

Company Profile

Does Digital Mediation Really Change
the Museum Experience?
Museomix in the Lyon-Fourvière
Archaeological Museum
Claire Roederer, Robert Revat, Jessie Pallud

INTERNATIONAL JOURNAL *of* ARTS MANAGEMENT



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“So to Speak”: A Discursive Approach to Understanding Liminality in Business-to-Arts Interactions
Jennifer Murphy, Annmarie Ryan

Publisher

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TABLE OF CONTENTS

VOLUME 22, NUMBER 3 • SPRING 2020

FROM THE EDITOR	3
HUMAN RESOURCES	
Steadfastly White, Female, Hetero and Able-Bodied: An International Survey on the Motivations and Experiences of Arts Management Graduates Antonio C. Cuyler, Victoria Durrer, Melissa Nisbett (United States, Ireland, United Kingdom)	5
MANAGEMENT	
Transitions in the Life Cycle of Cultural Organizations: The Cases of Four Montreal-Based Organizations Serge Poisson-de Haro, François Normandin (Canada)	17
MARKETING RESEARCH	
Has Art Lost Its Aura? How Reintermediation and Decoupling Have Changed the Rules of the Art Game: The Case of Artvisor Chiara Piancatelli, Marta Massi, Paul Harrison (Italy, Canada, Australia)	34
Multivariate Statistical Analysis of Artification Effect on Customer-Based Brand Equity in Luxury Brands Stefania Masè, Elena Cedrola, Cristina Davino, Geneviève Cohen-Cheminet (France, Italy)	55
Passing the Bechdel Test and the Influence of Internet and Social Media Advertising on Seeing a New Movie Release Joshua Fogel, Kara Criscione (United States)	67
The Relative Importance of Labelling a Craft Product: A Conjoint Analysis Fatma Abdellah Kilani, Intissar Abbes, Meriem Aouadi (Tunisia)	78
SPONSORSHIP	
“So to Speak”: A Discursive Approach to Understanding Liminality in Business-to-Arts Interactions Jennifer Murphy, Annmarie Ryan (Ireland)	94
COMPANY PROFILE	
Does Digital Mediation Really Change the Museum Experience? Museomix in the Lyon-Fourvière Archaeological Museum Claire Roederer, Robert Revat, Jessie Pallud (France)	108
CONTRIBUTORS’ GUIDE	124
AIMS	125

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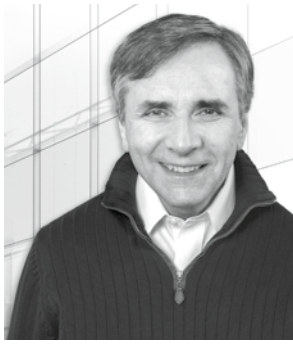
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FROM THE EDITOR



The current pandemic has not decreased researchers' appetite for sharing the results of their work. This issue of the Journal, even if delivered a little late, brings you a wealth of unique points of view in the area of arts and culture management.

The authors of the first article, Antonio C. Cuyler, Victoria Durrer and Melissa Nisbett, found that 86% of graduates surveyed were either very satisfied or satisfied with their arts management degree. However, educators should refrain from celebrating. When it comes to demographic profiles, the study found that arts management graduates self-identify primarily as white, female, able-bodied, heterosexual millennials. Graduates themselves would like to see more curricular content on diversity, equity, inclusion and intercultural relations. Educators should increase their recruitment of more diverse students, as a lack of demographic diversity among graduates will diminish arts management's ability to effectively serve the most culturally vulnerable populations in our societies.

Serge Poisson-de Haro and François Normandin are the authors of the second article, which focuses on identifying three periods of transition in the life of cultural organizations. The results show that organizations transitioning from birth to growth tend to work on strengthening their customer value proposition; when transitioning from growth to maturity, organizations work on formalizing and professionalizing their activities and practices, while when transitioning from maturity to revival they redefine their proposition value, their customer relationships and key activities.

The third article could not be more topical, as it examines how digital technology changes the way that art is sold and consumed in the contemporary art market. Chiara Piancatelli, Marta Massi and Paul Harrison examine how artists and art galleries face digitalization through the example of Artvisor. The authors find that if digital technology is reifying and making art accessible, both managers and galleries wish to preserve the idea of art as something "exclusive" and "elitist," to be "handled" by experts in the field. The results also show that customers value the expertise offered by the digital platform and wish to engage in co-creation practices.

In the following article, Stefania Masè, Elena Cedrola, Cristina Davino and Geneviève Cohen-Cheminet examine business commitment to the visual arts as a strategy for luxury brands to strengthen brand equity from a consumer perspective. The way in which the visual arts impact luxury brand value is tested based on the strategy implemented by Louis Vuitton, the world's top luxury brand. The results show that active collaboration between the brand and the art world positively affects brand association by sidestepping any loss in perceived quality and brand awareness. Brand loyalty is stimulated instead by a thorough explanation of the art-based collaboration.

The fifth article, contributed by Joshua Fogel and Kara Criscione, deals with the role of demographics and female gender role variables with traditional, Internet and social media advertising for a new movie. A survey by the authors found that passing the Bechdel Test and woman in a leading role were each positively associated with Internet advertising and social media advertising influencing consumers. However, race was found to be a negative moderator for both Internet advertising and social media advertising. No variables were found to be associated with traditional advertising influencing consumers.

In the next article, Fatma Abdellah Kilani, Intissar Abbes and Meriem Aouadi study consumers' preferences in a context where the spread of counterfeit goods is threatening traditional handicrafts. The results indicate that the label is the most important of the three attributes of these products, while price is the least relevant. Novices and low-involved consumers perceive price as a more relevant criterion, while experts and high-involved consumers attach greater importance to the label and the region of origin, two high-scope signals of product authenticity.

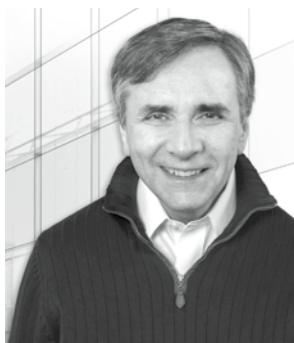
The seventh article, authored by Jennifer Murphy and Annmarie Ryan, explores liminal discourse in the narratives of individuals involved in collaborations between business and cultural organizations during events taking place in a year-long National City of Culture in Ireland. This case study employs critical discourse analysis to understand how business managers use language to create and enact identities, and how these identities can be shaped through conversation to allow for new ways of understanding and enacting business-art relationships. The inherent fragility that is revealed in these positions points to complexity in the process of sponsorship organization in this context.

The last article is a Company Profile contributed by Claire Roederer, Robert Revat and Jessie Pallud on Museomix, a device used in the archaeological museum in Lyon-Fourvière. Data were collected via individual interviews in order to explore how digital mediation changes the museum-going experience. The findings show that mediation devices affect one's experience in a variety of ways. Some technologies, such as virtual reality and multimedia content, make the visit more meaningful. The benefits of other technologies appear to be more questionable in that they simply convert text into script or reduce the authenticity of the displays.

These articles promise to bring you great reading this summer.

A handwritten signature in dark ink, appearing to read 'A. Courchesne'.

André Courchesne
Editor



La période actuelle de pandémie n'a pas diminué l'appétit des chercheurs à faire connaître les résultats de leurs recherches. C'est pourquoi, même s'il vous parvient avec un peu de retard, ce numéro vous offre une abondance de points de vue uniques en gestion des arts et de la culture.

Le premier article d'Antonio C. Cuyler, Victoria Durrer et Melissa Nisbett révèle que 86 % des étudiants sont soit très satisfaits, soit satisfaits de leur diplôme en gestion des arts. Cependant, les éducateurs ne devraient pas célébrer pour autant. En matière de profils démographiques, l'étude montre que les diplômés en gestion des arts s'identifient principalement comme des femmes millénaires blanches, hétérosexuelles et non-handicapées. Les répondants eux-mêmes désirent recevoir davantage de contenus sur la diversité, l'équité, l'inclusion et les relations interculturelles. Les éducateurs devraient s'assurer d'un recrutement plus diversifié, car le manque de diversité chez les diplômés diminuera la capacité du domaine de la gestion des arts à servir de manière efficace les populations les plus culturellement vulnérables de nos sociétés.

Serge Poisson-de Haro et François Normandin signent le second article qui examine trois périodes de transition vécues par les organismes culturels. Les résultats montrent que les organismes qui passent de la naissance à la croissance ont tendance à travailler sur le renforcement de leur proposition de valeur pour leur clientèle; lors de la transition de la croissance à la maturité, ils travaillent à formaliser et à professionnaliser leurs activités et pratiques, alors qu'en passant de la maturité à la relance, ils redéfinissent la valeur de leur proposition, leurs relations clients et leurs activités clés.

Le troisième article est tout à fait d'actualité, car il se penche sur comment la technologie numérique modifie la façon dont l'art contemporain est vendu et consommé. Chiara Piancatelli, Marta Massi et Paul Harrison examinent la réaction des artistes et des galeries d'art à la numérisation à travers le cas de Artvisor. Les résultats montrent que, si la technologie numérique réifie l'art et le rend accessible, les gestionnaires et les galeries souhaitent conserver l'idée que l'art est « exclusif » et « élitiste », et qu'il doit être « géré » par des experts dans le domaine. Les clients pour leur part apprécient l'expertise offerte par la plateforme numérique et souhaitent s'engager dans des pratiques de cocréation.

Dans l'article suivant, Stefania Masè, Elena Cedrola, Cristina Davino et Geneviève Cohen-Cheminet examinent l'engagement des entreprises envers les arts visuels en tant que stratégie qui permet aux marques de luxe de renforcer leur valeur aux yeux des consommateurs. L'étude porte plus spécifiquement sur une stratégie mise en œuvre par Louis Vuitton, première marque de luxe au monde. Les résultats démontrent qu'une collaboration active entre cette marque et le milieu des arts visuels a un effet positif, puisqu'elle permet d'éviter toute diminution de la perception de la qualité ou de la notoriété de la marque. La fidélité à la marque est plutôt stimulée par une explication détaillée de la collaboration avec le milieu des arts visuels.

Le cinquième article, signé par Joshua Fogel et Kara Criscione, porte sur le rôle que jouent la démographie et les variables liées aux rôles genrés féminins dans la publicité traditionnelle des nouveaux films, celle sur Internet et celle dans les médias sociaux. Leur enquête a révélé que la réussite du test de Bechdel et la présence d'une femme dans un rôle principal sont des éléments associés positivement à la publicité influençant les consommateurs sur Internet et dans les médias sociaux. Toutefois, la race a été un modérateur de l'influence négative pour la publicité influençant les consommateurs sur Internet et dans les médias sociaux, mais aucune variable n'était associée à la publicité traditionnelle influençant les consommateurs.

Dans l'article qui suit, Fatma Abdellah Kilani, Intissar Abbes et Meriem Aouadi étudient les préférences des consommateurs dans un contexte où la distribution de produits contrefaits menace l'artisanat traditionnel. Les résultats indiquent que l'étiquette est le plus important des trois attributs des produits, tandis que le prix est le moins pertinent. Les novices et les consommateurs peu impliqués perçoivent le prix comme un critère plus pertinent, tandis que les experts et les consommateurs fortement impliqués accordent une plus grande importance à l'étiquette et à la région d'origine, deux indicateurs clairs de l'authenticité du produit.

Le septième article rédigé par Jennifer Murphy et Annmarie Ryan explore le discours liminal dans les récits d'individus impliqués dans des collaborations entre entreprises et organismes culturels lors d'événements associés à une Ville nationale de la culture en Irlande. Cette étude de cas propose une analyse critique du discours pour comprendre comment les chefs d'entreprise utilisent le langage pour créer et mettre en œuvre des identités et comment ces identités peuvent être façonnées par la conversation et permettre de nouvelles manières de comprendre et de mettre en œuvre des relations arts-affaires. La fragilité inhérente, qui se révèle dans ces positions, laisse entrevoir la complexité du processus d'organisation des commandites dans ce contexte.

Le dernier article écrit par Claire Roederer, Robert Revat et Jessie Pallud porte sur un profil du Muséomix, un dispositif du musée archéologique de Lyon-Fourvière. Les résultats montrent que les dispositifs de médiation affectent l'expérience des visiteurs de plusieurs manières. Certaines technologies (la réalité virtuelle et le contenu multimédia, par exemple) rendent la visite plus enrichissante. Les avantages des autres technologies semblent plus discutables dans la mesure où elles convertissent simplement le texte en scénario d'exposition ou réduisent l'authenticité des expositions au musée.

Je vous souhaite de belles lectures cet été.

André Courchesne
Rédacteur en chef

Steadfastly White, Female, Hetero and Able-Bodied:

An International Survey on the Motivations and Experiences of Arts Management Graduates

Antonio C. Cuyler, Victoria Durrer, Melissa Nisbett

Introduction

Where practice once held a monopoly on the professional development of arts managers (DiMaggio 1987), academic arts management programs have now “become mainstream” (Figueira and Fullman 2016, 154). Since the 1980s, the number of programs in higher education institutions has risen across Asia, Australia, North America and parts of Europe at undergraduate and graduate levels (Dragičević Šešić 2015; Durrer 2018; O’Connor et al. 2019; Paquette and Redaelli 2015; Şuteu 2006). However, countries in South America, the Middle East and Africa (MENA), as well as parts of Central and Eastern Europe, have seen less growth (Costa 2017; Mandel and Allmanritter 2016).

In analyzing this growth, scholars have recognized and questioned the de facto standardization of practices that privilege Western European cultural perspectives while disregarding local cultural practices. Scholars have also interrogated the transferability of U.S.- and U.K.-based approaches to arts management practice through education and training initiatives in Russia, across Europe and in the MENA (Dragičević Šešić and Mihaljinac 2019; Şuteu 2006; Tchouikina 2010). Despite some research, arts management does not fully understand the potential and the impact of this standardization, as the discipline knows little about the demographic profiles of the individuals who have earned degrees in arts management, their motivation for choosing this discipline, and their experience during and after study.

While DiMaggio’s (1987) study of U.S.-based arts administrators remains seminal, recent work by Dubois (2016) addresses this deficit. In the French context, Dubois analyzed individuals’ social and economic backgrounds alongside motivations for studying cultural management. Like DiMaggio (1987), Dubois demonstrates that a large majority of students identify as female, well-educated and economically privileged. Dubois reports that arts managers tend to have substantial cultural and social capital (Bourdieu 1984) due to having engaged in cultural activities since childhood and being introduced to the arts by relatives and acquaintances. Furthermore, while they engage in a wide range of cultural activities, their tastes constitute “elite” forms of culture. Dubois finds that this personal disposition towards the arts often correlates with internship or study that motivates arts management graduates.

Motivation can also relate to a perception of the higher social standing associated with working in the arts and the notion that one should contribute to society as well as to collective social or cultural activities. Understanding the demographics and educational experiences of graduates remains a gap in the literature, warranting further study, particularly as the international reach of arts management education has broad implications for the voices and viewpoints that dominate the global cultural sector.

While studies have explored the types of curriculum offered in arts management programs globally (e.g., Boylan 2000; Dragičević Šešić 2003; Fisher and Karpodini-Dimitriadi 2007),

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Victoria Durrer is Ad Astra Research Fellow in Cultural Policy at University College Dublin. Her research traverses the areas of arts management and cultural policy practice and stresses their interconnection, particularly in relation to the representation of people’s identities, traditions, experiences and voices in the practices and policies of international, national and local cultural institutions, government and quasi-state bodies.

Melissa Nisbett is Senior Lecturer in Arts and Cultural Management at Kings College London. She specializes in cultural policy, arts management and cultural diplomacy. Prior to becoming an academic, she worked in arts management for 10 years in a variety of roles within the visual arts.

these are now out of date in a discipline that must respond to shifting global, national, and local socioeconomic and political circumstances. Recent research in the creative and cultural industries more broadly (e.g., Ashton and Noonan 2013; Comunian and Gilmore 2016; O'Connor et al. 2019) provides welcome additions to our understanding of the implications of curriculum and student experience for the development of these industries in specific national contexts. For example, Durrer (2018) considers how curriculum in the United Kingdom connects arts management to cultural policy; Fang (2018) undertakes a comparative study of arts management education in China, the United Kingdom and the United States; and Costa (2017) studies curricula in the Mexican and Colombian contexts. Still, English as the de facto language of arts management education and practice limits the ability to engage with parts of the world (Durrer and Henze 2018). This supports our observation that arts management discourses in non-English-speaking parts of the world do not appear in current English-language scholarship.

In the United States, Bienvenu (2004) considers the applicability of one's degree to one's career choices in order to assess graduates' perception of the value of studying arts management. Though we consider Şuteu's (2006) work the most critical, comprehensive and international review of arts management curricula, its Eurocentric lens limits its utility. Only the Strategic National Arts Alumni Project (SNAAP) (2017a, 2017b) considers students' satisfaction levels, but this study focuses on the United States and ignores curricular questions.

These nation-specific studies provide fertile ground on which to build a picture of the state of education and career development in arts management, yet they lack connections between student demographics, the curriculum they choose, their motivations for doing so and their resultant employment outcomes.

Both DiMaggio (1987) and Dubois (2016) advocate for further research to explore whether and how educators meet the expectations of arts management students and how these expectations relate to work experience, job prospects and salary. Yet a gap persists in our knowledge of the programs, resources, curricula, and teaching and learning activities encompassing arts management education as well as who engages in these programs, why, how, and to what end exactly. Therefore, this study is aimed at understanding students' motivation for choosing arts management, their demographic profiles, and their experiences during and after study. We investigated four research questions: (1) What motivates students to choose arts management? (2) What is the demographic profile of arts management graduates? (3) What experiences did arts management graduates have during their studies? (4) What is the current employment status of arts management graduates? In this study, "arts management" connotes arts administration, cultural administration and cultural management programs. Also, we focus on graduates of management programs in the fine arts, heritage and performing arts, rather than the commercial sector or the creative industries.

Acknowledgements

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ABSTRACT

This study found that 86% of survey respondents were either *very satisfied* or *satisfied* with their arts management degree. However, educators should refrain from celebrating. When it comes to demographic profiles across the globe, the study also found that arts management graduates self-identified primarily as white, female, able-bodied, heterosexual millennials. If graduates remain steadfastly privileged across multiple social identities, then the discipline and the field must collaborate proactively to ensure that students become critically engaged cultural brokers who can manage the arts in a diverse world. But by what means? First, with more curricular content on access, diversity, equity, inclusion and intercultural relations. Second, with strategic recruitment of diverse students. The discipline's ability to provide culturally responsive offerings for all people depends on these measures. The consequences of ignoring the lack of demographic diversity among graduates will diminish arts management's ability to effectively serve the most culturally vulnerable populations in our societies.

KEYWORDS

Access, arts management, diversity, equity, inclusion, higher education, graduates, internationalization, survey methodology

Methodology

To conduct the study, we developed an anonymous cross-sectional online descriptive survey using Qualtrics, a computer program for collecting and analyzing survey data. In devising our survey, we used three studies (Bienvenu 2004; SNAAP 2017a, 2017b) to conceptualize 30 questions. While most academic programs offer graduate degrees in arts management (Durrer 2018), our sample comprised those who held diplomas and bachelor's, master's and doctoral degrees. To gain a sense of the demographics, we included questions about respondents' age, (dis)ability, gender, race and sexual orientation. To assess motivations and attitudes related to study, we used a combination of closed, open-ended and Likert-type questions in order to understand what drew respondents to a program. A large proportion of the survey focused on attitudes regarding experiences during study, with questions taking into account the growing international make-up of classrooms. We also asked respondents about their overall satisfaction with their degree; what they particularly liked and disliked about their program; how they felt about participating in class; what opportunities they had for internships and studying abroad; how they interacted with their classmates; and what they found most challenging about their studies. To ascertain a sense of their current employment status, we asked respondents to state their current position title and the name of the cultural organization in which they worked.

To recruit respondents, we distributed the survey to graduates of three institutions. We then sent invitations to personal contacts, often

in program directorship roles, via e-mail, LinkedIn, Facebook and Twitter, through our international professional networks. Additionally, we asked the Arterial Network, the Association of Arts Administration Educators, the Asia Pacific Network for Cultural Education and Research, and the European Network of Cultural Administration Training Centres to distribute the survey to their members.

The survey remained opened for three weeks and yielded 560 responses across five continents: Africa, Asia, Australia, Europe and North America. We analyzed the data iteratively, which allowed for the discovery of previously unexpected connections (Rowley 2014). Because the survey included both closed and open-ended questions, we employed a thematic approach to the analysis of open-ended responses, to ascertain any common attitudes and experiences across respondents (Braun and Clarke 2006). However, the study has its limitations.

Scholars argue that surveys invite the bias of respondents who have a strong desire to share either positive or negative experiences (Fink 2003; Fraenkel et al. 2012). In addition, despite our efforts to achieve diversity, our recruitment strategy relied heavily on program directors distributing the survey to their graduates, which assumed that these colleagues had access to and/or maintained accurate alumni records. Also, English is the dominant language in arts management literature and practice, and while we checked for clarity of questions across international contexts by consulting with the Brokering Intercultural Exchange network, our survey and distribution strategy excluded non-English-speaking

RÉSUMÉ

Cette étude a révélé que 86 % des répondants au sondage étaient soit très satisfaits, soit satisfaits de leur diplôme en gestion des arts. Cependant, les éducateurs ne devraient pas célébrer pour autant. En matière de profils démographiques à travers le monde, l'étude a également révélé que les diplômés en gestion des arts s'identifiaient principalement comme millénaires blancs, femmes, valides et hétérosexuelles. Si les diplômés demeurent résolument privilégiés à travers de multiples identités sociales, la discipline et le domaine doivent collaborer de manière proactive pour s'assurer que les étudiants deviennent des courtiers culturels engagés et critiques qui sont en mesure de gérer les arts dans un monde diversifié. Mais par quels moyens ? Premièrement, en ajoutant aux curriculums davantage de contenus qui abordent l'accès, la diversité, l'équité, l'inclusion et les relations interculturelles. Deuxièmement, en assurant le recrutement stratégique d'une population étudiante plus diversifiée. La capacité de la discipline à proposer des offres adaptées à la culture de tous dépend de ces mesures. Les conséquences de faire abstraction du manque de diversité démographique chez les diplômés diminueront la capacité du domaine de la gestion des arts à servir de manière efficace les populations les plus culturellement vulnérables de nos sociétés.

MOTS CLÉS

Accès, gestion des arts, diversité, équité, inclusion, éducation supérieure, diplômés, internationalisation, méthodologie de sondage

graduates and may have unintentionally discouraged the participation of those whose primary language is not English. Due to the geographical distribution of programs, and our contacts being located in particular countries, some regions of the world are significantly underrepresented, while respondents in the United Kingdom, the United States and Germany dominate the sample.

Results

Demographics

Table 1 displays the demographic profile of respondents. According to our data, the typical arts management graduate identifies as an able-bodied, heterosexual, female millennial of European descent. Due to a lack of statistically significant demographic diversity among the respondents, we did not conduct cross-analyses, which may have revealed differences in responses across (dis)ability, age, gender, race and/or sexual orientation.

Motivations and Experience

As shown in Table 2, respondents primarily selected greater career opportunities and passion for the arts as their motivations for studying arts management. Table 3 shows that during their studies, respondents completed coursework in arts marketing, audience development, financial management, fundraising, cultural policy, arts law, leadership, operations management, interpersonal communications and non-profit governance. Table 4 shows that respondents wished

TABLE 1

DEMOGRAPHICS OF SAMPLE	
Age (year of birth)	%
1946–64	4
1965–80	23
1981–2000	73
Total	100
Differently abled	%
No	88
Yes	12
Total	100
Gender	%
Female	82
Male	17
Gender-non-conforming	1
Transgender female	0
Transgender male	0.2
Total	100
Racial descent	%
European/White	77
Asian	10
African/Black	4
Latinx	4
American Native	0
Multi-ethnic/racial	4
Middle Eastern	1
Total	100
Sexual identity	%
Heterosexual	86
Bisexual, gay, lesbian, queer, same-gender-loving+	12
Asexual	2
Total	100

RESUMEN

En este estudio se señala que el 86% de los encuestados estaban muy satisfechos o satisfechos con su título de gestión de las artes. Sin embargo, se recomienda a los docentes que se abstengan de celebrarlo. Cuando se trata de perfiles demográficos en todo el mundo, el estudio también encontró que los graduados en gestión artística se identifican principalmente como milenios blancos, mujeres, sin discapacidades y heterosexuales. Aunque los diplomados siguen siendo claramente privilegiados en sus múltiples identidades sociales, la especialidad y el sector deben colaborar activamente para garantizar que los estudiantes se conviertan en agentes culturales críticamente comprometidos que puedan gestionar las artes en un mundo diverso. ¿Pero por qué medios? En primer lugar, con un mayor contenido programático sobre el acceso, la diversidad, la equidad, la inclusión y las relaciones interculturales. En segundo lugar, con el reclutamiento estratégico de estudiantes de la diversidad. La capacidad de la especialidad en proporcionar ofertas culturalmente adecuadas a todas las personas depende de estas medidas. Ignorar la falta de diversidad demográfica entre los graduados disminuirá la capacidad de la gestión artística para atender eficazmente a las poblaciones culturalmente más vulnerables de nuestras sociedades.

PALABRAS CLAVE

Acceso, gestión artística, diversidad, equidad, inclusión, educación superior, diplomados, internacionalización, metodología de encuesta

they had had courses in advocacy and lobbying, cultural diplomacy, intercultural relations and venue management.

Table 5 reveals that 55% of respondents felt *very comfortable* actively participating in class discussions. In addition, 53% felt *comfortable* asking about the opinions of their teachers and 50% felt *comfortable* asking about the opinions of their classmates. Most felt *very comfortable* (52%) or *comfortable* (44%) interacting in class with students from different countries, including the country in which they studied. Nearly half

(42%) reported *frequently* interacting outside of class with students from countries other than their home country. Nevertheless, Table 6 shows that 49% considered group work the most challenging aspect of their studies. The 31% who selected *other* listed a plethora of issues, such as “lack of face-to-face interaction due to the online culture” and “lack of consideration for other cultures by staff and rarely considering their own White privilege or the overwhelming White supremacist underpinnings of our field.”

Approximately 84% of respondents stated that their program required them to complete an internship/placement. Table 7 shows that more respondents chose one or two unpaid internships more than any other option. When asked about their internships, most were *satisfied* (50%) or *very satisfied* (38%). The 12% of respondents who were dissatisfied took issue primarily with their internship tasks. For the 25% who selected *other*, they reported dissatisfaction due to issues around capacity, purpose and access to placements. Respondents noted capacity issues relative to having to complete their internship/placement without receiving credit and/or alongside other employment. Other capacity issues included not being informed in

TABLE 2

MOTIVATION	
	%
I thought the degree would provide me with greater career opportunities	56
I am passionate about the arts	33
Other (please describe)	8
Someone recommended that I do it	2
I wanted a chance to meet people with similar interests	1
Total	100

TABLE 3

TOPICS STUDIED	
	Count
Arts marketing	480
Fundraising	392
Audience development	388
Financial management	384
Marketing	380
Research methods	363
Business planning	363
Strategic planning	352
Internship or work placement	337
Cultural policy	288
Management theory	284
Community engagement	279
Events management	263
Arts education	241
Human resources	196
Advocacy and lobbying	179
Cultural theory	149
Venue management	130
Other	96
Cultural diplomacy	80
Intercultural communications	76
International relations	46

TABLE 4

DESIRABLE STUDY TOPICS	
	Count
Venue management	138
Intercultural relations	133
Cultural diplomacy	128
Advocacy and lobbying	124
International relations	122
Human resources	90
Events management	87
Cultural theory	87
Strategic planning	86
Other	80
Cultural policy	76
Community engagement	75
Business planning	73
Fundraising	59
Arts education	58
Financial management	54
Management theory	54
Audience development	45
Internship or work placement	30
Research methods	26
Arts marketing	24
Marketing	18

TABLE 5

COURSE ACTIVITIES					
Activity	Very comfortable (%)	Comfortable (%)	Uncomfortable (%)	Very uncomfortable (%)	Count
Actively participating in class discussions	55	39	5	1	553
Questioning [asking about] the opinions of my Arts Management teachers	24	53	20	2	552
Questioning [asking about] the opinions of my Arts Management classmates	40	50	9	1	553
Interacting with students from different countries, including the country in which I studied	52	44	3	1	553

TABLE 6

MOST CHALLENGING ASPECT OF ARTS MANAGEMENT STUDIES		
	%	Count
Group work	49	263
Other	31	170
Participating in class discussions	12	66
Some teachers' lack of understanding of my culture	4	24
Studying in a language that was not my native language	3	17
Total	100	540

advance that the program required a placement/ internship and lack of program learning outcomes or goals in relation to work placements/ internships. Regarding access, respondents reported dissatisfaction with the limited options for accepting a placement due to personal finances. Conversely, respondents selected internship tasks (47%), internship location (16%) and internship supervisor (14%) as reasons for their satisfaction (Cuyler and Hodges 2015).

Overall, 53% of respondents selected *satisfied* or *very satisfied* (34%) when asked about their overall satisfaction with their degree. When asked the reason for their satisfaction, 32% reported that their degree provided them with career opportunities. More than a quarter (26%) reported that their degree made them a more competitive candidate for managerial positions in the cultural sector. For the 13% who reported dissatisfaction, their reasons were as follows: limited career opportunities in the cultural sector

TABLE 7

INTERNSHIPS/PLACEMENTS		
	%	Count
Two or more unpaid	30	139
One unpaid	26	120
One paid	17	78
Two or more paid	14	64
Other	13	62
None	1	6
Total	100	469

TABLE 8

FREQUENCY OF ENGAGEMENT WITH STUDENTS FROM DIFFERENT COUNTRIES		
	%	Count
Frequently	42	227
Occasionally	30	165
Rarely	22	121
Never	6	32
Total	100	545

(26%), their degree did not make them a more competitive candidate for managerial positions (20%), their degree did not offer career opportunities beyond those that they initially imagined (14), and salary (7%).

International Study Experience

Seventeen percent of respondents reported that they pursued a degree in a country other than the country they considered their home. Sixty percent reported studying in a language other than their native language. Those who studied

abroad did so primarily in the United Kingdom (50%), followed by the United States (23%). Among the 26% who selected *other*, the countries given were Austria, Germany, Ireland, Italy, Lithuania, Netherlands and Singapore. Approximately 43% of respondents indicated that they studied in the chosen country due to its reputation as a place to study arts management. Less than a fifth, 18%, chose the country because of their interest in learning about the culture, and 8% chose the country because someone recommended it to them. For the 26% who selected *other*, their reasons included “it accepted me without requiring me to waste money on obtaining an International English Language Testing System” and “financially cheaper than U.S. masters.”

Employment Status

Regarding their current employment status, respondents appeared to have thriving careers. Among the titles they reported were Assistant Director, Associate Manager, Co-Founder, Communications Manager, Director of Grants Management, Executive, Owner, Research Manager, Senior Director of Development, and Vice President for Development and External Affairs. They held these positions at such organizations as the American Museum of Natural History, Art Basel, Arts Council England, Baltimore Symphony Orchestra, Boston Symphony Orchestra, Business and Arts South Africa NPC, Disney, Gate Theatre, Metropolitan Museum of Art, Metropolitan Opera, National Gallery of Canada Foundation, National Gallery of Ireland, Royal Philharmonic Orchestra, San Francisco Symphony, Singapore Art Museum, Theatre Development Fund and Utah Opera. Only 11% reported working in a country other than the country that they considered their home country.



Discussion

Who Studies Arts Management?

The data show a lack of diversity in racial and sexual identity. As shown in Table 1, most respondents identified as white, abled-bodied, millennial, heterosexual and female. Although the figures reflect only those who responded to the survey, this demographic profile matches that evidenced by DiMaggio (1987), Dubois (2016) and SNAAP (2017a, 2017b).

Taken together, the data should raise concerns among educators that the demographic profile

for arts management graduates is steadfastly static. The lack of diversity is particularly important as access to academic degrees shapes the practices, structure and composition of the global cultural sector (Şuteu 2006). A growing body of evidence gathered in Australia, the United Kingdom and the United States shows that the lack of diversity in cultural industry-related education is continued in the sector as a whole (Azmat and Rentschler 2017; Cuyler 2013, 2015; O'Brien et al. 2018; Rentschler 2015; Saha 2018). Furthermore, although the majority of arts managers in our survey identified as female, previous research has found a correlation between gender and managerial level (Cuyler 2017a). Also, in the United States, female arts managers have been found to hold 75% of middle-management positions and male arts managers to hold 67% of upper-level positions (Herron et al. 1998). Future studies should investigate this phenomenon to ascertain why some women pursue executive-level positions and others do not. In addition, research should explore the barriers women face while pursuing executive careers in arts management and how they navigate these barriers. Scholars should investigate similar questions relative to arts managers who identify as differently abled, as people of colour and/or as members of sexual minorities.

Just 17% of respondents studied arts management in a country other than their country of birth, yet 60% studied in a language other than their primary language. Future surveys and qualitative studies should explore whether arts management students are in fact globally mobile in pursuit of their careers, as indicated in the literature on the creative and cultural industries more broadly (Luckman 2013). Unfortunately, our survey did not ask which country respondents recognized as their “home country.” Thus, we could not cross-check their home country with the country where they studied arts management. Our data take us no further than existing studies do in a critical investigation regarding questions of standardization and transferability of practice between nations. Nevertheless, open-ended responses indicate some discrepancy between the knowledge and values that predominate in particular arts management programs and the realities of practice, particularly for those who engage in work outside the nation in which they studied. One respondent remarked: “My degree in the UK was very UK-centric and now, working in Asia, it becomes even more apparent how removed some teaching is from working realities in other parts of the world.”

Open-ended responses also indicate that international students find it difficult to stay

on to find work after completion of study abroad: “The choice of country to study in has turned out to be more important than I had initially considered. In hindsight, I should have attempted to establish myself professionally in the country, so that I would at least have the option of and confidence to stay on to work. I also have felt slightly disadvantaged not to have received the equivalent of the content knowledge of my home country.”

However, in light of the ways in which “immigration laws restrict [international] students’ future opportunities for residence and work,” depending on the national and supra-national context (e.g., the European Union) (Luthra and Platt 2016, 3), international students are challenged if they want to stay on and work. Furthermore, research on international student migration (Luthra and Platt 2016) has recently complicated international students’ associations with a growing transnational and Bourdieusian cultural elite (Friedman 2000; Savage and Williams 2008), argued to have influenced the global spread of cultural ideas, trends and values by the nature of their study abroad. This signals the need for deeper understanding of the demographics of who studies arts management (e.g., class and income, national background), why and where, with an investigation of the career trajectories of graduates, as well as the ideas, practices and values they carry with them after graduation.

What Are Students Looking for and What Are They Receiving?

In examining survey responses regarding curriculum, approach and duration, we find that programs vary widely, not just between continents and countries but also in terms of what they offer nationally (Boylan 2000; Dragičević Šešić 2003; Şuteu 2006). This finding supports Fang’s (2018) finding after examining arts management education in China, the United Kingdom and the United States: that major curricular differences exist even within the same country. This variety likely makes it difficult for applicants to compare courses and decide on a program in which to enrol. One of our respondents remarked: “In deciding which programs to apply to (all in the US), it was very inconsistent across the country and felt like comparing apples to oranges: some were MA, some MBA; some you had to choose a focus on visual vs. performing arts management; some were very practical, some more theoretical; some had internship requirements, others didn’t; some were 1-year, others 2+ years.”

Some programs foreground theory over practice, emphasizing that students can learn “on the job.” Others prioritize practice at the expense of theory, which means that some programs equip graduates well with practical skills and others lack essential criticality and reflexivity (Ebewo and Sirayi 2009; Şuteu 2006). Some courses concentrate on the foundations of arts management, while some enable students to specialize (e.g., in cultural leadership, economics or business) or pursue particular pathways (e.g., heritage or museums). Other courses emphasize the commercial over the public or subsidized sector. While our respondents appreciated the need for foundational content, they wanted more options for specializing in areas such as arts marketing, audience development and arts education, as well as art-form-specific pathways – for example, dance, museum, opera, orchestra or theatre.

The desire to specialize is somewhat contradictory given that graduates also expressed an interest in receiving a more well-rounded, if not global, understanding of arts management. Yet research indicates that practices are specific to the cultural logics of particular places and finding commonality requires a deep understanding of particular societal, political and professional cultures (Dragičević Šešić and Mihaljinac 2019). However, respondents felt that their programs were lacking in certain areas. They expressed a desire for study in cultural diplomacy, international relations and intercultural relations, which shows progress in terms of building a better understanding of place-based approaches to arts management practices. In fact, this interest in and need for what some have termed “international competencies and skills” and perspectives in arts management is not new (Dewey and Wyszomirski 2004; Figueira and Fullman 2016; Şuteu 2006). Even practitioners who do not work abroad agree that the cultural landscape has become increasingly globalized and interconnected (Henze 2017).

Taken together, the results described above challenge existing data that suggest a need for generalist courses that provide a broad grounding, to address the constantly shifting landscape of arts management (Fisher and Karpodini-Dimitriadi 2007; Şuteu 2006). Our results also go against the more recent neo-liberal thrust within higher education towards appealing to as wide a student demographic as possible (Durrer 2018). In reality, the specialisms of arts management educators dictate the foci of programs. As a result, there are limitations to educators’ ability to provide specialisms, due to their prior knowledge and professional experiences.

Simply expanding one's knowledge base through the presentation of international case studies or guest speakers may be a starting point. But addressing the complexity of the issues intrinsic to cultural diplomacy and international and intercultural relations, for example, requires deep and critical consideration of the inherent assumptions, frameworks, traditions and values of "cultural differences and knowledge hierarchies" (Joseph 2008, 31), not only within aspects of "diplomacy" and "relations," but also underlying case studies. As a result, striking a balance between generalist and specialist curricula remains difficult.

Why Do Students Choose Arts Management and What Is Their Experience of Their Programs?

While 33% of respondents identified a passion for the arts as an important motivation for study, 56% pursued their degree to improve their career prospects. Of the 85% who were satisfied with their program, their satisfaction correlated with career and salary post-study, specifically their standing in the job market and their perceptions about their own competitiveness. These individuals indicated that they held high-level management positions within cultural organizations.

Respondents who expressed dissatisfaction with their program signalled the opposite. They discussed their difficulties with the job market and their inability to compete against other candidates. For dissatisfied respondents, the data suggest that their faculty advisors may not have managed their expectations around employment well, as respondents complained of receiving insufficient career assistance during their studies. Many expressed surprise that their degree gave them access to entry-level jobs only, and even then many felt that they did not possess the skills, knowledge or contacts necessary to compete in the job market. Despite the growing employability agenda across universities, our experiences have taught us that making changes with regard to post-study support would prove difficult for some academics to administer due to a lack of institutional support.

Furthermore, respondents spoke at length about their financial concerns. They felt that their tuition had been too high, especially considering the low salaries in the arts. Some respondents indicated that their fees did not represent value for money. Several respondents saw an MBA as providing more value for money and as representing a more credible qualification, recognized by employers. Many expressed unhappiness about the large debts that they had

accrued, and some felt "misled" about the cost of study and the availability of scholarships.

Respondents' practical considerations were often grounded in their financial concerns. For example, some said that their fees and debts had shaped their life trajectory, in particular their decision whether to start a family or buy property. Some had struggled (and were still struggling) to find a job, and some had left the sector altogether due to the low salaries. While there has been research on the correlation between these issues and careers in cultural work in the United Kingdom (O'Brien et al. 2018), scholars should explore the roles played by ethical responsibility, complicity and higher education in this complex issue.

Our results indicate that arts management graduates value engagement in professional practice, particularly in relation to professional development. This finding echoes those of earlier research (DiMaggio 1987; Fang 2018; Şuteu 2006). Many respondents reflected on having enjoyed the practical aspects of their course or expressed a desire for the inclusion of more practice-based elements in the curriculum. As students, they had assumed that their programs would expand their professional networks and that they would learn practical skills, ideally from practitioners themselves. Some respondents expressed a need for more practitioners teaching in the programs, more practice-based content and more opportunities for practice.

The idea of "too much theory" came through, with some respondents suggesting that academics are "out of touch," "not working in the sector" (now or ever) and "not in the real world." This speaks to the difficulty in recruiting faculty with both industry experience and academic expertise. Respondents found internships to be important. Some had wanted more practical experience, yet they also noted the sector's over-reliance on unremunerated opportunities. Considering the anxiety around the financial implications of study, as well as the narrow demographic in the field and the related issues of access, diversity, equity and inclusion, one is compelled to ask: What role does education play in perpetuating inequity?

Finally, we asked respondents about the most challenging aspects of their program. Forty-eight percent reported that they had found "group work" the most difficult. We reflected on whether they related this to the nature of interactions between students and classroom dynamics. While respondents favoured more coursework on intercultural relations, 28% of those surveyed said that they *rarely* or *never* communicated outside of class with people from other countries, and 30% said that they did so *occasionally*. Although

41% said that they did so *frequently*, we were concerned about the combined figure of just 58% for *occasionally* and *frequently*. Additionally, when respondents were asked why they had applied to their chosen institution, only 18% reported an interest in learning about a different culture. The United Kingdom's Higher Education Policy Institute recently found that only 36% of domestic students felt that they benefited from studying with international students; a further 32% selected *neutral*, and 32% did not see any benefit whatsoever (Neves and Hillman 2017). Meanwhile, Nisbett (2014) found that, although one London university considered multiculturalism a major selling point, when students embarked on its cultural industries program, it found diversity within the student cohort to be a major challenge, often resulting in feelings of confusion, misunderstanding and resentment. While Luckman (2013) stresses the opportunities brought about by internationally diverse classrooms for developing intercultural skills, Nisbett (2019) argues that this requires more effort and that both staff and students need to work collectively to develop a shared intercultural competency. Such activity requires a deep and critically reflexive consideration of which educators teach in arts management, and how they teach (DeVereaux 2009; Durrer 2019).



Implications for Management

As the first of its kind, this international survey has generated useful baseline data that affirm the significance of assessing the experiences of arts management alumni. The data can be used to help educators better plan, manage and evaluate their programs. Our results indicate the need for arts management educators to address the lack of diversity among graduates by actively recruiting a more diverse student body, and to explicitly address access, diversity, equity and inclusion through their teaching and learning methods.

Although most respondents expressed satisfaction with their degree, the findings highlight areas for improvement. The data should compel educators to strategically address curricular deficits in order to better serve students. Educators could easily address some of the concerns around incorporating more practice. However, they may have difficulty meeting students' expectations regarding broad-ranging and transferable skills and competencies for work across a number of areas within arts management. Educators might address the lack of specialisms by offering professional development programs for graduates.

Similarly, the costs of study are firmly outside of educators' remit. Though they have little power to reduce fees, educators could provide more support during study, and could work towards better preparing students for life after graduation. Faculty can do very little to change the low salaries across the cultural sector, but could commit, for example, to not promoting unpaid internships. Many respondents felt strongly about this issue, which clearly relates to access, diversity, equity and inclusion. The high cost of study, the pervasiveness of unpaid internships and low salaries mean that arts management remains a viable career only for the affluent, which may partially explain the lack of diversity regarding disability, gender, racial and sexual identity across the respondent cohort, and across the field.

These issues not only bring us full circle to crucial questions about diversity but also prompt ethical concerns. Arts management educators hold responsibility for shaping the global cultural landscape. Therefore, we must help students become critically engaged and thoughtful cultural brokers, but we also need to ensure that we educate a diverse global workforce. Alongside these learning points, we remain aware that responsibility for any changes and improvements will fall to a highly conscientious yet precarious and overworked academic labour force (Bothwell 2018), and not to the institutions themselves.

Lastly, this study has presented results that invite further study. For example, future research should investigate why some women pursue executive-level positions and others do not. In addition, research should explore the barriers that socially marginalized and oppressed arts managers face while pursuing executive-level careers, and how they navigate those barriers. We cannot overstate how the lack of demographic diversity among graduates, and across the global cultural sector, limits the ability to serve people culturally. In particular, the negligible diversity in disability, gender, racial and sexual identity negatively impacted our ability to conduct demographic cross-analyses in order to gain much-needed insight into the experiences of diverse arts management graduates. The discipline also needs a better understanding of whether and how arts management programs perpetuate Western dominance of the cultural sector (Cuyler 2013, 2017b; Durrer 2020). Furthermore, surveys and qualitative studies should investigate whether or not students studying arts management are in fact globally mobile in pursuit of their careers, as the literature on the creative and cultural industries more broadly indicates.

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Transitions in the Life Cycle of Cultural Organizations:

The Cases of Four Montreal-Based Organizations

Serge Poisson-de Haro, François Normandin

Introduction

Like any organization, a cultural organization goes through critical phases when transitioning from one stage to the next during its life cycle. Miller and Friesen (1983) define five stages in the life cycle of an organization: birth, growth, maturity, decline and renewal. Upheavals in the internal and external contexts can trigger or accelerate these transitions. Cuts to subsidies, lack of management capabilities, difficulty adjusting to rapid growth, loss of or a sudden change in cultural leadership, seeking ways to renew an aging clientele, and coming to terms with new modes of consumption are among the most frequent challenges cited by cultural organization managers (Poisson-de Haro and Menot 2014). The cultural sector has specificities that make key transitional periods particularly critical. One is an organization's not-for-profit status and its related financing model if it combines public subsidies and private revenue sources. Another is the dual leadership of this type of organization, the artistic director being the public face and defining the artistic identity and the general manager being in charge of administration. In rare instances, the artistic leader is also the general manager, in which case he or she may be seconded by a manager in charge of administrative tasks. Most cultural organizations have limited access to resources (especially financial and human), both in the early stages of their activities (even if they are successful, they may face issues such as scarcity of human resources or lack of organizational structure) and in the later stages, when they need to renew.

Cultural leadership is usually at the core of their identity, so difficulties often arise when this is at stake (Poisson-de Haro and Menot 2014). These specificities require cultural organizations to be cautious when managing their business models over time, particularly when undergoing key transitions such as from birth to growth, from growth to maturity, and from maturity to renewal or decline. When any of the above-mentioned challenges arise, an organization may be forced to move from one stage of its life cycle to the next, triggering a need to adjust some components of its business model.

The life-cycle perspective is a useful approach for studying organizational change over time. This perspective makes it possible to focus on changes that take place during specific stages as well as on changes that take place between stages. Each stage brings a specific set of challenges and demands, triggering some degree of internal reconfiguration (Miller and Friesen 1983, 1984). Phelps et al. (2007) observe that most organizations studied from the life-cycle perspective are new or rapidly growing firms in the high-tech sector. Researchers have also shown a great deal of interest in small and medium-sized enterprises (SMEs) (Dodge and Robbins 1992; Masurel and Van Montfort 2006). Studies of non-profit organizations are scarcer but do include Avina (1993) and Bailey and Grochau (1993). Our literature review shows that cultural organizations have received limited attention from researchers using this theoretical framework. Moreover, to our knowledge, no studies have focused on transitions between stages – a time

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when cultural organizations are more vulnerable due to their specificities. Understanding what happens during these key transitions, particularly how business models are adapted, would be helpful to managers. The Business Model Canvas (Osterwalder and Pigneur 2010) is a useful theoretical framework for analyzing these transitions, offering a lens through which to examine how organizations configure and reconfigure their activities and related resources more adequately (Johnson et al. 2008).

With this research, we hope to shed light on the life-cycle transitions of cultural organizations by examining the main changes that occur in some key components of business models during key transitions. We chose Montreal as the research setting, for two reasons: first, its hybrid financing model; and second, the size and diversity of its cultural scene. The financing model of most if not all organizations in this setting combines public subsidies and private funds, leading to more nuanced explanations than in a context of mainly privately funded institutions (such as in the United States) or of reliance mainly on public funds (such as in many European countries). Montreal is renowned for the number and variety of its cultural activities, including world-class festivals, established cultural institutions, hundreds of cultural SMEs, and artists working in various cultural areas.¹ Of Canada's five biggest cities, Montreal shows by far the largest per capita municipal operating expenditures on culture. It is thus a highly competitive market, where cultural organizations compete not only for audiences but also for subsidies and corporate and individual donations. Montreal has been hailed as Canada's cultural, world festival and circus capital, and as one of

its most dynamic settings for the creative industries. We focus on four iconic Montreal cultural organizations that have salient stories in terms of adapting to some of the challenges faced by the sector.



The Life-Cycle Approach

The life-cycle approach, which stems from biology, is one of the perspectives used to explain organizational change (Demers 2007). It is a metaphorical approach that presents organizational change as a unique succession of phases or stages. The life-cycle analogy posits a linear and predictable path along which every organization evolves (Van de Ven and Poole 1995) from simple to more complex forms. According to Hanks (1990), a stage can be defined as a "unique configuration of variables related to organization context and structure" (p. 27). Researchers have developed numerous perspectives on life-cycle stages in organizations, which usually number between three and 10 (Hanks et al. 1993). However, according to Hanks et al. (1993) and Miller and Friesen (1983, 1984) these theoretical propositions can be aggregated into a set of five phases: birth, growth, maturity, revival and decline. The first stage, termed the birth or entrepreneurial stage (Quinn and Cameron 1983), is characterized by the central role played by the owner. The organization's structure generally shows a high level of informality and the decision-making process is in the hands of the owner. Resources are directed towards the organization's survival as well as its acquisition and retention of customers. This usually leads to the growth phase,

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ABSTRACT

Cultural organizations face many challenges over the course of their existence. Specific challenges emerge when they transition from one stage to the next during their life cycle. This study focuses on identifying these challenges and the adaptation needed in the components of some business models. It looks at three specific transitions: from birth to growth, from growth to maturity and from maturity to revival. The qualitative analysis is based on case studies of four iconic Montreal-based cultural organizations. The results show that organizations transitioning from birth to growth tend to work on strengthening their customer value proposition, adjusting their key resources and activities accordingly. When transitioning from growth to maturity, they work on formalizing and professionalizing their activities and practices. When transitioning from maturity to revival, they redefine their proposition value, their customer relationships and key activities while refining their customer segments. The results can be used by practitioners to better plan for transitions within their organizations.

KEYWORDS

Cultural organizations, life cycle, transitions, business model, change

when the organization develops a degree of formality by establishing a functional structure (Miller and Friesen 1984). Growth requires greater management coordination between departments and the decision-making process is more decentralized. At some point, organizations enter the maturity phase, which is characterized by a slower pace of growth. Accordingly, the organization demonstrates a fair amount of conservatism regarding its managerial structure and its coordination mechanisms, both of which tend to be more formal and bureaucratic. The main objective of the organization is to secure the resources needed to supply its customer base efficiently and to consolidate its position in the market. Now an established player in its business domain, the organization is propelled into the revival phase by the increasing level of competition. This normally leads to an internal transition to a divisional structure, which requires effective, standardized planning of communications and controls. An emphasis on innovation and risk-taking is also noted in this phase. Finally, some organizations enter a decline phase, where conservatism sets in once again and revival is difficult to achieve. Organizations in this stage tend to rigidify and to engage in low levels of innovation and risk-taking. Unable to cope with a dynamic environment and competition, they try to stay afloat by lowering their prices and liquidating their assets.

Unlike the stages of the life-cycle approach, the transitions between stages have not been extensively studied (Demers 2007). These transitions are deemed to be critical moments in organizational change. They are defined as “a package of changes that occur between the onset of the imbalance or stress and the time when some equilibrium or tranquil interval is reached” (Miller and Friesen 1980, 271). Greiner

(1972) sees these moments as revolutions, generating “periods of substantial turmoil in organization life” that call for “a serious upheaval of management practices” (p. 40). As Demers (2007) points out, the content of transitions has not been fully described, since authors tend to emphasize antecedents and outcomes rather than the transition process. Miller and Friesen (1980) capture these transitions with a set of variables (dynamism of the environment, internal communication systems, resource availability, risk taking etc.), whereas Greiner (1972) loosely describes crises in transitions between stages with reference to a central theme (i.e., growth through creativity leads to a leadership crisis and growth through direction leads to an autonomy crisis).

Although it is somewhat controversial (Demers 2007) and must be used with caution (Phelps et al. 2007; Stubbart and Smalley 1999), the life-cycle perspective has the merit of offering a more precise characterization of the general evolution of organizations and of relying on almost four decades of empirical testing (Silvola 2008). It also envisages this evolution in organizations as the result of shocks (Greiner 1972) occurring between stages. These transitions “involve abrupt and discrete changes in organizational policies, contexts, and structure” (Child and Kieser 1981, 51), leading to a new balance between the current state of the organization and the requirements of the next stage (Demers 2007). Since this general description fits with our observations of evolution in cultural organizations, the life-cycle perspective seems to be a suitable theoretical approach for this research.



R É S U M É

Les organismes culturels sont confrontés à de nombreux défis au cours de leur existence. Des défis précis émergent lorsqu'ils passent d'une étape à l'autre au cours de leur cycle de vie. Cette étude se concentre sur l'identification de ces défis et l'adaptation nécessaire des composantes de certains modèles économiques. Il examine trois périodes de transition précis : de la naissance à la croissance, de la croissance à la maturité, et de la maturité à la relance. L'analyse qualitative s'appuie sur une étude de cas multiple de quatre organismes culturels emblématiques situés à Montréal. Les résultats montrent que les organismes qui passent de la naissance à la croissance ont tendance à travailler sur le renforcement de leur proposition de valeur pour leur clientèle, en veillant à ajuster leurs ressources et activités clés en conséquence. Lors de la transition de la croissance à la maturité, ils travaillent à formaliser et à professionnaliser leurs activités et pratiques. En passant de la maturité à la relance, ils redéfinissent la valeur de leur proposition, leurs relations clients et leurs activités clés tout en veillant à raffiner la segmentation de leur clientèle. Les résultats peuvent être utilisés par les praticiens pour mieux planifier les transitions au sein de leurs organisations.

M O T S C L É S

Organismes culturels, cycle de vie, transitions, modèle d'affaires, gestion du changement

TABLE 1

REVIEW OF LIFE-CYCLE LITERATURE			
Article	Sample	Stage sequence	Contribution
Greiner 1972	Conceptual article	1. Creativity 2. Direction 3. Delegation 4. Coordination 5. Collaboration	Each of these phases is accompanied by a crisis that precedes the next phase, namely a crisis of: 1. Leadership 2. Autonomy 3. Control 4. Red tape
Miller and Friesen 1984	36 corporations	1. Birth 2. Growth 3. Maturity 4. Revival 5. Decline	<ul style="list-style-type: none"> • Situation: "In general, there will be many indications that the administrative task is becoming more complex." • Structure: "The more complex situation will imply a tougher administrative task, which in turn will lead to an increasingly sophisticated structure as the firm moves through the first four phases of the life cycle." • Decision-making style: "Growing organizational and environmental complexity during the first four phases will make the administrative task increasingly difficult." • Strategy: "Attempts to renew strategies or to innovate will predominate during the birth, growth, and revival phases, while the emphasis will shift to capitalizing on efficiency during the maturity and decline phases."
Smith et al. 1985	Field study: 38 top-level managers in 27 electronics companies Simulation: 32 managers in four simulated organizations concurrently	1. Inception 2. High growth 3. Maturity	<ul style="list-style-type: none"> • "Technical efficiency is more important at inception and maturity than it is at intermediate stages." • "Organizational coordination is more important at intermediate stages than it is at inception or maturity." • "Political support is more important at maturity than it is at earlier stages."
Dodge and Robbins 1992	364 Small Business Institute clients at a Midwestern University and a Southeastern College	1. Formation 2. Early growth 3. Later growth 4. Stability	<ul style="list-style-type: none"> • "The results of this study confirm that the owner-manager has to contend with different problems in the various stages of the organization's life cycle signaling different operational contexts." • "[E]xternal environmental problems are more important early in the life cycle, with internal problems becoming more critical as the small business grows and develops."
Jawahar and McLaughlin 2001	Conceptual article	1. Start-up 2. Emerging growth 3. Maturity 4. Decline/transition	"We (1) show that at any given organizational life cycle stage, certain stakeholders, because of their potential to satisfy critical organizational needs, will be more important than others; (2) identify specific stakeholders likely to become more or less important as an organization evolves from one stage to the next; and (3) propose that the strategy [proaction, accommodation, defence, reaction] an organization uses to deal with each stakeholder will depend on the importance of that stakeholder to the organization relative to other stakeholders."
Masurel and Van Montfort 2006	Small professional service firms: 279 Dutch architectural firms	1. Start 2. Growth 3. Maturity 4. Decline	<ul style="list-style-type: none"> • "The diversification of a firm's sales increases in the first three stages of its existence and decreases in the last stage of its existence." • "The differentiation of a firm's labor force increases in the first three stages of its existence, and decreases in the last stage of its existence." • "The labor productivity of a firm increases in the first three stages of its existence and decreases in the last stage of its existence."
Silvola 2008	105 Finnish firms	1. Birth 2. Growth 3. Maturity 4. Revival 5. Decline	<ul style="list-style-type: none"> • "Business planning is emphasized at the beginning of the organizational life-cycle, i.e., business goals are more important and the length of the planning horizon is longer at the beginning of the organizational life cycle than in later phases." (limited support for this hypothesis) • "Budgeting is more often used in later phases of the life cycle than at the beginning of the organizational life cycle." (hypothesis not supported) • "Management control techniques are more often used in later phases of the life cycle than at the beginning of the organizational life cycle." (partial support for this hypothesis)

Key Transitions in the Life-Cycle Approach

From Birth to Growth

Between the time an organization first enters the market and the time it enters the growth stage, it evolves from a state in which its structure and processes are characterized by informality, power is highly concentrated, and strategic risk and boldness are present to a state in which it is more structured, power is more diffused and innovation is more incremental (Miller and Friesen 1984). During the inception stage, an organization is primarily concerned with securing funds, controlling cash flow and gaining acceptance by potential customers (Dodge and Robbins 1992; Jawahar and McLaughlin 2001). These priorities slowly shift as it begins to thrive and solidify its market position, devoting more attention to the reliability of its production processes, ensuring that it has a well-trained, effective workforce, and developing relations with external stakeholders so it can seize opportunities to help sustain its current growth. As for transitions, Greiner (1972) explains that passage from the “creativity stage” to the “directing stage” (whose main characteristics can be compared with those of the birth and growth stages) is marked by a “leadership crisis” in which the founder is overwhelmed by the number and magnitude of the demands imposed on the growing organization. At this point, production increases significantly, requiring more employees, more capital and more efficient control measures: “Quite obviously, a strong manager is needed who has the necessary knowledge and skill to introduce new business techniques” (Greiner 1972, 42). Miller and Friesen (1980) acknowledge the same need for organizations transitioning from birth to growth. In their description of the “consolidation” that occurs during such a transition, they point out that “the organization builder is often

replaced by a more conservative professional manager or ‘inside man’” and that “the level of technocratization tends to increase as staff experts are recruited” (p. 283). The “inside man” or recruited experts will eventually introduce control measures with a formal structure. “Consolidation” is also characterized by a more diffuse decision-making process within the organization and a more conservative posture with respect to risk taking, which translates into a reduction in innovation efforts. Following this growth stage is the maturity stage, when the organization has mastered what it does and competition has reached a level where the organization must compete for customers, funds and resources.

From Growth to Maturity

Once “cruising speed” has been reached and the challenges of sustained growth have been met, organizations tend to maintain, or even increase, the level of formalization and decentralization of their structure, since it is now crucial to respond to market demands in a timely manner. Information becomes a key element in the organization’s performance, and a well-established functional structure helps it to gather and process information about customers and competitors (Miller and Friesen 1980). They now tend to transition from a dynamic to a more mimetic way of innovating: “Indeed, the tendency . . . is to follow the competition; to wait for competitors to lead the way in innovating and, then, to imitate the innovations if they prove to be necessary” (Miller and Friesen 1984, 1172).

Greiner (1972) suggests that, as the organization positions itself in its environment and appears to be in relative control of the situation, a crisis, dubbed the “control crisis,” can emerge. Given the organization’s growth, formalization and departmentalization, top executives may

RESUMEN

Las organizaciones culturales se enfrentan a una multitud de desafíos a lo largo de su existencia, surgiendo retos específicos al pasar de una etapa a la siguiente durante su ciclo de vida. El presente estudio tiene por objeto identificar dichos desafíos y la adaptación necesaria en los componentes de algunos modelos de negocio. Se examinan tres transiciones específicas: del nacimiento al crecimiento, del crecimiento a la madurez y de la madurez al renacimiento. El análisis cualitativo se basa en un estudio de casos múltiples de cuatro organizaciones culturales emblemáticas con sede en Montreal. Los resultados muestran que las organizaciones en transición del nacimiento al crecimiento tienden a trabajar para fortalecer su propuesta de valor al cliente, adecuando sus recursos y actividades clave en consecuencia. Al pasar del crecimiento a la madurez, se esfuerzan por formalizar y profesionalizar sus actividades y prácticas. Al pasar de la madurez a la revitalización, redefinen el valor de su propuesta, sus relaciones con los clientes y sus actividades clave, al tiempo que optimizan la segmentación de sus clientes. Los profesionales podrán valerse de los resultados para planificar con mayor acierto las transiciones dentro de sus organizaciones.

PALABRAS CLAVE

Organizaciones culturales, ciclo de vida, transiciones, modelo de negocio, cambio

sense a loss of control over its structure. Greiner explains that leadership may thus try to revert to a more centralized organizational structure, but internal resistance often causes these efforts to fail.

From Maturity to Revival

Once they have achieved a fair amount of success and recognition in their field, organizations evolve from the mature to the revival stage. During this transition, they tend to present a degree of conservatism, more centralized and formalized organizational structures, and sometimes stagnant or even declining performance. According to Miller and Friesen (1984), a more competitive environment forces organizations to change their pace. They go from stability regarding products and markets to rapid diversification related to innovation and risk-taking. Numerous elements of the business model must be mobilized to cope with the need to reinvent themselves. In general, when a crisis emerges, the managerial team responds with an array of strategies.

The transition from the maturity to the revival stage suggests the approach taken in Greiner's (1972) model, since it describes the different stages and transitions in terms of the "dominant management style used to achieve growth, while each revolutionary period is characterized by the dominant management problem that must be solved before growth can continue" (p. 40). While management styles and problems are central to an organization's evolution in its early days, they become part of a more complex equation as the organization grows. Greiner (1972, 43) observes that organizations transitioning from the "coordination phase" to the "collaboration phase" encounter a "red tape crisis," when, largely due to rigidity and formalism, an information disconnect arises between staff and line managers.

A transition from the maturity to the revival stage is also identified by Miller and Friesen (1980). Dubbed an "entrepreneurial revitalization," this transition "describes the comprehensive and often dramatic movement away from traditions, conservatism, and rigidity and toward adaptiveness, vigilance, and diversification" occurring when "corporate profitability has declined as a result of the firm's failure to keep its product lines and administrative practices up to par. Products may not be suitable to new competitive conditions and customer needs, and so the market share begins to dwindle" (p. 281). In this transition, managers must identify threats to the organization. As the

organization copes with environmental threats, the disconnect between managers (Greiner 1972) leads to improved communication and collaboration between its units. Managers are aware of a need "to develop a new set of strategies and to change, often drastically, the nature of the firm's business and its structure" (Miller and Friesen 1980, 282). Two changes are often observed: the organization displays a higher level of aggressiveness and innovation regarding products and customers; and it tends to be less averse to risk, leading to broader and more diverse product lines.



The Life-Cycle Approach and Cultural Organizations

As for the use of the life-cycle approach to examine cultural organizations, there are few studies on the evolution of such organizations. Werther and Berman (2001) propose a three-stage model (formation, growth, maturity) to explain strategy, operations and the board's role in a non-profit context that may include cultural organizations. A few studies have been conducted on specific matters related to cultural organizations, such as fundraising and governance (Betzler and Gmür 2012), sponsorship (Daellenbach et al. 2006), marketing (Colbert 2009), and performance content and authenticity (Xie and Lane 2006). Overall, however, these do not provide a broader perspective for describing the evolution of cultural organizations. Nor do they include specific references to the life-cycle approach, although the concept of crisis, which is inherent to transitions from one stage to another (Greiner 1972), has been the subject of greater study. Poisson-de Haro and Coblenz (2013) propose three types of crisis (managerial, financial and strategic) and introduce the notion of a "turnaround path" to describe actions taken to overcome a crisis. However, none of these contributions adopts a life-cycle perspective on transitions.



Business Model Canvas

According to Zott et al. (2011), the concept of a business model became popular among scholars in the mid-1990s. The business model canvas proposes some key activities needed to deliver a company's customer value proposition to its target market (Casadesus-Masanell and Ricart 2010; Shafer et al. 2005). It helps us to understand how an organization configures its

resources to perform its customer service activities (Osterwalder and Pigneur 2010). We therefore argue that this analytic lens facilitates our understanding of the change occurring within cultural organizations in transition by looking at the components of their business model that are impacted during key transitions. In this study, we adopt the business model canvas developed by Osterwalder and Pigneur (2010), which consists of nine “building blocks”: value proposition, customer segments, channels, customer relationships, revenue streams, key resources, key activities, key partnerships and cost structure. We use these building blocks to analyze what transpires when a cultural organization navigates a key transition.



Methodology

This empirical study uses a qualitative research design. We chose a combination of single case studies, which, according to Eisenhardt (1989) and Yin (2013), is appropriate when the case in question is extreme, unique or revelatory and when it has relevance due to its potential for generalization. We believe that the issue of transitioning from one life-cycle stage to the next in the selected cases is also relevant elsewhere. Like Poisson-de Haro and Coblence (2013) and Sosna et al. (2010), we adopt a longitudinal approach, tracking the main changes in the key transitions and using the lens of business model components to gain a clearer understanding of when these changes happen. This methodological approach is also in line with Eisenhardt's (1989) and Yin's (2013) recommendation to choose cases that have a depth of access to information not available with other research methods, such as surveys or questionnaires.

To select our sample, we focused on salient cultural organizations in a similar environment so that the institutional setting would be the same. Since our objective was to understand business model adjustments during key transitions in cultural organizations, we looked for organizations that would have interesting stories to tell about life-cycle stages and transitions. Based on a press review and our personal knowledge of players in the Montreal cultural environment, four organizations were selected for their salient profiles and because they had undergone at least one key transition. They represent a spectrum of the cultural domain: a fine arts museum, an opera company, a circus and a festival. Each organization was contacted by

e-mail or phone to briefly describe the research project² and obtain a grasp of its life cycle. We categorized the organizations according to the transitions for which we might gain the greatest depth of information. We then interviewed the head of each organization, at the least. We focused on the transition types for which we had two organizations with sufficient information about the transition in question in order to understand what had transpired in terms of organizational/business model adjustments. Although two transitions appeared to be more salient (from birth to growth and from maturity to revival), the organizations representing the first transition were retained for the second (from growth to maturity). As Yin (2013) observes, case studies can be chosen for the depth of data available, so even a small sample with salient stories may be relevant, since conclusions drawn from it can be confirmed with a broader sample in future research. The two oldest organizations in the sample were the Montreal Museum of Fine Arts (MMFA), an institution with a 150-year history, and Opéra de Montréal (OdM), founded 40 years ago. Both have had a revival in the last decade and would be able to shed light on what happens during the third transition. The two other organizations were Cirque Éloize (CE), founded 25 years ago, and the Montréal en Lumière (MEL) festival, founded a decade ago. Both companies are representative of the first two transitions (see Table 2a).

Most of the data collected were in the form of interviews and published documents. After the main set of interviews, a second set took place when necessary to complete the data. In total, we carried out six interviews lasting an average of 90 minutes using a semi-structured approach that was broad in scope. Interviews were audiorecorded and transcribed (see Table 2b), then verified for accuracy by each author and also by informants when available. Following Miles and Huberman (1994), the transcripts were analyzed through categorization and analysis of emergent concepts and ideas. To make the information on transitions at each organization easily comprehensible, we identified the comments in the interviews that described each step and category, then developed conceptually ordered displays allowing us to identify emerging patterns of business model evolution in each transition. In addition, valuable excerpts were identified and grouped into themes or stakes related to transitions and business model evolution using QSR NVivo 11.

From a qualitative and quantitative standpoint, annual reports or other internal documents

TABLE 2 A

TRANSITION PERIODS						
	From birth to growth		From growth to maturity		From maturity to revival	
Organization	MEL	CE	MEL	CE	MMFA	OdM
Year of founding	2000	1993	2000	1993	1860	1980
Transition period	2000–11	1993–2001	2012–17	2002–16	1995–2016	2006–16

TABLE 2 B

INTERVIEWS (PRIMARY SOURCES)				
Organization	Interviewee	Pages	Words	
Montréal en Lumière	President and General Manager	17	8,876	
	Programming Director	15	9,226	
Cirque Éloize	President and Chief Creative Officer; General Manager	13	8,267	
Montreal Museum of Fine Arts	General Manager and Chief Curator	20	20,647	
	General Manager and Chief Curator	37	19,404	
Opéra de Montréal	General Manager	14	8,243	
Total		116	74,663	

(such as strategic plans, when available) were also reviewed. From these documents, we selected and inferred data corresponding to the components of the business model in the key transition(s) for each organization (Eyring et al. 2011; Johnson et al. 2008). The goal of our data analysis was to identify all information that could be relevant to understanding how a cultural organization might transition from one life-cycle stage to the next and to analyze the components of a business model impacted by a given transition.



Findings

Here, we present a concise portrait of the changes that occurred during each key transition studied. For each organization, we pinpointed the existence (or non-existence) of a reconfiguration of salient components of the business model where change did or did not occur during the stages related to the key transition being considered.

TABLE 3

FROM BIRTH TO GROWTH		
	Montréal en Lumière	Cirque Éloize
Professionalization of management (Greiner 1972)	HIGH <i>Key activities</i> <i>Key resources</i>	HIGH <i>Key activities</i> <i>Key resources</i>
Formal means of control (Miller and Friesen 1980)	HIGH <i>Key activities</i> <i>Cost structure</i> <i>Revenue streams</i>	HIGH <i>Key activities</i> <i>Cost structure</i> <i>Revenue streams</i>
Diffused decision-making process (Miller and Friesen 1980)	LOW <i>Key activities</i> <i>Key partners</i>	LOW <i>Key activities</i> <i>Key partners</i>
Conservative risk-taking (Miller and Friesen 1980)	MEDIUM <i>Key activities</i> <i>Value proposition</i>	MEDIUM <i>Key activities</i> <i>Value proposition</i>
Slow-down on innovation (Miller and Friesen 1980)	HIGH <i>Value proposition</i>	HIGH <i>Value proposition</i>
<i>Note: Bold indicates intensity of the transition characteristic. Italic indicates the part of the business model impacted.</i>		

Montréal en Lumière (MEL)

Montréal en Lumière is a winter festival that has been held every February since 2000. It resulted from the desire of the city of Montreal and the provincial government to enliven the city during the coldest period of the year and to establish Montreal as a world-class cultural and gastronomic capital. Équipe Spectra³ was given the task of realizing that vision.

It was clear to Équipe Spectra that this new event had to offer Montrealers and visitors a cultural product that stood apart from its cultural competitors. The goal was to avoid a head-on collision with established winter activities and festivals⁴ and develop a distinct value proposition oriented towards a niche product and a specific customer segment. Jacques-André Dupont, CEO of Équipe Spectra, describes the objectives: “The idea was to create an event targeting a high-end clientele not facing the same financial constraints as those who have already spent all their discretionary income. We wanted to create an event that would spotlight the metropolis, which is mostly in the dark in February, hence the name Montréal en Lumière [Montreal in Lights]. We began with three themes: (1) highlighting the best food – the best restaurants in Montreal; (2) celebrating the performing arts; and (3) creating an event that would literally light up the downtown core, an event that would use light as a component of the artistic programming. The festival has two paying components and one free one. We knew that a festival had to be accessible to the general public, and we believe in that. The two paying components were aimed at a high-end niche clientele that frequents restaurants, the opera, museums, theatres . . .”

Reflecting on MEL’s 15-year history, Dupont recounts the difficulties of establishing a clear *modus operandi*. Équipe Spectra negotiated with other stakeholders and funders in terms of objectives: “If you look at MEL’s board of directors, one third were from Équipe Spectra, one third from the business and tourism sectors, and one third from the cultural sector. At that time, we weren’t used to working with this type of board. We had a sense of ease and flexibility that was different. I wouldn’t say it’s a bad thing, or a problem, but working with people who aren’t event management specialists forced us to make compromises.” At a certain point, Équipe Spectra realized that this board diversity was impeding the development of the festival: “Those board members challenged us with ideas, sometimes good, sometimes not so good! They didn’t see

the complexity. They had ideas we’d had 20 years before – with the Jazz Festival – and that hadn’t worked – the same kind of problem we have with a new sponsor who says to us, ‘Have you thought about this or that?’”

Équipe Spectra therefore asked that MEL’s managing director be a member of its own staff, a request that was granted by the board in 2009. “Having external third parties led us to an ‘us versus them’ situation,” recalls Dupont. “We wanted to gain flexibility, to take advantage of our experience managing a world-class festival and to create greater cohesion in managing and promoting MEL.” This professionalization of festival management was achieved by gaining control over financing and programming. “In the beginning, I was responsible for marketing, sponsorships and government relations,” Dupont continues. “Then fundraising. It was mostly programming that was external. Step by step, we took charge of everything, even programming.”

In this way, Équipe Spectra fully assumed management of MEL and was able to plan activities using its key resources. Given its experience managing large events and festivals, Équipe Spectra was able to use the full extent of its organizational capabilities to formalize all operations related to the festival. “Programming, logistics, licences, production, marketing, communication, press relations, public relations . . . I’d say there’s some background work done all year long,” says Dupont, “but we’re in pre-production mode as of September 1st each year.” One important aspect of this formalization process is knowledge management, a critical success factor for this annual event. As it is entirely managed by Équipe Spectra, a detailed “memory” of each MEL edition has been saved. “Some 13 or 14 years ago,” explains Laurent Saulnier, MEL’s programming director, “we created a database, and the technical details of each show we produce are saved: what time the artist arrived, in which hall, with how many musicians, for how long, at what cost, et cetera. Everything is recorded.”

Cirque Éloïze (CE)

In a sector where Cirque du Soleil holds a strong market position, presenting large-scale shows under a tent or in huge venues (such as those built in Las Vegas for *O* and *Zumanity*), Cirque Éloïze immediately positioned itself in its own niche market. It was founded in 1993 by Jeannot Painchaud and a handful of circus artists from Îles-de-la-Madeleine⁵ who were studying at Montreal’s École nationale de cirque. They agreed to downscale performances, not only to serve the artistic vision of their founder but also for business

and strategic reasons, developing a distinctive offer in a sector where Cirque du Soleil held an overwhelming market share. CE performances cleverly mixed dance, theatre and circus arts with a maximum of 20 artists performing on a standard rectangular, as opposed to circular, stage, an approach that created a unique value proposition for circus lovers and the general public.

Once established on the Montreal cultural landscape, and having garnered international attention, CE grew rapidly, putting increasing pressure on the small company's managers. In 2010, in the midst of the company's transition from birth to growth, CE joined forces with Cirque du Soleil in a strategic partnership through which CE yielded half of its shares to the market leader. Rather than compete directly with the dominant Cirque du Soleil, thereby hurting its own growth prospects, CE chose to benefit from the reputation and market position of this key player.

The partnership yielded many benefits for CE, the most salient being the professionalization of its management. To support his company's growth, Painchaud hired as General Manager Christian Leduc, a seasoned manager who had worked with Cirque du Soleil and other cultural organizations, to restructure the administrative and sales processes. He recalls: "I'd say that, when I arrived at CE in August 2012, the biggest challenge was that Jeannot was in charge of both the artistic and the administrative side of the business. And being a retired circus artist, he tended to favour the artistic side and neglect the business side to some extent. When I arrived, the sales team consisted of just one person, plus an assistant and one other [staff member]. So I felt we were in a rather tenuous position. There was a lot to do in terms of sales, planning and organizing."

The formalization of processes and management controls was another consequence of the alliance between the two cultural organizations. "This partnership allowed us to implement an operating system for booking tickets, budgeting and accounting," explains Maxime Charbonneau, CE's head of business development and communications. "Coming under the responsibility of Cirque du Soleil, we were able to establish best practices for managing our company."

Coming under the umbrella of Cirque du Soleil also enabled Painchaud to minimize risks associated with growth. Since CE's growth depended on adding performances, gaining access to new markets and opportunities was crucial. The partnership with Cirque du Soleil was beneficial in that regard. "Our collaboration was primarily at the strategic and sales levels," says Painchaud. "For instance, for the tour we did in Russia, it was Cirque du Soleil Russia [a subsidiary

of Cirque du Soleil] that bought our show. That was an example of synergy in action." In addition, Cirque du Soleil would pass on to CE offers that were of no interest to them, such as smaller-scale shows. The synergy between the two companies also included other elements essential to their business activities, such as managing human resources (staff, artists, technicians) and physical assets (training facilities, costumes etc.). Although somewhat constrained by the comforting but dominating presence of Cirque du Soleil, neither Painchaud nor CE felt obliged to take any risks in terms of key activities or resources that could jeopardize CE's growth or survival.

As for innovation, having produced 10 original shows, Painchaud stood by his original concept, expressing no desire to tinker with the successful value proposition that had worked well so far: "I've always focused on certain things, one being proximity: both an artistic characteristic and a characteristic of the company. We create a more intimate ambiance, performing in smaller venues [500, 1,000, 1,500 seats]. Over time, we started performing in larger venues, but we've always maintained that model, because it's an interesting niche." In fact, Painchaud sees the company's future not in terms of innovation but in terms of number of productions: "We'll continue to do what we've been doing – these theatre-inspired shows – because it's our main market, our core business, and that's not going to change. We know we can handle more than two shows, maybe three, at a time. To grow, we're probably going to run three shows at once."

TABLE 4

FROM GROWTH TO MATURITY		
	Montréal en Lumière	Cirque Éloïze
Top management's desire to control (Greiner 1972)	HIGH <i>Key activities</i> <i>Key resources</i> <i>Key Partners</i> <i>(Quartier des Spectacles)</i>	HIGH <i>Key activities</i> <i>Key resources</i> (independence from Cirque du Soleil)
Established formal structure (Miller and Friesen 1980)	HIGH <i>Key activities</i> <i>Cost structure</i> <i>Revenue streams</i>	HIGH <i>Key activities</i> <i>Cost structure</i> <i>Revenue streams</i>
Sharing information (Miller and Friesen 1980)	LOW/MEDIUM <i>Key activities</i> <i>Key partners</i>	LOW <i>Key activities</i> <i>Key partners</i>
Mimetic innovation (Miller and Friesen 1980)	HIGH <i>Value proposition</i> <i>Key activities</i>	MEDIUM <i>Value proposition</i> <i>Key partners</i>
Note: Bold indicates intensity of the transition characteristic. <i>Italic</i> indicates the part of the business model impacted.		

From Growth to Maturity

Montréal en Lumière (MEL)

One of the main challenges facing Équipe Spectra in its transition from birth to growth was to firmly establish Montréal en Lumière as part of the city's cultural agenda. "There's still a lot of work to be done. It's a young festival. People are starting to get what it's all about, but it's a difficult concept to communicate," explains Dupont. The goal of the company's management team was thus not to innovate but to "crystallize" the formula of the three-pronged event (food, performing arts, lights). This meant being less innovative and adopting a more conservative approach to the festival's development. During its inception phase, MEL was held in Montreal's Old Port, a promising historic location because of its accessibility to both Montrealers and tourists, logistical aspects of space management and international visibility. But, back in 2012, Équipe Spectra opted for a more conservative and established location, Quartier des Spectacles – the city's premier entertainment district, home to the Montreal International Jazz Festival and the Just for Laughs Festival. This decision was made for obvious reasons: "You've got to go out of your way to get to the Old Port," says Saulnier. "The Old Port is a destination in itself and, being on the banks of the St. Lawrence, it's 5°C colder than downtown. Downtown is not a separate destination. You can't avoid going there – you have no choice, really. And if you're interested in Montreal's cultural life, that's where it's all happening. When we moved MEL downtown, it was as if the public finally noticed there was a winter festival in town!" This was a key decision in the transition from growth to maturity.

MEL's main attraction, Nuit Blanche (literally "sleepless night"), is held on the last Saturday of the festival. While Nuit Blanche is a vital component of the festival, it is not unique: many cities, including Brussels, Paris, Rome, Seoul and Taipei, boast similar events or concepts. Still, Montreal's version of the celebration, established during MEL's fifth edition, grew rapidly in popularity, becoming the world's second-largest Nuit Blanche, after Paris, with over 300,000 people attending the 2010 edition. For Dupont and Équipe Spectra, in line with what Miller and Friesen (1980) observe in terms of mimetic innovation for the transition from growth to maturity, "importing" this well-known format was a clever way to quickly enhance MEL's reputation at minimal cost. "Nuit Blanche quickly made an impact. Getting 325,000 people outdoors on a cold February night in Montreal is no small feat," observes Dupont.

Cirque Éloïze (CE)

The partnership with Cirque du Soleil was a crucial factor in the growth of Cirque Éloïze. By leveraging its partner's resources and skills, CE was able to extend its international reach and enhance its reputation.

As the company progressed from the growth to the maturity phase, some elements of its business model were adjusted, reflecting significant changes in the organization's priorities. The most significant change during this transition was the dissolution of its partnership with Cirque du Soleil in spring 2016 after six years of collaboration. Painchaud's desire to regain control of CE's destiny can be seen in terms of the control crisis discussed by Greiner (1972). After relinquishing part of his autonomy to Cirque du Soleil, Painchaud felt the need to resume responsibility for managing his organization: "After more than five years, he wanted to take back full control of the Cirque. Even though, artistically, we were always independent, Cirque Éloïze was not always free to choose its own projects,"⁶ explains Charbonneau.

Moreover, in terms of innovation, CE has tended to adopt the paradigm of mimetic innovation reported by Miller and Friesen (1980). After establishing a value proposition focused on small indoor shows, the organization has retained the main characteristic of its offering, the small size of its shows, but in a different context, popularized by its older brother, Cirque du Soleil. Charbonneau continues: "[We're thinking of creating] semi-permanent shows, in intermediate, casino-type markets. . . . since Cirque du Soleil has gained a lot of worldwide popularity over the last 15 or 20 years, resorts have become interested in semi-permanent shows – Cirque du Soleil is launching one in Mexico.⁷ That's the kind of thing we're going to be looking at too."

From Maturity to Revival

Montreal Museum of Fine Arts (MMFA)

Founded in 1860, the Montreal Museum of Fine Arts has had strong roots in Montreal's cultural landscape for decades. The museum reached its maturity phase in the second half of the 20th century. In the mid-1990s, government subsidies were drastically reduced, triggering profound changes within the organization. The year 1995 can be identified as a turning point. The MMFA had to lay off almost a third of its workforce that year to ensure its financial viability. Given Montreal's vibrant cultural scene, the fierce competition from other cultural institutions, and its

TABLE 5

FROM MATURITY TO REVIVAL		
	Montreal Museum of Fine Arts	Opéra de Montréal
Information disconnect and reconnect (Greiner 1972)	MEDIUM Key activities	MEDIUM TO HIGH Key activities
New strategies (Miller and Friesen 1980)	HIGH Value proposition Revenue streams	HIGH Value proposition Revenue streams
Innovation in products and customers (Miller and Friesen 1980)	HIGH Value proposition Customer relationships Channels Customer segments Revenue streams	HIGH Value proposition Customer relationships Channels Customer segments
Reduced aversion to risk (Miller and Friesen 1980)	MEDIUM Value proposition	MEDIUM Value proposition
Note: Bold indicates intensity of the transition characteristic. <i>Italic</i> indicates the part of the business model impacted.		

new financial situation, the MMFA had to transition from a relatively stable and comfortable position inherited from former curators to making some bold moves initiated by Pierre Théberge (1986–97), Guy Cogeval (1997–2006) and Nathalie Bondil (2006–). This situation triggered a transition from the maturity stage to the revival stage.

The MMFA had to increase its revenues and boost its means of public support. New strategies were explored to go beyond the traditional definition of fine arts. This could be seen as an expansion of the museum's perimeter of activities in terms of products and markets (Ansoff 1968). As Coblenz et al. (2014) point out, this process had already begun under Théberge, but increased in pace and magnitude under Cogeval and Bondil. Coblenz et al. (2014) characterize the MMFA evolution as going from an "artisanal" to an "industrial" mode of production, encompassing profound changes in terms of key activities: fewer but larger exhibitions at the MMFA rather than in outside venues (schools, art galleries and other cultural institutions).

The MMFA is not the Louvre in terms of collections. Successive curators have had to rely on resources other than the museum's own collections. Cogeval and Bondil were the main architects of the new approach. The MMFA reached out to other cultural institutions to coproduce exhibitions that would reaffirm its Montreal roots while enhancing its international presence and visibility (Poisson-de Haro et al. 2013). Coproducing was a good way to reduce costs by sharing them with other institutions.

But collaborating with other museums required the building of trust with partners and a greater tolerance for risk, since many factors (such as transportation, security, insurance and exhibition displays) would not be totally under the MMFA's control.

The MMFA enlarged the scope of its activities in terms of its value proposition for visitors. Coblenz et al. (2014) observed that, over the previous two decades, the MMFA had stretched its traditional boundaries (historically confined to what can be defined as "fine arts") and created bold new exhibitions related to fields such as archaeology, design, music, fashion and even comic books, thereby expressing a strong commitment to innovating in terms of cultural products and reaching out to new customers. Exhibitions such as *Il était une fois Walt Disney: Aux sources de l'art des studios Disney* (2006), *La planète mode de Jean Paul Gaultier: De la rue aux étoiles* (2011) and *We Want Miles* (2011), a tribute to American jazz trumpeter Miles Davis, exemplify this new approach.

Innovation at the MMFA also translated into a "bricks and mortar" approach. The museum added a series of new pavilions: the Desmarais pavilion (1991), the Bourgie pavilion – including the Bourgie concert hall (2010) – and the Hornstein pavilion (2016). These extensions dramatically increased the area available for exhibitions. One interesting example: the former Erskine and American Church, incorporating 20 Tiffany stained-glass windows and designated a national historic site in 1998, was renovated and transformed into a 444-seat concert hall.

According to Bondil, this new hall enabled the MMFA “to organize complementary musical activities [with regard] to its scheduled temporary exhibitions to attract a more diversified public.”

The result was the MMFA’s successful transition from the mature to the revival stage. The famed Montreal institution saw its annual attendance soar from 350,000 to over a million in less than 25 years, with a large increase in membership in the last decade. The MMFA has seen record attendance every year since 2014, making it the Canadian museum with the highest number of annual visitors.

Opéra de Montréal (OdM)

Firmly established in Montreal’s cultural landscape since its founding in 1980, Opéra de Montréal saw remarkable growth in the 1990s. At its height, the OdM presented seven operas during its 1993–94 season and had a whopping 12,000 subscribers the following season, a figure never seen before or since. However, this phase of maturity was plagued by the problems and challenges faced by numerous opera houses around the world. It was difficult not only to attract new audiences but to keep traditional ones. To address these challenges, the OdM crafted a new strategic orientation by fine-tuning its value proposition. Under the leadership of Bernard Labadie (2002–6), the OdM began to stage less-played operas and to develop bold support activities⁸ to reach out to new customer segments, including younger ones.

This formula did not bring the expected financial success, however. Labadie resigned, and the company ended the 2005–6 season with a huge deficit. Production manager Pierre Dufour took over the reins and laid off half the staff. To turn the company around, the organization had to revert to much simpler programming in terms of both the number of operas produced (from six to four) and the public’s familiarity with the operas performed,⁹ putting the new strategic orientation on a one-year hiatus.

With the financial crisis alleviated, but not eliminated, the OdM faced the same challenges: diversifying its customer base, attracting and retaining a younger audience, and increasing revenues while keeping a close eye on costs. Operating on a slim financial margin, the organization had to convince a number of key partners to help achieve these objectives under the slogan “Montreal deserves its Opera!” The OdM’s governance was revamped, with a new board. Under the leadership of a new chair, Montreal-based serial entrepreneur Alexandre Taillefer, board

members were asked to be much more aggressive in their funding efforts and in contributing their management expertise. This revitalized link between the board and the management team brought immediate financial results: \$400,000 was raised for an emergency fund and an endowment fund was created. The reduction in personnel helped to improve internal communication and to put the focus on finding solutions to the crisis. To efficiently produce high-quality operas, partnerships were established with other opera houses, such as Opera Australia, to co-create new works, existing OdM productions were revamped, and acclaimed productions were rented from other opera houses. Every effort was made to implement a cost-efficient business model. A bold marketing campaign was also implemented to connect with Montrealers and reach a younger audience.

Despite its critical financial situation, the OdM decided to tackle the crisis by making its partners part of the solution. Instead of focusing solely on the cost side of the equation, the OdM and Dufour dwelt on the fact that a successful turnaround had to include reaching out to Montrealers and OdM’s key stakeholders. With a limited staff and budget, the company innovated by producing 3,000 kits bringing opera to schools, from kindergarten through grade 12, and making brief appearances at busy Montreal metro stations (Metr’Opera), thereby developing strong relationships with Montrealers and the younger generation. After a couple of seasons, those under age 30 made up approximately 30% of the audience. A decade later, many performances are sold out and cost control is entrenched in the company’s DNA.



Discussion

Our study of four salient Montreal cultural organizations reveals similarities with their non-cultural counterparts going through a transition phase, but also some specificities. These organizations largely display the transition characteristics identified by Greiner (1972) and Miller and Friesen (1980), validating several primary observations formulated by these authors. However, we have made some interesting context-specific observations. The business model canvas sheds light on some adjustments observed during the three transitions studied.

As detailed in Table 3, from birth to growth, the cultural organizations studied were aligned with the descriptions reported by Greiner (1972) and Miller and Friesen (1980). Having carved

out their place in Montreal's cultural landscape despite the high level of competition, each organization reorganized in terms of professionalization of management and formalization of management practices, such as greater means of control. Actions taken to achieve this goal were essential to coping with the growing recognition and success they encountered. Formalization helped cultural managers gain a clear understanding of both their revenue streams and cost structures – of utmost importance in the non-profit sector. Since these organizations were new entrants in their respective domains, many resources were devoted to “educating” consumers about their cultural products. Thus, their value proposition tended to remain the same, with no major changes to key activities or resources, reflecting a low level of innovation and risk-taking. The presence of powerful partners (Équipe Spectra and Cirque du Soleil) provided additional support in terms of access to knowledge and markets and to mitigating risk.

As detailed in Table 4, from growth to maturity, the organizations sought to reinforce their value proposition by focusing on their identity. In the case of Montréal en Lumière, establishing the event in the Quartier des Spectacles was key, since that area is home to most of Montreal's major festivals during the summer months. This mimetic innovation enabled its customer segments to identify its location with its status as one of the city's major festivals. For Cirque Éloize, independence from Cirque du Soleil led to a stronger sense of identity internally and the development of new revenue streams with new customer segments. Both organizations focused on establishing more formal processes and structures while reinforcing their independence. Innovation was now less radical, more incremental and mimetic to become more legitimate as a main player in their respective fields.

As detailed in Table 5, from maturity to revival, the organizations faced major crises that triggered a revival phase. These challenging times affected their ability to attract and retain new customer segments, an obstacle that translated into critical financial issues. Both organizations had no choice but to drastically cut their workforce, an important resource, and to focus on the remaining employees. At that point, few changes were made to key activities, but both organizations offered new value propositions. The Montreal Museum of Fine Arts entered into partnerships with a number of international museums to set up exhibitions and, more importantly, tour them around the world.¹⁰ Opéra de Montréal offered a more complete experience, with various features (community-centred

advertising campaign, education kits, short live performances in the metro, outdoor broadcasts on giant screens) designed to attract new audiences. The revival of these organizations would not have been possible without the support of key partners who helped to open new revenue streams through donations and endowments. Mobilizing the MMFA's partners was essential to this revival process in two ways: first, the expansion of physical venues with substantial government support; and second, the increased number of donors and philanthropists, who helped to secure major grants and artworks.¹¹ The MMFA opened a new concert hall and an internationally acclaimed education department while adding new exhibitions spaces. The Odm also enjoyed the support of new partners in the revival process, with a new board supporting the plan and actions targeting financial turnaround and cost control. Both organizations focused on innovative ways to improve customer relationships, including membership incentives and enhanced community relations through education programs.

In short, we found that, depending on the type of transition, some areas of the business model were affected more than others. When transitioning from birth to growth, the organizations tended to work on strengthening their customer value proposition, adjusting their key resources and activities accordingly. When transitioning from growth to maturity, they worked on formalizing and professionalizing their activities and practices. When transitioning from maturity to revival, they redefined their proposition value, broadening its scope in the case of the MMFA and focusing on a more traditional core in the case of the Odm, both while reviewing and redefining their customer relationships and key activities and refining their customer segments.



Academic and Managerial Implications

In terms of academic implications, our study adds to the body of knowledge generated by the life-cycle approach by shedding more light on cultural organizations, their evolution and how they adjust during different stages – particularly during three specific transitions: from birth to growth, from growth to maturity and from maturity to revival. Using the business model canvas, this study clarifies what adjustments are made during these life-cycle transitions.

In terms of managerial implications, although our findings are consistent with observations in

non-cultural organizations, the business model lens adds a more detailed understanding of which business model components are affected during a given transition. The non-profit context of cultural organizations makes it vital to secure sustainable funding from private donors and public subsidies while dealing with the scarcity of resources caused by competition for the same resources. The results of this study should make cultural managers aware of the adjustments needed during transitions throughout the life cycle of their organization. We hope that transitions will now be seen as more manageable and predictable, with managers able to mitigate the attendant risks by adjusting the relevant components of their business model as necessary.

Limitations and Future Research

This study has some limitations and opportunities for further research. First, the size of our sample prevented us from making generalizations about how cultural organizations can cope with the challenges inherent in moving through stages and, specifically, in transitioning from one stage to the next. A larger sample would facilitate a more in-depth analysis of transitions. Second, we studied three specific transitions, namely birth to growth, growth to maturity and maturity to revival, but were unable to observe all three in a single organization. Conducting a more complete analysis of the evolution of cultural organizations throughout their existence would require examining all stages and transitions for each organization in a larger sample; however, finding organizations that have gone through every stage would not be an easy task, and managers currently navigating a revival phase might not have been there in the early stages. Finally, our study concerned one specific location, Montreal, which has a mixed financing model composed almost equally of government subsidies (from the municipal, provincial and federal levels) and private funding sources. In our opinion this is a strength, since the financing model of Montreal cultural organizations depends on a good mix of public and private funds. This means that, if subsidies dry up, local organizations can leverage their networks to increase private funding sources, and vice versa. In Montreal, hundreds of cultural organizations must compete for audiences and funding. It would be interesting to study organizations in a less competitive environment or using a different financing model. A different context with a higher level of subsidies (such as the so-called German model) might

result in less organizational ability to run fund-raising campaigns; or a greater level of philanthropy or private support (such as the so-called American model) might lead to less organizational ability to lobby and negotiate for subsidies (at the city, provincial/state or federal levels). Both ends of the financing spectrum might induce a different competitive dynamic between cultural organizations, resulting in a different set of challenges during the various stages and thus during transitions from one stage to the next.

Conclusion

The life-cycle approach has been studied by scholars for over half a century. Although this framework has had its critics (Demers 2007; Phelps et al. 2007; Stubbart and Smalley 1999), a large body of scientific studies on the subject has developed over the years. More recently, the business model canvas has generated interest among practitioners who have used it to analyze and adapt their organizations to changes in their competitive context. The framework is valued for its categorization of components used to analyze organizational operations. It allows us to see where organizations make adjustments, particularly when navigating transitions from one stage to the next. In the Montreal context, practitioners in cultural organizations have often expressed the need to better understand changes needed by their organization, and we assume that most cultural organizations throughout the world need to be better prepared to adapt over time. We hope that the lenses of life cycle and business model frameworks will be useful to those managers when analyzing their organizations. This study gives some initial indications of what to look for. Knowing in advance how their business model could be affected, particularly during key moments in their life cycle, might make a difference for their organization and their ability to achieve more successful transitions.

Notes

1. In 2016, the Conseil des Arts de Montréal subsidized the activities of 447 cultural organizations.
2. The broader aim of this research project was to understand the main challenges and the evolution over time of some of Montreal's iconic cultural institutions. Case studies of these organizations for teaching purposes were also developed by at least one of the authors.
3. Équipe Spectra is the promoter of the Montreal International Jazz Festival, the world's largest jazz festival.
4. Fête des Neiges is a family event held in Montreal from mid-January through the first week of February. The Carnaval de Québec, held in the provincial capital (300 kilometres

northeast of Montreal) the first two weeks of February, is the world's largest winter festival. Winterlude is held at the same time in Ottawa, capital of Canada, 200 kilometres west of Montreal.

5. Îles-de-la-Madeleine is an isolated touristic archipelago in the middle of the Gulf of St. Lawrence.

6. Jan Siag, Éloïze rachète ses parts du Cirque du Soleil. *La Presse* 9 March 2016. www.lapresse.ca/arts/spectacles-et-theatre/cirque/201603/09/01-4958786-eloize-rachete-ses-parts-du-cirque-du-soleil.php

7. Cirque du Soleil's JOYÀ show is presented at the Vidanta hotel complex on the Riviera Maya, Mexico.

8. The OdM developed technOpera, "An electrifying gathering combining artists from the opera and young creators of digital technology." According to former artistic director David Moss, this initiative is unique: "No other opera company has dived into the technoid universe" (*La Presse* 16 May 2005).

9. During this critical 2006–7 season, Opéra de Montréal produced only four operas, three of which may be considered blockbusters: Mozart's *Don Giovanni*, Verdi's *La Traviata* and Puccini's *Il Tabarro/Suor Angelica*. The fourth, Léo Delibes' *Lakmé*, coproduced with Opera Australia, was the season's most successful opera in terms of attendance.

10. *Planète mode de Jean Paul Gaultier: De la rue aux étoiles* opened in Montreal in 2011 and has since been presented in 11 other cities (Dallas, San Francisco, Madrid, Rotterdam, Stockholm, Brooklyn, London, Melbourne, Paris, Munich and Seoul), attracting over two million visitors.

11. In addition to the involvement of the Bourgie family in renovating the Erskine and American Church and its conversion into a pavilion and concert hall, the MMFA was able to partner with Michel de la Chenelière, founder of Chenelière Éducation, the largest French-language educational publisher in North America. Chenelière established a foundation promoting the arts, environmental research and youth development. The MMFA is one of the major beneficiaries of this foundation. Finally, the museum was able to secure the donation of 75 Dutch and Flemish Old Master paintings, worth some \$80 million, from longtime patrons Renata and Michal Hornstein.

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Has Art Lost Its Aura? How Reintermediation and Decoupling Have Changed the Rules of the Art Game: The Case of Artvisor

Chiara Piancatelli, Marta Massi, Paul Harrison

Introduction

The digitalization process now occurring in many sectors, including hospitality and mobility, has influenced the way that art is traded and consumed (Camurri and Volpe 2016) and has contributed to making art consumption more interactive and dynamic. The platform logic that characterizes an increasing number of sectors is expanding to fields that are not traditionally related to the sharing economy, including leisure, fashion and food (Geissinger et al. 2018). This expansion is also evident in the arts sector, where many organizations, such as museums and galleries, are becoming increasingly involved in the digitalization process (Samdanis 2016), an evolution that has given them a presence on the Web with an interface that looks to the future in a more engaging way for customers. More and more, museums are embracing digitalization for “the display, promotion and conservation of their collections” and for offering visitors “a unique experience” (Samdanis 2016, 164), while art dealers are finding new opportunities for making a profit and meeting prospective customers (Lee and Lee 2018; Velthuis 2014).

In particular, the emergence of innovative art-tech intermediaries such as online galleries, dealers and auction platforms has been identified as a factor in the environment of uncertainty for arts organizations, which “may threaten traditional business models” (Samdanis 2016, 165; see also Dempster 2006) and “gatecrash the elite gallery world” (Thorpe 2014). Indeed, the advent of digital technology and entrepreneurship has

been deemed responsible for introducing competitive turbulence, creative destruction (Tripsas 1997) and institutional change (Ernkvist 2015; Geissinger et al. 2018; Gurses and Ozcan 2015; Laurell and Sandström 2016, 2017).

The “Uberization” (Daidj 2019) of markets is something that all industries need to be conscious of and ready to respond to in this new economy. Key to understanding how to respond is recognizing the disintermediation processes offered by many of the sharing economy platforms. Defined as “cutting out the middleman” (Katz 1988), disintermediation allows one to take advantage of underutilized assets, leading to information and transaction cost reduction and untraditional scalability (Acquier et al. 2017; Geissinger et al. 2018, 2). Clearly, the art world is not avoiding digitization: galleries and artists are increasingly exhibiting their works on their Web sites (Henning 2005; Taşkıran 2019) and using Facebook to release exhibition information (Fletcher and Lee 2012), while artists are using social media and personal blogs to brand themselves and their work (Samdanis 2016) and are “inducing transactions by making direct contact with prospective buyers” (Lee and Lee 2018, 1128). New apps (e.g., Magnus and ArtPassport) are bringing contemporary art closer to people in an attempt to “demystify the art world” (Fetherstonhaugh, Founder of ArtPassport, cited in Doshi 2018) and democratize it.

For some artists, such as Ai Weiwei, and especially those engaged in contemporary art and street art, such as Bernulia @bernulia, Tanaka tatsuya @tanaka tatsuya and Beccaclason @

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beccaclason, Instagram is the main platform used to sell their works, do cultural branding, communicate with fans, and experiment with new, media-based art forms “that push the boundaries of contemporary art and museum collections” (Samdanis 2016, 165). Indeed, social media allow artists to remove the barriers and show their authentic selves to their supporters (Samdanis 2016).

Research has shown that, within the art world, a change of business model takes place through a process of reintermediation rather than disintermediation. As the digital revolution has disrupted traditional supply chains and changed the way that arts organizations deal with each other, companies are developing new methodologies and strategies to re-assert their relevance for customers within the value chain. The business model initially described as disintermediation has been evolving into a reintermediation process capable of reshaping the relationships between consumers and galleries through digital media platforms.

Reintermediation offers collectors an opportunity to be involved in socialization processes that are important for them. For collectors wishing to be part of an artistic project as partners of institutions such as galleries (as opposed to mere service or fund providers), reintermediation offers new opportunities for socialization (Moreau 2013; Riché et al. 2016).

In addition, the advent of digitalization has boosted entrepreneurship within the art market, “empowering agents to create value in the art

market through the development of online platforms and new business models” (Samdanis 2016, 166; see also Lee and Lee 2018). Thus, the phenomenon of reintermediation is timely and strategic in the art context, and is particularly relevant for the segment of collectors who develop “a private and intimate relationship with the artwork” (Riché et al. 2016, 37). Art-tech platforms and apps allow collectors and art lovers to buy and sell art among themselves, skipping the art gallery step (e.g., ART Please), to obtain the title and price of an artwork without having to consult the experts (e.g., Magnus), to rent artworks online (e.g., Rise Art) and to secure information about which artwork to buy/sell/liquidate based on market forces (e.g., Artrank).

Surprisingly, however, studies of digital art platforms are scant both in general and in the arts marketing field (Lee and Lee 2018). To examine the phenomenon, we present the case of Artvisor, an innovative online platform, launched in April 2016, that has been described as one of the seven art apps/platforms capable of changing the art world forever (Kamer 2016). With the participation of 50 art galleries in 15 different countries, including the United States, Canada, China, Hong Kong, Dubai and countries across Europe, and with eight art advisors (“artvisors”) in the United Kingdom, Italy, Switzerland, France and Belgium, Artvisor offers a selection of galleries and artists and makes independent arts advice readily available to customers, guaranteeing the provenance, quality and authenticity of artworks. Users access the

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ABSTRACT

The changing role of digital technology is reflected in the increasing use of e-commerce. Due to the evolution of mobile technologies, digital platforms are changing business-to-consumer activities in many sectors. This study examines how digital technology is changing the way that contemporary art is sold and consumed. The authors examine the reaction of artists and art galleries to the digitalization process through the case of Artvisor. As a novel institutional entrepreneur, this company offers a disintermediated art experience based on conformity with the rules of the art market, decoupling of structures and trust building. Acting as agent between user and artist and between art gallery and user, Artvisor threatens to disrupt the traditional means of art consumption. Data were collected via in-depth interviews with Artvisor’s managers, gallery owners and customers. The findings show that while digital technology is reifying and making art accessible, both managers and galleries wish to preserve the idea of art as “exclusive” and “elitist,” to be “handled” by experts in the field, while customers value the expertise offered by the platform and wish to engage in co-creation practices. The study contributes to the field by looking at the disintermediated art experience through the lens of institutional theory and institutional entrepreneurship and by identifying four sensitive areas of the online arts experience – exclusivity, quality, expertise and value co-creation – that arts administrators need to be conscious of as we enter a more dynamic era of art consumption.

KEYWORDS

Art market, digital technology, institutional theory, reintermediation, decoupling, value co-creation

platform by invitation only, and are shown a limited number of works that are compatible with their profile.¹

Artvisor plays the role of consultant, helping the customer/collector to select the artwork that best meets his/her expectations, going beyond the role of gallery director. Although many buyers still prefer to have direct contact with the artworks and to be part of the exclusive atmosphere of a gallery, an emerging market for online art platforms is evidenced by the abundance of e-commerce sites and apps. Artvisor offers a unique product: users receive a tailored virtual advisory service thanks to the professional skills of the art advisors, developed through higher education and years of experience in the art world; the organization supports consumers during the online purchase experience, offering a solid selection of artworks that can respond exhaustively to their needs (Radbourn et al. 2009).

Artvisor is intended to break down the barriers between collectors and their potential acquisitions. It represents an innovative business model characterized by a new, customer-centric approach, which disrupts the traditional mechanism of art consumption.

As a case study, Artvisor is particularly congenial to entering the art world with a different perspective, as well as to exploring the needs and perceptions of art consumers. We believe that the study of this innovative platform could extend our comprehension of the full art experience, beyond that provided by analysis of traditional practices and models (Roodhouse 2008).

The experience of Artvisor develops in a context of progressive disintermediation of the art market, whereby organizations decouple their structures to conform to norms and tenets of a changing institutional environment (the art market) and to gain legitimacy and build trust among constituents (Meyer and Rowan 1977). Acting as an agent between the user and the gallery or between the user and the artist, Artvisor could be described as an institutional entrepreneur (Battilana et al. 2009).

Drawing on institutional theory of organizations, institutional entrepreneurship and relevant art marketing research, our study is driven by three research questions: (1) To what extent are online art platforms building and maintaining legitimacy in the art market? (2) How are online art platforms retaining control while decoupling? (3) How are online art platforms building trust among their constituents?

To answer these questions, data were collected through in-depth interviews with Artvisor's managers, gallery owners and users – all stakeholders in the value creation process. This article begins with a review of the literature on institutional theory and institutional entrepreneurship, which represent the theoretical framework for the study. It then introduces the Artvisor case and presents our research methodology. The article concludes with a summary of the results and managerial implications.



RÉSUMÉ

L'évolution du rôle de la technologie numérique se reflète dans l'augmentation croissante du commerce électronique. En raison de l'évolution des technologies mobiles, les plateformes numériques modifient les activités des entreprises en relation avec les consommateurs dans de nombreux secteurs. Cette étude examine comment la technologie numérique modifie la façon dont l'art contemporain est vendu et consommé. Les auteurs examinent la réaction des artistes et des galeries d'art au processus de numérisation à travers le cas d'Artvisor. En tant que nouvel entrepreneur institutionnel, cette entreprise propose une expérience artistique désintermédiée fondée sur la conformité aux règles du marché de l'art, le découplage des structures et le renforcement de la confiance. Agissant en tant qu'agent entre l'utilisateur et l'artiste et entre la galerie d'art et l'utilisateur, Artvisor menace de perturber les moyens traditionnels de consommation d'œuvres d'art. Les données ont été recueillies via des entretiens approfondis avec les gestionnaires, galeries et clients d'Artvisor. Les résultats montrent que, alors que la technologie numérique réifie l'art et le rend accessible, les gestionnaires et les galeries souhaitent conserver l'idée que l'art est "exclusif" et "élitiste", et qu'il doit être "géré" par des experts dans le domaine. Les clients pour leur part apprécient l'expertise offerte par la plateforme et souhaitent s'engager dans des pratiques de cocréation. L'étude contribue au domaine en abordant l'expérience artistique désintermédiée sous l'angle de la théorie institutionnelle et de l'entrepreneuriat institutionnel et en identifiant quatre aspects sensibles de l'expérience artistique en ligne – exclusivité, qualité, expertise et cocréation de valeur – aspects que les gestionnaires des arts doivent garder en tête alors que nous entrons dans une ère de consommation d'art plus dynamique.

MOTS CLÉS

Marché de l'art, technologie numérique, théorie institutionnelle, ré-intermédiation, découplage, cocréation de valeur

Theoretical Background

The transformation of the art market in the last decade is linked to two fundamental issues. First, the variable nature of business and digital formats has challenged the concept of control and belonging, imposing new marketing strategies that have driven arts organizations to take part in the reintermediation process. Second, as a consequence of the reintermediation process related to the need to face an evolving world, businesses are gradually decoupling their activities (Meyer and Rowan 1977) by building extensive networks and providing online platforms for customers to share their experiences and dialogue with the company and each other (Prahalad and Ramaswamy 2004). Next, we focus on the institutional theory of organizations and its tenets: conformity, decoupling, confidence and good faith.

Institutional Theory

Institutional theory of organizations (Meyer and Rowan 1977; Scott 1987) is a useful theoretical framework for analyzing the case of Artvisor. Institutional theory assumes that, in order to become legitimate, organizations adapt to the norms and belief systems that define their institutional environment (Meyer and Rowan 1977). The concept of legitimacy – defined as “a generalised perception or assumption that the actions of an entity are desirable, proper, or appropriate within some socially constructed system of norms, values, beliefs, and definitions” (Suchman 1995, 574) – is central to institutional theory of organizations.

According to Giddens (1984), actors evaluate the legitimacy of other actors’ behaviour based on adherence to social norms and values. To achieve institutionalization, and therefore legitimacy, organizations isomorphically conform to the norms of the environment in which they operate (Meyer and Rowan 1977). They are rewarded for doing so with increased legitimacy, resources and survival capabilities (Meyer and Rowan 1977). Based on institutional theory, organizations (1) conform to myths and ceremonies in order to maintain legitimacy; (2) decouple their structures from each other and from ongoing activities while decreasing internal coordination and control; and (3) employ a logic of confidence and good faith to replace coordination, inspection and evaluation (Meyer and Rowan 1977). We now examine these three elements of institutional theory to develop our research questions.

Conformity

Established institutions, such as churches, political parties, and museums or galleries, assert control over specific processes and content. Their legitimacy – that is, their ability to conform to norms – gives them the right to operate and to manage those matters for which they are responsible (Meyer and Rowan 1977). Churches may be the only places where believers can legitimately gather to pray, while traditional political parties, which function as intermediaries between the society and the state, may be the only locus where individuals are trained to become politicians.

Based on institutional theory, organizations are legitimate to the extent that their activities conform

RESUMEN

La creciente función de la tecnología digital se refleja en el uso cada vez mayor del comercio electrónico. Con la evolución de las tecnologías móviles, las plataformas digitales están modificando las actividades de negocio-a-consumidor en muchos sectores. Este estudio examina cómo la tecnología digital está cambiando la forma en que se vende y se consume el arte contemporáneo. Los autores examinan la reacción de los artistas y las galerías de arte al proceso de digitalización a través del caso de Artvisor. Novedoso empresario institucional, esta empresa ofrece una experiencia de arte desinteresada basada en la conformidad con las reglas del mercado del arte, la disociación de las estructuras y la creación de confianza. Actuando como agente entre el usuario y el artista y entre la galería de arte y el usuario, Artvisor amenaza con perturbar los medios tradicionales de consumo de arte. Los datos se recogieron mediante entrevistas en profundidad con los gestores de Artvisor, los dueños de las galerías y los clientes. Los resultados muestran que, si bien la tecnología digital está cosificando y haciendo accesible el arte, tanto los gestores como las galerías desean preservar la idea de que el arte es “exclusivo” y “elitista”, que debe ser “manejado” por expertos en la materia, mientras que los clientes valoran los conocimientos especializados que ofrece la plataforma y desean participar en prácticas de creación conjunta. La aportación del estudio al campo consiste en examinar la experiencia artística desinteresada desde la óptica de la teoría institucional y el espíritu empresarial institucional, e identificar cuatro áreas sensibles de la experiencia artística en línea -exclusividad, calidad, experiencia y valor de la cocreación- áreas a las que los administradores de las artes deben prestar atención al entrar en una era más dinámica de consumo de arte.

PALABRAS CLAVE

Mercado artístico, tecnología digital, teoría institucional, reintermediación, disociación, cocreación de valor

to the standards or goals of a superordinate system – that is, the field's *doxa*, defined as the “right, correct, dominant vision which has more often than not been imposed through struggles against competing visions” (Bourdieu 1998, 56). In Bourdieu's (1998) view, the *doxa* sets strict limits that reinforce social distinctions and defines social status based on the idea that “ce n'est pas pour nous” (“this is not for us”). The *doxa* establishes the institutional logics – that is, the rules of the game for the field (Thornton 2002). In the context of art, the presence of an institutional field that sets the rules has made the market “an ecosystem of artists, dealers, galleries, critics, museums, as well as buyers” that is “geographically and institutionally localized” (Khaire 2015, 102). In the online market, conformity is crucial, as new entrants must adhere to the “criteria and conventions established by field-constituents” (Khaire 2015, 104) whose role is to create stability and reduce transaction costs (Laurell and Sandström 2016; Peng et al. 2009). This leads to our first research question.

RQ1: To what extent are online art platforms building and maintaining legitimacy in the art market?

Decoupling

As a consequence of institutionalization, businesses are gradually decoupling their activities (Meyer and Rowan 1977). Decoupling is defined as the separation of the elements of structure from activities (Meyer and Rowan 1977). Digitalization provides organizations with new opportunities for decoupling by building extensive online networks and platforms that allow customers to share their experiences and dialogue with the company and amongst themselves (Prahalad and Ramaswamy 2004). By decoupling their activities online, organizations are redesigning entire value chains that were developed based on the rules of the old economy (Clemons and Lang 2003).

Firms decouple their structures from their activities by creating “an experience environment in which customers can have an active dialogue and co-construct personalized experiences” (Prahalad and Ramaswamy 2004, 8) in the form of dynamic engagement platforms for consumer practice that allow for the creativity and know-how of consumers and at the same time channel these consumer activities in ways desired by the firm (Zwick et al. 2008).

Decoupling is, therefore, a strategy to avoid product and brand devaluation by making products and brands appear to be authentically co-created or distant from commercial considerations,

thus maintaining legitimacy and support from the constituencies.

Changes introduced by digital technology and decoupling have met with mixed reaction in the art world: artists and arts organizations have either taken advantage of the technology-led opportunities or denied the usefulness of technology in a nostalgic attachment to the *ancien régime* of the art market (Newman 2010). Many organizations have denied the power of technology based on the assumption that “digital technology was just another new development that they could adapt to fit into their existing business models” (Newman 2010, 11). They have mainly adopted a defensive or reactive strategy and attempted to “fit digital into their existing ways of operating, which mimics precisely those mistakes that led to crises in other industries” (Newman 2010, 13).

In contrast, other cultural operators have fully understood the challenges brought about by decoupling and have tried to renew or reinvent their business models and practices (Lê et al. 2013). As a result, new reintermediation and participatory logics have emerged that allow consumers to “participate actively in the art they consume” (Newman 2010, 14). In fact, art audiences and consumers no longer want to play the passive role of art consumer; they want to “be involved, to engage in the conversation around art and creativity and perhaps participate in its production” (Newman 2010, 16).

Digital technology and the Internet offer myriad opportunities for cultural operators (Bertacchini and Morando 2013). For instance, users have easy access to artist biographies, information on collections, interviews with artists, and even prices. The online experience gained through decoupling can be much richer than traditional “consumption” in an art gallery, opening up new opportunities for customizing and tailoring services (Colbert 2009) and for developing the social and experiential dimension, which is critical for some customers, especially collectors (Riché et al. 2016).

However, decoupling can lead to a loss of control by the organization. By adopting a customer-centric orientation, thus empowering customers to participate and cocreate value (Lee and Lee 2018) and to become partners in the art experience, and by delocalizing activities such as art consultancy (artvisors are not centralized and operate from different locations in the world), online platforms run the risk of losing control. “[H]istorically the art world has catered for a very small number of people. It has been run in their own interest to a certain extent. They knew the more people who were in that

world, the more difficult it would be to keep control” (Thorpe 2014). Online art platforms have the ability to empower not only the public, “who will be able to refine their judgements of art,” but also artists, “who desire a level playing field” culture, “which will become far more representative of all society, not just the curator classes” (Grant-Peterkin 2014). Thus, the formal empowerment of different stakeholders, including users, can lead to a loss of control and the need for regulation of services (e.g., Uber and Airbnb from a fiscal point of view). This leads to our second research question.

RQ2: How are online art platforms retaining control while decoupling?

Confidence and good faith

Institutional theory assumes that institutionalized organizations maintain “elaborate displays of confidence, satisfaction, and good faith, internally and externally” (Meyer and Rowan 1977, 358). Indeed, conforming to the norms of the environment in which they operate affords organizations a taken-for-granted trust and stabilization status that allows them to avoid inspection or monitoring of their activities (Haveman 2000). Hence, both internal and external stakeholders are committed to supporting the organization’s ceremonial conformity and display a high degree of confidence in it. Confidence and good faith, and trust in the long term, are difficult to achieve in the case of online platforms. For instance, many people would not give a ride to strangers or invite them for dinner, but might make an exception and trust a stranger who has a good reputation on apps such as BlaBlaCar or Gnammo – just two examples from the growing numbers of apps that allow consumers to share a ride or a dining experience.

Museums and galleries have long been institutions of consecration and reproduction (Bourdieu 1983), trusted because they are able to guarantee the authenticity of artworks and are the only place where artists can exhibit/sell their work (Khaire 2015). Other institutions in the art field include schools and critics, who set the rules of the game in terms of which artworks are evaluated (Khaire 2015, 104) and who are trusted because they reduce uncertainty and information asymmetry based on quality and expertise. This leads to our final research question.

RQ3: How are online art platforms building trust among their constituents?

Are Institutional Entrepreneurs Disrupting the Art Market?

Some organizations, while conforming to norms (in order to become institutionalized), “create institutional turbulence, largely by circumventing existing rules, taxes and regulations” (Laurell and Sandström 2016, 2). Such organizations diverge from the established rules and end up showing agency that challenges the institutions. These organizations have been described as institutional entrepreneurs (Battilana et al. 2009; DiMaggio 1998; Peng and Heath 1996). They “leverage resources to create new or transform existing institutions” (Battilana et al. 2009, 68; see also DiMaggio 1988; Garud et al. 2007) and “strive to create legitimacy and influence the institutional set-up to their favour” (Binz et al. 2016; Geissinger et al. 2018, 2; Kooijman et al. 2017).

Technological change can lead to institutional turbulence (Garud et al. 2007; Laurell and Sandström 2016). In particular, collaborative consumption platforms are able to provide “improved performance along an established parameter, but can also generate an entirely different value proposition” and “alter the preferences of customers” (Laurell and Sandström 2016, 5). Uber is typical of organizations that, while adapting to the norms of the sector, end up disrupting the sector by altering the institutional *doxa* that governs it. However, neither Uber nor Artvisor can be regarded as a disruptive innovation (Christensen et al. 2015).

In fact, the term “disruptive innovation” is “misleading when it is used to refer to a product or service at one fixed point, rather than to the evolution of that product or service over time” (Christensen et al. 2015, 61). Many of the most disruptive innovations within the global market are introduced sequentially, until a change in the rules of the game is complete, with an alteration in terms of profitability and market share. It is difficult to foresee the end of legislation that protects taxi drivers or the end of the art gallery system, but for both Uber and Artvisor the rules of the sector in which they compete have changed. However, the sharing economy has been found capable of altering the institutional rules governing many sectors (Geissinger et al. 2018; Laurell and Sandström 2016, 2017; Mair and Reischauer 2017). In fact, the sharing economy is fertile ground for actors to find agency and expression, thus making the institutional theory of organizations less deterministic (Christensen 2013).

While the Internet has allowed for the emergence of a “near seamless, global marketplace” that could potentially remove the “localizing constraints to create a truly global contemporary art market”

(Khaire 2015, 105), it is hard to say whether platforms such as Artvisor, Uber and Airbnb will completely replace traditional institutions in their sectors. Two factors are relevant in this process: (1) the opposition by established institutions in the field, and (2) customer motivations and needs.

Institutional change does not come about without facing the “power of inertia” (Battilana et al. 2009, 66) and resistance from established institutions or interest groups that often can count on better financial and relational resources (Geissinger et al. 2018). For instance, the Magnus app was briefly removed from the Apple app store in 2016 after being accused of breach of copyright by three galleries and two online databases, Artsy and ArtFacts (*The Art Newspaper* 2018). In general, operators are still reticent about new business models and practices that could disrupt the traditional system or the status quo (Samdanis 2016).

To date, Uber has not replaced taxis and Airbnb has not replaced hotels, thanks to the lobbying power of institutions such as the licensed taxi system (Roberts 2017); some customers still prefer to order a taxi or book a hotel room. But while some collectors will still choose to purchase artworks in a gallery, new generations could be more open to other distribution options. Customer motivations and needs will have a crucial role to play in the future.

Like Uber, Artvisor does not represent a disruptive innovation (Christensen et al. 2015). It is the first step in an ongoing disruption process in that “it creates value in new ways, for instance by being simpler, cheaper and reducing costs” (Laurell and Sandström 2016, 14; see also Bower and Christensen 1995). Therefore, the disruptive reach of a platform such as Artvisor consists in its challenging the traditional business model of art galleries, thus altering the institutional norms of the organizational field where it operates. Its entry into the art market can be regarded as “a new technological solution, competing with an established solution” (Khaire 2015, 125).

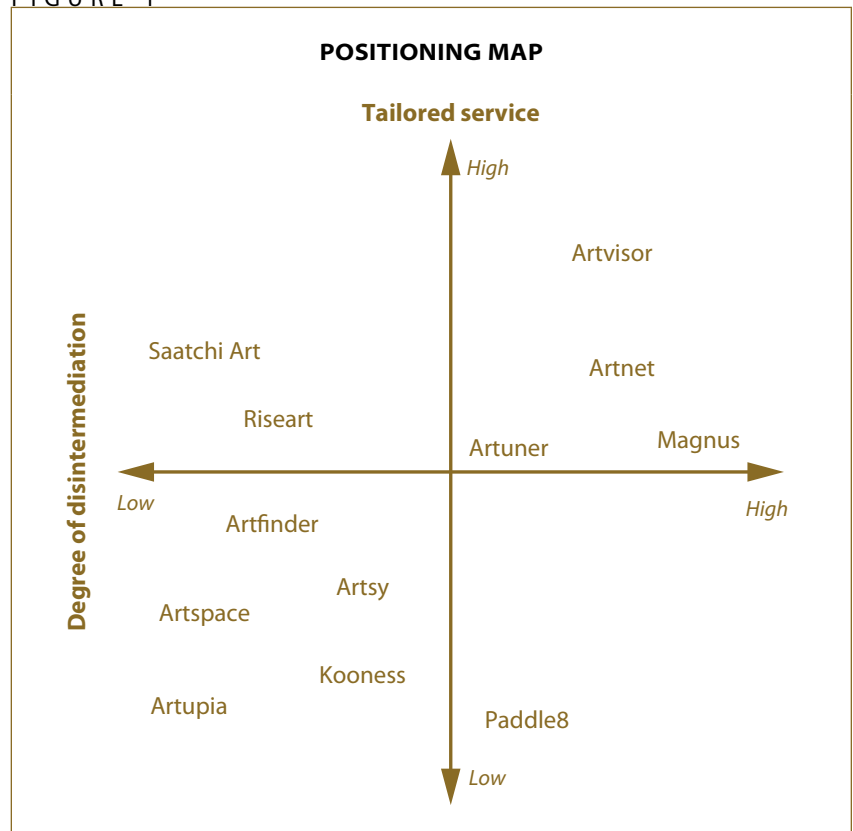
The Artvisor Case

Launched in 2016, Artvisor is a ground-breaking online platform that guides newcomers to the art market through the process of discovering and buying art “without the often dispersive and overwhelming feeling of art fairs, and the sometimes-intimidating atmosphere of galleries and auction houses.” Artworks are sourced based on quality and the artist’s curriculum vitae. Each user is assigned to an advisor who is able to help

them understand an artwork and to suggest further ones. Artvisor works with cutting-edge galleries and artists as well as more established ones, each carefully selected through a rigorous due diligence process, with the aim of sourcing the best artists in the particular European country involved. The Artvisor team is based in London and Lugano and works closely with a network of international galleries and art advisors to gain access to the most interesting and promising contemporary artists. Artvisor (unlike its competitors, such as Artsy) does not charge a subscription fee, and the guarantee of transparency and discretion is at the base of its business model. The main characteristic of the Artvisor platform is that users receive a customized service.

Currently, Artvisor works with 180 artists and collaborates with 50 art galleries in 15 different countries; its portfolio comprises 1,100 artworks and 750 customers. Artvisor connects galleries with customers and puts artists in direct contact with customers. While the former is a critical component of Artvisor’s business model, it is a service that is provided by other organizations in the sector, such as Koonees and Artuner. The latter is a form of reintermediation, is specific to Artvisor and has been a key revenue-generating modality in recent months. Figure 1 illustrates the positioning of Artvisor and other reintermediation-oriented

FIGURE 1



contemporary art organizations based on degree of reintermediation and level of customized services. These organizations include groups apps (Magnus), multifaceted marketplaces (Artnet), auction houses (Paddle8) and online storefronts (e.g., Koonness, Artuner).

Table 1 describes the art organizations positioned on the map. Putting artists in contact with such a revolutionary art platform is related to the need to disrupt the traditional mechanism at the base of art consumption, with the goal of creating a comprehensive framework capable of offering a selection of artworks from public or private collections directly to the customer. Figure 2 illustrates how Artvisor works.

First, the *invitation* is extended: Artvisor is a closed platform. Users access it either by invitation from other users, art advisors, or financial advisors/institutions or by submitting an application through the Web site.

Second, a *questionnaire* is filled out: upon registration, users are presented with a set of questions designed to build their profile and identify which artworks on the platform match their interests.

Third, the *art advisor* comes in: the platform automatically assigns an independent art advisor to each user at the moment of registration based on his/her preferred language and the artvisor's relevant area of expertise given the user's profile and interests (unlike Artvisor's competitors – e.g., Artsy, Artnet, RiseArt, Koonness, Artuner).

Fourth, the *artwork selection* is made: the platform sends an e-mail at predetermined intervals (weekly, fortnightly or monthly) with a selection of artworks based on the user's preferences. Users can then contact their artvisor

directly through the platform's Inbox. Artvisors are able to describe the context and background of each work and its artist and suggest additional works from the platform.

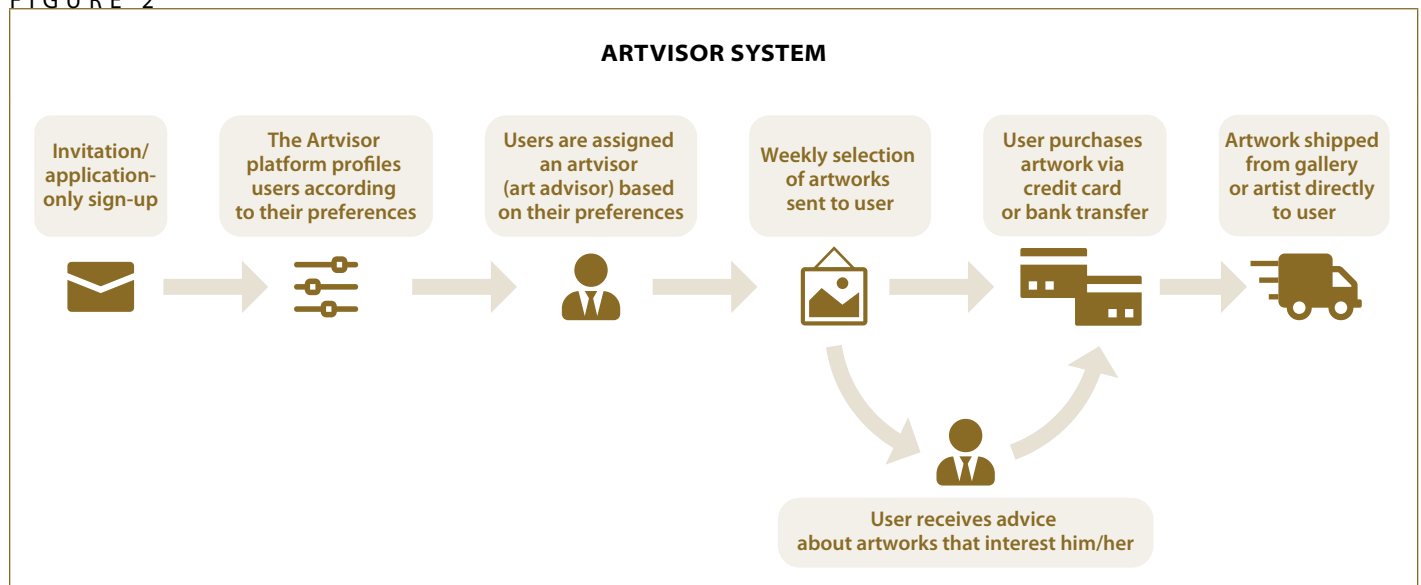
Fifth, the *purchase* is finalized: when a user decides to buy an artwork, the intuitive checkout system connects with the gallery or the artist directly to start the sale and purchase procedure. Payment can be made by credit card or bank transfer.

The final step is *shipping*: the artwork is insured and shipped directly from the gallery or the artist to the user.

Artvisor's customers fall into four groups: (1) people from the financial sector, (2) people with a keen interest in contemporary art, (3) people new to the art world, (4) people who see art as a personal connection strategy and who might see the platform as an opportunity for opinion exchange and customer interaction.

Artvisor makes art advisory scalable for the first time, because the company gives artvisors resources (including its professional arts background, artistic skills, and experience in the arts sector) that allow them to work with more than 20 customers at a time (more than the average number within traditional art advisory systems). The Artvisor platform and the network with which its advisors work make it possible to service up to 200 customers per artvisor, thus rendering the art advisory business scalable. In contrast, art galleries, which are characterized by a physical space and the promotion of artists through exhibitions and fairs, are facing increasing costs. While some galleries have managed to delocalize in order to cut costs (e.g., Gagosian, Galleria Continua), the traditional gallery business model

FIGURE 2



DISINTERMEDIATION-ORIENTED ART ORGANIZATIONS

Name	What	Why	How	Where	Advisory
Artfinder	Marketplace for art that awakens imagination and transforms homes	Wants to build a world where artists can make a living doing what they love, where anyone can easily find and buy original art, no matter their taste or budget	Keywords: AUTHENTICITY, ACCESSIBILITY, COMMUNITY; opportunity to follow artists, to love artworks and to curate personal collections; learn more about an artwork by getting in touch with the artist directly; system allows customers to make exclusive price offers	Worldwide delivery > 9,000 artists in 100 countries No advisory service	No
Artnet	Online resource for the international art market; provides guidelines for buying, selling and researching art online	Bringing transparency to the art world, offers a comprehensive suite of products and a variety of art market resources to its audience of collectors, dealers and art enthusiasts	Price database, fine art and design, decorative art, market alerts, analytics, gallery network	Online worldwide	No
Arttuner	Innovative online platform that provides access to expertly curated exhibitions of work by established and emerging artists; avenue for novice and experienced collectors to view and buy art chosen by a roster of eminent international curators	Offers art enthusiasts a new way to access museum-quality works	Guidance and expertise for collectors through educational content on the site and a rigorous approach to the selection of artists and projects; offers a curated selection of works for sale with a program of exhibitions throughout the year in a variety of media; uniquely, all works can be viewed to scale both "in a room" and in ultra-high definition, rendering every detail of the work visible	Online worldwide	Yes
Artupia	Online marketplace that enables artists to make an income by uploading and selling their original artwork directly to art lovers around the world	Believes that behind every artwork is a story and wants that story to be told; allows artists and buyers to connect directly, building a community of art appreciation online and allowing the story to be continued	All artists are invited to upload their work to the site (no barriers), giving art lovers the opportunity to buy one-off pieces to suit their taste and budget; unique artwork evaluation is based not only on the time and materials gone into creating a piece, but also on users' appreciation; "Likes," followers, views and purchases all contribute to the price, and could grow in real time	Services in 25 countries	No
Artspace	Leading online marketplace for contemporary art	Brings art into people's lives while helping artists and the institutions that support them reach broader audiences; collaborates with prestigious galleries and non-profits worldwide to offer collectors and aspiring collectors the opportunity to discover, learn about and buy art curated from among the most important artists across the globe	Buy directly through the marketplace	Online worldwide	Yes

Artsy	Online platform for discovering, learning about and collecting art; features the world's leading galleries, museum collections, foundations, artist estates, art fairs and benefit auctions; link between gallery partners and those interested in collecting	Makes all the world's art accessible to anyone with an Internet connection	Online marketplace where users may browse, purchase, bid on, list market offer for sale, and sell artworks and other property; users are able to contact and communicate with the company or other users	Online worldwide	Yes
Artvisor	Founded with the objective of making contemporary art more accessible and understandable to those looking to start a collection; each user assigned an independent art advisor at moment of registration; unlike competitors, does not charge a subscription fee and offers a selection of galleries and artists	Wants to have people truly interested in buying artworks	Can better customize its service and guarantee galleries control over works and customers through the work and the expertise of its art advisors; offers a dedicated art advisory service to any subscriber; is an open platform but selects customers so is able to optimize its offer and to provide the best personalized service possible	Online worldwide	Yes
Kooness	Leading marketplace for art world; offers everyone who is passionate about art – from novices to major collectors – a new and simple way to discover, share and buy art	Ambition is to trigger a very rational purchase with risk management, offering unique artworks validated by experts, in a configuration of control and recovery and systematic study of the value of the artwork	Allows one to gatecrash the fine art world by providing virtual access to galleries all over the world; a revolutionary way to explore and collect art by buying directly from the finest galleries; the best selection of works by both emerging and established artists, selected by the curatorial team and by galleries	Online worldwide	Yes
Magnus	Offers everyone who is interested in art – from novices to serious collectors – a way to track, discover and share their art experience via the app	Believes that transparency is good for the art world; will help it to grow, both by attracting new collectors and by placing a tool at the fingertips of existing buyers to help them enjoy art even more	Using both advanced technologies and years of data compilation and manual data entry, the founders created a unique platform, showing not only prices from galleries and auctions, but also exhibition histories of galleries, museums and so forth	Online worldwide	No
Paddle8	Auction house for the 21st-century collector; offers the global collecting community unprecedented access to online auctions of high-calibre inventory	Believes that collecting should be an exercise in passion, not patience; has streamlined the buying and selling experience, combining the excitement and expertise of an auction house with 21st-century intuitive technology; connects customers to the most covetable art and objects, sourced from a worldwide network and evaluated by connoisseurs, in an elegant format that is as enticing as the works themselves	A team of art, collectibles and technology experts servicing an audience of discerning collectors in more than 90 countries from offices in New York, London and Los Angeles	Online worldwide	No

(continued on next page)

Riseart	More than just somewhere to buy art, it is the easiest, most flexible and most rewarding place to find, buy or rent expert-selected contemporary art online	Created because the founders believed there was an easier way for people interested in contemporary art to access works that they love – simply, online, and without fear of being intimidated, ripped off or stuck with something they do not like	Key quotes: DISCOVER YOUR ART STYLE; “Let Rise Art be your guide. Take fun quiz and discover art you love”; curators select original works by up-and-coming and established artists tailored to customer interests LIVE WITH REAL ART; “Enjoy original art in your home and directly support talented artists. Rent art and rotate as often as you like, or use credits from your rental towards purchase”	Online worldwide Art rentals shipped ready-to-hang Free shipping both ways	Yes
Saatchi Art	World's leading online gallery, offering original art by emerging artists from 100 countries and free art advisory services; offers an unparalleled selection of paintings, drawings, sculpture and photography at a range of prices; provides artists around the world with an expertly curated environment in which to exhibit and sell their work	Connects people with the art and artists they love	Buy directly through marketplace	Online worldwide Global shipping	Yes

is rarely efficient or scalable (Resch 2016). Resch (2016) analyzed a sample of 8,000 galleries around the world and found that 30% of them were broke.

Gallery management costs – rent, salaries, marketing and communication, participation in fairs – are very high. Often, traditional galleries cannot keep up with the competition at art fairs and are obliged to close down. One such example is Galleria Giuseppe Pero, an historic gallery in Milan.

As a high-tech business, Artvisor has a business model that allows for the management of more customers at a time than traditional galleries and for customization, thus saving costs. In addition, Artvisor manages its customer base more efficiently than traditional galleries by targeting specific groups of individuals who might be interested in an offering. Art galleries often fail to target the right market segments (Resch 2016, 12). Bricks-and-mortar galleries therefore emerge as institutions that have limited reach, as they often cannot target young, affluent, Web-savvy collectors (Khaire 2015), are intimidating and are not transparent in terms of price (Lee and Lee 2018; Samdanis 2016).

Unlike art galleries, Artvisor expresses its agency by introducing a business model that diverges from the dominant one in the field. Therefore, it can be regarded as an institutional entrepreneur (Battilana et al. 2009) – that is, an organization that challenges the rules of the game in the field in which it operates.

Methodology

A qualitative approach (i.e., semi-structured interviews) was adopted as the means to gain insights into the Artvisor case. This method was chosen because of the exploratory nature of the research. In addition, qualitative methods facilitate rich, in-depth descriptions that are fundamental given the complex and multifaceted nature of the phenomenon in question (Dubois and Gadde 2002).

Data were collected through face-to-face or Skype in-depth interviews with Artvisor’s managers, artists, gallery owners and users – all the actors involved in the value creation process. We conducted a total of 25 interviews, face-to-face or online using Skype, from January to July 2017 and in November and December 2018. The average duration was 20 minutes. Table 2 gives an overview of the different types of stakeholder who took part in the interviews.

The collected data (10,348 words) were analyzed using an open coding approach (Creswell and Creswell 2017) to develop meaning categories and themes (Kvale 1995). Interviews were transcribed and examined recursively and separately by two researchers, who identified recurrent themes or coding categories. Using these categories, the researchers coded the data independently and input the coding into NVivo 10 as a means of organizing the disparate data. The researchers then compared their coding and assessed inter-coder reliability. The inter-coder reliability rate was 90%, while 80% or higher is considered “an acceptable reliability rate in most situations” (Lombard et al. 2002, 593).

TABLE 2

INTERVIEWEES				
Cluster		Profession	Gender	Age
1	Dealers, gallerists, gallery managers	1 Gallerist	Female	43
		2 Gallerist	Female	28
		3 Arts director	Male	52
		4 Gallerist	Male	54
		5 Gallerist	Male	45
		6 Gallerist/owner	Male	38
		7 Arts director	Male	29
		8 Arts manager	Female	41
		9 Gallery manager	Female	32
2	Employees	1 Manager	Female	26
		2 Editor	Female	27
		3 Director	Male	28
		4 Director	Male	27
		5 Co-founder and Director	Male	30
		6 Manager	Male	30
		7 Co-founder and Director	Male	34
3	Customers	1 Architect	Male	< 30
		2 Doctor	Female	32
		3 Co-owner of software company	Male	60
		4 Banker	Male	29
		5 Banker	Female	31
		6 Collector	Male	47
		7 Collector	Female	33
		8 Manager of production company	Female	29
		9 Art advisor	Female	37

Results

We analyzed the text of the interviews through the framework of institutional theory, keeping in mind the key tenets (conformity, decoupling, confidence and good faith) and the research questions driving the study: (1) To what extent are online art platforms building and maintaining legitimacy in the art market? (2) How are online art platforms retaining control while decoupling? (3) How are online art platforms building trust among their constituents?

We uncovered four critical dimensions of the disintermediated art experience – exclusivity, quality, expertise and value co-creation – for the three stakeholder groups: art dealers and gallery owners (cluster 1), employees (cluster 2) and customers (cluster 3). In the next section we examine each of these dimensions by means of a detailed data analysis.

Exclusivity

The first dimension, exclusivity, defined as limited or not easily achieved, is crucial for cluster 3. Art is “intrinsically tied to a heritage of high culture, with connotations of exclusivity, luxury, and sophistication” (Hagtvedt and Patrick 2008, 381).

Our results suggest that, while digital technology is reifying and giving access to many objects, including art, both managers and gallery owners want to preserve the idea of art as something “exclusive” that is handled by experts in the field. Democratization of the art experience, which is the aim of many art-tech platforms (Doshi 2018), does not seem to be crucial in the case of Artvisor. Hence technology is only a means to reach an audience. “For the first time, despite not being a technology lover, I was able to understand its immense advantages. Thanks to the technology of this exclusive platform, combined with the expertise of the consultants, I received a selection of artworks from which to choose the one that was best suited to my expectations.” (cluster 3, interviewee 3) Thus Artvisor is a good example of a disrupting agent in the art system, questioning the role of some of the intermediary actors while maintaining an aura of exclusivity by making access invitation- or application-based. “When I received an invitation to access this platform of artworks, my attitude was very sceptical. I must say that I have changed my mind and I consider this digital space as a window constantly open to an exclusive selection of artworks in line with the expectations of the most demanding collectors.” (cluster 3, interviewee 9)

Interviews also reveal that, in a democratic world such as that offered by the Internet, the company’s decision to make access to the platform “application only” has had a positive impact on users. Customers were happy to belong to an exclusive club: “I am quite against the democratization of the arts world, but Artvisor presented a more closed and discreet market that I was more comfortable with, so we decided to give it a go. I like it because the artvisor has the final say but they also want to know my personal taste.” (cluster 3, interviewee 5)

The exclusivity offered by Artvisor seemed to be resisted by more sceptical customers: “A friend recommended Artvisor and at the beginning I thought, OK it is another online service trying to push artworks that nobody wants to buy . . . I am kind of old school and I think that art should not be online . . . but then I was curious and I tried . . . I have to tell you I was not disappointed . . . they really did a good job at trying to understand what I was looking for in terms of artistic taste and preference, and I think that what they proposed to me was interesting. I am still not 100% sure this [is] the best way to sell art . . . however, I like the fact that it preserves its exclusivity while being online and therefore kind of potentially available to everyone.” (cluster 3, interviewee 7)

For some, Artvisor’s guarantee of exclusivity was the *condicio sine qua non* of the purchase: “Being a collector, I am always looking for something that [will] impress me and that means something to me . . . I rely a lot on my senses . . . each time, I want to see the artwork, even touch it if possible. I have never been a big fan of online platforms, but somebody I trust told me it was worth trying . . . so I had an interaction with them and ended up talking with this guy . . . I have to say he was very prepared and competent. What convinced me was the fact that the platform is not really open . . . they manage it as a club for few people, and that is what I like about it. I don’t want to feel like I am buying something in the market.” (cluster 3, interviewee 1)

For some, exclusivity was a necessary condition for trust: “No matter what . . . they keep their platform kind of exclusive . . . I was invited to join, and I liked that because it gave me that ‘not for all’ sense . . . which I kind of need to trust it . . . I work in a context where this separateness is important, and I appreciated it.” (cluster 3, interviewee 4)

By making sure that it was perceived as an exclusive service, Artvisor has restored the aura that has traditionally characterized art and has overcome the paradox of making art universally available online. According to Piero Tomassoni,

the Director of Artvisor and one of its co-founders, the platform is aimed at returning to art its legitimate exclusivity: “Artvisor is based on the idea that art cannot be massified and debased to a merely commercial product or, perhaps worse, an investment, a tendency that has become extreme in the last decade, to levels never seen before. Giving access to a few people and making only a few works available at a time bring back the idea of art as something to aspire to, that somehow you have to earn, and as not readily available for careless and haphazard consumption.” (cluster 2, interviewee 5)

Quality

The second dimension is quality, determined as the ability to offer a tailor-made, customer-specific service. Quality seems to be particularly important for clusters 1 and 2. On the one hand, employees are proud of their customized service and mention quality as a point of differentiation between Artvisor and its competitors. Artvisor was indeed created as a standalone, bespoke advisory service offering a high-quality, personal and tailor-made approach to collecting contemporary art. Neither is it an auction house designed only for artists, like Saatchi Art. It is a unique enterprise that is charting virgin territory by making quality its distinctive trait: “Artvisor concentrates on the artwork and is not obsessed with celebrity or the cult of the artist like other platforms seem to be that display as many portraits of artists as they do artworks.” (cluster 2, interviewee 6)

Marco Alazraki, a co-founder of Artvisor, explains: “On the one hand, our aim is to select who is really interested in our service, so that we can focus on quality rather than on quantity. Collecting is essential for art and artists, as it is for galleries. It is important that collectors buy art with awareness. On the other hand, having a strict selection of artworks and artists means that we can customize and tailor our service to your interests and taste without losing quality and the attention of our art advisors.” (cluster 2, interviewee 7)

Customization is key to offering a quality service: “I was working at another company before, and I am not going to mention it for privacy reasons . . . but I can tell you that they were far from offering good service to customers. There was no attempt to customize the offering or to meet the needs or [serve the] interests of the customers. I think at Artvisor we are doing a good job at getting closer to our customers in terms of art that they [might] like or be interested in. And I can tell you that this comes [as a result

of] great effort in terms of time and work, but it is also what makes me so passionate about it.” (cluster 2, interviewee 1)

The careful selection of artworks and the work performed by the artvisors ensures quality in terms of the service offered on the digital platform, which, while making art more accessible, concentrates on satisfying a demanding customer. Through personalized consultation on the platform, the customer is constantly guided through the choice of artwork that best meets his/her needs: “Whereas the Web and [our] competitors offer an overload [of biased] information and offer[ings], we . . . guide the customer, give insight and suggestions in order to thoughtfully approach art, especially if [the customer is] new to the art world.” (cluster 2, interviewee 4)

Most employees seem to be oriented towards making customers happy and offering the best service possible. There is an *idem sentire* when it comes to quality as the goal: “At the end of the day, if I can make a customer [feel] satisfied . . . that has made my day. I mean . . . I am working to meet expectations in terms of quality, and I think I am doing a good job here by never losing sight of what the customer wants.” (cluster 2, interviewee 1)

On the other hand, gallery owners have access to a quality-based service that guarantees the authenticity of the artworks offered: “As a gallery owner, I was seriously sceptical about these platforms that are popping up like mushrooms in our environment. I am still somebody who believes in the traditional art market system, where a customer can touch with his hands the product. However, I have to admit that times have changed and that we also need to adapt. I have seen many of my colleagues struggle with paying the bills and keeping their business alive. So I thought, why not? It does no harm to go online and take advantage of these services. I have to say I am not disappointed. Artvisor helped me reach customers who never physically visited my gallery here in London . . . and they are London-based . . . so I think that Artvisor built a system that is qualitatively valid. I don’t regret collaborating with them, whatever my most conservative colleagues say.” (cluster 1, interviewee 4) Artvisor is a qualitatively valid alternative that helps gallery owners potentiate their distribution systems and reach new segments: “I use Artvisor at times, and I find it a good addition to my business. I still have my gallery and that is the main distribution option for me. When I work with them it is mainly to reach other countries, to potentiate my distribution system . . . It works and is valid. People

like [it] and don't complain, which [says] a lot in terms of the quality of the services that they provide." (cluster 1, interviewee 5)

It is clear that the *condicio sine qua non* is the quality of the service: "If [it] can help . . . with services that we cannot offer directly . . . I don't see anything wrong [with that]. The requirement is that the quality of the service – which is good so far – cannot go below a certain level. Otherwise it would not make sense any more." (cluster 1, interviewee 9)

Expertise

The third dimension, expertise, means preselection, professionalism and a dedicated art advisory service to every subscriber. This dimension is the most sought after by customers. Given that their approaches are different from those of other consumer segments, art consumers need support in constructing their experience but at the same time want to retain the exclusivity that is a hallmark of the arts. Because of the professional path and the particular skills of its advisors, Artvisor is able to offer a solid selection of artworks that respond exhaustively to the needs of an educated user and at the same time help timid or arts-illiterate customers to approach the arts arena: "Too much choice kills choice. Lack of time and of deep knowledge of the contemporary art scene on my side makes the pre-selection done by the advisors a great plus." (cluster 3, interviewee 6)

Silvia Adler, an Artvisor manager, explains: "Our art advisors are independent, with several years of experience in the art world, and have an academic background. Once a gallery passes the due diligence process, we proceed in the selection of its most interesting artists. Our criteria in selecting them are as follows: educational background, prizes/residencies, inclusion of their work in a public collection and solo exhibitions, press coverage. Also, we select only works made from the 1970s onwards, in order to avoid fakes and . . . any circulation restriction." (cluster 2, interviewee 6)

The artvisors engage in a rigorous selection process of matching artworks with the user's profile. Access to a select range of artworks and galleries by an independent personal advisor helps to develop a "positive feeling" that is "channelled" by professional advice: "Sometimes less is more. The availability of many things at the same time can lead to overwhelming experiences. Also, Artvisor is curated." (cluster 3, interviewee 5) This works as long as Artvisor's members trust their advisor: "Unlike an art gallery, Artvisor offered me the possibility to have a relationship with the art advisor and has the great merit of

providing impartial advice that is not biased as opposed to the advice given by the gallery that promotes a limited number of artists with which the gallery works: from six to eight when the gallery is small or from 20 to 30 when . . . it is bigger, up to 50 or 60 in an established gallery. Through specialized arts consultants with a consolidated artistic background, the Artvisor model offered me the possibility to choose within a larger artworks selection." (cluster 3, interviewee 7)

Artvisor collaborates with more than 250 artists, which means reduced risk of offering non-customized advice. The advisors use the customer's profile to choose, from a wide range of artworks, the one most suited to the customer or – among those already identified by the customer – most valuable in the market: "The advantage offered by Artvisor's business model is huge. I believe that [this] business model . . . will be widely preferred by most clients and collectors, going beyond the role of the gallery." (cluster 3, interviewee 2)

The artvisors being *super partes* in their evaluation is crucial for many customers: "This [is an] advantage . . . not only in terms of the final price of the artwork sold to the client but [also] in terms of [the] impartiality and independence of the arts advisor and in the breadth of the portfolio of choice, not bound to a limited number of artists represented." (cluster 3, interviewee 8) At the same time, the artvisors' expertise in selecting the best works on the market was a prerequisite for many respondents: "Initially I was scared by the digitization underway within the artistic sector and I feared a consequent reduction in the quality of the artworks . . . accessible to a broader audience, but, thanks to Artvisor's careful selection of artist and artworks and [its] closed system, [this] did not happen. The fact that they do due diligence and employ only artvisors with a strong background makes it feel legit." (cluster 3, interviewee 4) "Unlike Amazon, Artvisor is very selective, and it is not as secretive about pricing as Paddle8." (cluster 3, interviewee 8)

The emergence of the expertise dimension in the interviews is consistent with the findings of Khaire (2015). Expertise is a crucial factor in the online as well as the offline art market, where intermediaries such as art galleries, art fairs and auction houses have a crucial role in legitimizing art (Samdanis and Lee 2018). In fact, Artvisor's expertise is fundamental, since "to construct the symbolic value of an artwork depends on their power position in the artistic field, which in turn derives from their knowledge and legitimacy as experts" (Samdanis and Lee 2018, 479).

Value Co-creation

Value co-creation, the fourth dimension, is related to the concept of customer empowerment, by which consumers play an active role in the value creation process. Digital platforms such as Artvisor help arts consumers to become more conscious of their assumptions and perceptions about arts consumption and the creation of value related to consumption so that they can talk openly about them and use their knowledge to deepen their understanding of the arts and themselves: “Humans are social animals. If Artvisor manages to encourage constructive interaction between the community of its members, I would like to join a network of likeminded people, as well as of galleries, who share interests and a certain approach to art.” (cluster 3, interviewee 3) The customization and co-creation processes promoted by Artvisor contribute to the socialization dimension, which is crucial for some customer segments, particularly collectors, and for targeting potential customers (Riché et al. 2016).

Additionally, interviewees suggested that Artvisor set up a platform on its Web site for the development of a network of individuals and galleries who share the same interests and the same approach to art. “We would like to raise awareness [about] the practice of young artists and create debate around [it]. We believe that from this core principle of quality and selection Artvisor will be able to develop a strong network of people and eventually develop a chance for them to closely interact.” (cluster 2, interviewee 1) Customers want to join a community and feel part of a system: “I feel part of a great community where the love for art is the [fundamental] value. The dialogue that I established with the other collectors [I got to know through] some of the events organized by Artvisor allowed me to [explore] some artistic topics.” (cluster 3, interviewee 7)

At the same time, artists appreciate the discretion offered by Artvisor, as their names and artworks will never appear on Google. Artvisor creates engaging interactive environments that are critical for the emergence of experience innovation networks, which enable individuals to participate actively in the value creation experience (Prahalad and Ramaswamy 2004). “This platform creates a sense of community. There are many activities in the artistic field that are promoted within Artvisor’s platform and that create touchpoints offline through exclusive arts events. I would like to have more interaction in the future . . . and dialogue with other collectors about things like prices and their assessment of artworks.” (cluster 3, interviewee 5) The platform

was expected to be even more active and participative after the launch of the Artvisor application in 2019.

Reintermediation is not only about pleasing large crowds. It also means that audiences can gather around the long tail of content (Newman 2010), the result being a concurrent shift from physical to digital venues for artist discovery. The arts sector is well positioned to put forth innovations that harness the demand for participatory culture, for relationship and community building, and for connecting audiences more directly with artists.

Social media is becoming an invaluable marketing tool for engaging with new audiences and creating new sales channels, but it does not provide the privacy level that is necessary for arts people to exchange information. Artvisor could use this opportunity to enhance dialogue among customers: “I talked to other people who used Artvisor services to get advice on artworks and artists. I would like to be able to do it online. I have social media but I would not be comfortable [sharing] my opinions there. Artvisors should allow us customers to privately exchange opinions and get advice, while protecting our privacy at the same time.” (cluster 3, interviewee 5)



Discussion

In this section we consider the implications of our findings. We will use the four dimensions identified in our study (exclusivity, expertise, quality and value co-creation) to answer our research questions.

To answer RQ1 – To what extent are online art platforms building and maintaining legitimacy in the art market? – we turn to the *expertise* and *quality* dimensions. Based on institutional theory, Artvisor adapts to institutional logics when it conforms to the norms of its field, adapts to institutional norms and seeks legitimacy through conformity with the ceremonies of the environment in which it operates (Meyer and Rowan 1977). Disintermediation raises *legitimacy issues*, since removing the middleman corresponds to losing legitimacy. The Artvisor case shows the need to re-establish such legitimacy through the introduction of third-party certifications and licences (e.g., due diligence) that Artvisor customers value and regard as something that legitimizes the company.

The dimensions of *exclusivity* and *co-creation* allow us to answer RQ2 – How are online art platforms retaining control while decoupling? Organizations decouple their structures online

by building extensive networks and providing platforms that allow customers to share their experiences and dialogue with the company and amongst themselves (Prahalad and Ramaswamy 2004). They thus empower customers to participate and cocreate value. This could lead to *control* issues: the formal empowerment of users leads to a loss of control and to the need to control such empowerment through regulation of services (e.g., the need to regulate Uber and Airbnb from a legal and fiscal point of view).

Though oriented towards democratization of the art experience (Doshi 2018), reintermediation does not necessarily lead to more power for users. Our findings support Lee and Lee's (2018, 1133) finding that art-tech platforms can be regarded as "a medium for reproducing the power of the established actors of the offline art market." The façade of reintermediation simply reveals a much broader philosophical problem: the nature of "unseeable" systems that are not centrally controlled and thus are harder to understand in a modernist managerial framework. Cutting out the middleman could indeed lead to attempts to re-establish the medium (and therefore control) in other forms – for example, artists distributing their products through non-conventional media (e.g., Beyoncé), TV evangelists owning their own television stations (Katz 1988) and politicians replacing political parties with the Internet. Artvisor itself can be understood as a new intermediary that confirms the notion of "the medium is the message" (McLuhan and Fiore 1967).

In our study, co-creation emerges more as a desire of users than as a benefit provided by the company. Using Foucault's metaphor of the panopticon, we conclude that control is no longer vertical, as in the mediated paradigm, but horizontal, as in governmentality (Foucault 1991). By constructing consumers as partners in mutually beneficial production processes, Artvisor retains control as it reinforces the idea that art is something that is elitist and "reduce[s] the risk of consumer behaviour evolving in ways other than those desired by the company" (Cova et al. 2011, 232).

In sum, control is retained through the maintenance of *exclusivity*: the need to preserve the exclusivity of certain fields through *escamotages* such as invitation- or application-only and a selection process for users. Our results confirm Lee and Lee's (2018) findings that a curatorial logic prevails in art platforms and that consumers are essentially passive.

The *expertise*, *quality* and *co-creation* dimensions help us to answer RQ3 – How are online art platforms building trust among their constituents? Lee and Lee (2008, 1128) identify "the

power of brand" as the main factor affecting user trust in the case of a well-known organization (Saatchi Art). Our results clarify a situation where trust is built in the context of online platforms for which brand familiarity is not relevant (Artvisor being a relatively young company).

Trust issues also emerge from our research. Conforming to the norms of the environment in which they operate confers on organizations a taken-for-granted trust and stabilization status that allows them to avoid inspection and monitoring (Haveman 2000).

While traditional art institutions, such as art galleries, can count on and capitalize on trust built over time (Samdanis 2016), new entrants need to establish and build trust among their customers. In addition to trust based on the quality and expertise provided (i.e., traditional trust), a new definition of trust is emerging, one that is based on the transparency of available information (e.g., reviews and ratings by other users, which are important for apps such as Uber, Airbnb and BlaBlaCar), so that individuals trust the brand community more than the brand itself. The co-creation dimension is, therefore, fundamental in establishing consumer trust.

According to Jaworski and Kohli (2006, 116), value co-creation can lead to the development of "deeper bonds with customers: more trust, more commitment, more loyalty." Similarly, in the value co-creation context, participation in the process determines the level of satisfaction (Vega-Vazquez et al. 2013). Being part of the value co-creation system can, therefore, lead to trust: the actors in the system depend on and trust each other, and trust increases when other institutional logics are legitimated and included in the system. Just as in the *Black Mirror* episode "Nosedive," in which trust in individuals is built on a desirable rating – an average score (out of 5 stars), provided through social media (Brodwin 2016) – the future of the art market suggests the emergence of less personal and more social media-based forms of trust as one potential area of interest (and perhaps of concern) for arts managers.



Limitations and Future Research

The study has a number of limitations. First, it is predominantly a case study, in that it considers only one organization that is not representative of the entire population of art-based platforms. Future research could look at other organizations in the field in order to identify common patterns and could extend the analysis

to other countries through cross-national comparisons. Second, our analysis is limited to interviews with managers, employees and customers. Future research could assess the importance of the motivations of key stakeholders, such as artists, as drivers for selling artworks online. Third, there is an obvious degree of subjectivity in the analysis of the interviews. However, the use of multiple judges, coding independently under the same conditions and reaching similar conclusions, supports the reliability of the analysis and the reproducibility of the research.



Conclusion

In this article we have argued that reintermediation has brought about critical changes prompting arts organizations to re-envision their traditional business practices and models. The importance of the intermediary (the medium) was acknowledged by ancient philosophers and scholars, who often pointed out that the medium is a control mechanism telling people how to think or where to belong (Katz 1988). The medieval phrase *in medio stat virtus* (virtue stands in the middle), derived from Aristotle, exemplifies this notion.

The advent of the Internet and of digitalization has contributed to the emergence of reintermediation processes, bringing about disruptive effects in various sectors, including many service-based industries, and inaugurating the era of the sharing economy (Moreau 2013). Organizations are continually reintermediating their activities; instead of using traditional distribution channels – intermediaries such as distributor, wholesaler, broker or agent – companies can now deal with every customer directly via the Internet. At the same time, customers can interact directly to exchange products and services based on a collaborative consumption perspective (Khair 2015).

Thus a process of “Uberization” is taking place and, increasingly, many services are being offered that empower consumers to take an active role in the delivery process. Services such as Airbnb, BlaBlaCar and ArtStack that allow users to share houses, cars and even artworks are just a few examples of this reintermediation process, which is redefining how products and services are consumed. The field of contemporary art is no exception, as the Internet has become an alternative environment where art can be consumed, discussed, known and purchased (Benghozi and Lyubareva 2014). With an annual growth rate of 19%, it has been

estimated that online sales of artworks would reach USD3.76 billion by 2018 (ArtTactic 2019; Lee and Lee 2018).

Although online trading of artwork is not a new phenomenon – many Web sites emerged in the 1990s as part of the dot.com boom (Adam 2014; Lee and Lee 2018) – reintermediation processes are more common than ever in the art field, where “online art entrepreneurs create value through digital networks that bypass intermediaries linking producers directly to consumers” (Samdanis 2016, 167). This phenomenon has made artists, galleries, dealers and other art intermediaries “all very anxious these days,” as an increasing number of innovative apps and algorithms have been introduced, threatening to change the rules of the game in the art market (Kamer 2016).

As the digital revolution has disrupted traditional supply chains and changed the way that arts organizations deal with each other, companies are developing new methodologies and strategies to re-assert their relevance in the value chain for their customers. The business model transformation initially described as disintermediation has been evolving into a reintermediation process seen as having the ability to fundamentally reshape the relationships between consumers and galleries through digital media platforms.

The future seems to be even more uncertain for the traditional actors within the art system: “[B]y 2020 galleries slushing 50 per cent of sales will be history, as artists are going to have to start selling their works directly to the people, on dedicated platforms” (Kamer 2016). Yet arts organizations are not adequately addressing such profound technological shifts, as issues of legitimacy, control, trust and role definition could arise whenever reintermediation processes occur. In fact, arts organizations could be described as late adopters of digital technology: the use of the Internet for the trade of artworks has taken place at a slower pace than in other consumer markets (Lee and Lee 2018).

The sharing economy, platform logic and the related emergence of institutional entrepreneurs have disrupted the art sector. Like Uber and Airbnb, new art-tech entrants in the art market are not replacing traditional art institutions, especially when it comes to “introducing new artists to the market and managing artists’ reputation in the art world” (Samdanis 2016, 167). However, there will be more space for these institutional entrepreneurs in the future, especially for targeting the low and middle segments of the art market (Samdanis 2016, 167).

Artvisor is an example of an institutional entrepreneur that can solve the “paradox of embedded agency” – that is, the tension between agency and structure (institutions) (Seo and Creed 2002, 238) through technological disruption. Artvisor also illustrates reintermediation by substitution (Jallat and Capek 2001), as it does not replace art galleries or traditional art businesses (Samdanis 2016) but represents an alternative to them. Further, when it acts as an intermediary between gallery and customer, Artvisor represents an instance of reintermediation (Jallat and Capek 2001), because it assists galleries in reaching their target market.

Our analysis of Artvisor shows that it (1) conforms to institutional norms (expertise, quality) to achieve legitimacy; (2) decouples its structures from activities and maintains control through *exclusivity*, in a way that resembles governmentality – that is, a horizontal form of power as social control, rather than a panopticon – that is, a hierarchical, top-down form of control (Foucault 1991); and (3) builds trust based on *co-creation* in addition to *expertise* and *quality*.

The Artvisor case represents an attempt to reach consumers directly by removing multiple middlemen and the resulting inefficiencies. It is not known whether this strategy will be viable in the long term for Artvisor and for the online art world in general or whether it will be good for the art field. The growing use of social media and online marketplaces could lead to art sales becoming a sustainable business model in support of galleries’ traditional practices (Newman 2010). As an institutional entrepreneur, Artvisor has brought turbulence to the institutional environment; however, owing to the *exclusivity* dimension, it cannot be said that a complete disruption will occur in the art market. In fact, Artvisor represents an attempt to “us[e] a new medium to convey information, the nature and source of which [are] unchanged” (Khaire 2015, 116). The medium is still the message (McLuhan and Fiore 1967), as it is replaced by new media that continue to shape the *forma mentis* of individuals and function as control mechanisms. Though more accessible and inclusive, art has not lost its aura.

Notes

1. Unless otherwise stated, all direct quotes concerning Artvisor and information about Artvisor are taken from the company Web site, artvisor.com, accessed 10 May 2020.

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Multivariate Statistical Analysis of Artification Effect on Customer-Based Brand Equity in Luxury Brands

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Introduction

The Arts and Business Relationship model is a strategy used by companies to improve their image (Dell'era 2010; Hoeken 2005; Kottasz et al. 2007, 2008; Pappu and Cornwell 2014; Preece 2010) and to create a positive relationship with potential or current consumers (Brennan et al. 2012; Hetsroni and Tukachinsky 2005; McNicholas 2004; Moir and Taffler 2004).

Previous research has indicated that art has the ability to connote exclusivity, sophistication, culture, innovation, taste, luxury, class and prestige (Hagtvedt and Patrick 2008a, 2008b; Lee et al. 2015). Art has been associated with an increase in creativity and imagination for observers (Dewey 1994). Pioneering research by Hagtvedt and Patrick (2008a, 2008b) introduced the concept of art infusion as a spillover effect able to shift luxury perceptions from the arts onto products and to ensure greater brand extension capacity. Ten years later, Carlucci and Schiuma (2018a, 2018b) expanded the notion of art infusion by introducing the concept of art-based management as a knowledge domain for managers, who are thus able both to inspire the internal organization of the company and to embed aesthetic properties in products and/or services.

The present study uses the recently introduced concept of *artification*, which is currently defined as a series of processes that transform the perception of ordinary objects in their relation to contemporary artworks (Heinich and Shapiro 2012; Shapiro and Heinich 2012). This

phenomenon is described as a series of social and cultural processes, set in motion over long periods, that challenge commonly accepted criteria defining art.

Artification synergistically merges the different contact points a brand can develop with the field of art, from philanthropy and art sponsorship to the creation of corporate collections and creative collaboration with artists (Masè and Cedrola 2017); it is a powerful cultural and social phenomenon that helps explain why some companies, such as those in the luxury industry, exploit the beneficial effect of the arts while at the same time claiming a role as artwork creators (Kapferer 2014).

The luxury brand industry has undergone a dramatic change: major structural changes through mergers and acquisitions have transformed small, family-run businesses into financial conglomerates (Kapferer 2014; Lipovetsky and Roux 2003; Roux and Floch 1996). The pressure of globalization, combined with the opening of fast-growing markets in Asia, has led luxury conglomerates to increase sales volumes, thus undermining the impression of rarity, uniqueness and exclusivity that are the key attributes of luxury products (Kapferer 2014; Kapferer and Valette-Florence 2016; Roux and Floch 1996). Luxury businesses are, then, prone to collaborating with the visual arts to sidestep commodification and maintain the fiction of rarity and exclusiveness, as perceived by customers, so that they too can claim to belong to the spheres of arts and culture (Kapferer 2014; Kapferer and Valette-Florence 2016; Riot et al. 2013).

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Recently restructured and powerful luxury businesses have become similar to companies in the finance, tobacco and oil industries, which are known to invest in the arts to bolster their corporate image and for financial purposes (Kottasz et al. 2007, 2008; Leclair and Gordon 2000). Like businesses in these industries, luxury brands are increasingly becoming involved in such activities as artist collaboration, art sponsorship and philanthropy, corporate art collections and art galleries, and the transformation of shops into art exhibition spaces (Vukadin et al. 2019). Through artification, they are claiming to support the arts by being an integral part of the art world.

To test the beneficial effect of artification on luxury brands, this study examines the 2012–14 collaboration of the luxury brand Louis Vuitton with the Japanese artist Yayoi Kusama. Louis Vuitton was chosen because it is the most valuable luxury brand worldwide (Interbrand 2018), while the focus on the collaboration between the brand and Yayoi Kusama stems from the duration and scope of their collaboration. Since the time of the collaboration, the collection has sold out; brand-sponsored exhibitions and museum retrospectives of Kusama's work have brought her global recognition as an icon of contemporary pop art and have brought greater visibility to her creations and her personal style. This brand–artist collaboration and the artification effect is tested using a panel of luxury consumers based on the Customer-Based Brand Equity model (CBBE) (Lee et al. 2015; Pappu et al. 2007).

In the next section we present a review of the literature on the main concepts mobilized to describe the art–business relationship, from art infusion to art-based management and

artification. The methodology and the choice of participants will then be discussed, followed by our main results. The article will conclude with a discussion and the general implications of the findings, together with the limitations of the study and proposals for future research.



From Art Infusion and Art-Based Management to Artification: Different Perspectives in Describing the Art–Business Relationship

The pioneering research of Hagtvedt and Patrick (2008a) introduced art infusion as a spillover effect that exploits the beneficial value of the arts. The concept originated with the contagion effect, or a transfer of properties between objects (Rozin et al. 1986). Initially presented in social psychology studies, this concept is still applied in marketing and consumer research to explain the transfer of negative or positive emotions to products, brands, communication forms, and the different contact points between brands and consumers, such as points of sale (Chien-Huang and Li-Chin 2016; Hasford et al. 2015). The second pillar of art infusion is the halo effect, according to which an opinion about a specific attribute can influence the impression of the whole entity (Nisbett and Wilson 1977). This concept from the psychological field of inquiry continues to be successful in marketing research – for example, in explaining why a positive evaluation of a specific product will be automatically transferred to the brand producing that product, or even the country where that product was manufactured (Burke et al. 2018). In a similar manner, the art infusion effect shows an exchange of

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ABSTRACT

This study examines business commitment to the visual arts as a strategy for luxury brands to strengthen brand equity from a consumer perspective. The way in which the visual arts impact luxury brand value is analyzed using the Customer-Based Brand Equity model, tested based on the strategy implemented by Louis Vuitton, the world's top luxury brand. A between-subjects randomized experiment and manipulated art presence (the perception of art vs. non-art) found that the Louis Vuitton brand stimulates different consumer perceptions, depending on the presence or absence of art–brand collaboration and its explicit communication to final consumers. The results show that active collaboration between the brand and the art world positively affects brand association by sidestepping any loss in perceived quality and brand awareness. Brand loyalty is stimulated instead by a thorough explanation of the art-based collaboration. The results suggest guidelines for luxury brands seeking to become active players in the art world by applying a strategy of “artification.”

KEYWORDS

Art infusion, artification, CBBE, Louis Vuitton, visual arts, luxury branding

properties between two entities, in this case a product and the art world (Hagtvedt and Patrick 2008a), or even a brand and the art world (Hagtvedt and Patrick 2008b). The concept of art infusion has been applied by researchers in different contexts, especially luxury retail stores (Logkizidou et al. 2019; Naletelich and Paswan 2018; Vukadin et al. 2018), luxury products (Lee 2015) and advertising (Huettl and Gierl 2012; Hüttl-Maack 2018).

Highlighting the holistic benefits of the arts and strengthening a company's link with the art world is labelled an art-based management strategy by Carlucci and Schiuma (2018). The beneficial effect of the relationship between a brand and the arts can affect the company both internally – its organization – and externally, by increasing the aesthetic aura of its products (Carlucci and Schiuma 2018). This has opened up further investigation into the numerous touch points between a brand and the arts for inspiration, insight, identity and image purposes (Baumgarth 2018) that may stimulate the interest of consumers (Kim et al. 2018; Koronaki et al. 2018), with specific attention paid to luxury brands (Chailan 2018; Jelinek 2018).

Around the time when the art infusion effect was initially proposed, the American scholar Ellen Dissanayake (2009) began to use the concept of artification to describe the transformation of the perception of an ordinary object into an artwork. Soon, artification was elaborated upon in situations in which an object outside the art world is turned into something resembling art or is influenced by artistic practices and recognized as an “art-like” form (Heinich and Shapiro 2012; Naukkarinen 2012; Scrivener

and Zheng 2014; Shapiro and Heinich 2012; Shiner 2012). Roberta Shapiro and Nathalie Heinich further probed the contemporary processes of artification, describing the transformation of non-art into art for certain products and practices (Heinich and Shapiro 2012; Shapiro and Heinich 2012). The management scholar Jean-Noël Kapferer later suggested that luxury brands do not merely infuse art into their products but aspire to be transformed into legitimate art producers recognized as such by the public (Kapferer 2014). Whenever luxury brands transform from actors using the arts for their products into fully fledged art agents or art institutions, they are part of larger artification processes at work in contemporary societies (Heinich and Shapiro 2012; Shapiro and Heinich 2012). Their aim is to be recognized as active contributors to the arts, as art creators and as advocates for artists, thereby gaining benefits in terms of the perception, by consumers, of exclusivity and quality (Masè and Cedrola 2017).



Hypotheses

The main hypothesis of this study is that art increases brand equity from a consumer perspective differently when the brand–art relationship is explicitly communicated to consumers. Previous studies have demonstrated, in fact, a non-explicit artification effect when a brand, a pattern or a logo is modified by artist collaboration but not openly communicated to consumers (Masè et al. 2018).

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RÉSUMÉ

Cette étude examine l'engagement des entreprises envers les arts visuels en tant que stratégie qui permet aux marques de luxe de renforcer leur valeur de la marque aux yeux des consommateurs. La manière dont les arts visuels influencent la valeur d'une marque de luxe est analysée à l'aide du modèle CBBE (Customer-Based Brand Equity). L'étude porte plus spécifiquement sur une stratégie mise en œuvre par Louis Vuitton, première marque de luxe au monde. Une expérience inter-sujet comportant une présence artistique manipulée (perception de l'art vs le non-art) a révélé que la marque Louis Vuitton stimule différentes perceptions chez les consommateurs en fonction de la présence ou de l'absence d'une collaboration art-marque et de sa communication explicite aux consommateurs finaux. Les résultats démontrent qu'une collaboration active entre la marque et le milieu des arts a un effet positif, puisqu'elle permet d'éviter toute diminution de la perception de la qualité ou de la notoriété de la marque. La fidélité à la marque est plutôt stimulée par une explication détaillée de la collaboration fondée sur l'art. Les résultats suggèrent des lignes directrices pour les marques de luxe qui cherchent à devenir des collaborateurs actifs avec le milieu des arts à travers la mise en œuvre d'une stratégie « d'artification ».

MOTS CLÉS

Imprégnation de l'art, artification, modèle CBBE, Louis Vuitton, arts visuels, image de marque de luxe

Brands are not static and must always be optimized, revitalized and reinforced over time; brand knowledge should be continuously evolving; the evolution can be managed by the transfer of positive associations originating from external entities as the country where the product was manufactured, the location of the point of sale or the association of the brand with a celebrity (Keller 1993, 2003; Keller and Lehmann 2006; Pappu et al. 2006, 2007).

Scholars consider that there are different perspectives to brand equity analysis, the most widely recognized being the financial, marketing and employee perspectives (Farjam and Hongyi 2015). To analyze brand equity, changes in consumers' perceptions have been measured using the CBBE model with a focus on items accorded to behavioural measurements (Aaker 1991, 1996; Keller 1993; Pappu et al. 2007; Yoo and Donthu 2001).

The four dimensions of the CBBE scale used here are Awareness, Associations, Loyalty and Quality. Brand Awareness is the consumer's or observer's ability to recognize or recall a brand. Brand Associations refers to the network of meanings that the consumer connects to a brand. Brand Quality and Brand Loyalty are attitudinal judgements that consumers make with regard to a brand. Such measures do not reflect the real quality of the brand or the real loyalty of the consumer to it (Pappu et al. 2006).

Awareness will be the first component of brand value analyzed using the CBBE scale. An artification strategy can increase brand awareness via a logo change or artistic intervention regarding its iconic visual signature. The first hypothesis is as follows: *H1: Artification positively affects Brand Awareness.*

Brand Associations, the second dimension of the CBBE model, is one of the most complex dimensions of brand equity and can be analyzed from different

perspectives. Generic Associations extracted from the CBBE building blocks "judgements" and "feelings," as hypothesized by Kevin Lane Keller (1993, 2001), were tested, as these were considered to be the most relevant to artification. Items dedicated to Organizational Associations were added. These points lead to our next two hypotheses:

H2a: Artification positively affects Generic Associations.

H2b: Artification positively affects Organizational Associations.

The same spillover effect from art to the brand can be observed in the other two brand dimensions, Quality and Loyalty:

H3: Artification positively affects consumers' evaluation of Brand Quality.

H4: Artification positively affects consumers' Brand Loyalty.

Research questions and hypotheses were assessed through participants' responses to a questionnaire built on a six-point scale of values preceded by different scenarios. This allowed us to evaluate the increase or decrease in brand equity and its dimensions on the basis of the presence or absence of artification, whether properly communicated or not. Our methodology is described below.



Methodology and Sample

A questionnaire was randomly distributed via Qualtrics survey software to a panel of 3,550 respondents managed by an academic research centre. The reference population was people aged 18 to 34. This particular age range was chosen in order to explore the consumer preferences of a younger audience who are fundamental to the art-based strategies implemented by luxury brands (Riot et al. 2013).

RESUMEN

En este estudio se analiza el compromiso de las empresas con las artes visuales como una estrategia para fortalecer el valor de las marcas de lujo desde la perspectiva del consumidor. El impacto de las artes visuales sobre el valor de la marca de lujo se evalúa siguiendo el modelo de Valor de Marca Basada en el Consumidor (CBBE, según sus siglas en inglés), y se comprueba mediante la estrategia utilizada por Louis Vuitton, la primera marca de lujo del mundo. En un experimento aleatorio entre sujetos, y una presencia artística manipulada (la percepción de arte frente a lo que no es arte) se encontró que la marca Louis Vuitton estimula diferentes percepciones, según la presencia o ausencia de colaboración entre el arte y la marca y su comunicación explícita a los consumidores finales. Los resultados muestran que la colaboración activa entre la marca y el mundo de las artes influye de manera positiva a la asociación de la marca al evitar pérdida de calidad percibida y de conocimiento de la marca. La lealtad a la marca se estimula en cambio con una explicación exhaustiva de la colaboración basada en el arte. Los resultados sugieren pautas para las marcas de lujo que aspiran a un papel protagonista activo en el mundo del arte aplicando una estrategia de "artificación."

PALABRAS CLAVE

Infusión de arte, artificación, CBBE, Louis Vuitton, artes visuales, marca de lujo

The questionnaire contained items based on the CBBE model and was split into three sections with identical series of items. Each group differed in terms of the images that were used and, most crucially, in the scenario that introduced the questionnaire.

The first group were shown a series of images of the Louis Vuitton (LV) logo and pattern as modified in the brand's recent collaboration with Yayoi Kusama. The introductory scenario did not mention the name of the artist nor the fact that these images were the result of a collaboration between the brand and an artist. Respondents in this group will hereafter be called the *design* group.





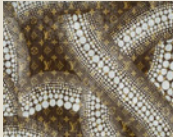

The second group were presented with the same images of the logo and pattern and were

asked the same series of questions. However, the introductory scenario clearly stated that the images resulted from an artistic collaboration between Louis Vuitton and Yayoi Kusama, by describing the interchange between the brand and the artist. Respondents in this group will hereafter be called the *artified* group.

The third group were presented with images of the standard Louis Vuitton logo and pattern and were asked the same series of questions. This group were provided with an introductory scenario describing the brand. Respondents in this group will hereafter be called the *control* group.

Figure 1 shows the images, structure and scenario presented for the three groups.

FIGURE 1

QUESTIONNAIRE OVERVIEW: INTRODUCTORY SCENARIO		
Design group	Artified group	Control group
<p>You recently received a large bonus and you have no plans regarding how to spend the money. The same day, you decide to reward yourself (or buy an important gift for a loved one) by purchasing a renowned luxury bag. As you browse in the store, you are attracted to a bag bearing a famous logo but designed in unusual colours.</p>	<p>You recently received a large bonus and you have no plans regarding how to spend the money. The same day, you decide to reward yourself (or buy an important gift for a loved one) by purchasing a renowned luxury bag. As you browse in the store, you are attracted to a bag bearing a well-known logo modified by the famous contemporary artist Yayoi Kusama.</p> <p>She has exhibited in major international museums such as the Museum of Modern Art in New York and the Tate Gallery in London. The luxury brand has recently financed a retrospective of the artist's work in a renowned international museum and, at the same time, has decided to collaborate with the artist to produce the limited collection that you observe in the store.</p>	<p>You recently received a large bonus and you have no plans regarding how to spend the money. The same day, you decide to reward yourself (or buy an important gift for a loved one) by purchasing a renowned luxury bag. As you browse in the store, you are attracted to a bag bearing a famous logo.</p>
<p>BRAND AWARENESS</p> <p>Unaided recall</p> <p>Aided recall</p> 	<p>BRAND AWARENESS</p> <p>Unaided Recall</p> <p>Aided Recall</p> 	<p>BRAND AWARENESS</p> <p>Unaided Recall</p> <p>Aided Recall</p> 
<p>BRAND IMAGE</p> <p>Generic Associations</p> <p>Organizational Associations</p> <p>PERCEIVED QUALITY</p> <p>BRAND LOYALTY</p> 	<p>BRAND IMAGE</p> <p>Generic Associations</p> <p>Organizational Associations</p> <p>PERCEIVED QUALITY</p> <p>BRAND LOYALTY</p> 	<p>BRAND IMAGE</p> <p>Generic Associations</p> <p>Organizational Associations</p> <p>PERCEIVED QUALITY</p> <p>BRAND LOYALTY</p> 

The questionnaires were distributed through a between-subjects randomized experiment presenting art versus non-art stimuli and different scenarios. Pre-testing was not deemed necessary as randomization guarantees the initial equivalence between groups (Campbell and Stanley 1963, 25).

Questions were developed on a six-point scale in which consumers were asked to indicate their degree of agreement or disagreement with a list of values. Questionnaires were distributed during the period July to October 2016. Incomplete questionnaires were eliminated, for a final panel of 942 respondents. Of these, 315 completed the *design* version of the questionnaire, 308 the *artified* version and 319 the *control* version.

The panel was composed of French citizens residing in Paris and included students and former students from major Parisian universities. The gender division was 55.70% female and 44.30% male. Distribution was homogeneous among age groups: 18–23 (34.5%), 24–28 (29.1%), 29–34 (36.4%). The panel comprised consumers and non-consumers of luxury brands: 56.14% had bought a luxury item, 59.49% had received a luxury item as a gift, and 71.06% reported that they would like to buy or receive a luxury item. Regarding the brand under analysis, 9.94% had previously purchased a Louis Vuitton product, 5.78% had received a Louis Vuitton product as a gift, and 19.08% reported that they would like to buy or receive a Louis Vuitton product. Table 1 shows the main demographic characteristics of the panel.

TABLE 1

CHARACTERISTICS OF PANEL	
Nationality	French
Gender	F = 55.70% M = 44.30%
Age range (years)	18–34 18–23 = 34.5% 24–28 = 29.1% 29–34 = 36.4%
Interest in luxury	Have bought a luxury item = 56.14% Have received a luxury item as a gift = 59.49% Would like to buy or receive a luxury item = 71.06%
Interest in LV	Have bought an LV product = 9.94% Have received an LV product as a gift = 5.78% Would like to buy or receive an LV item = 19.08%

The three groups together formed a sample of 942 actual and potential consumers of luxury goods who resided in Paris or its suburbs, whose mother tongue was mainly French and who for the most part had a high level of education. This highly homogeneous panel was appropriate for the purposes of an exploratory study investigating the existence of an artification effect.



Findings

Analysis shows a change in consumer perceptions due to the influence of artification. For unaided recall, the first component of brand awareness, we observed that the Louis Vuitton brand name was the first to be indicated by respondents in the three groups. It was rated top-of-the-rank by 26.04% of the *design* group, 28.98% of the *artified* group and 27.00% of the *control* group, confirming a certain degree of homogeneity between the three groups. The different dimensions of CBBE were then analyzed: Brand Associations with its dimensions of Organizational Associations (Aaker 1991, 1996) and Generic Associations (Keller 1993, 2001) in the analysis of brand image, followed by analysis of Perceived Quality (Aaker 1991, 1996) and Brand Loyalty (Yoo et al. 2000; Yoo and Donthu 2001). Table 2 presents the items that were part of the CBBE scale used in this study.

A preliminary analysis of each dimension is advisable before any multivariate analysis (Davino and Romano 2014; Lebart et al. 1984; Mardia et al. 1979; McCulloch and Searle 2001). The final dimensions reveal high internal consistency (Cronbach’s $\alpha = > 0.7$). Awareness and Organizational Associations each contain three items ($\alpha = 0.68$ and 0.90 , respectively), while Generic Associations contains five items ($\alpha = 0.79$), Perceived Quality four items ($\alpha = 0.89$) and Brand Loyalty two items ($\alpha = 0.93$).

A composite indicator was constructed for each dimension as a simple average of the indicators related to each. An analysis of variance test (ANOVA) was used to compare the three groups: *design*, *artified* and *control*. In Table 3, the averages for each item and each dimension are shown according to group membership. For ease of reading, the averages corresponding to a significant ANOVA result are given. The last two columns show the F statistics and the p-values of the ANOVA.

The statistical analysis presented here reveals an expected equivalence between the three brand awareness measures, meaning that the presence of contemporary visual arts does not increase or

TABLE 2

MEASURES OF CONSUMER-BASED BRAND EQUITY	
Dimension	Measure
Brand Awareness (Aaker 1991)	
Unaided recall	Asked to name the first luxury brand that comes to mind
Aided recall	Asked for the name of the brand (product category is mentioned) Which of the following brands have you used before? (brand recognition based on aided recall; names of the brands are provided)
BA1	You have bought
BA2	You received as a gift
BA3	You would like to buy or receive
Brand Associations	
Generic Associations	
GA1	Brand represented in the image makes me think of something glamorous
GA2	Brand represented in the image makes me think of something charming
GA3	Brand represented in the image makes me think of something romantic
GA4	Brand represented in the image makes me think of something upper-class
GA5	Brand represented in the image makes me think of something smooth
Organizational Associations (Aaker 1991, 1996)	
OA1	Like the company that makes brand X
OA2	Feel proud to own products from the company that makes brand X
OA3	Trust the company that makes brand X
Perceived Quality (Aaker 1991; Yoo et al. 2000)	
PQ1	Brand X is of very good quality
PQ2	Brand X has excellent features
PQ3	Brand X is durable
PQ4	Brand X offers consistent quality
Brand Loyalty (Yoo et al. 2000; Yoo and Donthu 2001)	
BL1	Brand X would be my preferred choice
BL2	Brand X would be my first choice

TABLE 3

TABLE 3

ANOVA RESULTS									
		Design group		Artified group		Control group		F	Sig.
		SD	M	SD	M	SD	M		
ASSOCIATONS									
Generic Associations	GA1	2.083	3.00	2.125	3.38	2.021	5.30	19.150	.000
	GA2	2.148	4.02	2.231	4.35	2.106	4.73		
	GA3	1.603	2.25	1.597	2.16	1.761	2.57		
	GA4	1.381	4.62	1.447	4.54	1.352	4.59		
	GA5	1.557	3.76	1.474	3.51	1.485	3.67		
	Total	3.55		3.52		2.96			
LOYALTY							3.661	0.026	
	BL1	1.677	2.63	1.679	2.82	1.555	2.49		
	BL2	1.554	2.48	1.677	2.73	1.487	2.40		
	Total	2.56		2.78		2.44			

Note: To facilitate reading, only significant measures are included.

undermine the power of Brand Awareness. Brand Quality is not impacted by artist collaboration, which is a positive result. A luxury brand may maintain perceptions of high quality by applying an artification strategy. Regarding the other dimensions, differences between the groups were verified whenever the variable of visual arts was included, whether in the presence or the absence of a scenario describing the intervention of an artist. This difference was found in one of the brand image components, or Generic Associations, and also in the Brand Loyalty dimension.

An in-depth analysis was carried out to determine whether this difference was due solely to the brand design changes or whether the collaboration with an artist and the relative communication activities managed by the company to make the artification strategy explicit yielded different results. Table 4 shows the results of this analysis.

The averages of the dimension composite indicators were compared by combining the *design* group and the *artified* group and comparing them to the *control* group. This analysis yielded the same results, with the main difference visible at the Generic Associations and Brand Loyalty levels. The second row in each dimension of Table 4 shows the results of the comparison between the *artified* and *control* groups. The results are the same, with the greatest impact at the level of Generic Associations and Brand Loyalty. The most interesting result appears in the last row,

showing the design and control group comparison. Here, the only observable difference is at the Generic Associations level, with no results at the level of Brand Loyalty.

After applying the CBBE model, we can state that an artification strategy benefits brand value from a consumer perspective. Most notably, only the *artified* group shows results both on Generic Associations and on the Loyalty dimension, while the *design* group shows an impact only for Generic Associations. This result shows that the collaboration between the brand and the art world must be made explicit to the final consumers, since the objective is to gain consumers' long-term loyalty, especially in Western countries, where increasing ready-to-wear sales have undermined the value of luxury brands, whose rarity and uniqueness are not perceived today as they were in the past (Kapferer 2015; Kapferer and Valette-Florence 2016).

Hypothesis Findings

The main results of the quantitative experimental phase are given in Table 5.

Results for the CBBE model show that *H1* (Artification positively affects Brand Awareness) is not confirmed. Aided Brand Awareness shows no differences between the three groups. This means that visual artists may modify logos, patterns or products without fear of compromising Brand Awareness among consumers. No between-group

TABLE 4

DOUBLE BETWEEN-GROUP COMPARISON				
Dimension		F	Sig.	
Brand Associations	Awareness	<i>design and artified/control</i>	0.063	0.802
		<i>design/control</i>	0.209	0.648
		<i>artified/control</i>	0.799	0.372
	Organizational Associations	<i>design and artified/control</i>	0.465	0.495
		<i>design/control</i>	0.503	0.479
		<i>artified/control</i>	0.229	0.632
	Generic Associations	<i>design and artified/control</i>	38.289	0.000
		<i>design/control</i>	31.288	0.000
		<i>artified/control</i>	27.254	0.000
Perceived Quality		<i>design and artified/control</i>	0.053	0.819
		<i>design/control</i>	0.194	0.660
		<i>artified/control</i>	0.002	0.968
Loyalty		<i>design and artified/control</i>	4.268	0.039
		<i>design/control</i>	0.892	0.345
		<i>artified/control</i>	7.177	0.008

TABLE 5

HYPOTHESIS RESULTS				
	Hypothesis	Variable analyzed	Statistical method	Confirmed
CBBE	H1: Artification positively affects Brand Awareness.	Aided Brand Recall	ANOVA	No
	H2a: Artification positively affects Generic Associations.	Generic Associations	ANOVA	Yes
	H2b: Artification positively affects Organizational Associations.	Organizational Associations		No
	H3: Artification positively affects consumers' evaluation of Quality.	Perceived Quality	ANOVA	No
	H4: Artification positively affects consumers' Loyalty to the brand.	Brand Loyalty	ANOVA	Yes

changes are noted in relation to Brand Quality, so an artist who acts upon the brand and its luxury products has no effect on the perception of quality projected by the brand or the products.

Hypotheses *H2a* and *H2b*, which address Brand Associations, are confirmed at the level of Generic Associations (*H2a*). As a result, the collaboration of an artist impacts this component of Brand Associations, as demonstrated in previous studies (Masè et al. 2018). Generic Associations is extracted from CBBE building-blocks analysis (Keller 2001). Most of these items are considered fundamental to the analysis of Brand Personality and its multiple dimensions, so this initial result suggests the need for further research on this topic – that is, the impact of artification on the different dimensions of Brand Personality (Aaker 1997).

At the level of Brand Loyalty, the *artified* group appears to be more loyal to the brand, not only compared to the *control* group but also compared to the *design* group, where the collaboration between the artist and the brand was not explicit. This is a noteworthy result also because an association between Brand Personality and Brand Loyalty has been reported in the literature (Fournier 1994). This result opens the way for further research if one considers the importance of artification strategies by luxury brands in Western countries (Kapferer 2014).



Implications for Management

Our findings indicate that the visual arts add value to luxury brands by enhancing brand equity, especially when the collaboration is duly communicated to consumers. Compared to the well-known art infusion effect, artification is a much broader phenomenon that affects the social practices and cultural impact of luxury brands.

The results of the analyses discussed in this article reveal that an artification effect is visible at the brand level, specifically for Brand Associations (Generic Associations) when the art collaboration is not explicit, and also for Brand Loyalty when the collaboration is made explicit to the final consumers. The lack of an impact on Brand Awareness and Brand Quality also suggests an artification effect, since it sidesteps the risk of diminishing Awareness or Quality perceptions in consumers.

Therefore, the results are of potential interest to companies that wish to use an artification strategy. Artists can be called on to rework the image and market position of a specific brand, ensuring the transition from an ordinary image to a prestigious one or strengthening existing prestigious perceptions (Hetsroni and Tukachinski 2005; Lee et al. 2015).

Artified luxury brands stimulate Brand Image and increase Brand Loyalty among consumers. Encouraging loyalty is promising for Western consumers who now need to be lured back by luxury brands. Artified products may have the power to stimulate luxury consumption by creating personal collections of must-have products or experiences and recreating artificial rarity while ensuring a higher level of consumer loyalty over time.

For luxury companies, artification could yield more valuable results than those based on the art infusion effect hypothesis (Hagtvedt and Patrick 2008a, 2008b), as artification can be considered the framework for a strategy that mobilizes the resources of art, culture, innovation and creativity. These resources have become essential for the development of luxury brands in a rapidly changing environment (Kapferer 2015).



Limitations and Future Research

Our results are based on a sample of respondents who may not reflect the entire French population, although an important segment was tested. The primary limitation of the study is the fact that respondents were almost exclusively French citizens. Future research should probe the impact of artification on cross-cultural panels – that is, with respondents from different national, linguistic and cultural backgrounds and residing in smaller cities.

Another limitation of the study is related to the stimuli used for the questionnaire. Future research should include artists who have collaborated with the brand over several years.

Future research could also conduct a pre-test analysis to further analyze the phenomenon (Hagtvedt and Patrick 2008a, 2008b). In addition, it could include exploration of possible causal effects for CBBE dimensions, and the CBBE model itself could be further analyzed, as the literature does not agree on its composition nor the structure of its dimensions (Veloutsou et al. 2013).

Exploration of the artification effect on brand loyalty must be pursued, as our results are in line with those of a recent study reporting that art-based initiatives can positively affect brand loyalty via the mediating impact of brand attachment, thus stimulating emotional value for brands (Koronaki et al. 2018).

Our findings offer new ways of understanding the concepts of art infusion and art-based management and the potential for research regarding the concept of artification. This article is intended to inspire new research into the impact of the visual arts on brand equity from a consumer perspective.

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Passing the Bechdel Test and the Influence of Internet and Social Media Advertising on Seeing a New Movie Release

Joshua Fogel, Kara Criscione

Introduction

In 2015, theatre box offices in the United States and Canada sold 1.32 billion tickets, with estimated sales of US \$11.1 billion (Motion Picture Association of America [MPA] 2015). Frequent moviegoing is positively associated with consumers who prefer a flexible schedule for movies, consumers who attend a wider array of music events and museums, and an increased number of prints of a movie distributed by the producer (Verdaasdonk 2005). The two age groups that most frequently attend movies are 18 to 24 (17%) and 25 to 39 (22%) (MPA 2015). A movie's production budget is related to box office receipts, with each \$10 million spent being associated with a \$7.93 million increase in box office receipts (Lindner et al. 2015). A movie's production budget is positively associated with the value of movie rights for television broadcast (Hennig-Thurau et al. 2013). The size of the production budget is important, as advertising expenditures are positively associated with production budgets (Rennhoff and Wilbur 2011).

Movie advertising campaigns take place across different platforms, including movie trailers, television, radio, newspapers, magazines, billboards, the Internet, Facebook and Twitter. Advertising raises awareness of a new movie and almost all pre-release advertising takes place within four weeks of the movie's opening (Huang et al. 2015). Pre-release critical reviews of new movies are associated with advertising effectiveness. Movies that are perceived as high quality by critics benefit more from pre-release advertising than those perceived as low quality by

critics (Elberse and Anand 2007). Although movie advertising is associated with increased opening gross sales, overhyping can result in unrealistic expectations that can deflate a movie's stock price (Joshi and Hanssens 2009).

The purpose of this study was to examine female gender role in movies and its association with traditional advertising (traditional or cable television, magazines, newspapers, outdoor billboards), Internet advertising and social media advertising in choosing to see a new movie release. The primary aim was to examine the association of the Bechdel Test, an approach used in the film industry to understand female gender role in movies, with traditional, Internet and social media advertising in the decision to see a new release. We contribute to theory by studying an approach used in the film industry and determining its usefulness for advertising new movies. To our knowledge, the Bechdel Test has never been studied with regard to advertising new movies. Moreover, we look at other gender-related topics in the portrayal of women in leading roles and the age of leading women characters for their association with traditional, Internet and social media advertising in choosing to see a new movie release. Our multivariate analyses consider demographic and gender-influence variables as possible moderator variables for understanding traditional, Internet and social media advertising and the impact of such advertising types on choosing to see a new movie release.

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Literature Review

Bechdel Test

The Bechdel Test consists of three questions to objectively determine the representation of women in a movie and if a woman's role can exist independent of a man's role. In order to pass the Bechdel Test, a movie must meet three related criteria: (1) it must have at least two women with names; (2) these named women must talk to each other; and (3) in their conversations, the named women must talk about something other than a man (Lindner et al. 2015). The Bechdel Test is useful, as it indicates that the strength of a female character is important for evaluating the role of the female gender in movie content. Strong female characters are indicative of females having a central role in the character network, while female characters with minor roles are only props for the central male character's self-actualization (Selisker 2015). However, the Bechdel Test does not measure the demographic characteristics of women, such as age, race/ethnicity or native/first language (O'Meara 2016).

Bechdel Test results can be calculated using a manual score or an automated score (Agarwal et al. 2015). In a review of 8,076 movies, 57.6% passed the Bechdel Test (bechdeltest.com/statistics/). A movie is more likely to pass the Bechdel Test if the writer, producer or director is female (Friedman et al. 2017).

Movies that pass the Bechdel Test (i.e., sufficient woman representation) receive less box office revenue than movies that fail the test (i.e., insufficient woman representation), because the production stage has fewer resources dedicated to these movies than to movies that pass the test

(Lindner et al. 2015). Movies that pass the Bechdel Test are more likely to be woman-centric or reality-focused and are less likely to be top-grossing with high revenues (Kapoor et al. 2017). Movies that fail the Bechdel Test have more views and likes on the social media platform YouTube than movies that pass the test (Garcia et al. 2014). There are Bechdel Test gender differences on the social media platform Twitter: women are more likely to share information about movies that pass the Bechdel Test, while men do not show any inclination to share information about movies that pass the test (Garcia et al. 2014). However, there is no association between passing the Bechdel Test and the Metacritic movie review score (Lindner and Schulting 2017). We are not aware of any research on the association between the Bechdel Test and the advertising of new movies.

Passing the Bechdel Test is an indication that a movie is equitable in terms of gender roles, with sufficient female representation. Determining whether or not a movie is equitable in terms of gender roles requires information before consumption. Advertising reveals diagnostic information about the plot, the actors and the genre. A parallel explanation is that equity in terms of gender roles is an increasingly shared social norm. Individuals who are sensitive to social norms are likely to be sensitive to other "outside" information, such as information found in advertising. An alternative explanation is that sensitivity to equitable gender roles is a deep-seated value and that individuals with strong beliefs are not likely to be swayed by advertising. This leads to our first hypothesis.

H1: Moviegoers who are sensitive to equitable gender roles and care that a movie passed the

ABSTRACT

This study determines the role of demographics and female gender role variables with traditional, Internet and social media advertising for influencing consumers to choose to see a new movie release. A survey of 810 people found that passing the Bechdel Test and woman in a leading role were each positively associated with Internet advertising and social media advertising influencing consumers. However, a woman over the age of 32 in a leading role was negatively associated with social media advertising influencing consumers. Female gender was a positive moderator for the Bechdel Test for both Internet advertising and social media advertising influencing consumers. Race/ethnicity (African American, Hispanic American, Asian American) was a negative moderator for the Bechdel Test for both Internet advertising and social media advertising influencing consumers. No variables were associated with traditional advertising influencing consumers. Marketing managers need to be aware that advertising focusing on aspects of the movie that pass the Bechdel Test can be beneficial for some market segments but not others.

KEYWORDS

Bechdel Test, movies, advertising, social media, gender

Bechdel Test will be more influenced by advertising (traditional, Internet, social media) when choosing to see a new release than moviegoers who are not sensitive to equitable gender roles and do not care that a movie passed the Bechdel Test.

Gender Influence

Women are underrepresented in many media, including television, newspapers, general audience films, music videos and videogames (Collins 2011). Furthermore, when women *are* represented in the media, they are often portrayed in sexualized or subordinate roles (Collins 2011). A meta-analysis of television and radio advertising concluded that women are more likely to be stereotyped than men (Eisend 2010). Occupational status has the highest degree of stereotyping (Eisend 2010). Advertising mirrors and reflects current gender roles, while it does not mould or shape the gender-role values of the target audience (Eisend 2010).

There are gender influences in movies that differ for males and females. The median age of a lead is 32 for women and 42 for men (Treme and Craig 2013). Regarding promotional appearances in *People* magazine, female appearances are associated with lower box office revenue and male appearances with higher box office revenue (Treme and Craig 2013). In movies, females are often portrayed at a younger age and males at an older age; also, females are less likely than males to be portrayed in leadership roles (Lauzen 2012).

The leadership gender role in movies is similar to what is typically seen and preferred in advertising. College students have been found to prefer

advertisements with women in the role of housewife as compared to the role of businesswoman (Zawisza and Cinnirella 2010). In advertisements, women are more often featured in a dependent role and men are more often featured in an independent role (Knoll et al. 2011). Women have been found to agree more than men with the argument that women are generally portrayed in an offensive manner in advertising (Harker et al. 2005).

There is a pattern of a negative relationship of older women and women in leading roles for positively influencing consumers through advertising. A similar negative relationship can be seen for preference for women over the age of 32 in a leading role and preference for women in a leading role with regard to convincing consumers to see a new movie release.

H2: A preference for women over the age of 32 in a leading role is negatively associated with traditional, Internet and social media advertising that results in choosing to see a new movie release.

H3: A preference for women in a leading role is negatively associated with traditional, Internet and social media advertising that results in choosing to see a new movie release.

Bechdel Test and Potential Moderator Variables

Differences based on age have been found with regard to advertising. Younger adults (age 20–25) have been found to remember more brands and products advertised on television than older adults (age 58–78) (van der Goot et al. 2015). Regarding coffee and movie advertisements, a

RÉSUMÉ

Cette étude examine le rôle que jouent la démographie et les variables liées aux rôles genrés féminins dans la publicité traditionnelle, celle sur Internet et celle dans les médias sociaux, pour influencer le choix des consommateurs de visionner ou non un nouveau film à sa sortie. Une enquête menée auprès de 810 personnes a révélé que la réussite du test de Bechdel et la présence d'une femme dans un rôle principal sont des éléments associés positivement à la publicité influençant les consommateurs sur Internet et dans les médias sociaux. Cependant, le fait qu'une femme de plus de 32 ans tienne un rôle principal était associé négativement à la publicité influençant les consommateurs dans les médias sociaux. Le genre féminin a été un modérateur de l'influence positive pour le test de Bechdel pour la publicité influençant les consommateurs sur Internet et sur les réseaux sociaux. La race/l'ethnicité (Afro-Américain, Latino-Américain, origine asiatique) a été un modérateur de l'influence négative pour le test de Bechdel pour la publicité influençant les consommateurs sur Internet et dans les médias sociaux. Aucune variable n'était associée à la publicité traditionnelle influençant les consommateurs. Les responsables marketing doivent être attentifs au fait que la publicité axée sur des aspects du film qui réussissent le test de Bechdel peut être bénéfique pour certains segments du marché, mais pas pour d'autres.

MOTS CLÉS

Test de Bechdel, films, publicité, médias sociaux, genre

comparison study found that younger adults (age 19–24) had more positive attitudes towards rational-appeal advertisements focusing on the future than older adults (age 68–98), while for emotional-appeal advertisements, younger adults had more positive attitudes than older adults towards advertisements focusing on the present (Williams and Drolet 2005). Older adults engage more often with traditional media (newspapers and television) than younger adults, and younger adults engage more often with new media (Internet and social media) (Kalmus et al. 2013). College students rank the attractiveness of movie advertising as follows (highest to lowest): television, Web sites, other people, radio, billboards, newspapers (Hu et al. 2005).

The impact of Internet advertising differs for men and women. Compared to men, women respond more to advertisements by clicking on events, clicking on sponsorship links and downloading content (McMahan et al. 2009). Women associate perceived credibility of a Twitter advertisement with its perceived advertising value, while men show no such association of credibility of a Twitter advertisement with its perceived advertising value (Murillo et al. 2016). Advertising volume and ratio of positive to negative blog reviews for a new movie release have greater box office performance for men than for women (Gopinath et al. 2013).

Race/ethnicity is important to consider when choosing advertising topics. Racially embedded targeted advertisements show that African Americans identify more with African American characters, while no such pattern appears for whites. However, in mainstream-inclusive

advertisements, the dominant white culture influences responses, with both whites and African Americans identifying most with the white characters in the advertisements (Brumbaugh 2009). Whites are positively impacted by movie advertising in terms of box office performance for new releases, while Asian Americans and Hispanic Americans are positively impacted by word of mouth in social media blogs but are negatively impacted by movie advertising (Gopinath et al. 2013).

The demographic variables of age, gender and race/ethnicity can each potentially moderate passing the Bechdel Test and its association with traditional, Internet and social media advertising resulting in choosing to see a new movie release. Furthermore, women in a leading role and women over the age of 32 in a leading role can each moderate passing the Bechdel Test and its association with traditional, Internet and social media advertising resulting in choosing to see a new movie release. We propose a number of exploratory moderation hypotheses that are non-directional.

H4: Age moderates passing the Bechdel Test and its association with traditional, Internet and social media advertising resulting in choosing to see a new movie release.

H5: Gender moderates passing the Bechdel Test and its association with traditional, Internet and social media advertising resulting in choosing to see a new movie release.

H6: Race/ethnicity moderates passing the Bechdel Test and its association with traditional, Internet and social media advertising resulting in choosing to see a new movie release.

RESUMEN

En este estudio se analizan las variables demográficas y de género presentes en la publicidad tradicional, en Internet y en las redes sociales para determinar el papel que dichas variables desempeñan cuando se trata de influenciar a los consumidores en su decisión de ver una película de estreno. En una encuesta realizada con 810 personas se comprobó que el hecho de haber aprobado el test de Bechdel y el hecho de que la mujer tuviera un papel destacado marcaban una influencia positiva de la publicidad en Internet y en los medios de comunicación social sobre el consumidor. Sin embargo, la publicidad en medios sociales de una película teniendo una mujer mayor de 32 años en un rol protagónico influía negativamente a los consumidores. El género femenino, moderador positivo para el test de Bechdel, fue igualmente positivo para la publicidad en Internet y en los medios sociales que influyen en los consumidores. La raza/etnia (afroamericana, hispanoamericana, asiático-americana) fue un moderador negativo en el test de Bechdel, y también lo fue para la publicidad en Internet y en los medios sociales. No se observaron variables asociadas con la publicidad tradicional que influye en los consumidores. Los directores de comercialización deben de saber que la publicidad que se centra en aspectos de la película que satisfacen el test de Bechdel puede resultar favorable para algunos segmentos del mercado, mientras que para otros no lo es.

PALABRAS CLAVE

Test Bechdel, películas, publicidad, redes sociales, género

H7: Women over the age of 32 in a leading role moderates passing the Bechdel Test and its association with traditional, Internet and social media advertising resulting in choosing to see a new movie release.

H8: Women in a leading role moderates passing the Bechdel Test and its association with traditional, Internet and social media advertising resulting in choosing to see a new movie release.



Method

Participants

We approached 868 students at a public college located in New York City and asked them to participate in our survey. There were 10 students who declined to participate and 20 invalid surveys, for a total of 838 completed surveys and a response rate of 96.5%. We excluded 28 people over the age of 35 to maintain a sample of young adults. Data were analyzed for the remaining 810 surveys. The survey was conducted from April through September 2016. Ethical approval was obtained from the college's Human Research Protection Program. All participants provided informed consent.

Measures

Demographics

Demographic variables included age (years), gender (male/female) and race/ethnicity (white, African American, Hispanic American, Asian/Asian American, South Asian [India, Pakistan, surrounding areas], other).

Gender role

Bechdel Test

Respondents were asked whether it is important, when watching a new movie release, that the movie meet the Bechdel Test criteria: (1) that at least two women have names; (2) that these named women talk to each other; and (3) that, in their conversations, these named women talk about something other than a man. Respondents were instructed to answer *yes* or *no* to whether each of the criteria was important. Passing was defined as a *yes* answer for all three.

Woman in leading role

"I prefer watching new movie releases where a woman has the leading role" (1 = *strongly disagree*, 5 = *strongly agree*). (This was an original question.)

Preferred age of woman in leading role

"I prefer watching movies where a woman in the leading role has the age of" (*less than or equal to 32 years, greater than 32 years*). (This question was based on information found in Treme and Craig [2013]).

Outcome Variables

The outcome variables included three classes of advertising types that result in choosing to see a new movie release. Respondents were instructed as follows: "Please indicate for the advertising topics below if these advertising types resulted in your choosing to see a new movie release." They were provided a list of 11 different types of advertising. Traditional advertising variables consisted of four types: traditional and/or cable television, magazines, newspapers, outdoor billboards. Internet advertising variables consisted of two types: Internet television, Internet print. Social media advertising variables consisted of five types: YouTube videos, Facebook videos, Twitter videos, Facebook print, Twitter print. Each advertising type was rated on a Likert scale (1 = *strongly disagree*, 5 = *strongly agree*). Total scores were calculated by adding each of the types corresponding to each of the three classes: traditional advertising, Internet advertising, social media advertising. Higher scores for each advertising type indicated a more positive attitude along the dimension. Cronbach's alpha reliability values were as follows: traditional advertising = 0.7, Internet advertising = 0.5, social media advertising = 0.8.

Statistical Analysis

Descriptive statistics of mean and standard deviation were used for the continuous variables and percentage and frequency for the categorical variables. Multivariate linear regression analyses were performed for each of the outcome variables of traditional advertising, Internet advertising, and social media advertising resulting in seeing a new movie release. Model 1 had predictor variables of demographics (age, gender, race/ethnicity) and gender role variables (Bechdel Test, woman in leading role, preferred age of woman in leading role). Model 2 included the predictor variables of model 1 and added separate moderator variables for the Bechdel Test of age, gender, race/ethnicity, woman in leading role and preferred age of woman in leading role. Continuous predictor variables were mean-centred to avoid multicollinearity concerns. All analyses used IBM SPSS version 25 (IBM Corporation 2017). All p-values were two-tailed.



Results

Table 1 shows the characteristics of the sample. For demographics, the mean age was almost 23 years and there were slightly more women than men. Race/ethnicity shows slightly more than one third white, almost one fifth African American, less than one fifth Hispanic American and Asian American, and less than one tenth South Asian and other. For gender role variables, 16% passed the Bechdel Test. More than three quarters preferred watching movies in which a woman in the leading role is 32 or younger. The mean score for preference for new movie releases in which a woman has a leading role was neutral.

Mean values for the advertising types resulting in seeing a new movie release were as follows: traditional $M = 11.31$, $SD = 3.38$; Internet $M = 6.73$, $SD = 1.82$; social media $M = 14.30$, $SD = 4.72$. Linear regression analyses for traditional advertising for new movie releases did not have a statistically significant overall ANOVA in model 1 ($F = 1.42$, $p = 0.17$) or

model 2 that included the predictors of the potential moderators ($F = 1.21$, $p = 0.24$).

Table 2 shows linear regression results for Internet advertising. Model 1 shows that those for whom it was important that a movie passed the Bechdel Test were statistically significantly positively associated with choosing to see new movie releases after viewing Internet advertisements. Model 2 shows that importance of passing the Bechdel Test, woman in a leading role and African American race/ethnicity were each statistically significantly positively associated with choosing to see new movie releases after viewing Internet advertisements. Both gender and race/ethnicity were statistically significant moderators for the Bechdel Test. Women for whom it was important that a movie passed the Bechdel Test were positively associated with choosing to see new movie releases after viewing Internet advertisements. Those of Hispanic American and Asian American race/ethnicity for whom it was important that a movie passed the Bechdel Test were each negatively associated with choosing to see new movie releases after viewing Internet advertisements.

Table 3 shows linear regression results for social media advertising for new movie releases. Model 1 shows that for those for whom it was important that a movie passed the Bechdel Test, woman in a leading role, African American race/ethnicity, Asian American race/ethnicity and South Asian race/ethnicity were each statistically significantly positively associated with choosing to see new movie releases after viewing social media advertisements. Woman in leading role and preference for women over the age of 32 were each statistically significantly negatively associated with choosing to see new movie releases after viewing social media advertisements. Model 2 shows the same significance pattern as model 1 for positive associations for passing the Bechdel Test, woman in a leading role, African American race/ethnicity, Asian American race/ethnicity and South Asian race/ethnicity, and negative association for woman in leading role and preference for woman older than 32. Also, both gender and race/ethnicity were statistically significant moderators for the Bechdel Test. Women for whom it was important that a movie passed the Bechdel Test were positively associated with choosing to see new movie releases after viewing social media advertisements. Those of African American race/ethnicity and Asian American race/ethnicity for whom it was important that that a movie passed the Bechdel Test were each negatively associated with choosing to see new movie releases after viewing social media advertisements.

TABLE 1

DESCRIPTIVE CHARACTERISTICS OF SAMPLE		
Variable	Mean (SD)	% (Frequency)
<i>Demographics</i>		
Age (years)	22.5 (3.45)	
<i>Gender</i>		
Male		48.0 (389)
Female		52.0 (421)
<i>Race/ethnicity</i>		
White		36.7 (297)
African American		19.1 (155)
Hispanic American		14.7 (119)
Asian American		18.0 (146)
South Asian		4.8 (39)
Other		6.7 (54)
<i>Gender role</i>		
<i>Bechdel Test</i>		
Pass		16.0 (130)
Missing		0.2 (2)
<i>Preference age for woman</i>		
≤ 32		79.1 (641)
> 32		19.5 (158)
Missing		1.4 (11)
Woman in leading role	3.0 (0.82)	

TABLE 2

LINEAR REGRESSION RESULTS: INTERNET ADVERTISING		
Variable	Model 1 Internet β (SE)	Model 2 Internet β (SE)
Demographics		
Age (years)	0.03 (0.02)	0.02 (0.02)
Gender		
Male	Reference	Reference
Female	0.08 (0.13)	-0.04 (0.14)
Race/ethnicity		
White	Reference	Reference
African American	0.31 (0.18)	0.39 (0.20)*
Hispanic American	-0.01 (0.20)	0.24 (0.22)
Asian American	0.21 (0.18)	0.35 (0.20)
South Asian	0.46 (0.31)	0.51 (0.36)
Other	0.11 (0.27)	0.28 (0.30)
Gender role		
Bechdel Test (pass)	0.61 (0.18)**	0.99 (0.41)*
Preference age for woman		
≤ 32	Reference	Reference
> 32	-0.20 (0.16)	-0.09 (0.18)
Woman in leading role	0.16 (0.08)	0.18 (0.09)*
Moderators		
Bechdel (pass) x age	–	0.04 (0.05)
Bechdel (pass) x gender (woman)	–	0.89 (0.37)*
Bechdel (pass) x race/ethnicity	–	
African American		-0.69 (0.52)
Hispanic American		-1.41 (0.50)*
Asian American		-1.26 (0.56)*
South Asian		-0.58 (0.74)
Other		-1.25 (0.67)
Bechdel (pass) x Preference age for woman (> 32)	–	-0.42 (0.42)
Bechdel (pass) x Woman in leading role	–	-0.26 (0.20)
Intercept	6.52 (0.13)***	6.47 (0.14)***
Model statistics		
ANOVA F statistic	2.76**	2.39**
Adjusted R ²	0.022	0.032

* $p < 0.05$, ** $p < 0.01$, *** $p < 0.001$

TABLE 3

LINEAR REGRESSION RESULTS: SOCIAL MEDIA ADVERTISING		
Variable	Model 1 Internet β (SE)	Model 2 Internet β (SE)
Demographics		
Age (years)	0.01 (0.05)	-0.01 (0.05)
Gender		
Man	Reference	Reference
Woman	-0.95 (0.32)**	-1.15 (0.35)**
Race/ethnicity		
White	Reference	Reference
African American	1.58 (0.46)**	1.95 (0.49)***
Hispanic American	0.11 (0.50)	0.26 (0.55)
Asian American	2.47 (0.46)***	2.77 (0.49)***
South Asian	2.62 (0.78)**	2.34 (0.90)**
Other	0.92 (0.67)	1.39 (0.75)
Gender role		
Bechdel (pass)	1.85 (0.45)***	2.18 (1.03)*
Preference age for woman		
≤ 32	Reference	Reference
> 32	-1.14 (0.41)**	-1.28 (0.46)**
Woman in leading role	0.51 (0.20)*	0.62 (0.22)**
Moderators		
Bechdel (pass) x age	–	0.16 (0.13)
Bechdel (pass) x gender (woman)	–	1.85 (0.93)*
Bechdel (pass) x race/ethnicity	–	
African American		-2.68 (1.31)*
Hispanic American		-1.29 (1.26)
Asian American		-2.86 (1.40)*
South Asian		0.50 (1.85)
Other		-2.92 (1.68)
Bechdel (pass) x Preference age for woman (> 32)	–	0.79 (1.06)
Bechdel (pass) x Woman in leading role	–	-0.93 (0.51)
Intercept	13.81 (0.33)***	13.77 (0.34)***
Model statistics		
ANOVA F statistic	8.45***	5.24***
Adjusted R ²	0.086	0.092

* $p < 0.05$, ** $p < 0.01$, *** $p < 0.001$

Discussion

Table 4 summarizes the results for the hypotheses. We found partial support for *H1* where passing the Bechdel Test was positively associated with Internet and social media advertising, each resulting in choosing to see a new movie release. We found partial support for *H2* where age preference of over age 32 for women in a leading role was negatively associated with social media advertising resulting in choosing to see a new movie release. We found partial support for *H3* in the opposite direction where a woman in a leading role was positively associated with Internet and social media advertising, each resulting in choosing to see a new movie release. We found partial support for *H5* where women for whom it was important that a movie passed the Bechdel Test was positively associated with Internet and social media advertising, each resulting in choosing to see a new movie release. We found partial support for *H6*: those of Hispanic American and Asian American race/ethnicity for whom it was important that a movie passed the Bechdel Test were each negatively associated with choosing to see a new movie release after viewing Internet advertisements; those of African

American and Asian American race/ethnicity for whom it was important that a movie passed the Bechdel Test were each negatively associated with choosing to see new movie releases after viewing social media advertisements. We found no support for hypotheses 4, 7 or 8.

We found support for *H1* where moviegoers who are sensitive to equitable gender roles and care that a movie passed the Bechdel Test was positively associated with Internet and social media advertising, each resulting in choosing to see a new movie release. Previous research found that movies that pass the Bechdel Test have less box office revenue (Lindner et al. 2015). Our study may differ since we used individual data rather than aggregate data. Also, previous research found that movies that pass the Bechdel Test have fewer views and likes on YouTube (Garcia et al. 2014). Our study differs since our social media measure was predominantly based on Twitter and Facebook rather than YouTube. YouTube, Facebook and Twitter all allow for video postings. However, Facebook and Twitter offer many more ways to connect on social media. Print content can be regularly shared on Facebook and Twitter but not on YouTube. Our research

TABLE 4

HYPOTHESIS RESULTS FOR TRADITIONAL, INTERNET AND SOCIAL MEDIA ADVERTISING				
Hypothesis	Hypothesis category	Traditional advertising	Internet advertising	Social media advertising
1	Bechdel Test	Not supported	Supported where passing Bechdel Test is positively associated with Internet advertising	Supported where passing Bechdel Test is positively associated with social media advertising
2	Preference age for woman in leading role > 32	Not supported	Not supported	Supported
3	Woman in leading role	Not supported	Supported opposite direction where woman in leading role is positively associated with Internet advertising	Supported opposite direction where woman in leading role is positively associated with social media advertising
4	Age moderator	Not supported	Not supported	Not supported
5	Gender moderator	Not supported	Supported	Supported
6	Race/ethnicity moderator	Not supported	Supported	Supported
7	Preference age for women > 32 moderator	Not supported	Not supported	Not supported
8	Woman in leading role moderator	Not supported	Not supported	Not supported

shows that the more multifaceted social media platforms (Facebook and Twitter), which allow for regular print-related posts and comments, are important for understanding the impact of passing the Bechdel Test and its association with choosing to see a new movie release.

We found support for *H2* for social media advertising where movies with women over age 32 in leading roles were negatively associated with choosing to see a new movie release after seeing such advertising. Previous research on television advertising in Canada found that, among advertisements featuring characters aged 20 to 29 and 30 to 39, women were featured more often than men; the pattern changed for characters over age 40, with men being featured more often than women in all age groups – 40 to 49, 50 to 59, 60 to 69, and 70 to 79 (Baumann and de Laat 2012). Our findings on the impact of social media advertising on choosing to see a new movie release are consistent with this age pattern: older women, even if in a leading role, are not sufficiently appealing to make people want to see a movie featuring them. We found support for *H3* in the opposite direction where a woman in a leading role was positively associated with Internet and social media advertising, each resulting in choosing to see a new movie release. Previous research with college students found that the students preferred advertising that features women as traditional housewives rather than as businesswomen (Zawisza and Cinnirella 2010). Our study concerning movies differs from this pattern and suggests that a woman in a leading role is important for college students and they will choose to see movies with a woman in a leading role as long as the woman is not over the age of 32.

We found support for *H5* where women for whom it was important that a movie passed the Bechdel Test were positively associated with Internet and social media advertising, each resulting in choosing to see a new movie release. The interaction of passing the Bechdel Test changed the direction of the main effect of gender (female) from no association for Internet and negative association for social media to a positive association for the interaction for both Internet and social media advertising. Previous research with branded entertainment films found that ratings by women are impacted by increased awareness of surroundings; women with increased awareness of surroundings who give high ratings to a branded entertainment film are more likely to recommend the film to other people than women who give low ratings to a branded entertainment film (Kim et al. 2019). We suggest that the movie environment of passing the Bechdel Test has a

twofold impact: promoting positive ratings among women and increased awareness among women. This, then, has a positive association, resulting in choosing to see new movie releases after viewing these advertisements.

We found support for *H6* where those of African American, Hispanic American and Asian American race/ethnicity for whom it was important that a movie passed the Bechdel Test were each negatively associated with choosing to see new movie releases after viewing advertisements. The interaction of passing the Bechdel Test changed the direction of the main effect from a positive association to a negative association for the interaction for both Internet and social media advertising. Previous research shows that Asian Americans have higher percentages than whites, Hispanic Americans, African Americans and Native Americans for using Facebook (Hargittai 2008). Also, African Americans post on Twitter more often than whites, Hispanic Americans, Asian Americans and others (Murthy et al. 2016). Our main effect findings for African Americans and Asian Americans is consistent with this pattern of increased use. Previous research on television advertising found negative gender stereotypes in Hispanic cultures (Villegas et al. 2010) and Asian cultures (Kim et al. 2016) where men are featured as dominant over women and women are featured as dependent on men. We speculate that certain people of African American, Hispanic American and Asian American background hold negative stereotypes of the role of women and that when these people see advertisements for movies that passed the Bechdel Test they are critical of them and therefore are not interested in seeing the movies.

This study has several limitations. First, the sample was from one college in a large metropolitan area and the results may not generalize to other colleges, such as those in rural areas. Second, we did not ask about the themes that participants typically posted about on social media. Future research could examine whether those who post about particular themes are more or less likely to be impacted by social media advertising in choosing to see a new movie release. Third, it is possible that different advertising mediums have an impact on one's choosing to see different movie genres. It would be useful for future research to study this topic. Fourth, the adjusted R-square value for Internet advertising was low. However, it was higher than the values of 0.006 (Lindner et al. 2015) and 0.002 (Lindner and Schulting 2017) reported in the only two studies that report adjusted R-square values for the Bechdel Test.

Managerial Implications

In conclusion, we found that passing the Bechdel Test and woman in a leading role were each positively associated with Internet and social media advertising influencing consumers to choose to see a new movie release. Female gender was a positive moderator for passing the Bechdel Test for both Internet and social media advertising influencing consumers to choose to see a new movie release. Race/ethnicity (African American, Hispanic American, Asian American) was a negative moderator for passing the Bechdel Test for both Internet and social media advertising influencing consumers to choose to see a new movie release. Studios should invest in Internet and social media advertising for movies that pass the Bechdel Test, since people who are sensitive to this aspect of a movie are influenced by these types of advertising. Marketing managers should be aware that advertising focused on aspects of the movie that pass the Bechdel Test can be beneficial for some market segments but not others. They need to tailor their advertisements to each race/ethnicity market segment. For whites and South Asians, we recommend that marketing managers consider an Internet and social media advertising strategy that highlights portions of the movie that have passed the Bechdel Test. This should emphasize the positive communication roles of women with men featured in the movie. However, targeting those of African American, Hispanic American or Asian American race/ethnicity with advertisements focusing on aspects of the movie that have passed the Bechdel Test are not received positively. Due to possible gender stereotyping within these races/ethnicities (Kim et al. 2016; Villegas et al. 2010), such an advertising approach will lead consumers to choose not to see a new movie release.

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The Relative Importance of Labelling a Craft Product: A Conjoint Analysis

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Introduction

As a surprising countercurrent to its homogenizing effects, globalization is generating increasing demand for local ethnic and cultural products. Perhaps in reaction to uniform mass-produced goods (Liebl and Roy 2003), consumers are demonstrating a strong desire today for uniqueness and authenticity as well as a greater interest in handicraft products that draw on a country's traditional know-how.

Despite this favourable situation, the craft sector in every country is now facing a major threat: import of counterfeit craft goods. Indeed, according to experts (Anti-Cybercriminalité 2013), counterfeiters today are involved not only in mass-produced and manufactured goods (e.g., luxury brands, apparel, tires) but in traditional handicraft products. The footwear sector and *terroir* products (ConsoGlobe 2017) are among the best examples of this threat to the preservation of a country's cultural identity and traditional know-how (Centre du Commerce International 2003). In the traditional footwear sector, for instance, the presence of cheap counterfeit goods puts pressure on artisans to reduce the price of their products by switching to lower-quality raw materials (e.g., poor-quality leather) and to manufacturing processes using inferior techniques (e.g., using glue rather than sewing). This levelling down is perceived by experts in several countries (e.g., Algeria, France, Madagascar, Panama, Tahiti, Tunisia) as striking a major blow to the country's image, and many are now calling for the creation of a label that would guarantee the authenticity of craft products (Comité Français pour la Solidarité Internationale 2011).

Currently, little is known about consumers' willingness to buy labelled craft products, as most studies on labelling deal with food products and perceptions (craft beer, coffee, organic produce). In these studies, labelling is presented as an effective way to influence consumers' attitudes, expectations and choices (Bradou et al. 2014), to provide accurate information and thus protect consumers' health and safety, and to safeguard against misleading information.

The positive effects of labelling as a signal should encourage other industries, such as crafts, to implement a labelling system to guarantee the accuracy of information about a product's origin and authenticity (Jourdain 2010). However, in the marketing literature, no study – with the exception of some qualitative research done by De Barnier and Lagier (2012) on the importance of labelling a craft product – provides any indication of the extent to which labelling may influence consumers' preferences and decision-making.

The aim of our study is to analyze consumers' preferences concerning craft products. By performing a conjoint analysis, we seek to measure consumers' attribute preferences and thus contribute to the literature on signalling theory and on craft products – cultural products that have received little attention from marketing researchers (Azuela Flores and Cogco Calderón 2016; Dézécot and Fleck 2017), though highly relevant considering the complexity of the features and values they encapsulate (functional, aesthetic, spiritual, etc.). The theoretical purpose of this multi-cue study is to investigate whether consumers' responses rely on extensive information processing

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or if one signal works as a summary cue (Johansson 1989). As the value of intrinsic/extrinsic cues varies according to the personal relevance of the craft product to the consumer (Verplanken and Holland 2002), we seek to test the moderating effects of the consumer's expertise and involvement with the product category – that is, study the differences in preferences between experts and novices, as well as between high-involved and low-involved consumers. Here, our intention is to provide a better understanding of how consumers use cues in their decision-making. We also aim to shed light on a key debate in the country-of-origin (COO) literature (Johansson 1989; Maheswaran 1994) concerning the following issue: Who is more likely to be influenced by extrinsic signals – experts or novices?

From a managerial point of view, this study's first contribution is to provide artisans, SMEs and start-ups in the craft sector with indications about the most relevant product attributes in order to determine the best positioning and marketing strategy for their products, which should help them to face the competition imposed by counterfeiters. At the same time, promoting authentic local products would contribute to the preservation of a country's cultural identity and image, not only for tourists seeking authenticity but also for patriotic local consumers. Indeed, in assessing the importance that local consumers attach to labelled craft products, this study tries to determine the centrality of local products in their value system as well as their sense of patriotism given the threat that “made in China” counterfeit goods pose to their national identity. Though contributing little to national economies in monetary terms, craft products are recognized as having a great influence on people's daily lives, especially in emerging countries where manufactured goods have not replaced craft products totally.

Context

The country selected for the study is Tunisia (North Africa), an emerging country with a significant tourism sector whose attractiveness is linked to ancient Carthage and to various other civilizations that have inspired Tunisian craft goods (pottery forms, symbols etc.). Though accounting for only 4.6% of GNP in 2018, the craft sector in Tunisia employs over 11% of the working population (vs. 12% in France), of whom 83% are women (WebManagerCenter 2018a), located mostly in Tunisia's rural areas. Highly prosperous in the past, the Tunisian craft sector is now undergoing a major economic crisis (Maârouf 2015), which has caused a drop in the production of hand-woven carpet, its flagship product, from 426,000 square metres in 2001 to less than 40,000 square metres 2016 (African Manager 2017). The Tunisian craft industry is facing various issues: unstable production, the lack of an effective promotion strategy, and financial difficulties that make it hard to meet requirements for handicraft exports, which have decreased dramatically (down 59% from 2012 to 2014), representing, in 2014, only 1.8% of total exports (WebManagerCenter 2018a). In addition, Tunisia has been hit hard by counterfeit goods, which now account for over 50% of its craft market (Union Tunisienne de l'Industrie, du Commerce et de l'Artisanat 2013) and represent 7% to 10% of the global economy (OECD/EUIPO 2016). Focusing on craft products in this context may provide interesting insights into consumers' response to labels in emerging countries versus their sensitivity to price – the counterfeiters' strategic advantage.

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ABSTRACT

The consumption of craft products is currently flourishing, partly as a mode of individual self-expression and legitimization in postmodern society. This study deals with consumers' preferences in a context where the spread of counterfeit goods due to globalization is threatening traditional handicrafts. To analyze the attribute preferences of consumers, a conjoint analysis was conducted ($N = 303$) on three highly relevant attributes identified by a preliminary study and prior research: label, region of origin (RO) and price. The results indicate that the label is the most important of the three attributes, while price is the least relevant to consumers. Novices and low-involved consumers perceive price as a more relevant criterion, while experts and high-involved consumers attach greater importance to the label and the RO, two high-scope signals of product authenticity. Managerial and research implications are discussed.

KEYWORDS

Craft products, conjoint analysis, label, region of origin, price, expertise

Literature Review

Craft Products: What Makes Them Authentic?

Craft products are made by “artisans” – individuals who “are defined primarily by their activity, i.e. the creation or restoration of single objects or small series and therefore by the aesthetic work of a given material (clay, wood, textile, glass, etc.)” (Jourdain 2010, 12). The fact that craft products are handmade is what distinguishes the artisan from the industrial worker (Campbell 2005) and the craft item from an industrial product. While industrial processes are perceived as alienating workers, craftwork is seen as “humane and liberating, enabling individuals to engage in authentic, expressive and creative activity” (Campbell 2005, 39).

Viewed by some consumers as an “extended self” (Arnould and Price 2000; Bergadaa 2008), craft products are often used to legitimize the individual’s identity affiliation, either national or regional. Dion et al. (2012) show that the legitimization of the individual’s identity affiliation is based on the authenticity of the product s/he uses – that is, the product’s “collectively recognized originality and singularity” (p. 61). From a constructivist angle, an object’s authenticity is rooted in its social construction, which according to Heinich (1999) rests on two main dimensions: first, attributing the object to its creator based on proof that it has been handmade by him/her; second, attributing qualities and competencies to the artisan that differentiate him/her from an industrial manufacturer.

According to some researchers (see Bergadaa 2008), the authenticity of craft products should be viewed from an experiential perspective, given their symbolic/spiritual value as well as the

relationship that the artisan is likely to develop with them and/or create between them and the consumer. The experience of authenticity is apprehended through several concepts (Bergadaa 2008; Grayson and Martinec 2004; Peirce 1987): “symbols” (culturally accepted signs that designate the original object – for example, the symbol of the “hand of Fatma” is used in North Africa to designate craft products); “indexes” (factual or spatiotemporal signs directly linked to the original object, such as the artisan’s signature or a protected designation of origin like “Made in Kairouan”); and “icons” (signs that evoke the physical characteristics of the original object – for example, handmade).

For some researchers, judgements of authenticity are made according to either indexical or iconic standards (Grayson and Martinec 2004; Hartman and Ostberg 2013). For others (Beverland et al. 2008), indexical and iconic cues may be used separately or jointly – that is, assigned similar value, depending on the situation. In a study of authenticity in the wine trade, Beverland (2006) shows that consumers prefer indexical cues in certain situations – for example, when they desire a local wine – while iconic cues are used more when they seek to form a generalized perception of the wine’s authenticity and status. In fact, as highlighted by Beverland et al. (2008), when consumers need to make snap judgements (situational act), they use indexical cues (e.g., region of origin, artisan) separately from iconic cues (e.g., craftsmanship, handmade); in contrast, when they view the product as an extended self (self-referential act), they have a greater propensity to use both simultaneously.

However, some researchers have pointed out a paradox: the more expressed and organized

R É S U M É

La consommation de produits artisanaux est actuellement en plein essor, en partie en tant que mode d’expression individuelle et de légitimation dans la société post-moderne. Cette étude porte sur les préférences des consommateurs dans un contexte où la distribution de produits contrefaits en raison de la mondialisation menace l’artisanat traditionnel. Afin d’analyser les préférences des consommateurs quant aux attributs d’un produit, une analyse conjointe a été menée (n = 303) sur trois attributs hautement pertinents identifiés par une étude préliminaire et des recherches antérieures : l’étiquette, la région d’origine et le prix. Les résultats indiquent que l’étiquette est le plus important des trois attributs, tandis que le prix est le moins pertinent aux yeux des consommateurs. Les novices et les consommateurs peu impliqués perçoivent le prix comme un critère davantage pertinent, tandis que les experts et les consommateurs fortement impliqués accordent une plus grande importance à l’étiquette et à la région d’origine, deux indicateurs clairs de l’authenticité du produit. Les implications pour la gestion et la recherche sont discutées.

M O T S C L É S

Produits artisanaux, analyse conjointe, étiquette, région d’origine, prix, expertise

the judgement cues of a product's authenticity (symbols, indexes and icons), the more likely they are to be mistrusted (Cova and Cova 2002; Dion et al. 2012; Heinich 1999). The sheer number of signals may indeed dilute the perceived authenticity of the product and lead consumers to reject it. Therefore, it is important to focus on the signals that consumers consider the most relevant when judging traditional products such as handicrafts.

What Signals the Authenticity of a Craft Product?

Signal theory is based on the assumption of information asymmetry: that information is not equally available to all parties at the same time (Tsao et al. 2011) and that a signal may act as a form of communication between sellers and purchasers – that is, convey credible information that may reduce their uncertainty about a product's unobservable inherent quality (Spence 2002).

Lee et al. (2005, 610) define a signal as “an action taken by the better-informed party in a setting of asymmetric information to communicate the true characteristics of a product in a credible fashion to the less-informed party.” Its value, according to signalling theory, depends on its clarity (absence of ambiguity in the information conveyed), consistency (perceived congruity with other product signals) and credibility (consumer confidence in the information conveyed). It is also supposed to meet three other conditions that will reassure the receiver of the signal's credibility. The first is that the cost of sending a signal must be high enough to act as a barrier to false signals that might be conveyed by other companies (Spence 1974). The second is the strength and effectiveness of the transmitter's commitment

(Boulding and Kirmani 1993) – that is, the desire and ability (expertise) to deliver what s/he promises. The third is the signal's visibility and observability (Philippe and Durand 2009). For environmentally and socially responsible products, this condition is not easy to meet, given how hard it is to measure environmental and/or social attributes in comparison with observable signals such as price (Wessells et al. 1999). This issue concerns the craft sector, as it is equally difficult for consumers (locals/tourists) to assess the authenticity of craft products. Indeed, which cues/attributes/signals do consumers consider when evaluating a craft product?

Relevant Attributes

We conducted a preliminary study with a sample of 47 respondents to identify the attributes consumers rely on most when evaluating craft products. The results revealed that the three most relevant attributes are label, region of origin (RO) and price – a finding that is supported by the craft product literature (Camus 2004; Cova and Cova 2002; De Barnier and Lagier 2012; Teuber 2011; Woltz 2006). The specific question we address in this article is the following: Of these three signals – label, RO and price – which is the most relevant and likely to affect consumers' preferences?

Labelling

Labelling contributes to the qualification of arts and crafts products in the commercial sphere (Jourdain 2010). It is a communication tool used by small entrepreneurs with weak marketing capability to promote their products and advertise their specificities (Jourdain 2010). In France, for instance, the AAF label (Ateliers d'Art de France)

RESUMEN

El consumo de productos artesanales está actualmente en pleno auge, en parte como un modo de autoexpresión y de legitimación en la sociedad posmoderna. En este estudio se plantean las preferencias del consumidor en un contexto donde la difusión de bienes falsificados como resultado de la globalización amenaza las artesanías tradicionales. Para analizar las preferencias de los consumidores por atributos, se llevó a cabo un análisis conjunto (N = 303) sobre tres atributos altamente significativos identificados en un estudio preliminar de una investigación anterior: la etiqueta, la región de origen (RO) y el precio. Los resultados indican que para el consumidor la etiqueta es el más importante, el precio siendo el menos relevante. Los neófitos y los consumidores poco involucrados perciben el precio como un criterio de mayor relevancia, mientras que para los expertos y los consumidores muy involucrados la etiqueta y la RO adquieren mayor importancia, dos señales que tienen gran alcance para la autenticidad del producto. Se examinan las consecuencias para la gestión y la investigación.

PALABRAS CLAVE

Productos artesanales, análisis conjunto, etiqueta, región de origen, precio, pericia

is applied to craft products that are produced in a single workshop – an objective criterion that craftsmen have agreed on to call attention to the handmade quality of their products in opposition to industrial products (Jourdain 2010).

A label is defined by Larceneux (2003, 35) as a “credible signal that acts as a communication tool to inform the consumer of the non-observable qualities of a product or service, and which is issued by a third-party organization, independent of the producer.” Larceneux’s typology segments labels into two types: experiential labels issued by experts, consumers or distributors, which provide a guarantee of product quality in terms of use and experience (e.g., *Saveurs de l’année*); and technical labels, which certify the ecological, societal and health benefits of the product (e.g., Max Havelaar label).

The effect of labels has been studied by several researchers in the information economics literature (Spence 1973) and marketing literature (Boulding and Kirmani 1993; Erdem et al. 2002), and most of them agree on the importance of labelling. In a study of the effect of confidence attributes on consumers’ willingness to pay more for fair-trade-labelled products, Yang et al. (2012) found that the more credible the label is, the higher the price consumers are willing to pay. This finding is consistent with the results of Drichoutis et al. (2009). In addition, a study by Loureiro et al. (2006) found that consumers were willing to pay extra for products with a nutrition label. The effect of the label is therefore related to consumers’ interest in the information it conveys (Grunert et al. 2001) as well as their beliefs regarding the relationship between the product and its environmental and/or social impacts (Wessells et al. 1999).

The effectiveness of labelling is a major issue. Researchers find that it varies according to the type of product. Larceneux (2003) shows, for instance, that the SEMA label (*Société d’Encouragement aux Métiers d’Art*) is more effective for products associated with the transmission of ancestral know-how than for art craft works, which are more likely to be promoted by the AAF label. A label’s impact may also be influenced by its source. De Pelsmacker et al. (2005) show that labels issued by a local government are perceived as less credible than those issued by the European Union or by non-governmental organizations. Labels from countries with stringent certification requirements are also seen to have greater credibility (King et al. 2005). A brand’s own label (e.g., the environmental label of Nespresso) also plays an important role in signalling the product’s high quality, given that the brand’s reputation is at stake.

The proliferation of different labels sometimes leads to competition between them, which raises a new issue. The multitude of labels and their ambiguity contribute to complexity in the market (Brécard 2014), causing confusion for consumers. For example, the coexistence of multiple labels in the green products market has led to a lack of credibility regarding environmental information, which is exacerbated by the current “green washing” trend.

Labels may also be complementary. Onozaka and Thilmany-McFadden (2011) found a significant and positive interaction effect between geographical origin labels (local, imported) and production process labels (organic farming, fair trade, carbon footprint).

In a context of multiple signals, labels can be mutually reinforcing or mitigating (Caswell and Grolleau 2007), depending on their reputation and consumers’ familiarity with them (Janssen and Hamm 2012). Familiarity is a key factor; in a study concerning a registered Hessian apple wine, Teuber (2011) found that only a very small proportion of consumers were familiar with the local certification scheme, demonstrating the importance of promoting the label to improve its effectiveness.

Region of origin

In the COO literature, the RO of a product is presented as a multidimensional concept. Van Ittersum et al. (2003) relate RO to both a human dimension – the specificity of the region in terms of manufacturing competencies – and a natural factor linking the product materials or ingredients to the territory’s natural abilities. Aurier et al. (2005, 1) find that RO comprises three main factors: “know-how” (expertise, traditions), “time and culture” (history, rituals) and “geographical origin” (territory, region).

Product origin acts as a quality signal that is likely to influence consumers’ evaluation of the product and the likelihood that they will buy it (see Agrawal and Kamakura 1999; Pharr 2005). It may operate in isolation or in combination with other signals (intrinsic or extrinsic), depending on the value consumers ascribe to it. RO, whose effects are complementary to the COO effect (Dekhili and d’Hauteville 2009), is considered to have a higher value for consumers than COO, especially for food products (Van Ittersum et al. 2003). In a study dealing with olive oil, Dekhili and d’Hauteville (2009) observe that while COO tends to be associated more with industrial products, RO has a greater impact as a signal of quality for traditional products. As highlighted by Teuber (2011) in

a study on a regional food product, quality is a social construct that encompasses three other socially constructed concepts: authenticity, health and tradition.

Indeed, RO is an important determinant of a product's perceived authenticity, especially in the case of craft products (Bergadaa 2008) and food products (Camus 2004). This may be related to the current enthusiasm for regional and local cultures (Dematteo 2003; Dion et al. 2012; Teuber 2011; Thompson and Tian 2008) in reaction to globalization (Parrott et al. 2002) and possibly as an impact of social movements and their effort to promote values related to nature and authenticity (Dion et al. 2012). To benefit from the positive emotions the regional affiliation may generate, many brands now seek to leverage their regional anchorage, either by communicating about the region in which they are historically and geographically rooted or by connecting the consumption experience to the traditional activities of the region. The use of symbolic and iconic cues such as characteristic colours and landscapes may help them reinforce their regional affiliation. On the other hand, when the brand has no prior link with the region, they may try to create one (Balabanis and Diamantopoulos 2008; Dion et al. 2012). However, the risk of rejection by consumers due to the cooptation of iconic cues by non-affiliated brands has led a large number of brands to demonstrate their regional affiliation through the use of local materials and ingredients – that is, characteristics referring to original products – or by registering under a geographical indication (e.g., the European Union uses the terms *Protected Geographical Indication* and *Protected Designation of Origin*) such as “Produced in Alsace.” As highlighted by Teuber (2011, 903), “geographical indications like trademarks are distinctive signs” that may be used either to promote the regional specificity of the product or to protect its established reputation from imitators. Nonetheless, research has found that producers view them more as a means of protection than as a marketing tool (Teuber 2011). However, in investigating consumer attitudes towards PDO/PGI-labelled products, Van Ittersum et al. (2003) show that origin labels are favourably perceived by consumers and that this perception is structured around two main dimensions: “guarantee of quality” and “economic support” – that is, the perception of how and the extent to which the label can support the economy in that region (Van der Lans et al. 2001; Van Ittersum et al. 2003). Their study shows that while the first dimension is relevant for all consumers of the product, the second is relevant only to consumers located within the production area.

Researchers have shown that the marketing impact of the RO depends on consumers' awareness of the region and its perceived image (Van der Lans et al. 2001). For craft products, it also depends on the artistic nature of the item. In a qualitative study dealing with craft products, Bergadaa (2008) found that RO is more determinant for ordinary craft products than for “art craftworks” (objects made by an identifiable artist); according to the author, the perceived authenticity of the former is largely determined by the products' regional roots (iconic cue), while that of the latter is directly associated with the artisan and his/her creativity (indexical cue).

Price

Price is an extrinsic signal that can lead to numerous perceptions, both positive and negative. Strictly speaking, price is defined as “the amount of economic outlay that must be sacrificed in order to engage in a given purchase transaction” (Lichtenstein et al. 1993, 234). In a study of price perceptions, Lichtenstein et al. (1993) show that a product's price may be apprehended by consumers in terms of value consciousness (price paid vs. quality received), price consciousness (low-price-seeking), coupon proneness (coupon-seeking), sale proneness (sales-seeking) and price mavenism – that is, the capacity of an individual to provide price information to others (lowest prices, shops etc.). To these five negative perceptions seen as negatively impacting consumers' willingness to buy, they add two positive perceptions: price-quality schema inference – that is, the extent to which an individual believes that the price cue is positively correlated to product quality – and prestige sensitivity, where high prices signal the purchaser's status and prestige to other people. Accordingly, a high price may provoke two types of behaviour: it may increase consumers' intention to buy by signalling higher quality, status and prestige; or it may decrease it by emphasizing the monetary sacrifice involved in the purchase. In contrast, a low price may reduce consumers' willingness to buy the product by signalling lower quality and prestige or increase it by attenuating the monetary sacrifice. However, the price effect may be moderated by the presence of other signals. Purohit and Srivastava (2001) show that the inferential use of a low-scope cue (changing cue), such as price, is a function of the presence of a positive high-scope cue (stable cue) – for example, the good reputation of the producer (e.g., brand, COO/RO), the retailer or the source of information (e.g., organization that issues the label). This finding suggests that the way consumers use

price, a low-scope cue, may be positively influenced by the presence of positive high-scope cues, like a congruent RO or a widely recognized label.



Research Hypotheses

In their decision-making process, consumers of cultural products are confronted with various risks (Colbert 2007): a performance risk, as well as physical, social and psychological risks. Such risks are likely to be particularly acute in countries affected by counterfeit products, raising the probability that they will interfere in the purchase of a craft product. In this context, a label to signal the quality and authenticity of the product may act as a risk reducer (De Barnier and Lagier 2012). We hypothesize that, based on the clarity and credibility of this type of label, consumers will, under uncertain conditions, attribute higher utility to it, compared to RO or price.

H1: The relative importance of the label will be higher than that of price or RO.

According to cognitive psychology research, the propensity to use a signal is determined by its predictive value, which refers to two criteria (Johansson 1989): the inter-variability of quality – that is, the perceived difference in quality between products with different origins/prices/labels; and the intra-variability of quality – that is, the perceived difference in quality between products with the same origin/price/label. A signal's impact also depends on its confidence value, or “the degree to which the individual has confidence in the labelling” (Johansson 1989, 54). Both values are influenced by consumers' familiarity with the cue (e.g., with the labels/origins/prices in that product category). Indeed, the more familiar consumers are with the product category, the more knowledgeable they are about the origins/prices/labels related to that category and the more likely they are to be aware of the expertise and credibility of the source. Given experts' familiarity with craft products and their regional roots, their preferences should be more sensitive to both the label and the RO. The preferences of novices, in contrast, should be influenced more by the price, given novices' inability to infer the predictive and confidence value of complex cues, as well as their propensity to use simple and stereotypical cues (Liu and Johnson 2005; Maheswaran 1994).

H2: Experts and novices will differ in the relative importance they attribute to label, region of origin and price.

H2a: Labelling will have greater importance for experts than for novices.

H2b: Region of origin will have greater importance for experts than for novices.

H2c: Price will have greater importance for novices than for experts.

Behavioural theory suggests that the more an individual is involved with a product category, the more s/he is motivated to engage in an elaborate process of inference (Moorthy et al. 1997). Bradu et al. (2014, 286) show that consumers' keen interest in the product leads them to “a strategic, conscious, elaborate processing of relevant information,” including product features and label information. Thus, we expect that consumers who are highly involved in the product category will rely more heavily on the label and on the RO. In contrast, we hypothesize that low-involved consumers will be impacted more by price, a simple cue that does not require elaborate reasoning.

H3: High-involved and low-involved consumers will differ in the relative importance they attribute to label, region of origin and price.

H3a: The label will have greater importance for high-involved consumers than for low-involved consumers.

H3b: Region of origin will have greater importance for high-involved consumers than for low-involved consumers.

H3c: Price will have greater importance for low-involved consumers than for high-involved consumers.



Method

The context of the study is Tunisia, a developing country that is highly concerned by the craft sector and counterfeit craft products (*La Presse News* 2017). The Tunisian National Handicrafts Office (ONAT) is a non-governmental organization dedicated, since the early 1960s, to the preservation and development of the handicraft sector. Its “Art and Craft from Tunisia” label is issued as a guarantee of the quality, as well as the traceability, of craft products (WebManagerCenter 2018b).

The craft product category selected for our study is hand-woven carpet, based on national statistics showing that the carpet industry leads in handicraft exports: 13.5% of craft exports in 2013 (*Economiste Maghrébin* 2014). The results of our preliminary study indicate that carpet is one of the three most frequently purchased craft products in Tunisia. This choice was further supported by the strong association found between the carpet industry and Kairouan, a region well known for its ancestral know-how

in weaving carpets and boasting the only carpet museum in Tunisia. Carpets are sold at various price levels corresponding to different dimensions. A relatively small size (100cm x 50cm) was chosen for the study so as not to be prohibitive, in terms of price, to the younger segment of the sample.

The research hypotheses were tested through a conjoint analysis to determine the relative importance of the three product attributes in consumers' preferences. The objective was to determine to "what extent the various characteristics of a product contribute to its overall attractiveness" (Vriens 1994, 37). Individuals were presented with different scenarios, each combining different levels of the selected attributes. The part-worth utilities of these attributes were then generated by analyzing the scores assigned by respondents to each scenario.

The conjoint analysis was done using the three attributes perceived as most relevant for craft products: label, RO and price. These attributes emerged from a preliminary study carried out with a sample of 47 respondents.

The results of the preliminary study show that five purchasing criteria are spontaneously evoked by consumers (in order of occurrence): quality label; price; design (shape, colours, aesthetic, style); origin (region, history); and access to the craft product (mentioned once). As the use of utilitarian attributes is considered more appropriate for conjoint analysis (Holbrook and Moore 1981), we chose to eliminate the design attribute as it would have required a prototype. We also removed the access criterion, given its

very low frequency. The findings also show that some craft products are closely associated with a region (e.g., carpets and Kairouan). For each of the three attributes there were two levels: low and high (Table 2). The three low levels were *non-labelled*, *made in Nabeul* (a region of Tunisia that is congruent with pottery and ceramics but not with carpets) and a *high price* of 150 DT. The three high levels were *labelled*, *made in Kairouan* and a *low price* of 105 DT.

The conjoint analysis was based on a full profile design, with two levels for each of the three attributes (2x2x2), resulting in a total of eight scenarios. The eight scenarios were based on a verbal description drawn from a commercial Web site offering Tunisian handicrafts, including carpets. The scenario presented to respondents was the following:

You wish to buy a woolen carpet measuring 100cm X 50cm for your house. You choose an item that you like. Here are the offers available to you for this item: woolen carpet, woven in Kairouan (or in Nabeul), bearing the quality label of the National Office of Handicrafts (or not bearing the quality label), at a price of 150 DT (or 105 DT).

SPSS-Conjoint software was used to carry out the analysis – that is, to rank the eight profiles according to consumer preference in order to determine the relative importance of each of the attributes and the partial utility corresponding to each.

The questionnaires were administered face-to-face to a sample of 303 individuals ($N = 303$) selected through a convenience method. The respondents were questioned about their familiarity first with craft products in general and then with carpets in particular. Next, they were instructed to rank, in order of preference, the eight offers presented in the eight scenarios. Then they were evaluated in terms of product expertise and involvement using the three-item scale of Aurier and Fort (2005) and the three-item scale of Evrard and Aurier (1996) ($\text{Alpha}_{\text{Expertise}} = 0.812$; $\text{Alpha}_{\text{Involvement}} = 0.834$). Finally, they were asked to provide sociodemographic information.

TABLE 1

PRELIMINARY STUDY: DISTRIBUTION OF SAMPLE			
	Distribution	Number	%
Gender	Male	20	42.6
	Female	27	57.4
Age (years)	20–29	35	74.5
	30–39	3	6.4
	40–49	4	8.5
	50–60	3	8.5
	> 60	1	2.1
Occupation	Entrepreneur	11	29.8
	Senior executive	2	4.3
	Salaried employee	10	17.0
	Retired	5	2.1
	Jobless	2	4.3
	Student/pupil	21	42.6

TABLE 2

ATTRIBUTE LEVELS				
Attributes	Number of levels	Level		Data type
		Low	High	
Label	2	Without label	With label	Discrete
RO	2	Nabeul	Kairouan	Discrete
Price	2	150 DT	105 DT	Linear

TABLE 3

MAIN STUDY: DISTRIBUTION OF SAMPLE		
	Distribution	%
Gender	Male	36.3
	Female	63.7
Age (years)	20–30	23.4
	31–40	32.7
	41–60	40.3
	> 60	11
Civil status	Married	66.7
	Single	28.4
Occupation	Entrepreneur	10.6
	Senior executive	14.9
	Junior manager	16.5
	Salaried employee	30.7
	Manual worker	2.3
	Retired	5.6
	Jobless	6.3
	Student	13.2

TABLE 4

ORTHOGONAL PLAN			
Offer	Label	RO	Price (DT)
1.	With	Kairouan	105
2.	Without	Kairouan	150
3.	Without	Nabeul	105
4.	With	Kairouan	150
5.	With	Nabeul	105
6.	Without	Nabeul	150
7.	Without	Kairouan	105
8.	With	Nabeul	150

Results

The results attest to the reliability of the conjoint analysis. Indeed, the correlation between the observed and estimated preferences, calculated for each respondent, resulted in a Pearson's r of 0.996 ($p < .001$) and a Kendall's Tau of 1.000 ($p < .001$), indicating a good fit (Hair et al. 2006).

TABLE 5

CONJOINT ANALYSIS RESULTS				
Attributes	Level attributes	Part-worth utilities	Part-worth range	Relative importance (%)
Label	With label Without label	1.288 -1.288	2.576	62.49
RO	Kairouan Nabeul	0.614 -0.614	1.228	29.784
Price	Low (105 DT) High (150 DT)	-0.318 -0.637	0.319	7.726
Constant		4.978		
Sum of part-worth ranges			4.123	
$N = 303$; Pearson's $r = 0.996$ ($p < .001$), Kendall's Tau = 1.000 ($p < .001$)				

Relative Importance of Label, Region of Origin and Price

The percentages corresponding to the relative importance of label, RO and price are presented in Table 5. They were generated by dividing the utility range for each attribute by the sum of the utility ranges for all attributes (Orme 2006). The results indicate that the relative importance of the label (62.478% = $[1.288 - (-1.288) / 4.123]$) is higher than for the other attributes, namely RO (29.784%) and price (7.726%). *H1* is supported.

Moderating Effect of Consumers' Expertise

To assess the moderating effect of consumers' expertise, we conducted two separate conjoint analyses, one for experts, the other for novices. Both presented good correlations between the observed and estimated preferences (respectively, Pearson's $r = 0.991$ ($p < .001$); Kendall's Tau = 0.857 and Pearson's $r = 0.997$ ($p < .001$); Kendall's Tau = 1.000, $p < .001$). The results, displayed in Table 6, indicate that the label is the most important cue for both experts and novices. However, experts and novices' preferences differ concerning RO and price. Indeed, RO is the second most important cue for experts, followed by price (label = 63.56%; RO = 30.705%; price = 7.735%), while price is the second most important cue for novices, followed by RO (label = 46.034%; RO = 26.414%; price = 27.552%). Furthermore, we observe that the label has greater importance for experts than for novices (63.56% vs. 46.034%). The product's RO also has greater importance for experts, though the differential with novices is small

(30.705% vs. 26.414%). Price, in contrast, has greater importance for novices than for experts (27.552% vs. 7.735%). In fact, the results show that the preferences of experts and novices differ significantly only on price. *H2a* and *H2b* are rejected. *H2c* is supported. Indeed, compared to experts, novices seem to be more sensitive to low price, a possible explanation being that they may be less aware of and knowledgeable about the human and cultural know-how involved in carpet manufacturing.

Moderating Effect of Consumers' Involvement

To test the moderating effect of product involvement on consumers' preferences, two separate conjoint analyses were carried out, both presenting a good fit (respectively, Pearson's $r = 0.995$, $p < .001$; Kendall's Tau = 0.857, $p < .001$ and Pearson's $r = 0.998$, $p < .001$; Kendall's Tau = 1.000; $p < .001$). The results, displayed in Table 7, reveal that the label is the most important cue for both respondent categories, followed by RO and then price. More specifically, it shows that high-involved

TABLE 6

CONJOINT ANALYSIS RESULTS: EXPERTS VERSUS NOVICES						
		Experts		Novices		
Attributes	Level attributes	Part-worth utilities	Relative importance (%)	Part-worth utilities	Relative importance (%)	Difference in importance (%)
Label	With label	1.294	63.56	1.282	46.034	17.526
	Without label	-1.294		-1.282		
RO	Kairouan	0.617	30.705	0.610	26.414	4.291
	Nabeul	-0.617		-0.610		
Price	Low (105 DT)	-0.114	7.735	-0.516	27.552	-19.817*
	High (150 DT)	-0.228		-1.032		
Constant		4.671		5.274		
N = 303		Pearson's $r = 0.991$ ($p < .001$), Kendall's Tau = 0.857 ($p < .001$)		Pearson's $r = 0.997$ ($p < .001$), Kendall's Tau = 1.000 ($p < .001$)		

* Significant at $p < 0.05$

TABLE 7

CONJOINT ANALYSIS RESULTS: HIGH VERSUS LOW INVOLVEMENT WITH PRODUCT CATEGORY						
		High involved		Low involved		
Attributes	Level attributes	Part-worth utilities	Relative importance (%)	Part-worth utilities	Relative importance (%)	Difference importance (%)
Label	With label	1.306	65.830	1.247	55.704	10.126
	Without label	-1.306		-1.247		
RO	Kairouan	0.589	29.689	0.671	29.976	-0.287
	Nabeul	-0.589		-0.671		
Price	Low (105 DT)	0.178	4.480	-0.641	14.320	- 9.84*
	High (150 DT)	-0.335		-1.283		
Constant		4.767		5.462		
N = 303		Pearson's $r = 0.995$ ($p < .001$), Kendall's Tau = 0.857 ($p < .001$)		Pearson's $r = 0.998$ ($p < .001$), Kendall's Tau = 1.000 ($p < .001$)		

* Significant at $p < 0.05$

respondents rely more heavily on the label than low-involved ones (65.830% vs. 55.704%), while low-involved respondents attribute greater importance to price than high-involved ones (4.320% vs. 4.80%). The product's RO, in contrast, appears to be of equal importance for low-involved and high-involved respondents.

Though varying in terms of preferences, high- and low-involved respondents differ significantly only on price. Indeed, low-involved consumers show greater sensitivity to price than high-involved ones. *H3a* and *H3b* are rejected. *H3c* is supported.



Discussion

Our findings support signalling theory. They suggest that the label contributes significantly to consumers' preferences regarding craft products, more than RO or price. Erdem and Swait (1998) and Nguyen et al. (2006) state that the quality of a signal depends on its characteristics, namely its clarity, consistency and credibility. The signalling quality of the label is affected by all three of these characteristics. In our case, as the label is issued by a public and very well-known institution in Tunisia (ONAT), respondents may have perceived the label as intrinsically unambiguous (thus clear), credible (issued by experts) and consistent with the product's characteristics (i.e., history, tradition and link with the territory). Consumers appear to integrate this attribute in their decision-making process regardless of their level of product expertise or involvement; no significant moderating effect is revealed by the results.

Although confirming that lower prices have greater utility than higher prices, our results show that price has very little impact on consumers' preferences. In fact, the relative importance of price varies according to consumers' expertise and involvement. Indeed, the less expert and involved consumers are with regard to the craft product, the more importance they give to low prices, revealing a certain price consciousness (Lichtenstein et al. 1993; Zaichkowsky 1988), which possibly explains the success of counterfeit craft products. In contrast, the more expert and involved consumers are with regard to craft products, the higher their value consciousness. Our results show that these consumers pay less attention to price, focusing more on the label and RO of the product, which perhaps are perceived as providing better guarantees of the craft product's authenticity and value.

The RO cue emerges in this study as a coherent and stable cue (high-scope cue) that can guarantee both the quality and the authenticity of the product. The results indicate that it has greater importance for experts, suggesting two theoretical conclusions. The first concerns the relevance of the product's origin for experts, which is in line with one stream of research (Hong and Wyer 1989; Johansson 1989) but contrasts with another (see Maheswaran 1994), according to which the origin cue is a stereotypical cue more likely to be used by novices than by experts. The second relates to the fact that experts rely more heavily on RO than price, revealing the low credibility attributed to the craft product's price, perhaps due to experts' reluctance to trust a market that is more and more biased by counterfeiters' low prices (decreased reference price). At the same time, this finding reveals the high credibility that experts associate with their knowledge of *terroir* products and the most congruent ROs. Based on this knowledge, they evidently attribute higher informational value to RO than to price. In contrast, novices, being less knowledgeable about the origins of *terroir* products, adopt a more extensive process, paying attention to all three attributes (Alba and Hutchinson 1987).

Though sensitive to RO, consumers' preferences are still influenced by their level of involvement. While high-involved consumers attribute less importance to price than to the label and RO, low-involved consumers, surprisingly, make more extensive use of information. Given that Tunisia may be considered a collectivist country (Laadhari and Skandrani 2014), this result may be explained by Erdem et al.'s (2002) findings, according to which uncertainty avoidance and collectivism increase consumers' willingness to engage in active search and use other low-cost information sources such as label (Larceneux 2003), RO or price.

Our results show that there are two categories of consumers for craft products: price seekers and authenticity seekers. Price seekers are individuals who are more sensitive to low prices due either to their lack of interest in the craft category or to their low familiarity with the craftsmanship and know-how involved. This segment of consumers might also view craft products in terms of their functional aspect, using them in their everyday lives. Therefore, the values they associate with these products might be limited to utilitarian and exchange values (Paraskevaidis and Andriotis 2015), leading them to prefer practical information such as price. Authenticity seekers, on the other hand, are focused on choosing genuine products and appear to be more interested in the sign-value of the craft product (Paraskevaidis and Andriotis

2015). The fact that they prioritize the label and the RO information suggests a preference for indexical cues that can prove the authenticity of the craft product. As highlighted by Beverland et al. (2008, 8–12), three types of authenticity may be sought by this segment of consumers in relation to product judgements: (1) pure authenticity reflecting the “individual’s unbroken commitments to tradition and to a continuance of historic practices including means of production, place of production, and product styling”; (2) approximate authenticity, sought by individuals who are “open to changes in these (historic) practices, as long as such changes do not undermine the product’s essence”; and (3) moral authenticity, where individuals ascribe “higher moral status to traditional craft processes *per se*.” Given the importance they attribute to the label and to the RO as guarantees of the quality and traceability of the craft product, authenticity seekers in the present study are driven more by pure authenticity than by approximate and moral authenticity. According to Teuber (2011), when consumers are convinced that labels help to protect the local economy and the local culture, the result is a greater willingness to pay. This study shows that authenticity seekers – that is, highly involved consumers – are less sensitive to low prices.



Implications for Management

While this study reveals the relative importance of labelling as a preferential criterion, the findings suggest that both RO and the label, two high-scope cues, can play a significant role in the marketing of craft products.

Top-tier artisans whose products are manufactured in a region that possesses specific manufacturing competencies and territorial abilities should therefore initiate a lobbying strategy to have their products labelled (Teuber 2011). Ideally, such labels would be designed using sophisticated technology (like that used in currency, passports etc.) to forestall the threat of counterfeit labels (Mitra and Fay 2010).

Top-tier artisans who already have a label should communicate about these two high-scope cues (label and RO), to provide authenticity seekers with the guarantees they need with respect to the product’s value. Indeed, craft products convey a symbolic value that should be promoted via television ads and social media. Video should be shown of the artisans at work, to make consumers aware of the human dimension behind the manufacture of a craft product. The artisans should be filmed outside, against

the backdrop of their regional landscape, and then in their atelier/studio, to reinforce the long-standing association between the region, the artisan and the craft product itself. Artisans should strengthen the consistency of the two signals, label and RO, as consistency is one of the three characteristics that determine the quality of a signal and its impact.

Artisans whose products do not benefit from either a label or a congruent RO, or those whose labelled products are manufactured in an incongruent region, should relocate their workshop to the territory that is most congruent with their craft product in order to offset the negative perception caused by the absence of the label. They may also build on their regional affiliation by using local materials/ingredients or by registering their product under a geographical indication (Dion et al. 2012). Otherwise, they may have to adopt a low-price strategy to face the price competition brought by counterfeiters, a strategy that would be difficult to implement given the differential between them in terms of experience in low-cost markets.

Our findings show the low relevance of price, which suggests the lesser influence of low-scope cues, price being considered here as a changing cue that may be destabilized by counterfeiters’ price attacks. However, the study shows that the importance of price varies according to consumers’ level of expertise and involvement with the product category. In fact, the moderating role of consumers’ expertise and involvement revealed by the study should encourage practitioners to use these two individual factors to segment the handicraft market and improve their strategic positioning.

Experts and high-involved consumers who perceive price as a less relevant criterion – that is, authenticity seekers – should be targeted by artisans who offer labelled premium carpets (first class), manufactured in a congruent RO. In the shop, when dealing with knowledgeable customers who are keenly interested in craft products, especially carpets, these artisans should pursue a strategy of persuasion that emphasizes the RO of the product and its label, two relevant signals of the product’s quality and authenticity. As Jourdain (2010, 22) points out, “to singularize their products, craftsmen need to engage individually and collectively in public persuasion.” Outside the shop, they could run informational campaigns (on television, social networks etc.) to increase consumers’ expertise and involvement with the category, firstly by raising their awareness of the human, cultural, historical, spiritual and geographical dimensions of the craft product, and secondly, by emphasizing the singularity or particularity of their products – that is, making them

incommensurable, multidimensional and of uncertain quality (Karpik 2007). In an Italian study, Pantano (2011) observes that consumers are willing to spend more for local Calabrian products originating in Magna Græcia culture than for similar ones under a national Italian brand. Therefore, marketing that emphasizes the traditional associations between the craft product and the region will inspire more confidence in experts and high-involved consumers.

Novices and low-involved consumers, who perceive price as a more relevant criterion, should be targeted by artisans who offer low-priced labelled carpets (second class), manufactured in a congruent RO, as low prices matter significantly to them, especially in the case of novices. The strategy of persuasion they should use in the shop when dealing with customers who are not knowledgeable about craft products or are not passionate about them should refer to all three attributes at once. This is especially true for novices who attribute almost the same importance to low prices and congruent ROs. When dealing with this type of customer, practitioners should offer more attractive prices to close the gap with counterfeiters' prices, along with positive arguments about the congruence between the RO and the craft product, to differentiate their offering from that of the counterfeiters. Product authenticity, conveyed here by both the label and the RO, should be used as a counter-argument against counterfeit items. Practitioners should seek to foster a desire for authenticity among novices and low-involved consumers through informational and emotional campaigns that highlight the symbolic value of the craft product. Running such institutional campaigns could help reduce the importance of price for this target market and thereby help authentic products to overcome the counterfeiters' threat.

Knowing the level of expertise and involvement of their customers should help tourism and handicraft professionals to tailor their offerings. Generally speaking, it can be postulated that local consumers are more knowledgeable than tourists, but tourists are likely to be more keenly interested in national craft/*terroir* products as a part of their discovery of the national culture, which is one of their main motivations (Franch et al. 2008). Littrell et al. (1993) find that the criteria used by tourists to define authenticity include uniqueness, workmanship, aesthetics and use, cultural and historical integrity, and genuineness, along with characteristics of the craftsman and the shopping experience. Indeed, cultural tourists' higher sensitivity to sustainability (sustainable tourism) may inspire empathy with artisans

and reaffirm values such as authenticity and "cultural integrity in product development and marketing" (McIntosh et al. 2002, 39).



Research Limitations and New Perspectives

Though offering interesting insights, this research presents several limitations. Firstly, the small number of attributes may have limited the scope of this multi-cue study. Secondly, having only two levels per attribute may have distorted the findings; in some cases an intermediate level (e.g., for price) may have been relevant. Thirdly, the high percentage of women in the sample may have amplified the overall level of product expertise/involvement. Fourthly, the small size of the carpet may have led respondents to interpret it as a bedroom carpet – that is, for private use – resulting in greater sensitivity to low price.

For external validity purposes, we would recommend generalizing this study to other product categories and to other craft products more likely to interest both men and women, as many men declined to answer the questionnaire. In addition, the study could be replicated at a macro level by including craft products/carpets from other countries and comparing them with Tunisian craft products. It would also be interesting to include other cues – high-scope or stable ones, like the reputation of the label, as well as low-scope and changing ones, like innovativeness.

The world of crafts is part of the "economy of symbolic goods" (Bourdieu 1971). Looking at this issue in terms of perceived value may offer valuable insights into the relevance of the functional versus the symbolic dimension in the perception of craft products as well as in the crafts labelling strategy.

Finally, we suggest replicating the study with a sample of tourists and making a comparison with local consumers. Local consumers are likely to be more interested in the RO cue, as they are more knowledgeable than tourists about their country's craft sector. The influence of patriotism or personal values may also provide insights, considering the symbolic value of the craft product and its centrality in people's value system. In a study carried out in Mexico, Azuela Flores and Cogco Calderón (2016, 122–23) observe that crafts in developing countries are "an alternative for economic development . . . a major source of (self-) employment for vulnerable groups . . . a fight against poverty . . ." Consumers' ethnocentrism in this context may play an important role as a determinant of their preferences regarding genuine (vs. counterfeit) craft products.

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“So to Speak”: A Discursive Approach to Understanding Liminality in Business-to-Arts Interactions

Jennifer Murphy, Annmarie Ryan

Introduction

This article aims to explore liminal discourse in the narratives of individuals involved in inter-organizational collaborations (IOCs) between business and the non-profit arts sector in the context of a year-long National City of Culture event. It is well recognized that IOCs, and specifically cross-sector partnering, requires ongoing interaction and dialogue (Parker and Selsky 2004) based on trust and commitment (Austin 2000; Tyrie and Ferguson 2013), with manifest adaptations and learning on both sides (Arya and Salk 2006; Parker and Selsky 2004; Seitanidi 2008). However, it has recently been demonstrated that we still know less regarding the role of individual managers from both sides in bringing about such an open, collaborative environment (see Daellenbach et al. 2016). For example, Austin and Seitanidi (2012) call for further research on the role of individuals in affecting value creation within cross-sector partnerships. Similarly, Kolk et al. (2010) identify the role of the individual in bringing about a climate of open communication in cross-sector partnerships. Further, Vock et al. (2014) point to a degree of active involvement by individual managers as central to the success of cross-sector partnerships. Building on this work, Ryan and O'Malley (2016) identify specific roles played by boundary spanners, acting in IOC's, including network-building, mediating relations within and across organizations, and identifying and acting on opportunities to innovate in such partnerships.

Research suggests, though, that these roles are not played simply and require skilled identity management on the part of the boundary spanner (see Isbell 2012). This aligns with analysis by Ellis and Ybema (2010) regarding the interpretive repertoires of individuals involved in IOC's, which revealed discourse that involved both “widening circles of identification” *and* distinction setting. The individuals involved in their study discursively marked themselves and others as “inside” or “outside” the organization, with boundary spanners acting to oscillate between identities that allowed them to navigate the IOC landscape more effectively. This stream of research points to the significance of identity work in these relationships and how this process can reveal insights as to the nature of the relationships and their dynamics. This aligns with Lawrence et al.'s (1999) argument that collaborative relationships can be regarded as a discursive accomplishment. With these findings in mind, this article aims to explore identity work in the discourse of business individuals involved in the early stages of a corporate sponsorship of an arts organization. Specifically, we conceive of this identity work as involving liminal states (after Turner 1982), which by their nature can invoke periods of resistance and contestation but can also lead to transformation and new possibilities.

It is the focus of this work to reveal liminality in discourse when individual sponsorship managers find themselves between the point of structure and agency in IOCs. Using a discourse analysis approach, the interviews undertaken are considered as liminal experiences in and of

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themselves, as participants move away from their corporate identities into a space where they are encouraged to consider their existing or potential interactions with the non-profit arts organization. Specifically, the study set out to answer three key questions: (1) How is liminality articulated by managers involved in conversations about inter-organizational collaboration? (2) What are the specific qualities of this liminal state in the discourse observed? (3) What possibilities or creative thinking practices are being articulated through discourse and what are the implications for cultural sponsorship research and practice in the future?

The article is structured as follows: We begin with a review of the concept of liminality, its relation to identity work in organizations, its processual character and its resident creative potential. We then explore the methodological approach taken in this study, namely discourse analysis, and its role in not only identifying liminal discourse in managers' day-to-day work but also how liminal discourse becomes part of the interviewer–interviewee interaction itself. Following this, we consider the implications of liminal discourse in the early stages of business–non-profit interactions and conclude with suggestions for future research.



Literature Review

The concept of liminality, described by social anthropologist Victor Turner as being “betwixt and between,” involves changes or shifts in identity (see, e.g., Ellis and Ybema 2010). Bartel and Dutton (2001, 116) consider changes

to identity in the context of boundary spanners and acknowledge that the exploration of boundary spanners' identity shifts “the focus from a self in isolation to a self-in-relation perspective.” They are concerned with the extent to which the making of social comparisons to those with whom the boundary spanner interacts affects the value that individuals place on their organizational identity and hence the strength of that identity. Maguire et al. (2001) focus on the “discursive” processes of mutual identity-building that takes place when parties in a collaboration interact and form relationships with each other. They pay attention to the generation of Identity Based Trust (IBT), where, they say, actors can credibly construct themselves and others as possessing particular identities – and hence as subject to normative controls – and then trust is possible. Phillips and Hardy (2002, 52) state that we “cannot understand the process of organizing unless we understand identity – and understand it from a discursive perspective because reified views of identity do not help researchers capture the fluidity of social life.” Ellis and Ybema (2010, 280) note that “parties build and break relationships on the basis of their conceptions of who others are and what they believe these others can contribute to these goals.” Therefore, a focus on identity discourse helps to direct analytical attention to how organizational actors recursively make sense of themselves in relation to others (Ybema et al. 2009).

Working on the edges of organizations can result in a liminal state of being that is described by Turner (1967) as a position of ambiguity. The organizational literature has taken this liminality to mean negative consequences, such as low

ABSTRACT

This article explores liminal discourse in the narratives of individuals involved in inter-organizational collaborations (IOCs) between business and the non-profit arts sector in the context of a year-long National City of Culture event. Specifically, it explores identity work in the discourse of business individuals during the early stages of corporate sponsorship of the arts. This identity work is conceived of as involving liminal states, which by their nature can invoke periods of resistance and contestation but can also lead to transformation and new possibilities. Using a case study design, the research employs critical discourse analysis to understand how business managers use language to create and enact identities, and how these identities can be shaped through conversation to allow for new ways of understanding and enacting collaborative business–art relationships. By drawing on the wider social science literature on liminality, and on the inter-organizational collaboration and sponsorship literature more generally, the article provides an alternative framework within which to consider these boundary positions. The inherent fragility that is revealed in these positions points to complexity in the process of sponsorship organization in this context.

KEYWORDS

Liminality, inter-organizational collaborations, corporate sponsorships, identity work

self-esteem experienced by those considered to operate almost exclusively in these positions – for example, consultants (Czarniawska and Mazza 2003) or other transient workers. The focus has been on partial or incomplete identity changes that are difficult for the individual – Thornborrow and Brown (2009) give the example of a person who does not fully accept himself as a paratrooper despite being a full member of the regiment. This partial change in identity, however, can be meaningful and rewarding for the individual. Tempest and Starkey (2004, 509) describe the benefits of the temporary nature of liminal space as offering “a range of different experiences which can enhance learning and potentially [a] gratifying lack of over involvement in the complexities of long term life . . . [in the other/partner organization].” The liminal space occupied and the resulting ambiguity allow for a “realm of pure possibility whence novel configurations of ideas and relations may arise” (Turner 1967, 97). The liminal process can, therefore, be defined as a disruption of identity caused by a triggering event that leads to a meaningful phase of ambiguity for the individual where structural ties are temporarily suspended. This meaningful phase of ambiguity allows for new possibilities to be prompted through a process of narrative exchange where the possibilities can be conceived of and explored, resulting in mutual benefit. Organizational research has analyzed the liminal experience of managers in inter-organizational networks (Ellis and Ybema 2010) as incorporating a sense of instability, a lack of resolution and ambiguity. However, while the phases of liminal

experiences have been acknowledged (after van Gennep 1981), less attention has been paid to the processual nature of liminality as actors move/ do not move through these phases (Ryan 2019; Ybema et al. 2011). This article explores how liminal states are facilitated through conversation and the language that is deployed by the liminar during the transitional phase. Further, it explores the moments when language develops and transforms to suit changes in identity.

This is particularly the case when members of organizations are invited outside of their organizational field or identity structure to engage in discourse that challenges their normal understandings or beliefs. This threshold or marginal position is of interest in this study because, as suggested by Turner, the transition can be transformative. This transformative process is of interest to not only capture what influenced the transformation but also the scope of transformation itself. Turner describes liminality as a “stage of reflection” where “the reformulation of old elements in new patterns” occurs (1967, 99). As discussed by Beech (2010, 289), “reflection is regarded as part of the anthropological notion of liminality.” The present study investigates how individuals express this reflective state of liminality through the pace and tone of conversation and the specific words they employ.

Turner (1969) contrasts social structure (e.g., status, power, top-down authority) with “anti-structure” (bottom-up creative responses and pressures to change). This anti-structure, as Turner sees it, is a form of structural invisibility that contributes to a positive liminal state of

RÉSUMÉ

Cet article explore le discours liminal dans les récits d'individus impliqués dans des collaborations inter-organisationnelles entre entreprises et organisations à but non lucratif du secteur des arts dans le contexte de l'événement tenu sur une année National City of Culture (Ville nationale de la culture). Plus précisément, il examine le travail sur l'identité présent dans le discours des gens d'affaires au cours des premières étapes associées aux commandites des arts par le secteur privé. Ce travail sur l'identité comporte des états liminaux qui, de par leur nature, peuvent entraîner des périodes de résistance et de contestation, mais peuvent aussi mener à des transformations et à de nouvelles possibilités. Dans le cadre d'une étude de cas, cet article propose une analyse critique du discours pour comprendre comment les chefs d'entreprise utilisent le langage pour créer et mettre en œuvre des identités et comment ces identités peuvent être façonnées par la conversation et permettre de nouvelles manières de comprendre et de mettre en œuvre des relations collaboratives arts-affaires. En s'appuyant sur la littérature scientifique sur la liminalité dans le domaine des sciences sociales, ainsi que sur la littérature scientifique sur la collaboration, cet article offre un cadre d'analyse pour examiner ces positions limites. La fragilité inhérente, qui se révèle dans ces positions, laisse entrevoir la complexité du processus d'organisation des commandites dans ce contexte.

MOTS CLÉS

Liminalité, collaborations inter-organisationnelles, commandites par le secteur privé, travail sur l'identité

mind. This sense of *communitas* has the potential to inspire creative, “thinking outside the box” approaches. The top-down authority in our case is the business sponsor that can marginalize the artist with ideological corporate discourse. As long as this general corporate discourse exists, Turner’s *communitas* cannot be experienced by these groups, due to the absence of a sense of community, togetherness and cooperation. Turner sees *communitas* as a change agent, making the social structure “work without too much friction” (1982, 54). In order to achieve this, one must not destroy the other but strive for stability. However, it is in the area of a business–non-profit arts relationship that equal exchange does not always exist in the arrangement (Chong 2001). The present study looks at the discourse of business managers in order to understand their attitudes towards this cooperative existence. Revealing qualities of *communitas* in the discourse would aid our understanding of motivation to engage with each other outside of the mere transactional arrangement. This analysis would also help in the devising of a model to facilitate such a valuable exchange. Further, we consider the possibilities of the post-liminal state, highlighting features such as “transformation” and “changed discourse” (Land et al. 2010).

According to Bhabba (1994), this in-between identity becomes the connective tissue that articulates the differences between fixed identities and opens up the possibility for a cultural hybridity that entertains difference without an assumed or imposed hierarchy. In analyzing businesses and non-profit arts organizations from a cultural

perspective, it becomes evident that they both have unique attributes but that they engage in similar practices of creativity, innovation and collaboration. This similarity points to the creative possibilities that liminal discourse allows for, and how innovation can be nourished through this discourse, leading to new ways of thinking and doing. Rather than being seen as the source of difference and ambiguity with the potential to have negative consequences for the liminal individual, the boundary position can be conceived of as a place that has the power to create new beginnings. As Bhabba (1994, 10) suggests, to dwell “in the beyond” means “to be part of a revisionary time, a return to the present to re-describe our cultural contemporaneity; to re-inscribe our human, historic, commonality; to touch the future on its hither side.” The work of the boundary spanner demands that they take on a hybrid form between the two organizations that should be celebrated for its ability to negotiate the differences between two cultures (Ryan 2018). The liminal space (or, to use Bhabba’s term, the Third Space) is open to contradiction and ambiguity; however, it allows for inclusion rather than exclusion and “initiates new signs of identity, and innovative sites of collaboration and contestation” (Bhabba 1994, 2). This liminal space therefore engenders creativity, innovation and possibilities that have implications for scholarship and practice with respect to inter-organizational collaborations. This exploratory study aims to be part of these discussions.



RESUMEN

En este artículo se lleva a cabo un análisis del discurso liminal en las narraciones de participantes de colaboraciones interorganizacionales (CIO) entre el sector empresarial y el sector artístico sin fines de lucro que se realizaron en el marco del evento Ciudad Nacional de la Cultura, un evento que dura todo el año. Se estudia, en particular, el tratamiento que se le da a la identidad en el discurso de los representantes empresariales en las etapas preliminares de un patrocinio corporativo de las artes. Este trabajo sobre la identidad incluye estados liminales los cuales, por su naturaleza, pueden invocar períodos de resistencia y cuestionamientos, pero pueden también llevar a una transformación y a nuevas posibilidades. La investigación emplea el estudio de caso para realizar un análisis crítico del discurso con miras a comprender cómo los líderes empresariales utilizan el lenguaje para crear e implantar identidades, y cómo la conversación puede moldear dichas identidades y permitir nuevas formas de entender y establecer relaciones de colaboración entre el medio empresarial y las artes. Inspirándose en las publicaciones de las ciencias sociales sobre la liminalidad, y más en general en la documentación sobre la colaboración y el patrocinio entre organizaciones, el presente artículo ofrece un marco alternativo en el que se pueden estudiar estas posiciones limítrofes. La fragilidad inherente que se revela en ellas apunta a la complejidad del proceso de organización del patrocinio en este contexto.

PALABRAS CLAVE

Liminalidad, colaboraciones interorganizacionales, patrocinios corporativos, trabajo sobre la identidad

Methodology

Discourse Analysis was chosen as the research methodology because it enables insights into how discourse can shape identities, activities and relationships. The goal of this study is to understand how business managers use language to create and enact identities, and how these identities can be shaped through conversation to allow for new ways of understanding and enacting collaborative relationships. Language and discourse are central to the construction and negotiation of identities, so human interaction becomes a site for the production of identity (Ellis and Ybema 2010). This research approach implies a social constructionist view of discourse (van Dijk 2006c).

Critical Discourse Analysis (CDA) pays particular attention to how dominance is enacted and legitimized through text and talk. It is necessary to highlight this articulation of dominance in inter-organizational relationships in order to understand the dynamics of the relationship. During the discursive process, certain interests are being served and others negated. CDA seeks to understand the consequences of the relationship with dominance as it is expressed through language. This social phenomenon lends itself to critical investigation so this dominance can be challenged (Wodak 2008). CDA as an approach recognizes that language occurs in specific social contexts between people and is influenced by a range of values, ideologies and attitudes (Gee 2014). Language as a social practice is also tied to specific contexts and is the means by which existing social relations are reproduced or contested and different interests are served (Fairclough 1993, 2013). The present study aims to reveal the context in which this discourse exists and is reproduced, guided by Fairclough's three-dimensional framework for studying discourse, whereby he combines micro-, meso- and macro-level interpretations. At the micro-level, the analyst considers the linguistic features of a speech act such as the use of metaphor. The meso-level analysis focuses on the context of the production and reception of discourse. At the macro-level, the analyst is concerned with the broader social structures and ideologies that are at play at the time when the discourse is produced.

A process of broad engagement with the literature surrounding CDA was necessary in order to gain an understanding of the different approaches to this methodology. Fairclough and Wodak (1997) view language as "social practice," which implies a dialectical relationship between discourse and the social structures that shape it.

Thus it is necessary to reveal the ideologies that are at play when individuals make sense of their social reality and identities through discourse. Organizational discourse carries with it a set of values and beliefs concerning the organization, which Foucault (1980) argues are "technologies of power" and "technologies of the self" that limit the individual's understanding of their identity within the organizational structure itself. These discursive practices then become vehicles of power within the organization and are used to exert dominance over certain social groups. As noted by (van Dijk 1986), discourse belongs to the micro-level of social order. The power and dominance of social groups belong to the macro-level of social order and the job of CDA is to bridge the gap between the two to gain a critical understanding of the discourse (Duranti and Goodwin 1992; van Dijk 1998).

Norman Fairclough, in his work *Language and Power* (1989, vi), examines "how the ways in which we communicate are constrained by the structures and forces of those social institutions within which we live and function." This is true not only of the discourse being studied at organizational and individual levels but also of the research itself, which is socially embedded. The position of the researcher is integrated within social fields (Bourdieu 1984), so the researcher is not coming from a conservative position. The term "critical" itself implies intervention with the aim of challenging the status quo to bring about change (Fairclough 1992). The goal of the present research is to challenge the status quo by providing a critique of the dominant discourse that produces inequality in this context (van Dijk 2006b). The goal is also to highlight where in this discourse opportunities for transformation are revealed. The perspective therefore informing our choice of method is that change works by constructing a particular reality in which possibilities for change are preconditioned (Jaynes 2015).

The research involved the conducting of 11 interviews for critical analysis. These interviews took place during the time of an interdisciplinary research lab that focused on supporting Limerick City's ("third city" of Ireland) bid for European Capital of Culture 2020. As part of this lab, the authors (both based in a business school) interacted with arts professionals and other creative professionals, as well as engaging with businesses in both formal interviews and casual conversations. It is the interview material that forms the focus of this article (see Table 1 for an overview). The interviews were transcribed and then provisionally coded to highlight areas of particular interest.

TABLE 1

PARTICIPANTS			
Main role	Company	Interview setting	Recording method
Head of Corporate Social Engagement	Insurance company	Corporate head office	Note-taking – 4 pages
Marketing Manager	Energy company	Hotel in Dublin	Audiorecording – 10 pages
Group Property Manager	Retail centre	Office in shopping centre	Audiorecording – 6 pages
General Manager	Bank	Office in bank	Audiorecording – 7 pages
Human Resource Manager	Technology company	Main building/canteen	Note-taking – 2 pages
Finance Director	Software company	Main building/office	Audiorecording – 6 pages
Sales Manager	Software company	Main building/office	Audiorecording – 6 pages
Owner	Marketing company	Head office	Note-taking – 3 pages
Arts Officer	City and County Council	Arts office	Audiorecording – 7 pages

CDA as a method requires the researcher to keep accurate records. This was a particular challenge, as memory of a conversation cannot produce sufficient data and a number of business personnel did not agree to have their interviews audiorecorded. This resulted in many interviews being recorded by means of note-taking. The resistance to being audiorecorded on the part of participants is interesting in itself, as discussed in our analysis section below. Although note-taking was used to record data in these cases, our focus will be on the audiorecorded interviews, to ensure sufficient data for analysis. It is important to point out that, at times, the interviewees were answering strategic, probing questions, which rendered the researcher a potentially disruptive and influencing force on the data (Antaki et al. 2003). A discussion guide was provided prior to each interview to facilitate communication between the researcher and the participant, to clarify the flow of the conversation and, generally, to indicate the amount of emphasis that would be placed on each topic. The discussion guide also served as a quick reference tool for the researcher while conducting the interview.

Process of Analysis

Guided by Braun and Clarke’s (2006) six-step framework for conducting an analysis, we sought familiarity with the data before generating initial codes for analysis. The discourse of the Liminalar was the focus of analysis. Drawing on liminality research, we generated codes that highlighted examples of liminal discourse in the text. For example, particular attention was given to descriptions of self-identity and structural identity to highlight where shifts between structure and agency occurred, revealing the liminar. A shift in identity was revealed through words such

as “I” or “we” and phrases such as “take my hat off,” which were used to describe moments in the discourse when the interviewee was moving from their corporate identity to their personal identity (Ybema et al. 2009). Boundary positions were identified in the text where pauses occurred or where periods of reflection or resistance were observed. Turner’s (1969) description of liminality as being “betwixt and between” was evident when the interviewees contradicted themselves or where paradox was evident in the text. After the initial stages of analysis, the data were examined again to check for the appearance of any “repertoires” or “discourses.” The data were analyzed in terms of their discourse structure and lexico-grammatical features and were then analyzed categorically. There appears to be a lot of debate about the various methods of analysis for CDA and a general acknowledgement that there needs to be a level of scholarly insight involved in the process that cannot be drawn from a specific recipe for how to approach the text (Potter et al. 1990). The process of analysis involved looking at the variability and consistency of what was being said and what was potentially being omitted as a result, which highlights the dominance of the discourse. Table 2 outlines the codes that were used.



Context

The study took place in the context of Limerick National City of Culture 2014. Interviews were conducted both with direct sponsors of the event and with businesses that showed interest and were identified as possible supporters in the further bid by the city for European Capital of Culture, which Ireland

TABLE 2

CODES USED IN THE ANALYSIS PROCESS		
Liminal	Self-identity	"I"
	Structural identity	"we"
	Boundary position	pause, resistance, ambiguity, reflection
	Between and between	paradox, contradiction
	Wider context	"you know," "of course"
	Dominant discourse, marginalizing artists	expression of hierarchy by corporates
	Third Space	possibility, exploration, exchange of ideas

hosts in 2020. It transpired that only one of these sponsorships continued into Limerick's bid for European Capital of Culture. Therefore, the context of the sponsorships was (in hindsight) a one-off arrangement. However, at the time of the study the event organizers viewed these relationships as ongoing, early in their life cycle and potentially long term. Therefore, the study provides an interesting insight into whether, how and why relationships form and/or progress to a mature stage and the role of discourse in this regard (after Lawrence et al. 1999).



Findings

Taking a processual perspective on liminality, three phases were identified in the managers' discourse: (1) organizational discourse phase, (2) liminal discourse phase, and (3) cultural hybridity phase, which marks a period of resistance between organizational and liminal discourses. The first relates to instances of the expression of the dominant or general discourse and the second to where this general discourse became interrupted. Finally, cultural hybridity refers to moments when future collaborative possibilities are being imagined.

Organizational Discourse Phase

Drawing on the work of Ellis and Ybema (2010), the organizational boundary repertoire was evident in the way the participants asserted their organizational identities at the beginning of the interview using the concept of inclusion/exclusion in their discourse. All of the participants identified with their organization using the pronoun "we" and expressed their belonging to the group using ideological discourse. According to van Dijk (2006a), ideologies influence the way that social attitudes are expressed and contexts are constructed in a subjective way and feature in all levels of discourse. The interviewees displayed

a homogeneous organizational mindset that distinguished them from individuals or groups outside the organization, to whom they referred using terms such as "stakeholders." Consider the following extract: "From government to local authorities, to employees, to society . . . they are our stakeholders . . . so we are a mutual insurance company. Effectively, our shareholders are all of the city and county councils and all of the education and training boards." (Corporate Engagement Manager – Insurance Company)

The participants spoke about artists in terms of the service or value they could offer them and seldom about what the business could offer the artists, apart from financial support. In the absence of probing by the researcher, the discourse focused primarily on where artists were inadequate in terms of how they engaged with businesses and where they could improve, through the use of commercial terminology. The commercial focus of this discourse was based around the assumption that artists were obliged to present their work in terms of commercial gain or benefit to the business. This in-group/out-group emphasis forms the structure of the ideology being expressed by negatively portraying the deeds of those in the out-group (van Dijk 2004). Consider the following extracts: "They need to think about the commercial realization of it. Some of them can be very focused on the objective of their art without looking at the wider ramifications or benefits that they can bring to it" . . . "John was very professional. If you talked to John himself, he wasn't necessarily arts, I mean pure arts, as I would describe it, he was managerial." (General Manager – Bank) This text suggests opposition and resistance to the artist and assumes that acting as an artist is "unprofessional" and that professionalism is associated with the managerial practices of a business person. The inequality being expressed in this discourse is compounded by the fact that artists were also criticized for having "a transactional view" of the relationship and by the opinion that "a lot of them just look

for money and they don't think about the sponsor's perspective." A common theme reigned across all the interviews: the view that artists generally do not take the time to present their work in a way that makes sense for businesses to invest in it. The participants used terms and phrases to express their ideology that the artists should think and act the same way they do if there is to be a degree of understanding between them. Artists are marginalized by the commercial discourse of the business organizations, which in turn results in a level of inequality.

The way in which the businesses engaged with arts organizations was explained and legitimized through this ideological discourse (van Dijk 2006c). The participants were keen to share a set of organizational assumptions and beliefs to encourage a level of understanding in the researchers and to connect with the research. According to van Dijk (2006c, 122), "it is this shared presupposed, taken for granted knowledge that makes discourse and communication and mutual understanding possible, also across ideological group boundaries." The following comment arose at the beginning of an interview: "You're probably familiar with CSR, which is the industry terminology – you know, Corporate Social Responsibility – but we have coined it 'engagement.' It's a different model, because of course we like to be unique . . . which is around full engagement with all of our stakeholders." (Corporate Engagement Manager – Insurance Company) The use of the lexicons "you know" and "of course" points to the broader context in which this discourse is being reproduced. The speaker assumes that the researcher understands industry terminology and is familiar with the culture of business. This commercial or business-orientated ideology has become so accepted and shared that the participants spoke about these issues in a matter-of-fact or common-sense way. There are also references to the wider political context in which these exchanges took place. One of the participants referred to the benefits of being "seen to be involved" in a particular event by other businesses or network organizations such as the Chamber of Commerce: "Our contribution was only nominal, one thousand euro, but all the sponsors were invited to an event in the People's Park . . . so to be seen to be sponsoring an event like that! . . ." (General Manager – Bank)

According to van Dijk (2006b), groups are further organized by membership in professional groups through affiliations and connections. Hence, the act of sponsoring an event is seen not only as having tangible commercial benefits but also as a means of achieving connectivity in the business world. This homogeneous mindset

enables these individuals to function in a group and to feel connected; they act as if they share the group's belief system. However, when probed with specific questions that encouraged different ways of thinking, the participants began to engage in some interesting and potentially transformational discourse. For the purpose of the study, this will be termed the "liminal discourse phase" of the interview. Due to the co-constructed nature of this discourse, equal emphasis will be placed on the researcher's probing questions.

Liminal Discourse Phase

The nature of the probing questions asked by the lead researcher acted as a way of making the artist viewpoint visible, to allow for liminal discourse to emerge. It was noted during the interview process that because the purpose of the interviews was to gain insights into sponsorship relationships, and not to seek sponsorship, the participants appeared to be more open to this line of questioning. Liminal experiences by their nature are ambiguous and paradoxical, and it was during this phase of questioning that the respondents sometimes provided contradictory statements to earlier questions. Turner describes this liminal state as the "realm of pure possibility whence novel configurations of ideas and relations may arise" (1967, 97). This transitional state of mind appeared to stop the participants in their tracks while they paused to consider questions. Some participants seemed uncomfortable with these questions and either failed to answer the question or changed the subject.

Participant: "I would say that we will evolve, because we are in a very dynamic situation, very dynamic, very fluid . . . start-up . . . We are a 'challenger' bank, we are trying to challenge the status quo, the way banking is done."

Researcher: "Have you ever thought about arts sponsorship as a way to meet artists who are challenger brands and doing things differently? Would that help you to align your brand values as what kind of bank you are?"

Participant: "It would be . . . [hesitates] . . . I suppose it's the nature of banking, we tend to be conservative in our thought process." (General Manager – Bank)

Researcher notes: "The conversation continued with the participant trailing off from the previous sentence. He then changed the topic of conversation completely from this line of questioning, back to earlier topics of conversation such as the recognition benefits that an arts event like the Galway Arts Festival has for business."

In the first instance the word "challenger" is used and in the second the word "conservative."

These two words, in this context, contradict one another. The participant strategically included elements of ideological discourse at the end of his response to this challenging question, thus preserving his organizational identity and resisting the possibilities of this liminal interaction. Ambiguity and contradiction are observed here as liminal discourse but not as a sequentially phased experience, as noted by Arnold van Gennep (1981), who sees three stages of liminality. They are more fragile in nature and can be contested and resisted. These fleeting incursions with liminality reside in a form of “anti-structure,” where identities are shattered, allowing new ways of thinking and understanding to emerge. This enables the artist’s discourse to be heard and allows for challenges to conventional assumptions about the value of these interactions. This can be uncomfortable for the individual but nonetheless powerful in its ability to reframe thinking.

The double-edged possibility of increased creativity with increased insecurity, as referred to by Sturdy et al. (2006, 932), encompasses this cultural power to re-imagine situations.

Participant: “We do want to support business innovation, not so much through our own business activities but through other forms . . . We do hope to do something with the enterprise boards around business innovation.”

Researcher: “Is that because you want to see businesses grow and thrive and that will increase your markets?”

Participant: “Yeah, yeah, and also we believe that as a country . . . [pause] . . . you know, we should be more innovative, we should be encouraging new ideas.” (Corporate Engagement Manager – Insurance Company)

Following Van Gennep (1981), Turner (1969) discovered not only that liminality helps to identify “betwixt and between” moments but also that the experience foregrounds agency and shapes personality, with sometimes dramatic effects. This tying together of thought and experience was observed when one of the participants began to describe his personal interaction with the art itself. His organizational identity was suddenly obscured and his personal identity foregrounded to describe his emotional reaction to the event: “I have to admit now, I didn’t really get it . . . you’re not really too sure what you’re going to experience, and then when you see it you’re, like, wow . . . the visual impact in that situation. I was actually more fascinated about how they worked it. I actually stopped looking at ‘the Granny.’ I was, like, God, how do they do that? That’s fascinating . . . but that might be more personal.” (General Manager – Bank)

Liminality has been described as a subjective, ontological state, which makes the following statement interesting because of the participant’s specific use of the word “subjective”: “What it really comes down to, to be perfectly honest, is that I may have competing events and then that choice will become mine. You have to get a sense of what would work locally, and that is subjective . . . it’s not objective.” (General Manager – Bank) Initially this individual described the control that the marketing department had over the budget for corporate sponsorship, referring to them as “experts in this sort of thing.” Following probing about how the choice is made and if there is more than one application from artists for sponsorship, agency was again foregrounded with use of the word “I” as opposed to “we” – that is, the business.

These interviews reveal liminal discourse consistent with the narrative that is often found in border situations. The examples given above point to a much more fragile and fluid state of liminality that can come and go more easily than as captured in the literature. It appears that individuals can invoke liminal discourse when they are facilitated to do so through specific questioning, and can also resist the process. Moments where liminal discourse emerged were a transient and ephemeral state for the participants, who were able to revert back to their pre-liminal organizational identities with comfort and ease. This suggests more of a hybrid state of liminality where businesses and artists who are between fixed identifications open up to the possibility of a cultural hybridity that entertains difference without an assumed or imposed hierarchy (Bhabha 1996).

Cultural Hybridity

The participants revealed elements of resistance to this inherent multiplicity that served to protect their organizational identities, which, if challenged, could pose a threat to their sense of belonging to the organizational group. In this way, the hybridity being expressed in the ideological discourse serves as an indicator of dominance. For example, a business’s level of organizational capability is usually directly accessible only to the business people involved in the inter-organizational collaboration, which puts artists at a disadvantage in the exchanges. In contrast, the businesses have access to the discourse that artists use, with words and phrases such as “creativity,” “design,” “innovation” and “challenging the status quo.” The participants were not inclined to relate this terminology to the work of an artist without probing by the researchers. The Marketing Manager of an

energy company remarked that “design is at the core of our business” but did not instinctively connect the work of an artist to this core business ethos. A leading technology company in Limerick recently invested significantly in a state-of-the-art research and development facility. Only towards the end of the interview, again with probing, did the Human Resource Manager who was interviewed for the study open up to discussing their “blue sky thinking” activities, where the design engineers they employ are encouraged to “think outside the box.” Turner (1969) argues that a positive liminal state of mind, which he calls “communitas,” has potential for inspiring creative “thinking outside the box” approaches. This suggests that the businesses themselves are encouraging liminality in their employees: “Skills in creativity and innovation are used as evaluation criteria to assess an employee’s suitability for promotion . . . corporate sponsorship of the arts is a space we should move into in terms of people resources.” (Human Resource Manager – Technology Company)

The sense of *communitas*, as Turner (1982) describes it, was not overtly evident in the discourse of the participants in terms of their shared social bond with artists. This could be due to the limited timeframe of the interview and also to the nature of the relationships they engaged in during the City of Culture event. Participants were not allowed to “dwell in the beyond,” because of the lack of time and also because of their physical, not just conceptual, connectivity to their organizations. The majority of the interviews took place in the offices of the business itself, and this would have set the scene for discourse access and control (van Dijk 1986). This suggests that the space in which the interview took place had a restricting impact on the participants in terms of their ability to engage in liminal thinking and discourse. The resistance to the interview being recorded also points to the participants’ desire to protect their identity. One of the participants commented, when asked about his perception of the benefits of sponsoring arts organizations, “I’ll take off my [company name] hat and say . . . let me think . . . it has huge potential for the city . . . a culturally vibrant city is good for everyone, and that’s good for business.” This comment shows that this particular individual viewed his organizational identity as something to protect whilst engaging in discourse that encouraged new ways of thinking. The metaphorical act of taking off one’s hat, however, is just that: a discursive practice that allows the participant to manage this transition to another aspect of his identity whilst “holding onto” and “protecting”

his organizational one. The spatial politics of inclusion rather than exclusion (Bhabha 1994) was not exposed in this interview setting. However, there were glimpses of the potential. This was evident in cases where participants had experience with corporate sponsorship and were more comfortable with and open to new ways of conceiving of these relationships: “Walking around, it’s a different city after the City of Culture . . . but it’s washing away now . . . we have buildings here that artists can use . . . it’s not directly cash, but they can use them for free” . . . “We’d like to see more execution of ideas . . . when is ‘the Granny’ coming back?” (Group Property Manager – Retail Centre)

For the majority of participants, although they engaged in liminal discourse when probed, they were seldom inclined to do so unless these relationships were already on their radar. The example above is from a business that invested significantly in the City of Culture event. It was also, at the time, looking to take part in Limerick’s bid for European City of Culture 2020.

Bhabha (1996) terms liminal space the Third Space, which is productive as opposed to reflective. The participants who were more receptive to imagining these relationships provided suggestions for this Third Space. They spoke about ways of engaging with artists that would add value to both the artist and the organization, offering unique suggestions that would work for their particular business: “Let me think about how it could work with an artist-in-residence here. I wouldn’t want it to disrupt the staff . . . a better way would be to sponsor a culture program where these artists directly benefit. The business could have some form of exposure on a Web site for engaging in this type of sponsorship” . . . “I think an innovation hub is an excellent idea and we would love to be involved in something like that in Limerick.” (Owner – Marketing Company)

The act of conceiving of these relationships in this way not only subverts the dominant general discourse but hints at a more productive social structure that challenges the status quo whilst blurring the boundaries between businesses and artists. It is therefore possible to conceive of a Third Space when considering interactions between businesses and artists, depending on the level of engagement of the individuals involved. These interviews are only the tip of the iceberg in terms of understanding the potential of inter-organizational collaborations and how this might be tapped, so to speak.



Discussion

The aim of this research was to understand if liminality is evident in the discourse of individuals involved in inter-organizational sponsorship relationships and to understand the implications for future research and cultural sponsorship practice. The analysis shows that liminality is evident in the discourse of the participants of this study and is observed to be a fragile, ephemeral state that has the qualities of ambiguity and disorientation that individuals in the “threshold” state of liminality possess. Liminality in this context is not seen to be a naturally occurring phenomenon as part of a ritualistic event; in fact, it is doubtful that liminal discourse would have been observed in the absence of probing by the researchers. What is interesting is that liminal discourse was evident with probing and that the act of probing itself may be the key to understanding how this threshold position can be leveraged as a starting point for effecting change in these relationships. If we conceive of these relationships as a liminal space in terms of discourse, then, we can potentially reveal new insights into how such relationships play out.

In this work, we agree with Cooren (2004) and acknowledge that managers’ texts/talk “do things” in organizations. They are constitutive of actions and behaviours. But it does not follow that this is separate from Fairclough’s (1992) position, that texts are reflective of pre-existing cultures and norms. What we highlight here is that while managers produced texts/talk that were reflective of their power position within the relationship, in the act of interviewing itself we see that the general discourse can be interrupted, can be resisted and can create moments of reflection. In this liminal state, dominant general discourses can be challenged or at least momentarily interrupted and further talk can create new realities, or new possibilities for new realities. This is significant for the way we understand the emergence and development of art sponsorship relationships.

The importance of relationships has been acknowledged in sponsorship research, particularly in the work of Ryan and Fahy (2012), who recognize the possibilities that can arise from these interactions for the sponsor and the sponsee. Their research looks at the ideal of the relationship. However, we do not know much about what it takes for the relationship to begin. What have been observed in the present study are relationships that are in the very early stages of initiation, and perhaps even in a state of premature dissolution. Research on relationship initiation suggests that “the initiation process is dependent

on a few individuals representing the seller and the buyer. Their social contacts, personal networks, experiences and ‘power’ seem to be important for the initiation process” (Edvardsson et al. 2008, 349). In prior research the focus was on the particular qualities of the individuals involved in the relationship and not on the power of their discourse to influence the initiation. The present study contributes to the field, therefore, by acknowledging these early-stage interactions as a fragile period, and not simply because they are in the early stages of development. Other factors can preclude the development of the relationship that resides at the level of discourse and are determining factors in what happens next (Lawrence et al. 1999). This may be the case even when the individuals have experience and capabilities in corporate sponsorship of the arts, which was observed in the case of the Bank Manager. The local context, then, becomes important when individuals who have experience in sponsorship, and who recognize the benefits of sponsorship, fail to engage in long-term sponsorship arrangements. The discourse of artists and businesses involved in these relationships is an important means of gaining insights into a phenomenon that can be constructive for sponsorship research and practice.

Ellis and Ybema (2010), in their research on the shifting circles of identification in inter-organizational relationships, are concerned with the discursive positioning of the managers in these situations. The present study instead focuses on the discursive positioning of business individuals who are engaged in conversations about corporate sponsorship of the arts. The ephemeral qualities of the liminal discourse observed here reveal the fragility of these relationships and the effect that the oscillation between corporate identity and agency has on the perceived value of, and development of, the relationship. Liminality is observed to be at times resisted and contested, which is expressed by discursive practices such as changing the subject or engaging in general avoidance. This implies that the participants feel they have lost their footing in the conversation and that their projected self is somehow at issue (after Goffman 1981). These insights have implications for identity research at the discourse level in inter-organizational collaborations.

Implications for Theory

These findings have implications for different streams of research as well as for the practice of sponsorship from an organizational perspective. The insights gained from the micro-analysis of

these relationships challenge the status quo regarding how the early initiation of an inter-organizational relationship is conceived. We demonstrate that a close consideration of how organization is created through discourse can reveal novel insights into how the process of organization unfolds, and how individuals attach and detach themselves to and from the process (Lawrence et al. 1999). By drawing on the wider social science literature on liminality, and on the inter-organizational collaboration and sponsorship literature more generally, this study provides an alternative framework within which to consider these boundary positions. The inherent fragility that is revealed in these positions points to a greater complexity in the process of sponsorship organization in this context. This highlights the potential of these collaborations, which is significant in terms of our understanding of the practice of corporate sponsorship of the arts and inter-organizational collaboration dynamics. We also gain a critical understanding of the role that discourse plays in shaping the outcomes of these relationships.

Implications for Practice

We suggest that challenging the dominant general corporate discourse is important for encouraging new ways of conceiving of these relationships and that this has implications for sponsorship practice. As Lawrence et al. (1999, 487) write, “changing the conception of an appropriate collaborative relationship held by members fundamentally changes the way the collaboration is socially accomplished.” Nascent art sponsorship relationships therefore require a setting where a meeting of discourse can be imagined and where business individuals and artists involved in sponsoring relationships can be encouraged to conceive of these interactions differently. We advocate, then, not for artists to simply shift their discourse to the purely economic in an effort to secure funding, nor for the logics of economics to be allowed to dominate the artistic (Eikhof and Haunschild 2007). Instead, we stress the importance of a space where, in the words of Lawrence et al. (1999, 488), “the members of a collaboration come to enough agreement about the nature of their activity that they can identify it as a collaborative relationship” and where economic and artistic logics can be coordinated rather than compete with each other (Ryan 2018). Given the setting of our study – a city with an arts-supportive function – we recommend that local authorities play a more active role in brokering early-stage relationships between

businesses and artists. Further, both artists and businesses require a “safe” setting where new possibilities for interaction can be imagined, designed and tested – a form of living lab where new futures can be realized.

Avenues for Further Research

Taking the talk that managers deploy in sponsorship relationships seriously can be seen as a fruitful area of inquiry. Following on from the work of Ellis and Ybema (2010), we believe that, in art sponsorship research in particular, we can attend to collaboration as the discursive negotiation of issues to be addressed in the relationship. Further, we stress the importance of research in this area being attentive to the liminal qualities possible in such discourse. Under felicitous conditions, dominant or general discourses can be interrupted and new possibilities conceived.



Conclusion

This study set out to address three questions, namely (1) How is liminality articulated by managers involved in conversations about inter-organizational collaboration? (2) What are the specific qualities of this liminal state in the discourse observed? (3) What possibilities or creative thinking practices are being articulated through discourse and what are the implications for cultural sponsorship research and practice in the future?

In addressing these questions, the findings suggest that when individuals engage in what we term “corporate discourse” it helps them to negotiate the discursive space between themselves and the other organization. Indeed, artists can be seen as at a disadvantage when the success of sponsorships is framed in purely business or economic terms. We suggest that the space in which this discursive boundary becomes blurred can be termed “liminal discourse,” a discourse that reveals key moments of reflection and potential transformation. These moments seem temporary, however, as issues of power and economic interests do not simply “go away.” Nevertheless, in these temporary liminal phases the talk that managers produce can bring about a more collaborative environment, where art–business relations can be (re)imagined and renewed. Indeed, rather than denying tension, ambiguity and moments of reflection become the focus of our study and we demonstrate their wider implications for both inter-organizational relations and sponsorship practice.

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Does Digital Mediation Really Change the Museum Experience?

Museomix in the Lyon-Fourvière Archaeological Museum

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Introduction

Mediation refers to the tools and systems used by museums to enhance the encounter between the public and the content. To update traditional forms of mediation such as guides, panels, labels and audioguides, museums are making increasing use of digital technologies (Carrozzino and Bergamasco 2010; Deloche 2001; Evrard and Krebs 2018; Pallud 2017). Web sites, smartphones, tablets, RFID and NFC (Near Field Communications) technologies and augmented reality are consequently transforming mediation. These applications give greater access to content and they appeal to digital enthusiasts among the public (Kyriakou and Hermon 2018). However, their role in the museum-going experience is not yet fully understood (Carrozzino and Bergamasco 2010). Also, their use calls for substantial investment and they can fall behind as technologies evolve. Finally, they can distract the visitor from the objects on display by creating sensory stimulations that many in the cultural world consider to be double-edged (Chaumier 2011). There have been a number of studies on digital mediation in museums (Capriotti et al. 2016; Heath and vom Lehn 2008; Jarrier and Bourgeon-Renault 2012), but there is still a need for a deeper understanding of its place in the museum experience in order to know precisely how to design museum experiences in the digital age. This exploratory study is an attempt to deepen our understanding by examining the role of digital mediation in the museum experience rather than simply embracing the contemporary *doxa* that digital mediation always enhances the museum experience.

Our research question is the following: *How does digital mediation change the museum visitor's experience?*

We had the opportunity to study an early Museomix event¹ that took place at the Lyon-Fourvière Gallo-Roman museum in October 2012. Analyzing the second Museomix event gave us insights into how mediations were designed and implemented in the specific context of an archaeological museum. There were further Museomix events, but not in the same museum nor in the same category of museums.² We considered studying other Museomix events at one point, but decided against it as the number and variety of museums that were remixed in later Museomix events presented a risk of dispersal of approaches. In the end, we decided to study the initial implementation of digital mediations in the Fourvière museum, as our data gave us a unique opportunity to focus on digital mediation in an archaeological museum and the way that it can affect a visitor's experience.

Ten teams of "Museomixers" spent three days creating mediation devices based on the museum's specific cultural mediation problems.

The value of this research is threefold. On a theoretical level, the conceptualization of the forms of interaction engaged in by the visitor is of interest to marketers. Conducting explanatory interviews (Vermersch 1994) offers a methodological contribution by making visitors' experiences more vivid. Managerially speaking, a better understanding of the role of digital mediation devices in a museum visit can guide strategic choices in scripting the experience to find a

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proper balance between the highlighting of collections, the museum's educational mission and the experiential dimension of the visit for various segments of the public.

In the first part of the article, we discuss the theoretical context of the research, defining the museum experience, mediation and the authenticity of the contents exhibited. In the second part, we explain the choice of site for our field-work. In the third part, we present our findings, specifying the types of interaction with the content generated by the mediation device, and then propose a typology of mediation devices studied and analyze their contribution to the museum-going experience. Lastly, we offer a theoretical discussion of our specific findings, the object–visitor relationship, and the tension between technology and the authenticity of the object exhibited, as well as the limitations of our study and the outlook for future research.



Theoretical Research Framework

The Museum Experience

The experience perspective is subjective and phenomenological in nature, and puts emotions, imagination and pleasure at the heart of the experience (Roederer and Filser 2018). Museums are theatres of multiple experiences through which visitors interact with all kinds of exhibited content. The museum experience has been conceptualized in various ways in the literature (Kirchberg and Tröndle 2012). The Falk and Dierking (1992, 2000) model includes what preceded the visit (motivations and expectations) and what follows, in particular what the visitor learned and what he or she remembers, as well as the contexts (personal, sociocultural and

physical) that shape the experience (Falk 2009; Falk and Dierking 1992, 2000). Pekarik et al. (1999) deconstruct the museum experience by distinguishing the “experience of the object,” centred on the characteristics of the objects exhibited, the “cognitive experience,” which refers to the personal feelings and memories that contemplating a work may evoke, and the “social experience,” linked to the presence of companions and other visitors (Vom Lehn and Heath 2016). The museum experience can sometimes create states of “flow” in which the subjects become so absorbed in the content on display that they lose track of time and space (Csikszentmihalyi and Robinson 1990).

The museum experience emerges as a multi-dimensional interaction between a subject and the content exhibited, within a scripted environment. Since the museum experience results from the interaction (person–exhibited object–museum), its value is embedded in this interaction and outlives the experience (Roederer and Filser 2018). As interactions with the content on display become increasingly mediated, understanding the role of mediation is of great importance in comprehending the experience.

Museal Mediation: Various Forms of Value Creation

Mediation refers to “all functions to do with connecting the works presented by an organisation with . . . its present and potential audiences” (Caillet and Van Praët 2001, 32–35). Mediation is central to the way an item is received by the various segments of a museum's public. It can take the minimal form of a label beside an object or a guided tour by a lecturer. Gellereau (2005) shows, for example, how the narrative constructed by the mediator comprises a form of “viewpoint mediation” offered throughout the visit.

ABSTRACT

This study uses data collected via 26 individual interviews to explore how digital mediation changes the museum-going experience. The authors present a typology of digital mediation devices together with an analysis of the forms of interaction that visitors have with these various devices. The findings show that mediation devices affect one's experience in a variety of ways. Some technologies, such as virtual reality and multimedia content, make the visit more meaningful. The benefits of other technologies appear to be more questionable in that they simply convert text into script or reduce the authenticity or “aura” of the displays. The findings add to our understanding of digital mediation technologies, which cultural managers are hoping will draw visitors into museums.

KEYWORDS

Experience, digital mediation, mediation, museum technologies, authenticity, virtual reality

Thomas (1999) defines mediation as the interaction between a subject in a cognitive posture, a media application and the characteristics of their encounter. Mediation therefore marks the beginning of the cognitive experience (Pekarik et al. 1999). Mediation devices are based on semio-pragmatic arrangements – that is, arrangements that carry a meaning to which visitors assent by engaging in the type of interaction the device leads them into. Thomas (1999) distinguishes between narrative mediation, which transports visitors into the universe that the mediation device helps to create, and argumentative mediation, which emulates scientific discourse. This interaction-oriented definition of mediation comes close to the definition of the experience (person x object x situation), creating meaning for the individual. One can assume that mediation applications therefore awaken the cognitive and praxeological aspects of the experience. The goal of mediation is to improve visitors' experience by prompting them to engage with the artifacts and collections. Mediation is thus expected to create value for visitors.

Impact of Mediation on Distance Between Content and Audience

The challenge for all mediation is, in the simplest terms, to lessen the psychological distance between the content exhibited and its audience. The concept of psychological distance captures the distance we mentally feel towards others, past or future events, mental representations and objects (Williams et al. 2014). It can be broken down into social, spatial, temporal and experiential distances. Mediation helps us to understand other time periods (temporal distance), other places (spatial distance) and other ways of life (social or experiential distance). What happens during the interaction is a coming together of the visitor and the exhibited content. Psychological and experiential distances can be explained by

cognitive and emotional factors influenced by the visitor's social background and habitus. Visitors turn to mediation devices based on their social background and habitus. Therefore, digital mediation is not a panacea per se but, rather, a bundle of propositions made to visitors to bring them closer to the exhibited content.

Different Facets of Digital Mediation

Many innovations in visitor-artwork mediation are based on digital technologies, from preparing for the visit, to the visit itself, to the post-visit. Today, visitors can access written material on museum Web sites (Capriotti et al. 2016; Lopez et al. 2010; Robles-Ortega et al. 2012), with hitherto unheard-of opportunities – for example, to share their videos of the museum online or to arrange the collections using tagging applications (Mencarelli and Puhl 2012). The visit itself makes use of experiential applications such as augmented reality, enabling those interested to superimpose virtual elements onto real elements in real time (Tom Dieck et al. 2016). Immersive and interactive exhibits used to enhance the museum visit are acknowledged to stimulate engagement, understanding and recall, and to draw attention to certain objects (Courvoisier et al. 2010). Technologies can thus play an influential role in the museum experience (Jarrier and Bourgeon-Renault 2012), offering visitors a mixed reality that combines the virtual and the real (Flavian et al. 2018). Technologies can even help develop personalized museum services (Kosmopoulos and Styliaras 2018). Heath and Vom Lehm (2008), however, stress that digital mediation applications are not necessarily as collaborative and interactive as we might believe. In some cases, they are similar to workstations from which the subject carries out tasks to access content and reproduce sequences resulting from man-machine interaction. The term “digital mediation application” therefore

R É S U M É

En s'appuyant sur les données recueillies dans le cadre de 26 entretiens individuels, cette étude explore comment la médiation numérique modifie l'expérience d'une visite au musée. Les auteurs présentent une typologie des dispositifs de médiation numérique ainsi qu'une analyse des formes d'interaction entre les visiteurs et ces différents dispositifs. Les résultats montrent que les dispositifs de médiation affectent l'expérience des visiteurs de plusieurs manières. Certaines technologies (la réalité virtuelle et le contenu multimédia, par exemple) rendent la visite plus enrichissante. Les avantages des autres technologies semblent plus discutables dans la mesure où elles convertissent simplement le texte en scénario d'exposition ou réduisent l'authenticité ou l'« aura » des expositions au musée. Les résultats contribuent à notre compréhension des technologies de médiation numérique qui, les gestionnaires l'espèrent bien, attireront les visiteurs vers les musées.

M O T S C L É S

Expérience, médiation numérique, médiation, technologie muséale, authenticité, réalité virtuelle

refers to a variety of things. Between immersive exhibits and interactive terminals, the interaction offered is not the same.

Mediation and the Issue of an Artifact's Authenticity

Museomix can be thought of as an ephemeral mediation event, a living lab that creates and offers mediation based on digital technologies. Museomix did not take place in a science or technology museum but in an archaeological museum whose contents tell the story of the region's Gallo-Roman past. Here we have a high-tech mediation offering intended to enhance a venue and historical collections. Research has shown that authenticity is not an attribute associated with an object or a place but is the result of a mediation during the course of which the visitor processes a set of indices or clues attached to the object and its environment, even to the way it accesses the object to assess its authenticity (Beverland and Farrelly 2010). Grayson and Martinec (2004) distinguish between indexical (or indexed) authenticity and iconic authenticity. Indexical authenticity indicates what is true in the sense of "the original" and has a proven temporal and spatio-temporal connection to reality. Iconic authenticity, on the other hand, refers to reproductions that are faithful to the original. In contrast to an amusement park, the Fourvière museum is an experiential setting whose indexical authenticity is beyond dispute. The Museomix event immediately raises specific questions about the mediation applications that, while employing modern digital technologies, must offer ancient and authentic content. The concept, developed by Benjamin (1935/1969), of an artwork's "aura" helps us to understand why one must take the indexical authenticity of museum collections into consideration when designing mediation. Benjamin came up with the notion of aura, borrowed from religious vocabulary, while studying the impact of photography on unique artwork.

For Benjamin, multiplying images of a unique piece tends to reduce its aura. The aura concept captures the fact that indexical authenticity imbues exhibits with a unique quality that can be harmed by mass reproduction. Transposition to digital mediation that totally dominates a genuine exhibit could thus destroy its aura. Evrard and Krebs (2018) examine whether digital visits to the Louvre museum could impact the perceived aura of an artwork and hence the authenticity of the visitor experience. They created a three-dimensional scale to capture the phenomenon, which consists of authenticity, substitutability and complementarity. Their results suggest that visitors to the Louvre look for authenticity and accept complementary experiences, while they strongly reject the possibility of any form of substitute between the Web site and the physical museum.

As our theoretical framework shows, there is consensus in the literature regarding conceptualization of the museum experience as an interaction between the exhibited contents, visitors and museum contexts that incorporate physical settings and digital elements. Thus, mediation is designed to create value by changing the interaction between content, visitor and context. Yet questions remain as to exactly how digital mediation operates to change the visitor's experience. The early Museomix event at the Fourvière museum presents a research opportunity to fill this gap as digital mediation propositions were specifically devised by Museomixers to enrich the museum experience.



Methodology

Choice of Site

To understand how digital devices change the visitor experience, we investigated the Museomix event. In October 2012, teams of

RESUMEN

Con el fin de estudiar los cambios que la mediación digital produce en la experiencia de los museos, este estudio utiliza los datos recopilados a partir de 26 entrevistas individuales. Los autores proponen una tipología de dispositivos de mediación digital y un análisis de las formas de interacción que los visitantes tienen con los diversos dispositivos. Los resultados muestran que los mismos inciden en la experiencia de las personas de diversas maneras. Algunas tecnologías, tales como la realidad virtual y el contenido multimedia, dotan a la visita de un mayor significado. Los beneficios de otras tecnologías parecen ser más inciertos en la medida en que simplemente convierten el texto en guion o reducen la autenticidad o el "aura" de las pantallas. Los hallazgos contribuyen a mejorar nuestra comprensión de las tecnologías de mediación digital con las que los gestores culturales esperan atraer a los visitantes a los museos.

PALABRAS CLAVE

Experiencia, mediación digital, mediación, tecnologías museológicas, autenticidad, realidad virtual

Museomixer volunteers spent three days “remixing” the Fourvière Gallo-Roman museum based on the collections and the museum’s specific issues of cultural mediation. These prototypes were to be shared and reused in the museum and elsewhere. Several reasons lay behind the choice of the Museomix event: (1) this event centres on the creation of innovative digital applications tailored to the museum’s cultural mediation; (2) Museomix is a living lab, a form of participative, collaborative marketing in which pro-am (professional and amateur) teams take a new approach to museum content (Mencarelli and Puhl 2012) such that one can expect applications suitable for non-expert visitors; (3) the authenticity of the place and the collections is likely to result in intense museum-going experiences.

Technologies Considered

In total, 10 prototype technologies were tested by all those participating in the event, both Museomixers and visitors (Table 1).

These technological applications all emphasized artifacts or mediations of the museum that might profit from greater clarity of content, visibility, accessibility or ergonomics (ease of use, interactivity). These technologies were meant not to replace the museum’s original artifacts or mediation but to enhance them, making them more accessible and interactive from the viewpoint of the public and making the experience more playful and educational. The technologies can be divided into three categories: (1) augmented-reality technologies that superimpose reality on a virtual animation, (2) multimedia technologies that involve both sound and video, and (3) mobile-connected technologies that enable geo-location and access to mobile applications. For example, *Window Onto the Past* used augmented reality to present the archaeological site and immerse the visitor in the ancient history of the theatre. The second family of technology was represented by *Scriptomix*, *anchors Aweigh* and *Story STELEing*, which provided animated content (video and/or audio). The third family included *Neighbourhood Sounds*, *This Time* and *You’re the Hero*, projects that invited visitors to use touch-screen tablets and applications to become immersed in history and learn about ancient neighbourhoods.

The technologies offer group and individual interactions, taking into account the type of museum visit, such as in a group or unaccompanied; visitors can either take part in collaborative activities or experience applications on their own.

Research Protocol

We selected a protocol based on a participatory observation phase during the event, involving a collection of notes and a photographic corpus as well as individual interviews with visitors. A total of 26 interviews were conducted in the museum during Museomix, covering all time slots when the museum was open. The convenience sampling provided a good diversity of cases, suggesting qualitative representativeness. The interviews, lasting an average of 15 to 20 minutes, allowed us to reach a threshold of semantic saturation.

METHODOLOGY

This exploratory study fits into consumer culture theory, which seeks to understand the experiential, symbolic and sociological aspects of consumption (Cova and Özçağlar-Toulouse 2008) and adopts a three-phase ethno-marketing protocol:

Observation: Consists of a visual ethnographic portion (the photographic corpus) and a participatory observation portion by two researchers during the Museomix event.

Analysis: Triangulation of the data was carried out by juxtaposing (1) the data collected during the observation phase, and (2) content analysis of the individual interviews.

Mediation: A theoretical discussion of the results.

The interview guide included explanatory phases to obtain an accurate description of the interaction with the Museomix area. An explanatory interview, derived from sociology (Vermesch 1994), enabled us to collect a detailed description of a past activity by focusing the interview on what the person did, saw or felt during his or her experience.

The interviews were audiorecorded and transcribed. The data were thematically coded separately by two coders with no preset ideas regarding the categories of contents. The rate of agreement between the two coders for the unit of analysis and the category headings was greater than 90%. The resulting analysis matrix focused on the context of the visit, the dimensions of the experience, the phases of the immersion process and the forms of interpretive collaboration used during the interaction with the mediation application. An example of the analysis matrix can be found in Appendix 4.

The first level of intra- and inter-textual thematic analysis drew out the contexts of a museum visit (Falk and Dierking 1992, 2000).

TABLE 1

PRESENTATION OF MUSEOMIX DIGITAL APPLICATIONS				
Name of application (name of team)	Description of application and ICT involved	Purpose(s) of the application	Type of social interaction	Sense activated by interaction with the application
<i>Lugdunum, Show Yourself!</i> (Makus)	Augmented model Interactive table and projection onto physical model	Light up major monuments Update the model to reflect the latest archaeological discoveries Help public to connect second-century Lyon with Lyon today Introduce the major themes that are interspersed throughout a visit to the museum	Individual and group	Sight
<i>Neighbourhood Sounds</i> (Disk Durus)	iPad equipped with image-recognition software, wifi terminal, QR code, mobile app, GPS	Immerse the visitor in the soundscape of a first-century neighbourhood Locate the Farges district on the Fourvière hillside (in relation to the museum and the theatre) with a You Are Here symbol so visitors can get their bearings Encourage visitors to continue their visit right to the archaeological dig site	Individual	Hearing
<i>Story STELEing</i> (Taktilus)	Animated content (text), sensors, animation program, light projection	Attract visitors and focus their attention on the epitaph Make the epitaph appealing to visitors and give it meaning	Individual	Sight
<i>Window Onto the Past</i> (Konnexikus)	Augmented reality, Kinect console, screen	Immerse visitors in the ancient history of Roman theatre	Individual	Sight, hearing, touch
<i>Scriptomix</i> (Troadeus)	Kinect console, video projector, computer	Attract visitors to the table Provide some perspective on the speech of Emperor Claudius	Individual	Sight
<i>The City's 1,001 Occupations</i> (Mekanik' Antik)	Sound-and-light, SSID detectors, 3D video projector	Learn about crafts and trades in the Gallo-Roman period, with a sensory aspect to give visitors an immersive and interactive experience Encourage visitors to experiment with the pictograms and to activate the sounds and lights	Individual and group	Sight, hearing
<i>Anchors Aweigh!</i> (Mare Nostrum)	RFID audio terminals	Gain insight into the various stages of transporting merchandise through an immersive, interactive audio and video experience	Individual	Sight, hearing
<i>Hold Your Horses, Ben-Hur!</i> (UesBeix)	Robotic vehicle (Awabot), video projector, Twitter	Recreate a chariot race Experience a (true-false) chariot race midway between the second century and the 21st	Group	Sight, hearing, touch
<i>This Time, You're the Hero</i> (Wifi-us)	Android tablets, wifi terminal, Kivi framework (tablet synchronization)	Facilitate learning about the world of second-century crafts through a puzzle and a collaborative game	Group	Sight, hearing, touch
<i>Six Feet Under</i> (Kablus)	Computer, video projector	Enable visitors to leave their mark with a fictitious epitaph that is then shown throughout the museum	Individual and group	Sight

Findings

Our findings are organized into: (1) a typology of applications drawn from the participatory observation phase to illustrate the different types of mediation that occur with digital technologies, and (2) an analysis of the visitors’ forms of interaction with the applications as observed in the interviews.

Typology of Digital Mediation Applications

Analysis of the photographic corpus and participatory observation by the two researchers during the Museomix event allowed us to sort the applications into three categories (Table 2). These categories are based on the physical placement of the application in relation to the content it enhances. They also match the three possible components of an individual’s real/virtual orientation identified by Evrard and Krebs (2018). Category 1 includes applications that are not related to a specific object, corresponding to their substitutability dimension (“the digital reproduction of an artwork can replace the direct contact with the genuine artwork,” p. 358). Category 2 includes applications that relate one object to another and hence offer complementarity. However, according to Evrard and Krebs, complementarity refers to the interdependence between a real object and its virtual counterpart, “since their respective benefits are different” (p. 358). Lastly, category 3 includes applications that are located on the artifact, so it is inconsistent with Evrard and Krebs’s third dimension, the authenticity of the artifact. According to these authors, when an experience is authentic, it means that “nothing can replace the direct contact with artworks” (p. 358). In the following sections, we describe in some detail the role played by each category of applications in cultural mediation.

The applications in the first category improve or modernize classic mediation tools such as scale models. Thus, adding augmented reality to a mock-up of second-century Lyon comes under this heading (*Lugdunum, Show Yourself!*). A form of narrative or storytelling mediation is introduced by using technology to have the sounds of a neighbourhood in the Gallo-Roman period emerge from a model (*Neighbourhood Sounds*) (Thomas 1999). The same holds true for *Window Onto the Past*, which presents a model of an ancient theatre along with visual and auditory content related to the chronology of the location. Technology adds a sensory dimension to mediation applications that start off as informational and slightly interactive. These applications visually survey extended spaces (theatre, city, neighbourhood) but do not focus on a specific object. They tend to reduce the spatial and temporal distance (Williams et al. 2014) between the visitor and what is exhibited. One cannot say that, by adding something new to the cultural exhibition, such applications replace an artwork, but they offer interesting substitutes when original artifacts or traces of the past are no longer available. Therefore, the substitution mechanism described by Evrard and Krebs (2018) represents an opportunity rather than a threat.

The applications in the second category tie several objects exhibited in the museum into an itinerary of meaning. Describing the stages of a journey by boat up the river Rhône from the Mediterranean to Lyon, or depicting the stages from producing wine to selling it (*anchors Aweigh!*), is one such effort. This involves scripting a circuit by creating a plot that relates the objects to each other to tell a story. This type of clearly narrative application organizes the visitor’s itinerary in the museum space and affects the visitor’s mobility. Another application, *Six Feet*

TABLE 2

TYPOLOGY OF DIGITAL MEDIATION APPLICATIONS		
Category 1 Applications not related to a specific object	Category 2 Applications linking one object to another	Category 3 Applications located on the object itself
<i>Lugdunum, Show Yourself!</i>	<i>Six Feet Under</i>	<i>Scriptomix</i>
<i>Neighbourhood Sounds</i>	<i>This Time, You’re the Hero</i>	<i>Hold Your Horses, Ben-Hur</i>
<i>Window Onto the Past</i>	<i>Anchors Aweigh!</i>	<i>Story STELEing</i>
	<i>The City’s 1,001 Occupations</i>	

Under, invites the visitor to enter personal information that later will be seen as a Roman stele in another room, thus creating complementarity between the artifacts, producing a story that visitors help to write by supplying some of the elements themselves.

The applications in the third category act on the object itself. These include, for instance, applications projected as texts chiselled in stone (Latin epigraphy), such as funeral steles (*Story STELEing*), or a Lyon Tablet – or, in French, Claudian Tablet – (*Scriptomix*). The application *Hold Your Horses, Ben-Hur* is in the same category: robots take part in chariot races around a mosaic, reproducing the race on the mosaic. When compared to the applications in the other two categories, these applications can be seen as intrusive with respect to the original artifact, thus questioning its aura and its authenticity.

Interactions With Mediation Applications

Interactions that create value

The analysis allows us to select the interactions with applications that create value by giving meaning to the content exhibited. Thus, interaction with the application *Story STELEing* (category 3) helps visitors to understand the story told on a funerary stele: “It was fun. When you got close, a laser beam started drawing on the stone and it told how the guy actually died. His house caught fire. He got out but realized he had left his money inside and went back in. Everything collapsed on him. And so there was . . . a staging of this story.” (Female [F], age 40) *Neighbourhood Sounds* (category 1) conveys a sense of closely interacting with a distant era by listening to the sounds of a Gallo-Roman neighbourhood: “It was easy to imagine the people in the neighbourhood as they went about their everyday activities, as if they were our contemporaries.” (F, age 60) Exploring the scale-model *Lugdunum, Show Yourself!* (category 1) works the same way: “What I found interesting was . . . how separated the city was then – religion, theatre, the construction of the city – that’s really interesting. . . . I think that even for young people it’s hard to imagine that back then there were spaces for each thing. It’s not like now, where you go into central Lyon and everything is there.” (F, age 50) The *anchors Aweigh!* application (category 2) was considered to be both informative and a narrative.

Thus, interactions that create meaning can be found in each of the three categories of application identified.

Interactions that do not create value

Some applications created interactions whose meanings were misunderstood or lost. This was the case with *Six Feet Under*, which involved entering personal information (in a booth at the museum entrance) that was then made part of an epigraph projected on a screen in another room. Despite its personalized character, several respondents found it hard to understand the application: “You had to answer questions on a screen but you couldn’t tell what the point was.” (Male, age 50) The visitor sees that something has been prepared, but the application does not clarify the meaning, which resulted in some visitors ignoring the object (Carù and Cova 2003).

Lastly, some applications drew criticism because visitors could not figure out their purpose. This was the case with *Scriptomix*, which projected a bright light onto the Lyon Tablets, causing history-changing speeches and texts to scroll across the original words of the Emperor Claudius in Latin. A Latin text engraved in stone with French text projected on top of it was confusing. The application was criticized by visitors, especially those who were knowledgeable, for sucking the life out of the display. Some went so far as to say that, paradoxically, “the light hid the object.” The application was understood but was seen as robbing the object of its authenticity: “I came to show the Lyon Tablets to my children, and I was terribly disappointed to see these images on the tablet.” (F, age 35) It seems that staging the Lyon Tablets, with too much lighting and other texts projected and read across it, altered the aura (Benjamin 1935/1969) of the authentic tablets. For non-expert visitors who did not know what the Lyon Tablets are and did not understand the different texts scrolling over them, the application was puzzling: “I spent some time afterwards on the stone, on the bronze where there’s just half a text, with the scrolling text, because there’s part of the text that scrolls by. I thought it was too bad the text was broken up with quotes from other people.” (F, age 24)

Distance between the object and the individual following the interaction

The purpose of a mediation application is to make an object/place/itinerary intelligible and so reduce the psychological distance that separates it from the visitor. Our findings indicate that the most successful applications in this regard strive to provide everyone – experts and non-experts alike – with a means of understanding.

Scriptomix illustrates this point. *Scriptomix* is based on the assumption that everyone knows

what the Lyon Tablets are. Thus, it addresses those in the know, but these people are put off by the masking of an authentic object that, for them, is sufficient in itself, while for those not in the know it isolates and diminishes the museum-going experience. The application tries to give some perspective to other great speeches but this tends to resemble a lecture more than a kind of interpretative application.

The very name Claudian Tablets (in French) is misleading for the non-expert visitor, who expects to see something horizontal. The mediation application, far from bringing the visitor closer to the object, adds further distance through the front-and-centre visual placement. The application thus returns to the vertical relationship of traditional museology, which treats the object as sacred instead of creating kinship with it. Thus, it tends to diminish the person-object-situation relationship by generating incomprehension, indifference and even boredom with regard to the object it is supposed to serve.

The situation is quite different with *Story STELEing*. By focusing on a single funerary stele, the application helps the viewer to understand the “funerary steles” category of objects through the use of laser beams to light up the text while the viewer hears the “deceased” tell the story of his demise in French (engraved in Latin on the stele). The humour employed in the recitation of the text that is engraved on the stele creates a bond between the visitor and the stele and enables the visitor to truly appropriate the content. The application is also interactive, as it is not activated until the visitor moves close to the stele.

These two examples show that assumptions about shared knowledge pose a challenge to the designers of mediation applications. While the technologies enhance the experience, their benefits may be limited if the visitor’s knowledge level is not built into the mediation process.

The proposition made to the visitor

The second problem relates to the type of proposition that is implicitly made to visitors. Are they being offered an interesting form of participation? Is meaning being given to the experience by having the visitor do something that is worthwhile and that fosters appropriation? For our informants, some applications remained obscure. Although they had interacted with the application, they did not understand the purpose. This was the case with *Six Feet Under*. The personal information keyed in (in a booth at the museum entrance) was added to the text of an epigraph projected in another room. The fact that the two stages are in two different locations may have added to the

confusion and worked against the set-up as a whole. This application did not foster understanding of the meaning, despite the interactive form of participation and efforts made to personalize it. Instead of taking part directly and actively, the informants followed instructions without understanding why. They consequently could not perform as requested, since the application required no special competence, despite the appearance of a “co-production.” This finding ties in with the misgivings of Heath and Vom Lehn (2008) regarding the collaborativeness and interactivity of mediation applications and runs counter to the notion that greater personalization and participation will necessarily create value (Kohler et al. 2011).



Discussion

Contributions of the Application to the Experience

Digital mediation applications are intended to shape visitor/exhibit interaction by promoting the cognitive absorption and understanding of objects or works. However, this assertion needs to be teased apart. Not all technologies contribute to the visitor’s experience at the same level. Some technologies create meaning, facilitate the cognitive experience (Pekarik et al. 1999) and enhance the overall experience by promoting familiarity with the object exhibited (e.g., the funerary stele). Others increase the distance and distort an object that happens to be authentic (e.g., Lyon Tablet). When an application is too intrusive, the exhibit is not well served. In the most favourable cases, it enhances the visit by intensifying it (Beauregard et al. 2007). Thus, if the application overcomes a deficiency (e.g., not understanding Latin) in an entertaining way, it can enhance familiarity with the exhibit. The most effective applications appear to be those that employ a form of storytelling mediation (Thomas 1999) that puts difficult content within the visitor’s grasp. Digital technologies thus transform the vertical relationship (between the object or artwork exhibited and the visitor), which characterizes the traditional museum setting in favour of a close, horizontal relationship with the exhibited content.

Potential Tension Between Technology and Authenticity

Our findings indicate a potential tension between technology and the authenticity of the mediated object if an application becomes intrusive.

Mediation applications have to respect the indexed authenticity (Beverland and Farely 2010; Grayson and Martinec 2004) of the object. An application that mixes the layers of meaning – for example, in the case of the speeches projected on the Lyon Tablet – hinders the process of immersion in the experience and gives rise to incomprehension and/or criticism, and even a sense of cultural discomfort. An exhibit that has come down to us through the centuries warrants treatment that respects its authenticity. Expert audiences expect this. On the other hand, when an object no longer exists and the mediation application can “bring it back to life,” the question of authenticity does not apply in the same way. One example of this is the interactive terminal that projects the lost façades of Cluny Abbey. Technology then comes close to creating magic by making something appear that no longer exists – it “re-creates” the object. When the object is physically present, however, a mediation application should reveal its meaning while respecting its authenticity.

Success Factors of a Digital Mediation Application

The meaning-revealing dimension of interaction with a mediation application that emerges from our findings raises some questions. How can we foster the desired result when designing digital applications? Is it through the quality of the script, the judicious choice of technology or appropriate functionalities? Our findings indicate that applications that employ augmented reality are the most successful in creating meaning. This is consistent with the results of research on 3D technologies that give one the impression of being present (Yoon et al. 2008). Enhancing reality in the case of an object hitherto poorly understood can thus offer visitors an active, independent means of increasing meaning/knowledge while retaining features that are entertaining. Augmented reality can work equally well in improving the inspection of a scale model, as in making a Latin text accessible. It appears that, in addition to technical prowess, it is the promise of game-like clarification written into the script that explains the ability of these applications to reveal meaning. Such mediation applications manage to educate while entertaining in a “museumtainment” process (Fèvres-de Bideran 2012). Several research studies have already demonstrated the usefulness of 3D representation and virtual reality that reinforces the sense of immersion and provides intense experiences by bringing historical situations to life (Ross et al. 2003, 2004).

Conclusion: Summary, Limitations and Further Research

By focusing on the interactions of visitors with digital mediation applications, our research questions the contemporary position that adding technologies can immediately add value. A museum visit is a personal, subjectively aesthetic experience between the visitor and the work, supposedly enhancing contact with the object. The purpose of mediation, in whatever form, is to facilitate this experience by bringing the visitor into a closer relationship with the content. While a museum visit is perceived holistically by the visitor, the exhibiting of collections calls for the subtle exercise of writing and combining layers of mediation to further the storytelling around the objects and works exhibited (Chaumier 2012). This study, at the intersection of these two perspectives, explores the role of technologies in the museum-going experience and the manner in which visitors interact with the digital mediation applications made available to them as part of the Museomix event. As a sort of living lab focused on museal digital mediation, Museomix offered a research opportunity that helped us to understand the creative potential of mediation devices, and also how they sometimes miss the goal of drawing collections and visitors closer and facilitating/enriching the museum experience.

On a theoretical level, this study conceptualizes the mediation application/visitor interaction in the form of a narrative scheme, deducing different types of individual/mediation application/exhibited object interaction, based on the potential for interaction with the application to reveal and enhance various meanings of the objects displayed. On a methodological level, the explanatory interviews helped us to focus on what the subjects did, saw and felt during their experience and therefore go beyond the representations about the museum visit to highlight various rationales. This methodology was useful for gaining a better understanding of the museum experience.



Implications for Management

On a managerial level, our updated typology of applications can be put forward as a management matrix to test the scripting of digital mediation applications. We are thinking especially of Museomix teams and museum professionals who might consider the nature of digital applications to use in their exhibits and events, as well as information system professionals who produce technologies for educational and gaming purposes.

For example, along with traditional ergonomic tests performed with visitors, the evaluation phase of a technology may involve questions about the meaning and comprehension of museum content and authenticity. After all, evaluations conducted in laboratories generally try to measure the effectiveness and performance of an interface together with user satisfaction (Kosmopoulos and Styliaras 2018; Lewis 2014). We call on scientists to look into other dimensions, depending on the system and the circumstances involved. Since the set of challenges faced by museums are different from those faced by businesses, the notion of user performance will be less important for museums than comprehension, learning or entertainment. Also, our results for an early Museomix event suggest that digital mediation is not a panacea and that museum managers should not embrace a technology without first considering the type of effort the interaction with the mediation device requires from the visitor perspective. They also show that digital mediation devices must respect the aura of an exhibit (Benjamin 1935/1969; Evrard and Krebs 2018) by being perfectly clear about the indexical authenticity of exhibits.

This study has its limitations, in particular the age of the data set, the number of applications studied and the exploratory methodology adopted. Since 2012, some applications have become more mainstream in museums. These include artificial intelligence (Majd and Safabakhsh 2017) and immersive technologies such as virtual reality, augmented reality and mixed reality (Kassahun et al. 2018). With the growth of the Internet, there is an increasing trend for museums to offer hybrid exhibitions that provide both interactive exhibits in the physical setting and online exhibitions for distant visitors to enjoy artworks in the comfort of their home (Besser 2019). Indeed, a growing trend in cultural mediation is the interactivity deployed through technologies in exhibitions (Navarro and Renaud 2019), which was already prevalent in the Museomix Fourvière. Therefore, while our results are relevant, they need confirmation. It is necessary to (1) consider transposing the findings to museums where such mediation applications are permanently installed; (2) vary the types of museum (fine arts, decorative arts, history etc.); (3) deepen the analysis of the application's reception by experimenting with several mechanisms based on augmented reality; and (4) measure quantitatively the ability of these applications to bring the dimensions of the lived experience into play and put the stages of immersion into context. The MUSETECH framework offers an interesting approach to assess museum technologies both before and after their introduction into a museum setting in a comprehensive way (Damala et al. 2019).

Notes

1. The first Museomix event took place at the Musée des Arts Décoratifs in Paris in 2011. The challenge was to invite visitors to review and invent their own mediation in a collaborative way. Since then, Museomix has grown to involve more than 1,000 participants a year in several countries around the world. *Source:* museomix.org/concept#histoire_id (accessed May 2019).
2. To illustrate, the 2019 event took place in Belgium, Switzerland, Canada, France and Ecuador, on four continents, seven countries and 14 places remixed by 11 communities. *Source:* museomix.org/en/edition-2019-3/ (accessed February 2020).

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PARTICIPANT PROFILES			
Sex	Age	Occupation	Expertise in archaeology ^a
M	65	Retired	Intermediate
F	70	Retired	Intermediate
F	24	Student	Beginner
M	23	Student	Master's degree in art history (expert)
M	40	<i>Not given</i>	<i>Not given</i>
M	35	Vocational high school teacher	Enlightened amateur
F	40	<i>Not given</i>	<i>Not given</i>
M	50	Foundryman	Intermediate
F	65	Former Latin teacher	Enlightened amateur
F	26	German-language assistant	Intermediate
M	28	Computer scientist	Enlightened amateur
F	60	Retired maths teacher	Intermediate
F	30	Set designer	Average
F	67	Retired	Intermediate
M	65	Retired	Intermediate
F	25	Restaurant employee	Beginner
F	24	Communications	Intermediate
F	34	Pediatrician	Beginner
M	54	Pharmacist	Beginner
M	42	Baker	Beginner
F	50	Housewife	Beginner
F	65	Retired woman	Beginner
F	45	Government manager	Intermediate
F	35	Anthropologist	Enlightened amateur
M	17	Student	Master's degree in art history (expert)
F	42	Schoolteacher	Enlightened amateur

^a Classification of visitors' expertise in archaeology was carried out after the field research and was based on the interview content analysis.

MUSEOMIX DIGITAL APPLICATIONS

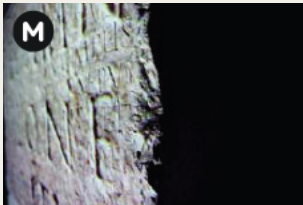
MODELS OR AUGMENTED RELICS

Lugdunum, Show Yourself! (Makus team)

A model representing Lyon in the second century AD welcomes the spectator into the Gallo-Roman museum of Fourvière. Unfortunately, the model does not necessarily speak to the spectator and there is no label for it.

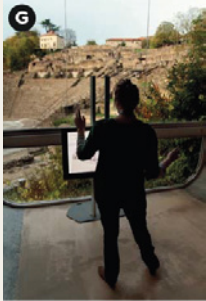
Neighbourhood Sounds (Disk Durus team)

To give you a better idea of what the rue des Farges was like, we invite you to enjoy a new experience, in two phases. In the museum, eavesdrop on what used to go on in this neighbourhood (thermal baths, houses, shops) and then let the web app guide you out of the museum into the rue des Farges. <http://checkthis.com/mim1>

Story STELEing (Taktilus team)

Numerous epitaphs can be seen throughout the museum visit. Come and see some animated content on one of them that will explain the meaning and the context. <http://checkthis.com/tkfa>

NATURAL INTERFACES

Window Onto the Past (Konnexikus team)

The museum will show you a model of the theatres, beside a giant window looking out onto the archaeological site. Using augmented reality, this window will give you a physical, game-like experience by conversing inside and outside. <http://checkthis.com/pjo>

Scriptomix (Troadeus team)

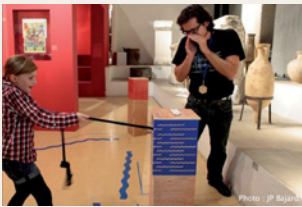
A founding speech by the Emperor Claudius is inscribed on this bronze tablet. The text is about otherness and relations with foreigners. You will be immersed in a surprising visual interaction. Approach the monumental tablet and step back in time. <http://checkthis.com/ynam>

(continued on next page)

MANIPULATIONS

The City's 1,001 Occupations (Mekanik' Antik team)

Discover the crafts and trades of the Gallo-Roman period (glasswork, forging, ceramics etc.) with a sensory dimension. We will plunge you into a fictitious situation where you will manipulate objects in a soundscape with augmented reality. <http://checkthis.com/2ixa>

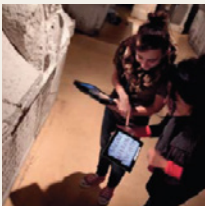
Anchors Aweigh! (Mare Nostrum team)

A boat trip up the Rhône from the Mediterranean to Lyon to discover the different stages from producing wine to selling it. An immersive, interactive itinerary where the visitor stops off at points along the river, activating sound and video from the different key objects. Where to find the application on the museum floor plan: <http://checkthis.com/ngf0>

GAMES

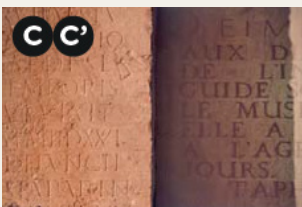
Hold Your Horses, Ben-Hur! (UesBeix team)

Around the items illustrated on the mosaic on the floor, a chariot race has been re-created for you by means of a robotix vehicle, which will respond to your movements. <http://checkthis.com/rxy9>

This Time, You're the Hero (Wifi-us team)

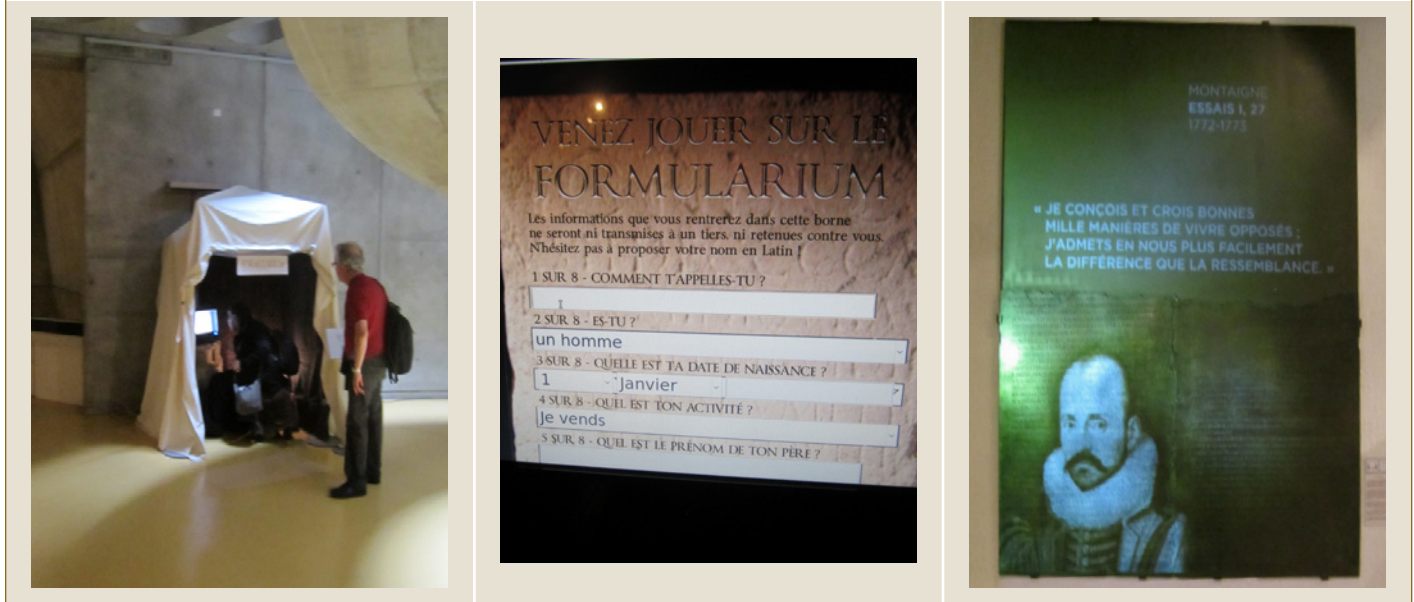
An itinerary/game for three players. Your goal is to market a cargo of wine. For this, you are going to meet a variety of tradesmen and you will solve riddles together. In this way, you will learn about Lugdunum and its occupations in a collaborative way, using the touch tablet that will be loaned to you. <http://checkthis.com/krpt>

PERSONALIZATION

Six Feet Under (Kablus team)

At the museum entrance you are asked to answer some questions, some more preposterous than others, without further explanation. Later, next to an exhibition room, you will find a large stele to commemorate your visit to the museum. This fictitious inscription will give you a better understanding of the other epitaphs. Where to find the application on the museum floor plan: <http://checkthis.com/sejf>

SAMPLE OF PHOTOGRAPHIC CORPUS



EXAMPLE OF ANALYSIS MATRIX

Visitor description	Resp. #2 Retired 65	
Visit context	Came to visit the temporary Peplum exhibition. Had visited the museum once before. Not particularly into archaeological museums.	
	Prefers art museums	
Mediation device	<i>Lugdunum, Show Yourself!</i>	
Dominant dimension of the experience	Cognitive effort to understand, to read the model	"I'm getting closer to the model that is in the centre of the room, and we want to see and understand what it represents."
	Symbolism/interpretation of the model's meaning, realization that the model represents Lugdunum "a long time ago"	"... this must be Lugdunum"
Immersion phases	Respondent does not understand what the model represents at first. Not really into it.	"... we don't get it and we want to make sense of what the model represents quickly..."
	Realizes that it must be old Lyon.	"We thought it must have been Lugdunum some time ago, a while back, I mean centuries ago"
	Expresses difficulty making sense of the context. The mediation device does not provide enough information.	"Why don't they give the name of the hill, or even the names of the streams? ... that would help, but no! – nothing"

- All papers submitted to the *International Journal of Arts Management* are initially screened by the Editor for suitability. Papers passing the initial screening are sent to reviewers.
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Zukerman, V., L. Berry and A. Paterson. 1988. The nature and determinants of customer experience of service. *Journal of the Academy of Marketing* 4(5), 1–12.

Contribution in a book edited by another person

Fiest, A. 1995. Consumption in the arts and cultural industries: Recent trends in the UK. In *From maestro to manager: Critical issues in arts and culture management*, M. Fitzgibbon and A. Kelly, eds. (pp. 245–267). Dublin: Oak Tree.

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