

"INVESTMENT STRATEGIES IN THE VALUE CHAIN OF THE PUBLISHING SECTOR: HOW AND WHERE THE R&D SOMEWAY MATTER?"

FRANCE

PIERRE-JEAN BENGHOZI / ELISA SALVADOR
Ecole Polytechnique

ABSTRACT
Creative industries are deserving an ever increasing interest in recent years. The scientific literature on this field is growing and several local governments are demanding reports and discussion papers for investigating future policy strategy guidelines. Notwithstanding, (...)

ASSESSING MULTI-DIMENSIONAL PERFORMANCE IN THE MOVIE INDUSTRY: AN ANALYSIS OF CONSTRUCT VALIDITY

FRANCE

PIER VITTORIO MANNUCCI / SEVERINO SALVEMINI
HEC Paris

ABSTRACT
This study evaluates the construct validity of measures of the economic and artistic performance of movie industry, using data on Hollywood animation industry. We discuss the content validity of existing measures in the light of current concepts of economic and artistic performance. (...)

RESPECT FOR TRADITION AND CULTURAL RESPONSABILITY

DENMARK

CARINE DANSOKHO / JAIME ALBERTO RUIZ GUTIÉRREZ
United Nations Population Fund (Unfpa) - Procurement Services Branch

ABSTRACT
While globalization standardizes the world, traditions tend to disappear. Contemporary society gives priority to economic wealth and less importance to the protection of our cultural legacy. Respect for tradition and sustainable development are not incompatible. Colombia's handicraft sector best illustrated this idea as it expresses (...)

A PERFECT MATCH OR AN UNHAPPY MARRIAGE? – CONTRACTING OUT NATIONAL MUSEUMS TO PRIVATE HANDS TAIWAN NATIONAL UNIVERSITY OF ARTS

CHINA

SHIN-CHIEH TZENG
Taiwan National University Of Arts

ABSTRACT
Museums have experienced various challenges in the beginning of the twenty-first century. In Taiwan, confronting the political and economic climate changes, national museums have been required to seek new types of governance. One proposition is 'contracting out', which the central government leases out the management of national museums to (...)

ROOM ML 617
SESSION D4
CULTURAL ENTREPRENEURSHIP
CHAIR: SIEGRID GUILLAUMON

View Universidad de los Andes' map

Management of Cultural Organizations

STRATEGIC ENTREPRENEURSHIP AS A SOURCE OF CULTURAL ORGANIZATIONS PERFORMANCE IMPROVEMENT: THE CASE STUDY OF CASA DA MÚSICA

PORTUGAL

MARIA INÊS PINHO / CLAUDIA CARVALHO
School Of Education Polytechnic Institute Of Porto / University Portucalense

ABSTRACT
Recently Portugal has integrated a contingency plan called EU/IMF Economic and Finantial Assistance Programme. With this new reality, cultural organizations public funding decreased dramatically and, as such, those organizations felt the need of changing the paradigm for their own survival. In this context, this research intends to propose a contemporary way of improving the performance of cultural organizations and as such to create value. For that purpose it will be used the Hitt, Ireland and Hoskinsson (2011) Strategic Entrepreneurship concept and it will (...)

COMMENT LA VISION DES ENTREPRENEURS CONTRIBUE À LA FORMATION DE L'OPPORTUNITÉ

CANADA

DALLAIRE GÉRALDINE
H, Chaire De Gestion Des Arts

ABSTRACT
Pour certains auteurs, la figure de l'entrepreneur culturel est présente depuis que l'art existe. Ainsi, Rich et Roberts (2007) montrent que derrière le mythe de l'artiste romantique fondé au XIXème siècle, se cachent des entrepreneurs, ne sacrifiant rien à leur art. Rembrandt, un des artistes les plus influant du XVIIème siècle, était ainsi non seulement un grand peintre mais aussi un enseignant et un homme de finances. Cependant, même si l'entrepreneur culturel a certainement toujours existé, les évolutions récentes le mettent en lumière et incitent les économistes (...)

LEADERSHIP FOR PERFORMING ARTS

COLOMBIA

OLGA LUCIA PATIÑO / ÁLVARO VIÑA-VIZCAÍNO
Universidad Nacional De Colombia

ABSTRACT
Ten performing arts groups and companies from Bogotá city had been studied from the inside in order to know how the leadership dynamics take place, and how this management component is affecting the production and a more complex structure of a corporate government, a topic yet unknown for culture in Colombia. Small, big and middle size companies were participants by taking two parties basically involved in performing arts core: artistic directors and performers. This research is supported by classic leadership theories and several of their models were taken. Performing arts keep switching styles according to situations and the (...)

ROOM ML A

View Universidad de los Andes' map

Consumer Behavior

SESSION E1
ANALYSIS OF CULTURAL CONSUMPTION
CHAIR: ANDRÉ COURCHESNE

AT THE HEART OF THE ARTS: HOW MULTICULTURAL FESTIVALS CREATE SOCIAL INCLUSION

AUSTRALIA

CLAUDIA ESCOBAR / JON HOPWOOD / RUTH RENTSCHLER / TRINIDAD ESTAY
Multicultural Arts Victoria

ABSTRACT
This paper applies inclusion theory to migrant experiences in the arts, whether for multicultural community artists or multicultural arts managers and community leaders. We report the results of audience, artists, community members and arts managers participation in one (...)

EXPLORING ATTENDANCE INHIBITORS AS A VARIABLE FOR SEGMENTING VIEWERS

SPAIN

MANUEL CUADRADO / M. EUGENIA RUIZ / JUAN D. MONTORO
University Of Valencia

ABSTRACT
Going to the movies is a favourite leisure activity for people in developed economies, especially in early adolescence (De Bruyn & Cillessen, 2008). However, movie theatres have been losing viewers in recent years due to the emergence of new ways of (...)

TESTING THE MARKETING MIX: ASSUMPTIONS, STRATEGY AND REALITY IN A MAJOR ARTS MARKET

USA

XIMENA VARELA
American University

ABSTRACT
This study tests assumptions in the basic marketing mix among arts organizations in a major metropolitan region, in view of a key target audience. Among other elements, the paper explores the relationship between awareness about the existence of (...)

THE INFLUENCE OF MUSIC MODE ON RISK TAKING BEHAVIOR

AUSTRIA

DAGMAR ABFALTER / ALEXANDRA BRUNNER / ROBERT SCHORN
University of Music and Performing Arts Vienna

ABSTRACT
Consumers continuously take decisions under risk when they purchase products or services. In marketing research, music serves as a consciously or non-consciously perceived atmospheric factor in consumption situations. Prior research gives evidence for a relationship (...)

ROOM ML C

View Universidad de los Andes' map

Strategic Marketing

SESSION E2
BRAND STRATEGY
CHAIR: JEAN-PHILIPPE CHARRON

PROGRAMMING ON A THEATRE FIELD. EXAMPLES FROM SPANISH MIDDLE-SIZE CITIES

SPAIN

ENRIQUE BANÚS / ALBA COLOMBO
Universitat Oberta De Catalunya

ABSTRACT
Throughout their programme, cultural institutions express their outlines and their vision of culture, selecting what it is considered essential and adequate for their audience. Therefore programming is a specific task of cultural managers in many cultural institutions. Nevertheless, the research on cultural management offers only a few approaches to this field. On this situation could be considered that the programme is part of the mission and definition of these institutions and should be reported as such as singular element. On middle-size cities, cultural institutions can develop a certain specific role on the society; as social and cultural centres; as elements to identify society cultural attitudes; as well as educational centres and entertainment infrastructures. This (...)

THE POTENTIAL USE OF FACEBOOK FOR BRAND MANAGEMENT BY CULTURAL ORGANIZATIONS

THE NETHERLANDS

MARIA SONNEVELD / MIA STOKMANS
Tilburg University

In line with CRM, a growing emphasis is put on cultural consumers when it comes to evaluating, producing and spreading (opinions about) culture. If cultural organizations want to implement this vision, they should feel the need to realize a recursive relationship with their audience. The organization wants to attract visitors that match its objectives and mission. Social media can help to build a relation with this audience, if it is customized to the uses and wishes of the online and offline visitors.
This research serves as a starting point for cultural organizations and (marketing) researchers, to reach concrete insights in the use and possibilities of social media to build customer relationships in the cultural field. On behalf of CRM the framework of this research can be (...)

THE USE OF TIC'S ON MUSEUM SPACES THREE CASE OF STUDY: MUSEO NACIONAL DE HISTORIA, MUSEO DE GEOLOGÍA & MUSEO INTERACTIVO DE ECONOMÍA

MEXICO

HECTOR VALVERDE
Universidad De La Comunicación

ABSTRACT
This text will explore how different cultural institutions have implemented the use of TIC's as a museum resource because of its importance in our day, so it is to consider using them to reach new audiences and satisfy both those already captivated making their spaces places that allow a new dialogue to reach different users.

ROOM ML 604
SESSION E3
STRATEGIC MANAGEMENT
CHAIR: ANNICK SCHRAMM

View Universidad de los Andes' map

Management of Cultural Organizations

THE KNOWLEDGE-CENTRIC ARTS ORGANIZATION: PRACTICES, MEASURES, IMPACT

USA

NEVILLE VAKHARI / DIVYA JANARDHAN
Drexel University

ABSTRACT
This paper examines the challenges and progress of arts organizations as they seek to become knowledge-centric, using knowledge to advance their missions and goals. Structured, in-depth interviews at four small to mid-sized nonprofit arts organizations in Philadelphia, Pennsylvania, identified three components of operational (...)

COMPRENDRE LE RÔLE DES ACTEURS IMPLIQUÉS DANS LA GESTION D'UN SITE DU PATRIMOINE MONDIAL: LE CAS D'AREQUIPA, PÉROU.

CANADA

MATHIEU DORMAELS
Universite De Montreal

ABSTRACT
Les sites urbains patrimoniaux sont des lieux complexes et soumis à différentes tensions. La gestion des quartiers historiques et notamment ceux inscrits au patrimoine mondial, n'a fait l'objet que de peu de travaux. Pourtant, de plus en plus de villes sont concernées par la gestion de sites urbains patrimoniaux, et la compréhension des enjeux qu'elle (...)

ICT AND NEW BUSINESS MODELS FOR CULTURAL INDUSTRIES: A STUDY AND TYPOLOGY FROM THE CASE OF THE FRENCH PRESS (2012)

FRANCE

PIERRE-JEAN BENGHOZI / INNA LYUBAREVA / MEHDI FARAJALLAH
Management Research Center (Crg) - Ecole Polytechnique

ABSTRACT
Internet is a unique medium to promote the emergence of new market designs and the emergence of new business models – supporting constantly renewed inventiveness. Quite often content and services no longer have value in themselves, as they used to: today, that has shifted to the economic production and consumption models within which (...)

MANAGING THE SCARCITY OF RESOURCES FOR ART THROUGH CROWDFUNDING. WHEN AND WHY IT WORKS

FRANCE

ALAIN MARCIANO, CHARLIE BOURREL, NATHALIE MOUREAU
University of Montpellier

ABSTRACT
No abstract Forum Info.

ROOM ML 617
SESSION E4
CULTURAL CLUSTERS
CHAIR: ROSIMERI CARVALHO DA SILVA

View Universidad de los Andes' map

Management of Cultural Organizations

THE CLUSTER OF THE MOVIE INDUSTRY IN RIO DE JANEIRO AND ITS SOURCES OF GROWTH

BRAZIL

JOÃO LUIZ DE FIGUEIREDO / RODRIGO CARVALHO
Escola Superior De Propaganda E Marketing

ABSTRACT
The paper is about the economic geography of the movie industry in Rio de Janeiro, particularly about how this industry is materialized in the metropolitan area in the form of a cluster of firms and skilled labor, which accounts for much of the national production. The central argument is the discussion of the interdependence between the production of cultural goods and services and space, especially the metropolis, where agglomeration economies foster the concentration of firms and workers of these productive activities. The objective of the research is to discuss the (...)

THE TERRITORIAL DEVELOPMENT STRATEGIES OF PUBLIC THEATRES IN RELATIONSHIP TO THEIR STAKEHOLDERS - A COMPARATIVE ANALYSIS BETWEEN LEADING THEATRES OF SPAIN AND SOUTH AMERICA

SPAIN

LLUIS BONET / HÉCTOR SCHARGORODSKY
University of Barcelona / University of Buenos Aires.

ABSTRACT
Most of governmental owned and managed theatres try to achieve two objectives: the artistic excellence and the social and artistic development of their surrounding communities. This second objective is called territorial or community development. It is defined as the adopted commitment with their territory or communities of reference.
Therefore, the concept of territory goes beyond the physical space where the infrastructure exists because it also encompasses the contexts that (...)

THE ROLE OF FESTIVALS AND EVENTS IN THE REGIONAL DEVELOPMENT OF CITIES – CASES OF TWO FINNISH CITIES

FINLAND

MERVI LUONILA / TANJA JOHANSSON
Sibelius Academy

ABSTRACT
The aim of the paper is to take a discursive view to examine the role of festivals and cultural events in the regional development. In particular the paper focuses on the meanings attached to the importance and possibilities of festivals in the regional development by examining both the discourses of public strategy documents and the perspectives of festival managers. The empirical analyses of the paper are based on two Finnish regions: Pori and Seinäjoki. The paper contributes to the increased understanding of festival management by identifying discourses in regional (...)

ROOM ML A
SESSION F1
EMOTIONS
CHAIR: MANUEL CUADRADO

View Universidad de los Andes' map

Consumer Behavior

BEHAVIORAL LOYALTY IN PERFORMING ARTS: DO EMOTIONS MATTER WITHOUT INVOLVEMENT?

ITALY

MARIA CRISTINA CITO / ISABELLA SOSCIA / GABRIELE TROILO
Universita Di Bologna / Skema Business School

ABSTRACT
Prior research in arts marketing has pointed out that emotions and product involvement are antecedents of the purchase and consumption of performing arts. As a consequence, both variables can contribute to explain why consumers repeat the purchase of this category, that is, their behavioral loyalty. However, prior research has devoted almost no attention to the contextual effects of these two predictors of such behaviors. The main purpose of this study is to investigate the role of emotions and involvement in the formation of behavioral loyalty for performing arts. Alternative structural models of the relations between these variables are tested. The findings show that product involvement fully mediates the relation between emotions and behavioral loyalty.

DOES THE CINEMA MATTER? MOTIVATIONS FOR ATTENDING A FILM FESTIVAL?

SPAIN

MARIA DEVESA-FERNÁNDEZ / ANDREA BÁEZ-MONTENEGRO
Universidad De Valladolid

ABSTRACT
Film festivals represent one of the most rapidly expanding areas of cultural events worldwide. They constitute unique special events that attract audiences for a variety of reasons which merit investigation so as to ensure the success thereof. The central goal of this paper is to analyse film festival spectators on the basis of their motives for attending as well as other variables linked to cultural consumption, the evaluation of the event and certain sociodemographic features of attendees. Drawing on the results of a survey conducted amongst spectators attending the Valdivia International Film Festival (Chile), our case study, we carried out a factor analysis and a cluster analysis in order to segment and profile those attending the event. Based on the variables described above, findings reveal three motivation factors and three discrete groups of spectators. The results provide useful insights into cultural policy and management of this kind of events.

ROOM ML C
SESSION F2
BRAND MANAGEMENT
CHAIR: NIALL CALDWELL

View Universidad de los Andes' map

Strategic Marketing

THE IMPORTANCE OF GLOBAL NETWORKS FOR CITY BRANDING STRATEGIES BASED ON CULTURAL ASSETS: THE BILBAO CASE

SPAIN

BEATRIZ PLAZA / SILKE N. HAARICH
University Of The Basque Country

ABSTRACT
Recently Portugal has integrated a contingency plan called EU/IMF Economic and Finantial Assistance Programme. With this new reality, cultural organizations public funding decreased dramatically and, as such, those organizations felt the need of changing the paradigm for their own survival. In this context, this research intends to propose a contemporary way of improving the performance of cultural organizations and as such to create value. For that purpose it will be used the Hitt, Ireland and Hoskinsson (2011) Strategic Entrepreneurship concept and it will (...)

BRAND AUDIT FOR CULTURAL INSTITUTIONS (BACI)– MODEL AND PRACTICAL APPLICATION

GERMANY

CARSTEN BAUMGARTH / MARINA KALUZA / NICOLE LOHRISCH
HWR Berlin – School Of Economics And Law

ABSTRACT
The Importance of a concept of brand management for cultural institutions increased in research and practice due to the fights for cultural and economic existence of museums, opera houses, theatres etc. A strong brand can influence positively the visitor's number and loyalty. In practice you can find two main problems: (1) The management of a culture brand is often realized without solid brand controlling, (2) cultural managers have often a sketchy and tactical view on their Hence the goal of this paper is the development of a tool for the holistic evaluation of the brand management of cultural institutions. The benefit of such an approach is (...)

HOW CASTELLUCCI 'ABUSED' THE LITHUANIANS OR THE ROLE OF THE STAKEHOLDERS IN THE ARTS MARKET

ITALY

IRENA ALPERYTE
Lithuanian Academy Of Music And Theatre

ABSTRACT
In October 2012, the Lithuanian Parliament addressed the minister of culture to ban the show 'On the Concept of the Face, Regarding the Son of God' (Socìetas Raffaello Sanzio) by director Romeo Castelluci during the theatre festival SIRENOS'2012. The premiere in Lithuania was threatened to be closed upon this interruption, and the campaign coincided with the coming election to the Parliament. The impressive public debate and outraging tide of hatred received unusually detailed coverage in the national media. The article intends to examine the context and the essence of the incident. During the festival all the society divided into two parts: the (...)

ROOM ML 604
SESSION F3
ORGANIZATIONAL STRUCTURES
CHAIR: PIER VITT ORIO MANNUCCI

View Universidad de los Andes' map

Management of Cultural Organizations

"THINKING GLOBAL" IN THE CULTURAL INDUSTRY: HOW FAR IS THE BUSINESS MODEL OF THE US FILM INDUSTRY APPLICABLE IN THE FRENCH BOOK INDUSTRY?

FRANCE

SANDRA PAINBÉNI
European Business School Paris

ABSTRACT
This research focuses on globalization strategies in the cultural industry, i.e. cultural production based on replicable goods: books, films, music. Traditionally, this process has been criticized due to loss of uniqueness (Benjamin, 1935) and the risk of standardization, particularly within the Hollywood film industry (Adorno and Horkheimer, 1944). Our study explores the appropriatness of adopting the US film industry's business model within the French book industry. French publishers have been inspired (...)

GIVING VOICE TO CULTURAL ENTERPRISES FROM THE GLOBAL SOUTH

AUSTRALIA

BEN FARR-WHARTON / JAIME RUIZ-GUTIÉRREZ / SIEGRID GUILLAUMON / THOMAS DICK / TANIA CASADO / LUCAS GOMES / LUKE JOHNSTON
Southern Cross University

ABSTRACT
Over the last decade-and-a-half there has been a rise in the amount of academic research exploring the conceptual and historical interactions of 'culture' and 'the market' (see for example Caves (2000), Cunningham (2002), Pratt (2004), Throsby (2008), O'Connor (2009), O'Connor (2010)). Although contentious, the impetus for this has largely been the establishment of the 'creative industry' discourse and how it has been applied globally in policy and practice (Cunningham 2009). Despite this, with only a few notable exceptions, the theory and concepts that underpin this (...)

THE ARCHITECTURE OF ARTS ENTERPRISES

USA

E. ANDREW TAYLOR
American University

ABSTRACT
This paper is part of an on-going research agenda to contribute toward a more focused and cohesive framework for structure, strategy, and performance in the nonprofit arts. Through a series of papers and research projects, the author seeks to connect scholarship on physical structure, capital structure, and organizational structure, into a shared framework for cultural organizations and their leadership. As a first step, this paper's primary focus is capital structure in nonprofit enterprise – how such structures are constructed or evolve, how they are defined, and how they (...)

ROOM ML 617
SESSION F4
CULTURAL VALUE
CHAIR: MARILENA VECCO

View Universidad de los Andes' map

Management of Cultural Organizations

THE SECRET INGREDIENT: WHEN TERRITORIAL IDENTITY ENSURES THE SUCCESS OF LOCAL ALLIANCES

ITALY

LUDOVICA LEONE / SEVERINO SALVEMINI
Bocconi University

ABSTRACT
The paper analyzes two successful cases of strategic network alliances aimed at the valorization of the food and wine heritage of two specific Italian areas. Due to the limited dimensions of the majority of food and wine firms, especially in Italy, many forms of alliances among competitors are quite common in this industry since aggregations represent the only gateway to pursue a strategic growth.
Through this inquiry we investigate the opportunities that small competing companies gain, collaborating among each other, sharing knowledge and generating unique dynamic capabilities, and benefits for the territory where they operate, highlighting how the shared (...)

MEASURING CULTURAL VALUE: A DEVELOPMENTAL PERSPECTIVE

AUSTRALIA

MICHAEL VOLKERLING
Institute For Culture And Society

ABSTRACT
Over the past ten years, scholars from a variety of fields have attempted to develop a framework which is appropriate for establishing the value of the outcomes and impacts of arts and cultural activities, programs and policies. These attempts have frequently been inconclusive or remain incomplete. This paper will suggest how this deficiency might be corrected. It observes that since the 1970s, previously stand-alone arts policies have become embedded within a wider cultural policy framework. It enquires whether an evaluation model might be devised to measure how arts activity contributes to cultural development, drawing on a series of (...)

THE IMPACT OF ART ON EMPLOYEES: IS IT A MATTER OF PRIDE?

CANADA

ROSEMARY POLEGATO / RUNE BJERKE
Mount Allison University / Oslo School Of Management

ABSTRACT
The purpose of this paper is to address questions related to the display of art in the work place. Specifically, the research explores the relationship between the presence of art in the workplace, its perceived importance, and the effect on employee motivation and service ability. The link to employees' pride in working for a company is explored. The research findings are based on quantitative data collected from seven Norwegian organizations, as well as five one-on-one in-depth interviews. The mean score for pride differs between companies that display art in the work space and companies that do not. However, the data showed no significant influence of art, (...)

TOUR CANDELARIA

FRIDAY, JUNE 28TH 16:30 TO 22:00

Photo: Viajes Fabulosos Un completo recorrido turístico por Colombia - http//viajesfabulosos.blogspot.com

View Bogotá map

BARRIO LA CANDELARIA

It will be held a walk, visiting the historical center of Bogotá. The tour will stop at the Odeon Theatre Foundation, a cultural center for promotion of contemporary creation. This walk will conclude at the headquarters of the Museo Botero and Casa de Moneda.

MUSEO BOTERO

In 2000, the painter Fernando Botero donated to the Banco de la Republica an art collection of 208 works, 123 of its own and 85 of international artists. This collection was placed in a colonial residence restored and adapted as museum under the direction of Botero himself. The Museum has free admission.

RECEPTION AT THE CASA DE MONEDA

The Numismatic Collection of the Banco de la Republica opened to the public in December 1996 in a colonial cloister of Bogota. A place where gold coins were minted. This Museum describes a journey through the history of Colombia.

4 DAY
SATURDAY JUNE 29

- **8:30 – 9:00** Registration/Coffee
- **9:00 – 10:30** Parallel session G (4 session rooms)
- **10:30 – 11:00** Coffee
- **11:00 – 12:30** Parallel session H (4 session rooms)
- **12:30 – 14:00** Lunch and Artistic representations
- **14:00 – 16:00** Plenary session. Round table. Best paper award
- **16:00 – 19:00** Time out
- **19:30 – 1:00** Gala Dinner at Andres Carne de Res

Iconography: Simultaneous translation · Complete version in digital format · 20 minutes duration

ROOM ML A
SESSION G1
VALUE
GIULIA CANCELLIERI

View Universidad de los Andes' map

Consumer Behavior

CAN THE USE OF INTERACTIVE MEDIATION TOOLS INFLUENCE THE IDENTITY PROXIMITY BETWEEN THE PUBLIC AND THE ART MUSEUM?

FRANCE

DOMINIQUE BURGEON – RENAULT / MARTA DE MIGUEL DE BLAS / ELODIE JARRIER
University Of Burgundy

ABSTRACT
The public and the art museum identity on the one hand, and context on the other hand, seem to influence consumer behaviour in the museum field. It's not about changing the museum content, but about approaching its identity to the public's identity, in order to allow (...)

URBAN HERITAGE´S SOCIAL MARKETING

COLOMBIA

INGRID LILIANA DELGADO BOHÓRQUEZ / JAIME ANDRÉS RINCÓN MORENO / DIANA MARÍA FRANCO VASCO
University Of Rosario

ABSTRACT
The dynamic and changing environment in which cultural heritage is today immersed is characterized by globalization and diversity, posing new challenges to its management. Although at the international level innovative marketing strategies exist in this field, (...)

THE VALUE OF MUSIC – INTRODUCING THE SOUND SCULPTING METHODOLOGY

AUSTRIA

DAGMAR ABFALTER / BEATE FLATH / WERNER JAUK
University Of Innsbruck / University Of Graz

ABSTRACT
Consuming music is a bodily experience. Building on the perspective of embodied cognition theory we present a pilot study on the topic "value of music" where we introduce a new method – sound sculpting – which involves performing sound by experienced activity. We present the results to our research in four different ways. First, we show how the (...)

VIRAL MARKETING IN THE ARTS: THE CASE OF PSY'S GANGNAM STYLE

USA

WOONG JO CHANG / SHIN-EUI PARK
Seattle University / Kyung Hee University

ABSTRACT
Viral marketing or viral advertising is referred to as a marketing strategy that takes advantage of the pre-existing social network to achieve certain marketing goals, such as increasing product sales or brand awareness (Cruz & Fill, 2008; Ernest, 2007; Gibbon & Hawkes, 2006; Hausmann, 2012; Park, 2012; Qualman, 2009; Stencel, 2009; Wuyts, 2010). (...)

ROOM ML C
SESSION G2
VIRAL MARKETING
CHAIR: ELISABETTA LAZAR

View Universidad de los Andes' map

Strategic Marketing

PROMOTION DES LIVRES SUR INTERNETUNE DÉMOCRATISATION DE L'ACCÈS POUR LES AUTEURS DE ROMANS ET DE BANDES DESSINÉES?

FRANCE

STÉPHANIE PELTIER / MAMOUDOU TOURE
Université D'angers / Université De Strasbourg

ABSTRACT
Conformément à la théorie de la longue traîne, le Web, et plus particulièrement le Web 2.0., multiplierait les possibilités de promotion des livres pour les auteurs absents des médias traditionnels. Dans ce papier nous testons empiriquement cette hypothèse à partir d'indicateurs de promotion tant hors ligne (couverture presse, radio, TV) qu'en ligne (commentaires sur Amazon, la Fnac, nombre de fans sur FaceBook, nombre de citations sur GoogleBlogSearch, ...) collectés sur une période de huit mois pour un échantillon d'environ 500 livres sortis en France fin 2010. (...)

LE BLOGGING CINÉMATOGRAPHIQUE EN FRANCE, ENTRE PASSION DÉSINTÉRESSÉE ET PROFESSIONNALISME AMATEUR

FRANCE

GHARIANI GHOFRANE / LAURENT CRETON / MOURAD TOUZANI
Universite Paris 3 Sorbonne Nouvelle / Rouen Business School

ABSTRACT
Cette recherche se propose de définir le blogging cinématographique en tant que pratique hybride, aux frontières de l'amateurisme et du professionnalisme. Quatorze entretiens sont menés auprès de blogueurs-cinéma français. L'analyse de contenu, associée à la description des blogs sélectionnés, permettent d'identifier diverses motivations expliquant l'initiation de l'activité de blogging. Si certains blogueurs s'attachent à préserver le contenu personnel de leurs blogs, d'autres tendent à lui conférer une vocation « professionnelle », suite aux sollicitations des entreprises de (...)

LA PROMOTION COLLECTIVE VIA LE WEB ET LES PLATES-FORMES DE CURATION WEB 2.0 DES ARTISTES ET ARTISANS D'ART: UNE ÉTUDE EXPLORATOIRE

SWITZERLAND

BERGADA À MICHELLE/ FLORENCE CLARAC
University Of Geneva

ABSTRACT
Pour répondre à la question de savoir en quoi et comment l'arrivée du Web et son utilisation pourraient aider à développer la notoriété, donc la réussite économique d'artistes et artisans d'art, nous avons conduit trois recherches successives. Une série de longs entretiens auprès de vingt artistes et artisans nous a permis d'induire quatre profils particuliers d'acteurs à l'égard de la possibilité de créer des sites Web dédiés. La seconde étude qui consistait à tenter la réalisation d'un site web collectif in situ, a été un échec dont nous présentons les causes. La troisième étude a consisté en la création de (...)

ROOM ML 604
SESSION G3
ORGANIZATIONAL STRUCTURE
CHAIR: ZANNIE VOSS

View Universidad de los Andes' map

Management of Cultural Organizations

MANAGEMENT PRACTICES IN THEATER: A DIAGNOSIS OF CHILEAN INDEPENDENT COMPANIES AND ITS OPERATING MODELS

CHILE

PAMELA LÓPEZ
Teatro Universidad Católica

ABSTRACT
Throughout this paper, Chile's theater ecosystem is described and analyzed by thoroughly examining the operating models and producing practices of 35 independent theater companies in Santiago city. Based in the initial diagnosis of a previous research project called *Gestión de Compañías Teatrales: Diagnósticos y Desafíos* (2012) -Management of Theater Companies: diagnosis and Challenges-, this paper examines the obstacles that these organizations need to sort out in order to achieve their artistic goals. These theater companies stand as a representative (...)

DEVELOPING THE PRACTICE OF ORGANISATION DESIGN

THE NETHERLANDS

JOHAN KOLSTEEG
Utrecht School Of The Arts

ABSTRACT
At the School of Arts Management of the Utrecht School for the Arts, we conduct research into the question how creative design thinking can be implemented in solving strategic issues in cultural organizations. We refer to this field with the term organization design. The research we discuss here looks specifically at the consequences of organization design for project management and for the arts management curriculum. Results were found relating to problem articulation, process variability, commissionership and prototyping.

UNRAVELING THE INSTITUTIONAL LOGICS OF THE VISUAL ARTS SCENE. THE CASE OF FLANDERS

BELGIUM

ANNICK SCHRAMME / WALTER VAN ANDEL / SOFIE JACOBS / MARIEKE HUYSENTRUYT
University Of Antwerp

ABSTRACT
This study aims to identify why the visual arts scene in the region of Flanders is organized the way it is and how it can overcome the obstacles and barriers for growth, using the concept of 'institutional logics'. From literature, different concepts of 'logic' have been examined. A framework of institutional logics was conducted, then refined and validated by a group of (inter)national experts. To further illustrate the findings, three case studies of established visual artists in Flanders have been performed. We could identify three separate logics. These findings enhance the understanding of (...)

ROOM ML 617
SESSION G4
CULTURAL POLICY
CHAIR: LUIS AUGUSTO F. RODRIGUES

View Universidad de los Andes' map

Cultural Value Clusters and Policie

THE ROLE OF ARTS ORGANIZATIONS IN CULTURAL POLICY: THE "CULTURAL RETURN" ANALYSIS

PUERTO RICO

JAVIER HERNANDEZ ACOSTA
Universidad Del Sagrado Corazón

ABSTRACT
Despite the recognition of cultural value as an essential principle for understanding cultural industries, it is still necessary to elaborate on the performance and benefits of cultural organizations. In Latin America, cultural policy is defined as the actions of (...)

CLUSTERING DYNAMICS WITHIN THE CULTURAL INDUSTRIES IN CALI, COLOMBIA

COLOMBIA

JUAN FELIPE GONZALEZ / JULIO C. ALONSO / ANA M. RÍOS
Universidad ICESI

ABSTRACT
The main objective of this paper is to provide relevant information, from a microeconomic perspective, for the decision making process followed by entrepreneurs interested in being part of the cultural industries (IC) in the city of Cali, Colombia. To that end, we will (...)

DESIGN TOURISM, INDONESIAN CONVIVIAL SOCIETY TOUR

INDONESIA

KUMARA SADANA PUTRA
Design And Management Product University Of Surabaya

ABSTRACT
Indonesia has an endless diversity of natural resources and human craftsmanship expertise. Many outstanding and timeless architectural, graphic and product designs have been produced since ages ago. These products were developed from (...)

DÉVELOPPEMENT DURABLE: UN EUPHÉMISME POUR L'ÉCONOMIE DE LA CULTURE?

BRAZIL

ROSIMERI CARVALHO DA SILVA / SUELI GOULART / SILVIA KIHARA
Universidade Federal Do Rio Grande Do Sul

ABSTRACT
The emphasis that the cultural economy theme has achieved, especially in the management of Ana de Hollanda at the Culture Ministry in Brazil, has aroused interest among stakeholders in the field. Our objective is to investigate the (in) appropriate placement of the sustainable development concept articulated to the economy of culture concept and (...)

ROOM ML A

View Universidad de los Andes' map

Consumer Behavior

SESSION H1
PROMOTION AND ADVERTISING
CHAIR: MICHELLE BERGADÁA

MOVIE PIRATES' "WHITE LIE": UNDERSTANDING DOWNLOADERS' COMPENSATION QUANDARY THROUGH COGNITIVE DISSONANCE THEORY

SPAIN

JEAN-PHILIPPE CHARRON / IGNACIO REDONDO
Universidad Ceu San Pablo / Universidad Autónoma De Madrid

ABSTRACT
Three groups of movie downloaders have emerged based on their respective payment pattern: Downloaders who never pay, downloaders who always pay, and the eclectic downloaders who only pay at times. One distinctive characteristic for each group of movie downloaders (...)

STAR QUALITY: THE EFFECT OF CELEBRITY CASTING ON LONDON THEATERS

UK

NIALL CALDWELL / KATHRYN NICHOLSON
Anglia Ruskin University

ABSTRACT
This study describes the results of research conducted on the effect of celebrity casting on the attitudes of theatre goers. It is specifically concerned with London theatres, although the findings will be applicable elsewhere since the expansion of celebrity (...)

FILM COMMISSIONS IN ITALY: ARE THEY STARTING A SECOND LIFE?

ITALY

PAMELA PALMI / SEVERINO SALVEMINI
University Of Salento

ABSTRACT
The organizational change of Film Commissions in Italy from service agencies to drive for the cinema supply chain is the fruit of the ongoing evolution from a state-control industry to a new kind of industrial cooperation at territorial level. This research proves both the

DEVELOPMENT OF A SOCIAL MEDIA MODEL TO BUILD AUDIENCE ENGAGEMENT: PLEASE TURN ON YOUR PHONES!

USA

BONITA M. KOLB
Lycoming College, Williamsport, Pennsylvania

ABSTRACT
The attendance decline experienced by many arts and cultural organizations should be understood to be the result of a fundamental change in how people choose and consume products, including cultural products. This change has resulted from new (...)

ROOM ML C

View Universidad de los Andes' map

Strategic Marketing

SESSION H2
CREATIVITY AND LEGITIMATION
CHAIR: PAMELA LOPEZ

HOW SEVERITY RATINGS LEAD TO CONSECRATION. MASSIMO BOTTURA'S OSTERIA FRANCESCANA AND ITS PATH TO THE OLYMPUS OF CONTEMPORARY CUISINE

ITALY

LUDOVICA LEONE / MASSIMO BERGAMI
Bocconi University

ABSTRACT
Literature conceives consecration as the highest achievement in a cultural producer career. Consecration is usually associated with awards, prizes, and honors, assigned by social audiences that vary from field to field (Anand & Watson, 2004). While it is widely accepted that these achievements are proxies of consecration, there is still need to investigate the role that negative judgments or "severity ratings" (Rao, 1994) might exert on the evolution of consecration. Our inquiry explores, through an in-depth single case study, the development over time of the (...)

MANAGING INSTITUTIONS OR MANAGING EGOS? THE CHALLENGES OF CULTURAL HERITAGE SHARED MANAGEMENT

AUSTRALIA

KARLA NUNES PENNA / ELISABETH TAYLOR
Curtin University Of Australia

ABSTRACT
This article is focused on discussing the challenges of cultural heritage shared management at world heritage sites in developing countries. The purpose is to examine stakeholder collaboration in cultural management by identifying challenges for reaching shared objectives and values. This discussion is part of a study which investigates cultural-heritage training initiatives aimed at strengthening regional capacities through preservation education at world heritage historic centres. It inquires into the impact of socio-cultural values and practices on cultural heritage training program in (...)

INTERNET ET LA PRODUCTION DE BANDES DESSINÉES: LE GRAND CHAMBARDEMENT?

FRANCE

NATHALIE MOUREAU / STEPHANIE PELTIER
Université De Montpellier / Université D'angers / Université La Rochelle

ABSTRACT
Contexte et objectif de la recherche: A l'image de la structure caractéristique que l'on rencontre dans les industries culturelles, le secteur de la bande dessinée française se présente sous la forme d'un oligopole avec frange. Quatre groupes dominent l'activité et ont assuré 43,6% de la production en 2011, le reste étant le fait de 310 autres éditeurs. La concentration est encore plus marquée en ce qui concerne la production de nouveautés puisque 72% d'entre elles étaient publiées cette même année par le coeur de l'oligopole (Ratier, 2011).

PARALLEL SESSION H
SATURDAY JUNE 29 / 11:00-12:30

ROOM ML 604
SESSION H3
LEADERSHIP
CHAIR: TOMOKO GOTO

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Management of Cultural Organizations

THE ROMANTICIZATION OF CHARISMATIC LEADERSHIP IN THE ARTS

UK

DR MELISSA NISBETT / DR BEN WALMSLEY
University Of Leeds

ABSTRACT
This paper focuses on the role, significance and impact of charisma in arts and cultural leadership. By comparing empirical data from the museum and performing arts sectors with the literature on charismatic leadership, the paper investigates the under-explored role of charisma in the operation, reputation and strategic (...)

A DOUBLE ACT: COLEADERSHIP AND THE PERFORMING ARTS

AUSTRALIA

KATE MACNEILL / ANN TONKS / SARAH REYNOLDS
University Of Melbourne

ABSTRACT
This paper focuses on coleadership, a unique form of dual leadership where both leaders are considered equal with a shared responsibility of the leadership and management of the organization. This management structure is commonly adopted in performing arts organizations. Coleadership in the arts acknowledges the dual imperatives of an arts (...)

CULTURAL ENTERPRISE FROM LOCAL. AN EXPLORATORY VIEW FROM STATISTICS TEXTUAL ANALYS IS APPLIED TO REPUBLICA DE COLOMBIA

COLOMBIA

ALVARO VIÑA VIZCAINO / OLGA LUCÍA PATIÑO
Universidad Nacional De Colombia

ABSTRACT
This work shows how textual statistics allows an analysis in a systematic way through multivariable methods, and having in mind words and contexts, free responses to open question in surveys or interviews. Due so, perceptions from 376 cultural Colombian entrepreneurs surveyed, they expressed regarding their corresponding internal factors: (...)

BREAKING THE FOURTH WALL IN ARTS MANAGEMENT

UK

LEILA JANCOVICH
Carnegie Faculty

ABSTRACT
There is a "crisis in legitimacy" (Holden, 2006) as arts organisations fail to attract diverse audiences, in terms of age, social or ethnic background. Within England research found that whilst the public are positive about the arts in principle, many see what is presented as elitist and "not for us" (OpinionLeader, 2007), making subsidised arts vulnerable to reduced (...)

ROOM ML 617
SESSION H4
CULTURAL INDICATORS
CHAIR: MICHAEL VOLKERLING

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Cultural Value Clusters and Policie

ORGANIZATIONAL LEVEL EFFECTIVENESS OF A STATE FUNDING INCREASE TO ARTS ORGANIZATIONS

FINLAND

HILPPA SORJONEN / MINNA RUUSUVIRTA / SAMI KAJALO
Foundation For Cultural Policy Research / Aalto University School Of Business

ABSTRACT
Previous research on government and private funding indicate that an increase in state funding influences the behavior and activities in arts organizations. Based on the model of nonprofit performance metrics proposed by Epstein and McFarlan (2011), the present paper investigates the effects of a substantial increase in the state funding of professional theatres, orchestras, and museums. The empirical data consisted of financial statement data, annual reports, and an Internet survey. The data was analyzed using the factor and cluster analysis methods. The preliminary results indicate that the effects differ noticeably between the public and private arts organizations.

THE CULTURAL MONITOR: A NEW INSTRUMENT FOR THE EVALUATION OF CULTURAL ACTIVITIES

THE NETHERLANDS

J. ALDO DA CARMO / ARJO KLAMER / CLAUDINE DE WITH.
Erasmus University

ABSTRACT
How do we determine the performance of cultural institutions? How do we account for their cultural and artistic contributions to a community, city, or group of people? How to evaluate the impact of subsidies on their performance? How do we determine the non-economic benefits of projects? These questions haunt policy makers, arts foundations, and leaders of organizations. In this paper we will present a theoretical foundation for the development of a Cultural Monitor. We want to show how the concept of cultural capital can be given a practical meaning, how it allows for a variety of values and tastes, and how it can be a significant guide for policy. Our focus in this paper is the conceptual foundation of the Cultural Monitor and its methodology.

PARALLEL SESSION H
SATURDAY JUNE 29 / 11:00-12:30

GALA DINNER AT ANDRES CARNE DE RES

SATURDAY JUNE 29TH FROM 19:30 TO 1:00

Photo: David Jenison - wandermelon.com

View Bogotá map

THE RESTAURANT ANDRES CARNE DE RES

Since the early 80s, this site has become one of the landmarks of Bogota and surroundings. It is a gastronomic, artistic and cultural experience. The restaurant is a sign of creativity, talent and Colombian cultural imaginary. The transport will be at charge of the organization of the Congress.

Photo: Andres Carne de Res, Chia Colombia - http://www.andrescarnederes.com

AIMAC' SPEAKERS GUIDE 2013

LOOK FOR THE EMAILS CONTACTS AT THE DIGITAL EDITION

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