ABSTRACTS

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Art Markets
Why so Many Misattributions in the Art Market?
Exploring Labeling Strategies and Price Setting in the Tertiary Market

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Abstract:
In this paper, we explore the mechanisms of branding strategies in the art market, by focusing on labeling and pricing strategies behind autograph (A) and non-autograph paintings (NA). Non-autograph paintings (i.e., works whose authorship is unknown) indeed represent a significant proportion of meta-credence goods traded in the art market, with attribution qualifiers and spatiotemporal designations being used to label these works. Prior research has already shown the negative effects of authorship uncertainty on auction prices, by controlling for attribution modifiers in hedonic pricing models or by estimating the effect of experts’ opinion in guaranteeing authorship. In this paper, we build a theoretical model to better understand how pricing strategies function in the auction art market and to provide elements of a response to two main questions: 1) What are the auction houses’ incentives/constraints to opt for one label or the other one (A/NA); 2) What are the pricing strategies behind labeling a painting as autograph (A) or non-autograph (NA)? This paper builds upon prior literature dedicated to information and market failure, signaling theory, uncertainty in the art market, the value of expertise, and the artist’s name as a brand. More specifically, our theoretical model takes into account a set of exogenous and endogenous forces suspected to explain the correlation between the choice of a particular labeling strategy and the final price (e.g., quality, potential of reattribution, research costs, etc.). Second, we provide an empirical test for the model’s predictions, based on a sample of 6,100 old master paintings put up for sale by Western auction houses between 1995-2015 (including both autograph and non-autograph works), using information related to the artworks and to the artist name, if present (e.g. reputation of the artist or the school conveyed by the attribution, spread of unofficial information, reputation costs, etc.). Our analysis aims to better understand the strategic choices made by the sellers in setting prices and to give potential explanations of why uncertain attributions – and misattributions – still remain commonplace in specific market segments. This paper is expected to have direct implications for art market players as it relates to optimal naming treatment strategy. It will also open a discussion on whether or not attribution practices should be regulated at a national and international level in order to make the art market more secure and transparent.
Too Profitable to Buy in: 
The Auction Houses’ Implicit Subsidy Strategies

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Abstract:
In fine arts, it is assumed that an item is sold if the seller receives at least the reserve price. However, while it is common that this price is paid in full by the buyer, it may occur that an auction house partially subsidizes it in order to complete the transaction.

In fact, if the hammer price falls below the reserve (but not too much), an auction house can subsidize the seller up to the reserve, thereby securing a sale with a slight reduction of its profits. This strategy removes the inefficiencies due to the jump from (possibly large) positive profits to zero, arising when the hammer price is slightly lower than the reserve.

In this paper, we model this framework by assuming that an auction house offers a contract to the seller where the payment of the reserve price can be partially financed out of the commissions. We then investigate the emergence of this sale strategy by using a sample of modern and contemporary artworks auctioned worldwide by the main auction houses. Preliminary results suggest the empirical relevance of this subsidy strategy.
Gender diversity: a biased auction market?

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Abstract:
Introduction and Methodology
Previous research has addressed the issue of gender inequality in the art market (i.a. Bocart et al., 2018; Cameron, Goetzmann & Nozari, 2019). Two theoretical streams try to explain the existing gender effects: the demand theory and the supply theory. While the demand theory argues that art by women is simply of lesser quality, the supply theory states that institutional barriers prevent women from participating in the professional art market (Cameron et al., 2019, p. 280). Our study contributes to the ongoing debate. It examines the influence of auction houses on gender effects in the secondary art market. Based on a data set of over 6,000 auction transactions at Christie’s in 2019, five statistical tests are conducted. The multi-factorial analysis of variance is used to analyze the data.

Results and Discussion
1. We report that estimates for artworks by women are on average slightly lower than estimates for artworks by men (USD 68’175 vs. USD 72’908). This difference is not statistically significant. In contrast, our analysis implies that pre-sale estimates do not systematically differ. This finding contradicts the demand theory. Accordingly, auctioneers would evaluate artworks by women lower because they assume less appreciation of female art by collectors. Yet, Christie’s does not value works of art by women lower than comparable art by men. The findings suggest that auction houses do not bias estimates for any strategic reason. Rather, biases result from random errors or inefficiencies.

2. We report that the mean hammer price for artworks by female artists is slightly higher than hammer prices for artworks by men (USD 102’687 vs. USD 90’844). This difference is statistically significant. The finding is consistent with the supply theory (Bocart et al., 2018; Cameron et al., 2019): Overall, women account for a small proportion of transactions but command a price premium. Due to higher entry barriers, only the best female artists access the secondary art market and therefore, achieve higher prices.

3. We report that auctioneers underestimate artworks by women significantly more than artworks by men. As described by Bocart et al. (2018), this could lead to a so-called self-selection mechanism: The institutional underestimation through auction houses, and thus the insufficient recognition of their works, possibly discourages female artists from pursuing a professional career, or impede their transition from the primary to the secondary art market.

4. Previous research has argued that regional differences could influence market access and auction prices (Cameron et al., 2019). Accordingly, the proportion of women in the auction market in China, Italy, the Netherlands and Switzerland should be lower than in...
other countries. Our sample contradicts this assumption with the highest proportion of female artists in China (18%), followed by Hong Kong (13.5%), the United States of America (8.5%), Italy (8%) and the Netherlands (7%).

Conclusion and Outlook

Our findings support the supply theory. They also serve as a starting point for future research on the underdeveloped issue of the influence of auction houses on gender inequalities in the secondary art market.
Crowdfunding as a Possible Disintermediation on the Contemporary Art Market

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Abstract:
The art market is typically a for-profit and traditional sector in the CCI, where visual artists mainly rely on trade through intermediaries (galleries, auctions, fairs and in few cases online platforms). Public and charity support is rather limited to public projects and museum acquisitions (usually through artists’ intermediaries and with great national/regional differences). On the art market, similarly to the rest of the CCI overall, an important aspect is that financing strategies are closely linked to intermediaries which in many ways also serve as gatekeepers, as the CCI are in many ways systems with lose control of creativity and tight control over circulation (Hesmondhalgh, 2013). Such hegemony, it could be argued, is now challenged by new digital financing strategies like Crowd-Funding (CF) in the way that they allow for the bypassing of traditional intermediaries, and by drawing upon a wider range of investors – or funders and backers. In such a context, we question whether there is a role for reward/donation crowdfunding, and for what kind of artworks and artists. We also question whether CF is then an alternative or rather complementary source of visual artists’ income. In order to tackle our research questions, we use Kickstarter data to build a qualitative taxonomy of crowdfunded projects in the visual arts, categorising types of artworks and artists, and quantifying them.
The Nude and The Market: 
An Econometric Analysis of The Price of Female Nudity in Modigliani Portraits

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Abstract: 
Of the four most expensive works of art ever auctioned, three are portraits of women (ArtPrice, 2018). Dating back to the 20th century, these paintings are part of the legacy of European Modern art. Each of the canvases features a female figure who, somewhat positioned at the centre of the scene, sensually stares into the eyes of the viewer. All three women are nude, revealing their voluptuous bodies, seeking to draw the spectator into the canvas. The three female nudes, auctioned between 2015 and 2018, were sold for prices ranging between 132 and 160 million euro (ArtPrice, 2018), and two of these were painted by Amedeo Modigliani.

In light of Modigliani’s contribution to the conceptualisation and use of female nudity in modern art, our paper examines whether and to what extent the presence of female nudity influences the economic value of his portraits. In particular, based on the significance the existing art-historical literature bestows on female nudity in western painting, we examine whether the artistic importance of this genre correlates to its economic value. Previous studies included nudity as a factor among one of the multitude of variables potentially influencing the economic valuation of a work of art (Renneboog and Spaenjers, 2012). Nonetheless, the influence of nudity in and of itself has yet to be addressed as a key explanatory factor in the quantitative assessment of artworks. Therefore, this research offers a quantitative evaluation of the female nude in the art market. By employing hedonic regression to measure the economic value of single characteristics of Modigliani’s portraits, we are able to analyse whether the presence of female nudity affects the price that these paintings achieve at auctions. The sample, collected primarily from ArtPrice, consists in 924 sales of Modigliani paintings and drawings featuring nude, partially nude and dressed subjects. In the analysis, the estimated and hammer prices are examined against the nudity factor through hedonic regression, whilst a series of standard hedonic variables such as size, medium and signature are controlled for. The research confirms the hypotheses that nudity has a positive and relevant influence on the determination of both the hammer and estimated prices. Although limited in terms of generalisability, the study contributes to the existing scholarship connecting historical and artistic values with econometric ones. Overall, the research assesses that particular aspects relative to the aesthetic value of art are reflected in its economic value, at least in the case of Modigliani.
Before the hammer falls: An empirical analysis of the market reaction to art thefts

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Abstract:
Studies concerning art theft have, in recent years, received increasing academic scrutiny from scholars working in the fields of law, criminology, and economics. However, very little studies focus on the way art thefts influence the art market. This study investigates the effects of art theft on auction sales in the art market. Specifically, it focuses on the behaviour of collectors and auction houses when an object of modern and contemporary visual art has been stolen in recent years. The market reaction to these thefts is analysed to assess their impact on the price of an artist’s works when another of his/her artworks has been reported as stolen.

The data used for this study comes from Interpol’s International Stolen Works of Art Database (WoA) which records all stolen works of art registered by national police forces from 1996 until now. In our analysis, we focus on the stolen works of art in thirteen EU countries between 2012 and 2015. The data consists of the specifics of thefts (e.g. location, date) and specifics of objects (artist, movement). This data information is matched with hand-collected data from 2012 to 2016 on top-tier international auction sales of modern and contemporary artists. In particular, we focus on all lots put at auction at Christie’s, Sotheby’s, and Phillips in New York and London, containing information concerning artworks (e.g. presale estimates, material/technique, hammer price if sold, artist). The resulting dataset covers both the artists whose artworks are part of the WoA, and those whose artworks are not part of the WoA.

The empirical analysis is based on a hedonic regression model that measures the effect of both auction-specific and theft-specific information on auction prices. Potential presence of issues in the data, such as the sample selection bias is also considered. Further analyses are using several subsamples of the data, such as the auction sales in London and in New York.

The results hint at a positive effect on auction prices of the artworks made by artists whose artworks have been stolen recently. While two kinds of effect can be expected to act on the prices of these artists’ artworks, namely a positive effect linked to the reduction of the supply of artworks and a negative effect related to the reduction of the demand due to a higher perceived risk of potential future thefts due to the theft, our results seem to suggest that the former effect has a greater magnitude than the latter.
Image Content, Complexity and the Market Value of Art

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Abstract:
The idea that the complexity of art should influence its aesthetic evaluation goes back at least as far as Plato, who favored simplicity as a hallmark of beauty. George Birkhoff, better known for his contributions to ergodic theory and the study of dynamical systems, sought to formalize in his book Aesthetic Measure [1933] the notion that the beauty \( M \) of a work of art could be expressed as: \( M = f(O/C) \)

where \( O \) is proportional to the `order' of the work and \( C \) proportional to its complexity. Birkhoff produced a catalog of shapes and textures ranked according to this aesthetic measure. Birkhoff’s ideas were quickly taken up by experimental psychologists. Davis [1936], followed by Beebe-Center and Pratt [1937] and Wilson [1939] exposed subjects to Birkhoff's shapes and textures and asked them to rank them according to attractiveness. For the most part, the evaluation of subjects in laboratory settings was not consistent with Birkhoff’s proposed measure. Claude Shannon [1948] developed the notion of entropy as a more precise measure of complexity, and Arnheim [1971] asserted that entropy, as a generalized notion of ‘disorder’ could provide insights into aesthetic evaluation of artworks. Unfortunately, Arnheim does not use entropy in the sense of Shannon's formalism and fails to resolve whether the disorder he considers is, on balance, desirable or not.

The economic literature is focused less on subjective ranking by experimental subjects and more on the decisions made in the market when artworks are purchased. In a series of papers and monographs, Galenson [1997, 2018], Ashenfelter and Graddy [2004, 2011], and many others have undertaken analysis of the factors that appear to influence what buyers are willing to pay for art works. Curiously, few of these analyses consider the properties of the images themselves, but instead focus on the size, age, medium, support, and other variables that can be obtained from auction price data. There have been some attempted extensions and recent developments in the work of Ju, Tu and Xue [2020]. While not considering image complexity, recent papers by Renneboog and Spaenjers [2013], Crotta [2019], and Aubry, Kr"aussl, Manso, and Spaenjers [2019] have all incorporated some form of image analysis or content into models of art prices. Glaeser, Kincaid and Naik [2018] have applied these ideas to evaluation of residential real estate.

This paper draws many of these threads together to present an approach to measuring the complexity of art images that is based on information theory and can be applied computationally. The approach is combined with machine learning algorithms to analyze the image content for a sample of over 313,000 auction sales of work by 1078
artists. Drawing on approaches from economics, mathematics, computer science and psychology, models are estimated to measure the association of image complexity, image content and other characteristics with the auction price for which the painting was sold.

The analysis supports the hypothesis that art buyers have a preference for image complexity, providing the first estimates of the impact of entropic complexity on the market value of a large and diverse sample of artworks. The analysis demonstrates the value of using machine learning and image analysis techniques in the economic analysis of art markets.
Artists & Creative Labour
Occupation, satisfaction, income and inequalities: the case of Brazilian musician

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Abstract:
A musician's occupation is characterized by several peculiarities that make it different from others in the conventional job market. Among these specificities, it is observed that people who employ their labor in the music market can earn two types of income: monetary and non-monetary. When considering the existence of particularities that involve a musician’s non-monetary income, they are associated with success and self-fulfillment, which results in happiness in carrying out their work. Although a musician's activity can bring extra compensation in monetary returns, a musician's work is susceptible to some uncertainties that can interrupt the continuity and duration of their career. Furthermore, there is high informality, underemployment conditions and high labor supply in the market. When considering the level of formal education, it is hypothesized that the musicians' level of formal education is not linearly correlated with their income. In addition, high within-group inequality was found in the music job market. Based on the stylized facts briefly described, this paper aims to understand the musicians' job market with the intention of obtaining consistent information and empirically testing the assumptions found in the literature. To this end, this work relies on an online survey carried out between January and October, 2020, in order to assess: a) job satisfaction; b) career instability; c) low relationship between formal education and income; and d) high within-group inequality. To measure the universe and do the sample calculation of the field research, we take as a reference the group of musicians from Belo Horizonte who are registered in the Order of Musicians of Brazil - OMB. Belo Horizonte is known as a musical city, birthplace of Clube da Esquina, a group which originated a different musical style, combining jazz, progressive rock and brazilian pop music – MPB, and also birthplace of the thrash metal band Sepultura that became one of the greatest exponents of heavy music in the world. Many Brazilian musicians, nationally and internationally recognized, started their careers in this city. At the national level, this paper uses the Brazilian secondary data in the period from 2010 to 2019 (Demographic Census 2010 and PNAD-continuous 2012 to 2019). In the econometric models applied in this study, the primary results indicate that: a) the musician's satisfaction rate is positively correlated with age, income and experience; b) throughout their career, musicians are (on average) 15.35 months absent from work with music, they accumulate more than one activity within music, in 45% of cases accumulate more than one activity outside music; c) a low linear relationship between formal education and income among musicians is confirmed, but, on average, musicians
without higher education have a total income of 51.91% of the total income of a musician with higher education; d) the within-group inequality of musicians is 0.63 (Gini - primary data), higher than 0.56 (Gini - 2010 Census, musicians) and 0.52 (Gini - 2010 Census, other occupations). Although they are in this situation, it is known that 77.42% (primary data) of interviewees are satisfied with their occupation as musicians.
Is there a ‘Venice Effect’? Participation in the Venice Biennale and its implications for artists’ careers

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Abstract:
Prestige is widely considered to positively influence the careers of artists, and the Venice Biennale is arguably the most prestigious event in the international contemporary visual arts calendar. This paper examines the impact that appearing in the Venice Biennale has on artists’ careers. With a sample of 98 artists from six countries who participated in the Biennale in the twenty years between 1997 and 2017, we used data relating to artists’ exhibition activity over a 10 year window split equally prior to and after their appearance at Venice to test how appearance at the Biennale impacts on their exhibition activity. Using exhibition data we compare not only changes in aggregate exhibition activity before and after an artists’ appearance at the Biennale but also consider changes in the types of exhibitions (group/solo/domestic/international). The paper examines whether a positive ‘Venice effect’ can be identified in relation to participating artists’ career development by comparing changes in exhibition activity before and after the Biennale appearance. We test whether gender, career stage and representing a peripheral art market country (as opposed to a core art market country) has an impact on artists’ post Venice Biennale exhibition activity level.

Descriptive characteristics suggest that artist selection to appear at the Venice Biennale reflect typical patterns of advantage and disadvantage. The majority of artists selected are male and most are selected at mid- or established career. Overall, the paper finds no evidence to support the existence of a ‘Venice effect’. There is no consistent increase in the exhibition activity of artists after they appear at the Biennale, nor any consistent pattern across gender, type of nation represented, or career stage. The paper argues that the influence of Biennale appearance on an artist’s career depends on the approach taken to selection by the country they represent, and the approach taken to the Biennale opportunity by each individual artist.
**Artists and designers as change agents in cross-sector partnerships: Transactional cooperation, integrative collaboration and transformational cocreation**

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**Abstract:**
We seek to bring to the fore the sources and types of value that are associated with different forms of cross-sector partnerships in which artists and designers are involved as change agents. Such cross-sector partnerships can benefit two sides. On the one hand, they could address the precarity of labor in creative sectors: the income of artists and creatives is volatile, and typically lower compared with individuals with similar education, leading some to conclude there is an oversupply of artists (Bain and McLean, 2013). On the other hand, different corporate and societal actors seek for artistic inputs and creative solutions for an amalgamation of problems at the micro-level of an organization, and larger, at societal level.

Different types of cross-sector partnerships with artists exist. There are numerous examples of artworks and artists that contribute to business challenges, such as those related to internal structures, meaningful work, systems thinking within organizations and other forms of organizational learning (Berthoin Antal et al., 2019). Within this line of practice lie the embracement of design thinking methods by businesses to lead to strategic solutions (Johansson-Sköldberg et al., 2013). Art-Science-Technology collaborations point to the practice of artists and scientists collaborating with each other, interacting on a long-term basis, building up skills and developing ideas themselves or helping other people in doing so (Schnugg, 2019). Emerging are interdisciplinary teams of policymakers, businesses, artists and community-representatives that unite to develop solutions that address complex problems frequently in line with the SDGs. Not rarely these partnerships occur in social innovation or community development contexts (Tracey & Stott, 2017).

By means of a qualitative, interview-based approach and a mapping of practices in the field context of arts and design in the Netherlands, we add to the understanding of the ‘value’ created in such partnerships in terms of inputs, outputs and outcomes, and to the insight in the specificities of the dynamic and interactive nature of such partnerships.

Our theoretical framework of cross-sector partnerships with artists as change agents is based on Austin and Seitaniidi (2012) and Bowen et al. (2010), who developed a continuum on the basis of the different nature of value creation in terms of its intensity and its forms of interaction.

On the basis of our data collection and the framework, we distinguish *transactional cooperation, integrative collaboration and transformational co-creation* as three
archetypical cross-sector partnerships with artists as change agents. All types are discussed and illustrated with examples (in the paper and conference presentation).
Good Reverberations? Teacher Influence in Music Composition since 1450

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Abstract:
Peers in creative fields ranging from scientific research to the arts may shape their colleagues’ skills and views of the craft, and in turn the work they produce. How significant is this influence, how long does it last, and are there consequences for the variety and quality of inventive output? I study these questions in the context of Western music composition over four centuries, a historically important cultural institution and a setting where composers’ musical network is well-documented, the content of their work can be directly compared, and its lasting value can be measured. I find strong evidence of influence, document when it arises and persists, and evaluate its consequences. The results provide insight into the production of creative or intellectual output, specifically around questions of where ideas come from, why certain ideas get produced as opposed to others, and what the ramifications might be.

Summary:
Humans are a product of their environment, each a composite of countless influences accumulated over a lifetime. Teachers, in particular, can have a formative effect on the development of their students, one which has been documented in modern education vis-à-vis their effects on students’ academic performance and later-life outcomes (e.g., Rivkin et al. 2005; Rockoff 2004; Chetty et al. 2014a, 2014b) as well as historically (e.g., Waldinger 2010). However, a distinct—and distinctive—potential impact of teachers that is especially important in creative professions is their creative or intellectual influence: how teachers shape students’ skills and views of the craft, and in turn the nature of the work they later go on to produce. Teachers or professional leaders with wide reach can potentially even affect the direction in which entire fields move.

Academic researchers may recognize the potential for this influence, reflecting on how they themselves may have been shaped by where they did graduate work, the faculty who taught their courses or advised them, and even their peers, evidence of which is casually observed in their disposition to different questions, methods, and applications (e.g., Margo 2018). On the one hand, instruction by subject matter experts is essential for transmitting basic principles, skills, and the ability to discern good from low-quality work. But it may also imbue students with tastes and methods of an instructor who is out of the mainstream or who doesn’t meet contemporary standards. At the extreme, this influence may even cause bad ideas to propagate. Whether or not teachers and mentors in creative fields leave an imprint on their students that shapes their future work is an empirical question. If the answer is yes, many questions follow, such as how large it is, how long it lasts, whether some teachers have more influence than others, and whether there are the consequences for the variety and quality of these students’ inventive output.
In this paper, we examine these questions in the context of Western music composition over the span of more than four centuries, from ca. 1450 to 1900. Music composition is an attractive setting for studying these questions, for both phenomenological and practical reasons. First, classical music and opera were historically important cultural institutions in Europe which were closely connected to social, political, and economic development, especially in the Enlightenment and Romantic eras. Second, composers were typically educated by other composers—in private lessons or conservatory, often locally and at young ages—and this lineage is well-documented in biographies and other reference works. Third, the content of musical compositions is relatively structured and can be mathematically compared to generate similarity measures on key dimensions for pairs of composers or individual works. Finally, musicologist- and market-based measures of value are available in the form of composer rankings, performances, and modern consumption.

To measure the similarity of two composers or musical compositions, we draw on data from two volumes (Barlow and Morgenstern 1975, 1976) which list 17,000 melodic themes from 6,350 classical and operatic works by over 750 composers. This source provides a list of these themes in the form of lettered note sequences (conveniently transposed to a common key), as well as a staff for each theme showing the original key and time signatures. Though we acknowledge that this represents only a subset of the content of each work, it includes several of the most basic elements specified by the composer—with substantial variation across the sample—and we demonstrate that these observed dimensions of the works in our sample offer insight into the phenomenon, especially when viewed together. Using this information, we calculate similarity scores between pairs of composers and compositions on the observable dimensions of their work. Specifically, we measure similarity in the occurrence of subsequences of notes (duplets, triplets, quadruplets) in themes, and overlap in the distribution of keys and time signatures of composition.

We combine these measures with biographical information on the composers in our sample: when and where they lived, conservatories they attended, and their musical genealogy—including teachers, students, and peers—from Grove Music Online (a modern update to the New Grove Dictionary of Music and Musicians, a leading reference work on Western music) and Pfitzinger (2017), a recent, first-of-its-kind volume listing the teachers and students of more than 17,000 composers. We then supplement these data with an independent measure of individual composers’ distinction (from Murray 2003); the length of biographical entries in Grove, which may correlate with importance; and modern consumption data (based on Spotify streams).

The composers in our sample are overwhelmingly (> 85%) European, from all corners of the continent, and while some are household names today, many are less well-known. The majority were born and educated in the 18th or 19th century, spanning the Classical and Romantic eras of Western music. Within the BM sample, we have a few hundred educational relationships to other BM composers, with most established when the student was under 20 years old. The likelihood of any two composers being connected is strongly increasing in their geographic and temporal proximity but appears to be only
weakly, if at all, related to their underlying ability, suggesting that sorting was primarily driven by the (exogenous) place and timing of each composer’s birth, especially in an era when geographic mobility was limited.

The first challenge in studying the effects of these relationships is establishing a control group of unrealized, candidate teacher-student pairs for comparison. We begin with the universe of all pairs of composers in our data, and condition to pairs where the elder of the pair was alive for at least one year when the younger was between the ages of 5 and 30, labeling the elder the “candidate teacher” and the younger the “candidate student” (among realized pairs, the teacher is always older than the student). This condition establishes a risk set of 29,474 candidate pairs, of which roughly 250 were in fact realized. Our first set of tests compares the similarity of realized pairs against unrealized pairs, conditional on various fixed effects and flexibly controlling for the two composers’ birth distance in space and time, which may jointly affect the similarity of their work and the likelihood of connection. In robustness checks we explore variants on this specification and sampling condition, such as restricting to European-only pairs.

We find that students are on average roughly 0.2 to 0.4 standard deviations more similar to their realized teachers than to other, unrealized, candidate teachers. This effect is relatively stronger for teachers with fewer students but does not vary with teachers’ quality as composers; put another way, teachers who were relatively worse composers themselves have just as much influence on their students as those who are celebrated and widely-consumed today. This influence appears to persist through the next generation in a composer’s musical lineage, as many students go on to become composition teachers themselves, but subsequently starts to fade.

We then evaluate the consequences of this influence. First, we show that the composers who produced the most original work of their era are on average lower in the quality rankings and less-heavily consumed today than their more traditional counterparts, suggesting that teachers’ influence might have a mediating (if not positive) effect by constraining composers from venturing too far from traditional patterns or into the bizarre. We then show that students who imitate high-quality teachers are themselves higher-quality composers. Further analysis on the consequences for the quality and variety of students’ work is currently underway.

This project is work in progress, and in the coming months we plan to extend the analysis in two ways: (i) to the composition level, to examine the similarity of two composers’ work before and after meeting, and (ii) to composers’ relationships with contemporaries and other peers, in addition to their teachers. The results have implications for economists’ understanding of the production of creative or intellectual output, specifically around questions of where ideas come from; why certain ideas get produced as opposed to others, and by whom; and what the consequences might be—questions which are of general interest and may be especially important to modern growth theory. The results also shed light on the emergence of cultural institutions in the broader context of European development in the 18th and 19th centuries.
Artists’ Labour Market and Gender: Evidence from German visual artists

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Abstract:
If one looks at the catalogues of the most prominent museums, one will not find many (if any) female artists before the beginning of the 20th century. Nowadays, more and more female artists are present in the galleries, and the differences in the gender representations are not as dramatic as it used to be. Equal rights and feminist movements affected the strength of the gender gap; however, it has not yet fully disappeared. Despite the considerable amount of studies dealing with the specifics of the artists’ labour market (see Bille, 2020, for a recent survey), and although the gender wage gap is a well-established field of research in labour economics, only a few discuss potential gender inequalities in revenues from the art market.

Using comprehensive data from German visual artists, we provide strong empirical evidence of a gender gap in revenues. The study is based on cross-sectional data from a self-administered survey conducted by the Bund Bildender Künstlerinnen und Künstler (national association of visual artists), a professional representation of freelance visual artists in Germany. In total, there were 1,361 completed responses. In the survey, artists indicate one of the 8 yearly income categories for three previous years (2013 to 2015). The ordinal nature of the dependent variable suggested the use of the ordered logit model for our analysis. We estimate the probability of being in each category for males and females controlling for demographics (age, partnership, children), location (federal state, type of area, abroad), education, field of art, and artistic excellence (proxied by prizes, exhibitions, having or sharing a studio, and public grants). We are also analyzing the likelihood to stay in the top income categories for artists of different gender using OLS and probit models.

We find that female artists have significantly lower revenues from the art market and are about ten percentage points less likely to remain in the top category over three years. Figure 1 illustrates one of the result plotting the average marginal effects of estimating our model for male and female artists. There is clear evidence that female artists are less likely to be in higher-income classes and more likely to be in lower-income classes. We also use the Blinder-Oaxaca decomposition for nonlinear regression models to determine the extent to which observable characteristics contribute to the gender gaps in revenues from the art market. Only 30 to 40 percent of the calculated gaps can be explained by differences in observable characteristics. Therefore, we cannot rule out that (explicit or implicit) discrimination against female artists exists. This could
relate to gatekeepers and taste-makers in the private market, like curators, dealers, and critics, for instance. The fact that we do not find gender inequalities when the public sector acts on the art market supports the impression of taste-based discrimination. We observe that the disparity is more prominent for the younger artists, so there might be some statistical discrimination on the market for the younger, less established female artists, whereas with the experience, the art itself should become more crucial than the artists’ characteristics.

Figure 1: Income categories and gender – average marginal effects

(a) 2013

(b) 2014

category 1: no income category 2:
less than 1000
category 3: 1,000 ≤ x 3,000
category 4: 3,000 ≤ x 5,000
category 5: 5,000 ≤ x 10,000
category 6: 10,000 ≤ x 20,000
category 7: 20,000 ≤ x 50,000
category 8: more than 50,000 [EURO]

(c) 2015
Harmonious relations: Examining networks of music composers

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Abstract:
‘It’s not what you know, it’s who you know’ is advice given to many new jobseekers. Connections matter in many employment-related settings: one’s career prospects can be strengthened by professional networks. This effect might be relatively more pronounced in the creative arts, where the quality of one’s endeavours is less amenable to objective measurement than in other domains.

The central question of this research project is the extent to which networks matter for the perceived quality of musical composers. This project examines the determinants of composer networks, including how these vary across time and place. A relevant factor here is clustering effects, including whether connections are more likely to be formed between composers born in the same city or country. We also consider whether there are longer-term intergenerational effects of networks: to what extent skills and quality are transmitted indirectly through second and third generations of contact.

To the extent that a composer’s quality hinges largely on their access to networks of other composers, this would underpin the policy rationale for supporting creative clusters that can attract and retain talent. That is, to foster creativity, one must also have a solid existing base of creative talent that can inspire and shape future generations. Understanding the determinants of networks is thus key to maximising the return on cultural investment.

While it is not possible to chart all connections between composers, our measure of networks is based on the close relationship between student and teacher. Research on Western composers by Borowiecki (2019) confirms the influence of teachers on their students’ skills and style. Drawing on biographical information on composers from established libraries such as Pfitzinger’s compendium of composer genealogies and Grove’s dictionary of music and musicians, our analysis considers 17,436 composers between the years 505 and 2016, resulting in 40,940 student–teacher pairs. We take account of both the quantity and quality of composers’ output: that is, both how prolific their works were and how popular their works remain over time.

2 Borowiecki, K.J., 2019; ‘The Transmission of Creativity: Evidence from Western Music, 1450-1920’
Peripheral art markets: challenges for younger artists

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Abstract:
The Brazilian art market is peripherical when compared to more important robust ones, such as the British, American, Dutch and so on. From the internal viewpoint, São Paulo and Rio are the country’s most important art markets because of the higher number of artists living and working in both cities; their greater number of art galleries and museums; and, finally, the higher number and income of art buyers and collectors. Even though these factors have contributed to the concentration of the art marketing in both cities, there are other regional markets. Our study aims to discuss challenges for younger artists to build their trajectories and sell their work in these smaller markets. To that extent, we look at Belo Horizonte’s art market. Once uncertainty and volatility on the art work as well as credibility and reputation of gatekeepers, such as curators, academics, collectors, gallery owners, museums’ managers, art critics, auctioneers, among others, are important features of this particular market, we have organized in November/2019, a series of videoed dialogues among some of these actors, searching to analyse, accordingly to their views and perspectives, the particularities of regional art markets. We have recorded six dialogues, but since one was more related to theoretical aspects of the art market, we have discarded it and focussed on five: (i) academic and younger artist; (ii) traditional gallery owner and alternative space manager; (iii) culture manager and cultural centre manager; (iv) art collector and mature artist; and (v) curator and mature artist. These dialogues have broadly corroborated empirical evidence from previous studies carried out in Brazil and abroad: first, the long-lasting economic crisis has shortened funds addressed to museums, galleries, cultural centres, and so on. Secondly, the average lower income of regional markets hinders art marketing. Thirdly, most primary and secondary schools still do not offer appropriate art education, so people are not used to consume and/or buy art. Finally, there are almost no alternative channels for younger artists to exhibit and market their work. Altogether these circumstantial and structural issues have had undeniably negative implications for artists, mainly younger ones. For those who live and work outside of the Brazilian main economic-cultural axis (Rio-São Paulo), this task is yet more difficult. Unable to insert themselves in the traditional art market, most artists abandon their artistic careers or migrate to Rio and São Paulo, hindering still more the consolidation of regional art markets. We contend that the development of alternative channels may be a promising avenue to leverage regional art markets in order, first, to avoid ‘artist
drain’ and, secondly, to help these markets to consolidate. The pandemic seems to be helping this development.
Complex indicators for the research of artists’ socioeconomic and working conditions: the empirical case of Lithuanian artists

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Abstract:
Artists are an exceptional part of human capital. Their ideas and artworks are essential for the formation of cultural ecosystem, also, it plays an important role for the country’s cultural identity. Artists, as creators in cultural ecosystem, are significant target of cultural policy for funding their individual creative activities and creating conditions for their realisation.

As labour force, artists have unique features. First of all, the result of their work – artworks are important for their socio-economical value as well as their impact for the societal values. These impacts are well known by artists, who appreciate it as non-monetary award for their cultural activities. While creating effect for general society, artists meet some market failures: their salaries can be insufficient for their basic needs, they have to divide their working time for creative, partially creative and non-creative work, also, they tend to work more weekly hours than employees in other sectors.

The main aim of this research was/is to explore existing methodologies for arts/artists’ labour force (such as works of D.Throsby and T.Bille) and create a model for evaluation of artists’s socio-economic and creative conditions. As artists have dual aims in their creative working process: income and artistic self-expression, the valuation of their conditions takes into consideration both: the factors related to income and the satisfaction for creative process and its’s result.

The proposed model includes objective indicators (such as working time, income, etc.) and subjective evaluation (such if the salary is sufficient for the basic needs). Also the non-monetary awards, such as impact in general culture field, societal values, possibility to receive awards, represent country in international market, were taken into consideration. The complex evaluation indicator was therefore created. It consists of 59 separate indicators, grouped into 8 categories. The deviation of each indicator from the general evaluation allows to identify the strongest and the weakest components of artists conditions.

This research presents the evaluation of Lithuanian artists’ social and creative working conditions. The analysis is based on artists survey, with participation of 1018 artists from 13 different artistic practises. Empirical analysis confirmed that artists earn less than workers in other professions, but they still are passionate about their activities. Artists in Lithuania, as in other countries, tend to work as freelances, they have to take additional jobs in non-cultural sectors to pursue their career in arts. In Lithuania, artists spend average of 54 hours for their working time (average in total economy is 40), even retired artists (65 years and more) still spend a lot of time for their creative activities.
Artists also tend to manage and promote themselves, they always have to look for the possibilities to fund their work, and this is also important issue for Lithuanian artists’ conditions. There are some differences according to the field where artists are working, for example, architects and film makers tend to earn more, while the crafts artists’ earnings are lower. The results of the research is linked with Lithuanian cultural policy and effectiveness of state financial and non-financial interventions is measured. The research presents/offers model and indicators for the complex evaluation of artists’ conditions and some specific evidences from the Lithuanian case. The research was funded by/the Lithuanian Council of Culture. The final results will be presented by the end of the March, so in the final paper there will be a few additional insights.
What is the Relationship between Creative Work and Underemployment?

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Abstract:
Studies on work in the Cultural and Creative Industries often reference various dimensions of underemployment, such as skills mismatch and insufficient and precarious paid work. However the relationship between creative workers and underemployment is far from clear. This paper reviews several major economic and sociological theories that have been developed or applied to understand the relations between underemployment and creativity. It identifies two major approaches. The first is in essence a values-based model of voluntary underemployment, such as in the theories of compensating psychic income (Pierre-Michel Menger), artistic work preferences (David Throsby), and the artistic critique of work (Luc Boltanski and Eve Chiapello). The second is based on the key role of labour market disruption in forming creative dispositions. This model posits that graduate underemployment and increased competition for skilled jobs are motivators for investments in creativity, and looks to theories of job-crafting (Amy Wrzesniewski and Jane Dutton), job market signalling (Michael Spence), and social inertia (Pierre Bourdieu). While the former approach is clearly useful for understanding the value systems that organise creative work - and especially those domains in which employment is not the main form of creative activity - it is the later approach that better accounts for the specific conditions in which creativity appears as an exemplary response to labour market disruption. In terms of cultural policy, such an approach suggests that the cultural sector plays a key role in maintaining employability.
Studies on artist occupations are plentiful. Through various studies, we have come to understand that overall, artists’ return on education is relatively low as compared to similarly educated workers (Filer, 1990); factors related to persistence in artist careers (Stohs, 1991a, 1991b); artists’ self-employment rates are high; and that artists toggle between self- and wage-employment at a disproportionate rate compared to other categories of workers (Woronkowicz and Noonan, 2019). Research has posited that artists prefer self-employed work for many of the same reasons that other workers choose to be self-employed, such as the flexibility and autonomy that comes along with self-employment (Markusen, 2006). In addition, the nature of artistic work being project-based and independently guided makes it such that self-employment is often a more effective mode of work for artists, as compared to wage-and-salary positions. We also know that the determinants for artists switching from wage-employment to self-employment are distinct from other categories of workers. For example, urban status is a strong predictor of whether an artist switches from wage to self-employed work, and being female and married also has a positive effect on choosing self-employed over wage artistic work (Woronkowicz and Noonan, 2019). Despite having all of this information, the limitations present in large-scale employment datasets have prevented us from understanding motivations for self-employed artistic work. In other words, while we may know what types of observable characteristics make a person more or less likely to choose self-employed artistic work, we have very little information on how specific employment circumstances affect who chooses to be a self-employed artist. As part of various supplements to the Current Population Survey – the largest and most exhaustive representative employment survey conducted in the US – data were collected on contingent workers, who are defined as workers “who do not have an implicit or explicit contract for ongoing employment” (Bureau of Labor Statistics, 2018) (e.g., independent contractors, on-call workers, temporary employees). As part of these data collection efforts, workers were asked several questions on motivations for work, types of employment arrangements (including self-employment), reasons for leaving work, and work preferences. Therefore, this data source gives us the opportunity to understand motivations for self-employed artistic work, compared to motivations for artistic work overall (Throsby, 1994), and make comparisons to other categories of occupations. This study starts to identify motivations for self-employed artistic work by
using the data from the Contingent Worker Surveys 1995, 1997, 1999, 2001, 2005, and 2017 and comparing these motivations to other categories of workers. We model the choice to be a self-employed artist using data on observable characteristics of workers, as well as information provided by workers about motivations for work. As a result, we identify distinct motivations, stemming from employment conditions, personal characteristics, and occupational preferences which affect the artist’s choice to be self-employed.
Issues in Music Labor Markets: Career Opportunities and Challenges

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Abstract:
This study summarizes and analyzes the challenges and opportunities that musicians face in the United States, based on a survey of 1,227 musicians in the U.S. in 2018, which was conducted by the Music Industry Research Association (MIRA) and the Princeton University Survey Research Center, in partnership with MusiCares. The results reveal that although “artistic expression” is highlighted as musicians’ favorite aspect of being a musician, 61 percent of musicians’ music-related income is not sufficient to meet their living expenses. Such a share among male musicians is slightly lower than that of female musicians: 58.4 percent vs. 66.3 percent, respectively. However, such a share among white musicians is significantly lower than that of non-white musicians: 57.0 percent vs. 75.5 percent, respectively. The average American earns income from 3.5 music-related activities per year. The most common income source is live performances, followed by music lessons and performing in a church choir or other religious service. MusiCares membership has a negative effect on music-related earnings. All else being equal, musicians with a MusiCares membership make about 40% less music-related income than those without the membership. This might be in consistent with the role MusiCares plays as the charitable arm of the Recording Academy. Interestingly, when MusiCares membership is controlled, education attainment is no longer playing an important role in music-related earnings, while attending a high school featuring in music education is associated with more than 30% music-related earnings. In addition, the music-earnings advantage among those who attended a high school featuring in music education is around 45% significantly higher for those who were born in the U.S.A. than those who were foreign-born, all else being equal.
**What makes artists happy? An empirical study on artists’ job satisfaction**

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**Abstract:**
The artistic labour market is often characterized as having the following traits: workers have a relatively low income with a high educational background, relatively high job satisfaction with a low income, multiple job holdings, and a high rate of self-employment. David Throsby’s 1994 work-preference model, which articulates these particular features of artistic labour markets, is a widely accepted theory in the academic discipline of cultural economics. He asserts that artists derive more utility from artistic work itself than from income or leisure time. As a consequence, artists still prefer to invest their time in their artistic work – rather than in their non-artistic work or free time – even though the hourly wages for non-artistic work are higher. This stands in contrast to the argument made by standard economists, who assert that workers are more motivated to supply labour when they are paid more.

This study poses and confronts the following research question: what are the internal and external key drivers that allow artists to become more satisfied with their artistic work? A large data sample (N=3887) from the 2015 Survey on Artists and Activities, conducted by the South Korean Ministry of Culture, Sport and Tourism, is used to identify responses to this question. The 2015 Survey is the first to be carried out after a holistic overhaul of the survey’s structure precipitated by the first amendment to the Welfare Act for Artists in 2013. Furthermore, the 2018 Survey published in April 2019 does not include data from the ‘policy and satisfaction’ section. Therefore the 2015 Survey is the unique data set that enables a thorough investigation of the job and life satisfaction of artists.

The findings of this study demonstrated that a number of factors were found to have a significantly positive effect on the job satisfaction of artists: income from artistic work, the ratio of working hours for artistic work to the total amount of working hours, self-employment, the possession of a separate workspace, and an awareness of the value of artistic work. Inversely, an awareness of economic, artistic and external limitations had a significant negative effect on the job satisfaction of artists.
Copyright & Intellectual Property
**Collective Market Makers at The Heart of Creative Industries: An Economic Analysis Of Copyright Management Organizations**

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**Abstract:**
A common aspect of markets for copyright works is collective copyrights management (CRM), where many rights holders commission a collective (copyright) management organizations (CMO) to jointly administer some of their rights. CRM accounts for a particularly large share of total revenues to the music industry. In the USA, collective licensing of music for reproduction and audio transmission has even been compulsory for more than a century (United States Copyright Office 2011). CISAC (2020), an umbrella society for 232 music authors’ and composers’ CMOs in 120 countries, reports collections of €10.10 billion only for these types of works in 2019, up 22.2% in nominal terms since 2015. In short, CRM is big business in some cultural and creative industries (CCI).

Nevertheless, the understanding of the economics of CMOs and their functions remains rudimentary (for literature reviews, see Handke & Towse (2007) and Handke (2014)). CMOs are a black box at the heart of many CCI. This paper updates and advances the economic analysis of these institutions. The main question addressed in this paper is: under what circumstances is CRM more efficient than individual rights management (IRM)? Part of the answer regards productive efficiency: bundling and standardization with joint rights management (JRM) reduces aggregate transaction costs under typical market conditions in CCI. Another and relatively unique aspect of CMOs regards allocative efficiency: collective bargaining by CMOs under rights holder control makes the copyright system more effective, mitigating market failure due to the public good attributes of creative works.

CMOs are also of wider interest for contemporary microeconomists. Plenty markets now exhibit an hourglass structure, where many suppliers transact with many users via a single intermediary. This is particularly pronounced where online platforms – such as Amazon, ebay or Etsy – act as market-making platforms in two-sided markets. The policy implications of these relatively novel practices remain contentious (Rochet & Tirole 2006; Ehrlich & Greiner 2013; Jullien & Sand-Zantman 2020). By contrast, CMOs have provided intermediation services for over a century before digitalization, and there is extensive experience with various regulations of CMOs. Analyzing CMOs, this paper develops novel insights how best to operate and regulate market-making platforms.

Overall, the theoretical analysis in this paper provides useful, general insights for ongoing debates among stakeholders and policymakers on how to shape an adequate trading infrastructure in markets for copyright works and beyond.
**Artists’ Rights vs Artists’ Work: Addressing Copyright in Cultural Policy**

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**Abstract:**
This paper presents a model that clarifies the effects of copyright in cultural work, with particular focus on core artists’ work, proposing a reflection about the (lack of) articulation between cultural policy and copyright policy.

Copyright policies have evolved under the argument of protecting the artists' work and creation, and digitization escalated policy efforts to regulate copyright. Our research shows that they fail in covering the enormous heterogeneity of the cultural field. In particular, they are far from addressing the specificities of the artistic work, while responding quite efficiently to market forces and powerful intermediaries.

This is why it is critical to reflect on the policy perspectives: our model proposes an analytical framework targeting the articulation towards the empirical reality copyright (cultural) policy is expected to embrace.

Using David Throsby’s (2008) premise of an exchange between cultural and economic value to distinguish different cultural industries, we propose a model to analyse the structures and dynamics of cultural labour which allows us to understand the role of copyright in them. From commonalities between different cultural industries, the known characteristics of cultural work, the ‘adhocracy’ dynamics of cultural markets and the impact of digitization on them, we discuss the need for stronger articulation between copyright policy and cultural policy. This is one of the results of a larger doctoral research project (São Simão, 2020), whose objectives were to clarify the relationship between copyright regulation and artistic work. Following a participatory methodology, our research involved the development of two applied tools: 1. the Creative Commons Toolkit for Business (https://business-toolkit.creativecommons.org) permitted to test some core effects of copyright in creative business sustainability models; and 2. Copywrong performance-as-tool (https://copywrong-cc.tumblr.com). These tools have been central for the development of our analytic model, as they allowed us to work directly with core artists, as a way to understand about artists’ perception of copyright and its consequences for artistic work.
The Price of Art Protectionism. The effect of Germany Cultural Property Protection Act on Art Prices

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Abstract:
In August 2016, Germany introduced the Cultural Property Protection Act (Kulturgutschutzgesetz) regulating the export of artworks that are considered national cultural patrimony of Germany. Artworks that meet certain conditions of age and value are allowed to be taken out of the country only if the designated government bureau does not consider them important for the German cultural patrimony. The underlying justification for export restrictions is that cultural goods represent cultural heritage relevant for national history and values and manifesting a common national cultural identity that needs to be protected. Announcements and preliminary drafts of the Act already generated a wave of protest. Opponents to the law included dealers as well as artists, who predicted a serious negative impact on the German art market, which had already suffered from an increase in value added tax in 2014. Public resistance probably induced the relaxation of the stringent constraints - in age and value – included in previous drafts of the law; for example, the internationally acclaimed artist Georg Baselitz withdrew his works from different museums. Art dealers also predicted that the Act would have triggered considerable administrative expenditure for both dealers and government bureaus, due to the application’s procedure for export licenses. Economic theory of international trade predicts that, in a competitive market, restrictions to exports will cause an excess of supply domestically and excess of demand internationally. This domestic prices of the exported good are expected to be negatively affected, while the prices abroad will bear a positive impact. To test this hypothesis, feared by the stakeholders in the German art market, we build an original data set of about 158,000 auction sales of 181 German artists’ artworks between 1984 and 2020. A difference-in-differences analysis is then performed in order to estimate the treatment effect of the new regulation on the art prices in the source and destination countries. To select the German visual artists of all times, we use the source of Reclams Künstlerlexikon. To the best of our knowledge, this is the first paper to provide empirical evidence on the impact of a politics regulating th international trade of artifacts. Results provide evidence of a negative impact on the prices of artworks sold in Germany. The prices of artworks that fall under the regulation decreased by 15 percent due to the law. We also show an ‘announcement effect’ since, in the year leading up to the introduction of the law, which was marked by heavy public debates, an even larger negative effect of 24 percent was found. For sales outside Germany there was no significant effect of the regulation on prices.
*Intellectual Property Rights and Economies of Scale for Performing Arts — the Materiality of Theatre Knowledge in China in the Context of Creative Industries*

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**Abstract:**
Performing arts has been criticized as “stagnant sector” since Baumol proposed cost disease for more than half century ago (Baumol, 1968). With the rising of cultural industries and creative economy, performing arts is to enter the realm of economic profits and carries the burden of “soft power” on its back. When the usual welfare economics solution, either subsidy or tax reduction, becomes unfit, substantial economies of scale is therefore considered one of the most effective strategies to theatre industrialization—particularly in some cases of the government-encouraged increase in consumption and production of performing arts. In China, the attempt to achieve the economies of scale for performing arts turns out to be intertwined with another much-discussed concept “intellectual property,” since many believe “content” and its ownership are what engineer the growth of creative industries. However, the current discussion on intellectual property in China mainly focuses on the ownership protection and similarities among successful works in the hope to find a formula that can seek out potentially profitable works to be adapted into a series of films, games, and of course theatre productions. On the other hand, as Derek Miller suggests, intellectual property is in fact theatre knowledge that is rightfully recognized as valuable and tradeable asset, and even though performing arts is defined by its ethereal and passing nature, the knowledge of it, whether how intangible—stage directions, technical skills, or touring strategies, has been extensively preserved in material form as the industry becomes a highly globalized practice (2018). Still, ambiguity of such legalization persists and the standard is ever unsettled, for example, the patent granted to the management system of AKB48 (an all-girl band that provides live performances almost every day in Tokyo since 2005), or the neglected creative labor in flamenco performance (Heredia-Carroza, Martos, and Aguado, 2019). Therefore, with case studies on SNH48, the all-girl band performance licensed and transplanted from Japan’s AKB48 system, and the “small” theatre complex, Star Theatre, that runs business in both Beijing and Chengdu, this research focuses on the current development of theatre industry in China in the context of creative industries, tracing the mediums of knowledge diffusion, including the history of contract regulations, changing of staffing, and theatre and real state, to delineate how knowledge is defined and the materiality of it as theatre in market economics.
The Copyright Industries and Copyright Exploitation—Threats of the Digital Era and Changing Business Models

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Abstract:
Lawyers in many countries have been arguing that the extension and enhancement of copyright in many countries has been excessive to the detriment of users and consumers and discussed the need for a copyright reform. The law that originally aimed to regulate competing cultural businesses (e.g., publishers) now affects what ordinary citizens do on a regular basis such as copying somebody’s email. The development and spread of communication technologies has even further increased copyright-violating actions, giving rise to a big gap between letters in law and what people generally assume as ‘tolerated use’ of copyrighted works. Such a state of affairs necessitates a profound reform of copyright. In the discussion amongst lawyers for a reform, their criticisms are often levelled at the actions of self-interested media and entertainment conglomerates based in Hollywood whose lobbying activities have contributed to the extension and expansion of copyright. Whilst the image of the ‘enemy’ for legal commentators may well be largely appropriate, they pay less attention to the recent changes of the business models in the copyright industries. This paper takes a look at the changes of Hollywood business enforced by disruptive technologies of the recent years and the effects of such changes on the profitability of cultural businesses and individual artists.

The paper examines the changes of the value chain in the cultural industries and identifies new business models (i.e., new revenue sources): diversification, dependence on advertising revenue, freemium and monetization of customer data. It argues that cultural businesses who used to control the upstream market with their gatekeeping position in dealing with artists and also the downstream market with the scale of economies and price discrimination strategy are gradually losing their strengths in the digital era. The exploitation of copying right is decreasingly effective for cultural businesses, a fact that in turn is reducing earnings from copyright-related income for artists and creators. The paper concludes with a speculative scenario: the intrinsic value of cultural content is becoming of less importance but the social connection it enables mostly under giant IT platforms is increasingly critical to the success of content creation and distribution.
Craft
A Cultural Economic Analysis of Craft: The State of the Art

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Abstract:
Craft and craftsmanship have traditionally been identified with objects and capacities related to a specific culture representing its habits, traditions, folklore. Especially in Western countries, this has put craft in a sort of ancillary position with respect to the arts. The tide appears to be changing. Academic interest for the crafts has been increasing following an increase of attention to the sector from policy agencies, museums, designers, etc. The potential of craft in economic terms seems to be at the centre of several international organisations (e.g. UNCTAD 2008, 2010, 2013) that consider the impact of the sector for international trade. Within the field of cultural economics, however, not much attention has been devoted to the craft sector except for some studies looking at the connection with intangible heritage (Greffe and Cominelli, 2013), or making international comparisons (Klamer et al. 2012 and 2013, Mignosa and Kotipally, 2019). It is true that paying attention to craft might seem rather out-dated: we would expect that mechanization and automatization have made much of craft superfluous. Thus what is going on? Should cultural economists consider craft at all?

In this collective paper we want to survey the research that has been done, both within economics as in other relevant disciplines, and to point at work that needs to be done. We start with a brief historical overview of the role of crafts. We pay some attention to the changes in the organization setting of the crafts, being aware that the developments vary a great deal from country to country. Then we will consider the definitional issue. As evident from national statistics, policy debates and discussions among scholars: the crafts are hard to grasp and therefore difficult to define. Is craft an example of intangible cultural heritage and/or part of the cultural and creative industries? We will try to create some order in this
discussion showing how the differences in definitions imply a different approach and a different analysis. The analysis will embrace theoretical notions that are more common in other disciplinary practices: “skills, “quality” and “culture”, as well as the notions of the “commons”, and “common practices”.

Using previous scholarly research of the crafts as a reference, the rest of the paper will illustrate some issues necessary to get a complete view of the sector. Education (schooling, practical training, master system, permanent education, international differences, issues) has an fundamental role to preserve and transmit craft but also to guarantee its evolution. The reference to Policies follows naturally as they are necessary for the preservation, organization, development of the sector. The analysis will show how the definition adopted affect the policies, and then will also illustrate some of the possible tools already in place (Copyright, guilds, craft council, national, regional, local, laws, ...). The main thesis is the importance of the concept of “craft culture”, which does not only show in a strong showing of craftspeople, including their education, but also in the distinctive taste of consumers. Some concluding remarks will reflect on the Future of craft.
**Intellectual property protection and craft**

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**Abstract:**
Craft is a sector which is getting increasing attention in policies as well as in research. The attention focuses on its potential as a tool that could favour sustainable development especially in critical times. In fact, attention to craft started to increase after the financial crisis where several city development policies started to look at ‘makers’ as possible engines of (re)development and growth within cities. At the international level organisations like UNCTAD and UNESCO consider the economic role of the sector, and collect data focusing especially on exports. However, it is fair to say that the economic impact of craft is still not clear because there are various types of craft that are not included in these statistics.

An interesting aspect from the cultural economics point of view relates to the protection of craft products using Intellectual property (IP). This is an issue which has been analysed within law; the economic perspective is, however, missing. As a matter of fact, the possibility to use this tool depends first of all on the definition of the sector. Craft lays between two concepts: intangible cultural heritage (ICH) and cultural and creative industries (CCI). The inclusion within one category or the other makes the use of IP more or less difficult if not impossible.

In some cases, the issue has been raised. For instance, a few years ago, the ‘fight’ of Maasai people of East Africa, whose ‘cultural brand’ had been exploited by luxury brands, came to the attention of the press (The independent, 2012) and led to the creation of the Maasai Intellectual Property Initiative (MIPI) to protect their style. The use of adinkra and kente cloth from Ghana led to the analysis of the issue of (lack of) copyright payment to communities whose patterns are often adopted and used in fashion (Boateng, 2011).

However, Luckman and Andrew (2020: 90) in their analysis notice that despite the risk of copyright infringements their interviewees adopted a pragmatic approach “preferring to stay ahead of the pack rather than enter into emotionally and financially costly litigation”. Thus, even when copyright is available, its application is not widely adopted. There is a twofold standpoint: on the one side, groups which still hold craft as something related to their identity cannot protect it using IP, on the other side, craftsmen prefer to use creativity to ‘fight’ copyrights infringement.

In cultural economics, attention has generally focused on copyright, here attention shifts to IP. The analysis aims to reflect on the use of IP in the craft sector and the effects that this measure can have on craft and on the people involved in the sector. This is an initial exploration of the issue. Through a survey of the literature on IP in the design...
sector, the analysis explores the possibility to protect craft using IP and the economic and cultural effects of such a measure.

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Abstract:
Recent years have seen a revival in craft production in a range of different industries. In industry sectors as diverse as brewing and bicycle manufacturing small firms using craft production methods have been established and survived in specialist market niches. Craft practice in some of these sectors, such as brewing, has attracted considerable attention from researchers. They have considered various aspects of craft including authenticity, meanings and links to creativity. Comparatively little attention has been directed to analyzing craft production itself especially aspects such as why and how craft businesses are able to compete in a world of mass production, outsourcing and offshoring.

This paper focuses on two very different sectors, the manufacture of musical instruments and cricket bats. In production terms they employ very different materials, tools and skills, but what they share however is that both essentially cater for markets that comprise two sets of users: professional users who demand the highest possible levels of performance, and amateur users who have different requirements and expectations. The paper is based on case studies drawn from each of these sectors. The cases draw on a range of sources that includes key informant interviews, non-participant observation and a diverse range of documentary sources.

The cases provide an opportunity to analyse a variety of aspects of craft production. These include the business origins, the background of the founders and their motives for the work they do. Also considered are the type of products these firms manufacture and the market niches they address. Particular attention is directed to the nature and range of the craft skills employed. This extends to the acquisition of craft skills, the relationship between skills and technology and the contribution of craft skills to the promotion and marketing of the product. The paper seeks to understand and explain why and how craft businesses in these industry sectors have survived and how such firms compete alongside larger competitors who may well have access to the benefits of scale, technologies and offshoring.

Themed session: Comparative perspectives on craft-based production and economic development
Stuck in the middle, how framing creative craft helps to enhance the sector

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Abstract:
Research shows that without a shared understanding or comprehensive debate of the concept of creative crafts and its relation to other fields, the crafts sector might be incapable to build a significant position for itself within modern economy and society. Moreover, the often perceived minor position of the creative craft sector hinders its development. Therefore, discussing and framing the notion of creative craft is important, since a clear framework helps to analyze and understand the interactions of the creative craft sector, laying a base for tailor made policymaking.

So far, scholars argue that letting the boundaries fade between craft, art and design is an opportunity for the creative craft field to move forward. Whereas, others argue that the industry (trade) and cultural heritage should be added to fully represent the creative craft sector. And even though, the definition of creative craft might have been explored more often, the relation and position between all the vital participants of the sector, including making (technique), industry and cultural heritage, have not been analyzed. Using a cultural economic perspective and exploring the distinction between cultural and creative industries (CCI) might give useful insights regarding the definitional discussion. Moreover, since one could argue that the goldsmith sector is part of both types of industries in the CCI and produces a wide range of economic goods this specific creative craft sector forms the base for this research. Hence, this diversity of the goods and services are important since labelling goods and services helps analyzing the exchange consumption and process of production in the CCI.

This study aims to contribute to the debate and research on craft, more specifically on the development of the collective understanding of the concept, context and related phenomena of creative craft. Through an extensive literature review the definition, position and relations of this particular craft field are analyzed. This is important since scholarly frameworks often influence policy makers and this might result in suitable guidelines for the creative craft sector. For this reason I want to explore the relations in the creative craft, lying a firm base for further analyzing the appreciation of goldsmith goods and services in my PhD research.

My presentation will suggest a new outline for the context in which the creative craft sector is situated. Based on main theoretical concepts the notion of creative craft will be explored. Yet, what is the relation between art, design and craft? And how does the classification of these various fields within the CCI influence the status of creative crafts? Moreover, is this a tripartite affair or are their other fields, and factors, that influence the position of the creative craft sector? These explorations aim to help clarify the
ambiguous status of creative crafts which might favor the development of suitable policies to help enhance the creative craft sector.
Maintenance of Craft Production Skills in British Bicycle Manufacturing

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Abstract:
The maintenance of manufacturing within the UK represents an emotive topic, that is culturally embedded in the history of the country. Since the industrial revolution, the UK has represented a significant power within the world for its ability to produce products in volume and stature that outweigh its geographic footprint. However, since the 1970's manufacturing has steadily declined, reflecting shifting domestic demographics and increasing capabilities of other nations. This wider economic pattern is clearly demonstrated within the context of bicycle manufacturing, with British brands, such as Raleigh producing products at the cutting edge of innovation and to the mass market (Raleigh, 2020). During the 1920s, Raleigh were producing 100,000 bicycles a year, in addition to motorcycles and a range of technical components, increasing to over 1,000,000 bicycles in the 1950s. During the 1980’s, this number reduced dramatically, as manufacturing was relocated to the far east, culminating in them leaving their Nottinghamshire based office in March 2019 (Nottinghampost, 2019).

Cycling continues to be a large industry within the UK, at 3 times the size of the steel industry (theguardian, 2018), even though the largest brands no longer operate in the UK, and many other large brands operating from the UK, choose to manufacture in Taiwan (for example Whyte and Calibre). While each of these brands are rightly proud of their British origins, information about where bikes are manufactured is much less visible on company websites. Smaller brands have remained in the UK, taking a highly bespoke route, that allowed frame builders to provide customers with highly customised, primarily, steel products (steelisreal, 2019). More recently, as the mountain bike segment of cycling has matured, the extent of what customers do and need resulted in the establishment of a wide range of brands, that provide customers distinct offerings to meet their needs. Critically, these new brands have not pursued similar strategies to the original craft steel welders, working in carbon, aluminium and titanium, to provide a broad church of offerings to often dedicated buyers (Road.cc, 2019).

The following paper will focus upon one brand that typifies the development of a new, domestic bicycle brand. Rather than starting from a foundation of welding knowledge, begun with an unmet need, combined with engineering knowledge. The presented case data illustrates how they were able establish a firm without manufacturing resources, issues experienced with this strategy, as well as pitfalls in attempting the bring manufacturing inhouse. The paper concludes by outlining avenues the company has pursued more recently, in an effort to address previously experienced issues.
Evidence shows that once relationships are developed with overseas manufacturers, they are able to provide very high quality (material dependant) products very cost effectively. The work also shows the journey from small scale production can create significant issues the overseas manufacturers have overcome long ago, and bespoke manufacturers do not need to address. While traditional craft practices were not included a primary business practices, aspects of the design and development process drew heavily on craft behaviours. With closer engagement with local manufacturers, it was possible to more quickly adapt during the development process, as would be possible in traditional craft frame building.
Common products, different skills: A comparative study of a craft-based industry in India and the UK

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Abstract:
The distinctive nature of craft-based industries has been a growing area of both academic and policy interest in recent years. Globally craft is increasingly seen as an engine of economic development, regeneration and innovation. Some see it as a source of personal and community wellbeing. Others see in it a model of sustainable production (and consumption). And yet comparative international studies of craft-based industries remain rare.

This paper seeks to address this gap in the literature by comparing a craft-based industry in India and the UK - united by a shared endeavour to produce a common product – the cricket bat. The maximum dimensions of a cricket bat and the materials from which it may be fabricated are governed by MCC Law 51. Wherever a bat is made, it must conform to the requirements of Law 5 in order to be regarded ‘legal’ for the purposes of the sport of cricket. The regulated nature of this product, in turn, provides an unusual opportunity to compare the nature of and organisation of production for a common product that is made in very different social, economic, historical and cultural contexts.

This paper uses data from primary fieldwork conducted with 8 cricket bat manufacturers – 5 in the UK and 3 in India - to compare and contrast the nature and development of craft-based industries in these two countries. In all cases the different stages in the cricket bat manufacturing process were observed. Interviews were conducted with key individuals comprising facility managers, business owners and operatives. Similar interviews were conducted with further key-informants who included ex-professional cricket players, retailers and coaches in order to capture user perspectives on the evolution of the product. A range of historical and documentary sources was also used, drawing on the extensive specialist literature on the game.

Despite being separated by a distance of some 7,000 kilometres, makers in the UK and India are seen to be united by a global value chain (GVC) that spans multiple continents. Notwithstanding the common nature of the product in question and the materials from which it is made, this study reveals evidence of differences in the organisation of production, tools, techniques and skills used to make cricket bats in India and the UK. These differences are seen to relate both to differences of climate and craft tradition. But they have also been influenced to significant degree by geopolitical factors and historical experiences of mass-migration. Furthermore, the case in question reveals interesting evidence of the influence of policy in the establishment and evolution of craft-based industries.
Creative Cities and Places
Build a “creative city” upon urban cultural heritage—Take Tianjin city as an example

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Abstract:
The UNESCO Creative Cities Network (UCCN) was founded in 2004 and is an important measure to promote The Sustainable Development Goals (SDGs) 2030. Its goal is to make creativity and culture the core of regional development strategies and promote cultural diversity, strengthen international cooperation. As the carrier of a city's history, urban heritage, tangible or intangible, is the core cultural resource of a city, and is the driving force that sparks creativity and promotes the development of cultural industries. The establishment of “creative cities” is inseparable from the accumulation of urban cultural heritage, and cultural heritage can also be better protected and promoted through the construction of "creative cities". This article aims to analyzes the relationship within "cultural heritage", "city" and "creative cities". By comparing creative cities such as Montreal in Canada, Seoul in South Korea, and Wuhan in China, which have similar geographical conditions, city scales, and development strategies, and Tianjin, China, which is planning to apply for "creative cities". Analyze the differences and the reasons behind them in terms of urban cultural resources, urban policies, and implementation methods. Tianjin is a coastal city in northern China founded in 1404. The hub of the North-South water transport, the earliest landing place of western colonial culture, the political foreground of modern China, the birthplace of modern national industry, and the largest port city in the north make this city rich in history and has a diverse culture. In 2017, the Tianjin government decided to apply to UNESCO to participate in the UCCN. This article explores how a city can protect its characteristics and cultural heritage by developing "creative city". How can the government help the "creative city" through cultural policy guidance, and how can the city retain and strengthen its own characteristics in the process of building a "creative city". Furthermore, the article discusses the relationship between the urban core resources and the establishment of a creative city, and at the same time provide Tianjin with suggestions for the construction of a "creative city".
The Potential of the Elements of Intangible and Tangible Cultural Heritage in a Sustainable Development of Place Brand Identity

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Abstract:
Place branding as an integral part of competitive place development strategy became a topic for municipalities of cities and regions of Latvia relatively recently, at the beginning of 2000. In particular, the issue of place identity formation and exploration in Latvia has become a key subject, linked to a sustainable demonstration of the competitive narratives of the place identity and its unique values in order to increase economic value and social welfare on behalf of place residents and place brand stakeholders. In the context of place identity formation, the identity construct meets subjectivity in a form of the narratives of the history, of a culture and in a geographical context. However, there are several aspects that are blurred and transpired. First, of these aspects is the Administrative Territorial reform that is due in the mid of 2021 and as a result reform intends to form 42 local municipalities instead of the current 119. This controversial reform highlights significant concerns that could jeopardize the identity of small local communities and their sense of belonging, as well as reduce their ability to influence decision-making and move away from decision-making centers. Second, the place branding as a strategic marketing process is mastered by the local municipality and provides a critical view on the local practices. There is a lack of involvement of the residents of the place brand identity formation, lack of in-depth search on place identity narratives, as well as the formal appreciation of an intangible and tangible cultural heritage of the place brand identity. Within the means of consumerism and insufficient understanding some municipalities create a decorative place brand identity where the discourse of the who I am in connection to the where I am characterizes superficial understanding of the place identity. The paper is based on the methodology of qualitative research, in-depth semi-structured interviews of place branding experts and representatives of the municipalities and analysis of the content of Latvian city and region brand identities. The place branding as an integrated multidisciplinary system is culturally constructed and illustrates the interconnected relationships between various audiences, crosses past and present dimensions and operates as a cultural heritage itself when the place brand articulates as an authentic and engaging voice of belonging to the place. Therefore, the main findings are related to the development of the strategies and processes of the place branding in order to boost local and regional competitiveness by uses of the elements intangible and tangible cultural heritage.
**Culture in Urban and Regional Development: The Case Study Of Saigon – Ho Chi Minh City**

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**Abstract:**
There is a complex simultaneity between cultural and economic development. Cultural economists in Western countries have explored this phenomenon for decades and gained substantial achievements in terms of theories and practices with various approaches and applications to both developed and developing world. Understanding concerning relationships will serve developing countries like Vietnam to take their cultural advantages in economic development in general as well as in urban and regional development in particular with Saigon – Ho Chi Minh City (HCM City) as a case study.

Saigon – HCM City has experienced a developing process for four centuries with successively historical periods and events that were interpreted from various points of view, however because of lacking a reliable theoretical framework the role of culture in her economic development remains unclear especially in the context of international integration and digital transformation. This text therefore tries to fill the gap in our knowledge in order to contribute to the conference of ACEI 2021 online and to inspire future research with the systematic views of political economy and cultural studies (culturology), notably a value-based approach of cultural economics.

The win-win relationship between economics and culture is determined in the so-called diagram of interdisciplinary transaction, and the outstanding role of creative arts then is illustrated by concentric circles model of cultural industries; that apply to study Saigon – HCM City as new and open territory part of the country in acknowledging that different cultural flows have worked here since the very beginning and continued to cause complicated effects to the City’s economic and social life so far and at least 10 years afterward as expected.

In the hope to do the right thing for HCM City, some opinions and suggestions are put forward to harmonize such effects trying to realize her economic and cultural values in the long-term run. Accordingly it is important that peaceful and constructive conversations should be needed in order to formulate and enforce appropriate cultural policies for the sustainable development of the City and her region.
Stimulating the development of the Creative Economy of Rio de Janeiro through the Cultural Complex of the Navy

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Abstract:
This article aims to identify how the Cultural Complex of the Navy, a four-equipment circuit that includes museums, tours, exhibition areas, and historical pieces, in downtown Rio de Janeiro, Brazil, stimulates the development of the Creative Economy in the city. Even though these cultural facilities had been in operation since the middle of the 20th century, after the restructuring works of the city’s port region, undertaken in connection with the 2016 Olympics, the cultural options of the Navy became more visible to the population. The region, once difficult to access due to the high flow of vehicles on weekdays and because it is a deserted place on weekends, has become an attractive local entertainment circuit. Through bibliographic and documentary research, in addition to a semi-open in-depth interview, we intend to analyze the scenario of restructuring in the region surrounding the Cultural Complex of the Navy since the creation in 1979 of the Cultural Corridor, an initiative of the city hall to preserve the architectural and historical heritage of the city center. The purpose of this article is also to discuss the participation of the military in the creative economy and the interaction of the Armed Forces with civil society through cultural equipment. This article is the result of a master's research in Creative Economy Management, developed at ESPM Rio, in Brazil. It concludes that the Complex assists in the maintenance of citizens in that region, through its cultural facilities. The Cultural Complex of the Navy preserves, values and disseminates the historical heritage of both the Armed Forces and Brazil, a stimulus provided to the Creative Economy in the city of Rio, and, consequently, to the development of the region.
Community, identity and social capital in historical neighborhoods: the sense of place of San Berillo – Catania

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Abstract:
In many European cities invasive renovation policies have generated gentrification processes that have significantly changed or even cancelled the stratified place identity of historical areas, smoothing their specificities. Place identity is one of the main dimensions of a broader concept, namely the “sense of place” that involves feelings, attitudes, and behaviour toward a place (Shamay, 1991). Although vague and illusive, this concept has been largely used in several disciplines ranging from architecture to geography, anthropology, urban planning, and economics, and relates to the psychological attachment to a place as well as to the values and feelings that such a place conveys to the inhabitants and the public (Greene, 1999; Murzyn-Kupisz, & Dziazek, 2013). As a consequence, the sense of a specific place is necessarily multidimensional, individual- and group-specific as well as time-varying as it is based on people’s (inhabitants and not) experience (Relph, 1976) that stratifies through time. Surprisingly, so far there have been few studies on the sense of place focusing on historical districts (Mohammad-Moradi et al. 2020; Bradley et. al, 2009), although in such areas the high number of layers would produce a richer and more interesting identity.

This is the case of the San Berillo District in Catania, a former large and densely populated (around 30000 inhabitants) neighbourhood that in the 50s’ was almost entirely demolished as a result of an urban renewal plan. The district is now limited to a bunch of narrow streets surrounded by historical, partially ruined buildings, mainly abandoned, or illegally occupied. The unique social stratification includes the presence of sex workers, historical inhabitants and immigrants, which partially explain why San Berillo district has been almost totally isolated from the rest of the town although situated in the very centre. Forgotten for a long time, only lately it has been subject to a renewed interest, by voluntary (cultural and social) groups as well as by the local government, often with contrasting perspectives, and its restoration is now at the core of the local public debate.

The peculiar nature of San Berillo makes this case of study particularly interesting in our view. Indeed, this district has been subject to peculiar sequences of events that have not marked the surrounding areas and the town as a whole, thus creating a diverging view on the historical district among insiders and outsiders.

This paper aims at studying the sense of place of the San Berillo district adopting a wide concept of heritage, including tangible as well as intangible aspects, and using an original survey research conducted among a sample of residents in the district and non-residents who work or spend time there. The survey includes items that directly refer to different dimensions of the concept of sense of place, including cultural (e.g. music and literature)
identity, social capital, community networks, and place attachment. The inclusion in the sample of insiders and outsiders allows for identifying the different sense of place of different groups of people.
Using Choice Experiment method to study the impact of cultural dimensions of cities on French student location choice

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Abstract:
This article aims to assess the impact of cultural dimensions of cities on the location choices. This issue appeared in cultural economics literature in the early 2000s with the work of Florida (2002) and Glaeser and al. (2001) about the link between culture, attractiveness of creative and skilled individuals, and economic growth. The empirical literature on the subject points to an issue of causality as well as an issue of measuring the non-market values produced by culture on a territory. The concept of cultural amenities refers to this value (i.e. cultural atmospheres and ambiance created in cities) and requires the use of monetary valuation methods to take them into account (Snowball 2008, Throsby 2001). We apply the Choice Experiment (CE) method to the location choice between several cities which differ by their cultural dimensions and living environment. Two different designs of CE are tested. The first one assesses culture as a dimension of the living environment, alongside other attributes which are parts of urban policy in France (green spaces, cycle pathways, sports and early childhood). The second one assesses the impact of cultural facilities in the city (concert hall, theatre, cinemas, museums, libraries) on location choice. A sixth attribute – the rent level of the city –is included in each CE designs to estimate a WTP for living in a city offering a higher level in one of the attributes of the design. As the CE is a stated preference method, it enables considering both the non-market values and to constraining the location choice to be made according to the city attributes, which is a way to address the causality problem. A sample of 737 French students engaged in higher education (mostly master’s degree) is interviewed because they match the profile of mobile individuals: young with a high level of human capital. The results show that the choice is first led by green spaces and then by culture. However, each attribute does not provide on its own, an incentive to locate within a city. This suggests complementarities between cultural attribute and other living conditions to improve the level of attractiveness of cities. The second result highlights a preference for the cultural event dimensions of cities. Only few students who are heavily involved in all the cultural facilities that can be found within the cities also value the heritage dimensions of cities when choosing. The originality of this article relies on the use of the CE method to study the value of culture at the city level because it is usually used to value cultural policy, or more precise cultural facilities. Further investigation is needed to understand the complementarities within urban cultural scenes that are more complex than just a sum of cultural attributes.
The "Creative Village"

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**Abstract:**
This paper explores the role the cultural and creative industries (CCI) can take for the revitalization of rural abandoned places. Creativity seen as a development factor is one of the key features of the knowledge-based economy system, with a broad misconception that it relies on an urban environment to flourish. In this sense, this work focuses on an alternative area for creative settlement, namely the countryside. The results of a case study conducted in an Austrian village will be presented, with a focus on the positive impacts the CCIs can have on rural places.

Over the last decade the majority of CCI researches focuses on metropolitan areas considering the clustering and renewal effects related to these industries. Nevertheless, a minority of work investigates less populated areas. This shift of attention can be crucial in times of rural-transformation and outmigration. This work is part of the second group. It draws from the main findings of previous research to establish a counter theory to the “creative city” narrative. It elaborates on these findings to set some basic concepts to frame the topic. Then it investigates a case study related to a small village in the south of Austria, chosen because of its open and innovation friendly spirit. Besides these characteristics the village stands out because of the integrated concept of a co-working space and a special designed playground for children, which makes the place unique amongst other. The qualitative analysis is based on interviews of local creative actors, and insights from direct field observations.

Based on the data, the specificity of creative workers in rural areas will be discussed as well as the development potential the CCIs can have for the countryside. The main conclusion is that the CCIs improve rural areas mainly through social and place-making effects and thereby increase the quality of life in these areas. This can be seen as chance for regional municipalities, to attract creative residents, since they mainly choose their place of residence after local amenities.

The conclusions will illustrate a simple model, which can be seen as strategy advice for policy officials to counteract the challenges arising because of the rural structural change. A rural development plan based on creativity could even be more possible to implement during the time of a pandemic, since more and more people rediscover the advantages of a rural lifestyle. This holds especially true for the CCIs workers, who seek natural amenities and can often work remotely with the help of digital tools.
The Shifting Goalposts of Cultural Policy in Singapore: What then happens to Sustainability and Sense of Place?

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Abstract:
All across the globe, the arts and culture have been reified as expedient resources critical to the urban rejuvenation, economic development and global competitiveness of cities and regions. Singapore is no exception. Since the mid-1980s, the Singapore government has been producing cultural policy documents that aspire to instrumentalise the cultural and socioeconomic values of the arts and culture to ensure the survival of the nation. However, as Singapore evolves as a nation-state, cultural policy has also been identified as a means to resolve differing dilemmas and challenges. This is evident from the shifting buzzwords used to anchor the various cultural policies produced, from nation-building to global city to social cohesion and placemaking.

This paper critically examines the nature, extent and implications of the shifting goalposts of cultural policy on the ground conditions of artistic production in Singapore. In particular, through a granular and situated analysis of local cultural policy, ethnographic and visual material, this paper will focus on the changing relations between cultural policy and space for artists and arts groups in Singapore, and the ensuing cultural contradictions and possible redistributive potentials for resilient art-making and sense of community. Importantly, this paper will also highlight the challenges of accounting for, and evaluating the effects and performance of cultural policy in a climate of shifting goalposts. Ultimately, this paper is part of a continuous effort to map the impact and interplays of policy on the conditions of artistic production and management in Singapore.
**A value based approach to cities**

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**Abstract:**
The creative approach to regeneration of neighbourhoods and cities implied the influx of creative people and the development of creative projects. The idea was that creativity was the engine of regeneration, and that creative people and projects would act like magnets for other social and economic activities. We now know the shadow side of the creative approach as local people and local communities are being displaced and inequalities increase.

The value-based approach in cultural economics (Klamer, Journal of Cultural Economics, 2016) provides the kernel of a new perspective on what makes a city, and what constitutes the quality of neighbourhoods. Central is the notion of common practices, derived from the work of Elinor Ostrom (1990) and developed in the book Cultural Commons and Urban Dynamics (edited by Macri, Moreaand Trimarchi) and in Won (2020). One aspect of these practices is the realization of intangible values, a process that is highlighted in the work of for example Throsby (2001, 2008c). In this paper we elaborate the notion of common practices, combine it with Cohendet’s Anatomy of the Creative city (2010), that enables a historical perspective, and proposes a model to analyse the transformation of creative processes in particular local settings. According to Barrese and Pareja-Eastaway (2020) global theories on the creative industries had different outcomes in different local ecologies and are often based on case studies in Europe and North-America.

We provide several Korean and Dutch case studies to illustrate its relevance and the potential. We give specific attention to the challenges of a post-Corona situation. How to organize neighbourhoods and which common practices to stimulate to deal with a possible next epidemic (OECD, 2020)? Might more cooperation be necessary? If so, how to realize that? What can we deduce from the value based approach? This article seeks to accomplish three main goals. First, we give a brief historical perspective on approaches to urban development. Second, we point out a lack of understanding and appreciation of space and practices in urban settings. Third, we will offer a more systematic and inclusive approach instead with as important elements the notions of a commons and shared practices (Klamer, 2017;Won and Klamer 2021 forthcoming). We will demonstrate that the commons are important for a strong, resilient, and green regeneration of cities and neighbourhoods, with a comparative case study of the Netherlands and South Korea.
Creative Industries
Development of a conceptual model (3C) for commercialization of Iran's creative industries

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Abstract:
During the last few decades, economic sanctions inevitably pushed Iran's policymakers towards the non–oil economy revenues. Hence, the creative industry has increasingly become an attractive option on the table. Several studies were commissioned to identify challenges and opportunities facing the growth and development of creative industry sectorors. Accordingly, this study, a subset of a comprehensive one, centralizes Iran's creative industries' commercialization process to formulate a conceptual model. Based on existing classification and its elaboration with the theoretical literature regarding the contextual condition of Iran, three types of creative industries categorized: Knowledge-based industries (High tech, Research and Development, Education and Creative services), Art-based industries (Visual arts, Performing arts, Applied Arts, and Techno-oriented Arts) and Culture-based (Literature, Entertainment and Leisure, Media and Cultural heritage). Underpinning qualitative method, documentary data, and content analysis, the conceptual model of commercialization consisting of the birth of an idea to production and sales in an enterprise's business ecosystem was identified and validated. The research findings showed that 1) value creation in commercialization owes to 3C; Competition, Capital & Creativity. 2) A firm’s capital is defined in terms of the business ecosystem's capital system, meaning that a creative firm's compatibility needs to be planned based on culture, art, and knowledge triangle as one of the capital system's components. 3) System input capital includes
**Abstract:**

The Cultural and Creative Industries have great potential for job creation and development, as has been demonstrated by a number of international studies. However, cultural firms tend to be small and employment is precarious, with a high level of informality and freelance work. Shweshwe is a unique local fabric produced in the Eastern Cape province of South Africa. It is distributed by Cowie Trading, and produced by Da Gama, who own the intellectual property associated with the designs and production processes. Shweshwe is used as an input by micro-enterprises who make clothes for traditional cultural celebrations. However, both shweshwe production and the micro-businesses that use it as an input, are being threatened by increasing amounts of cheaper, ready-made garment imports that copy the shweshwe designs and colours. This study investigates the characteristics of micro-enterprises who sew bespoke garments for individual customers using Shweshwe, and their vulnerability to counterfeit imports. Research methods included key stakeholder interviews with Shweshwe producers, data collected from store managers who sell the fabric and 62 face-to-face interviews with micro-enterprise owners who use shweshwe as an input. Findings showed that, in addition to direct production and sales, Shweshwe is used as an input by between 5000 and 6000 small businesses in SA, which are associated with 10 000 to 12 000 jobs. Micro-enterprise owners and customers recognise and appreciate the difference between genuine Three Cats Shweshwe and other brands mainly through branding and quality. Most micro-enterprises (80%) have no other source of income besides their sewing business. For 38% of micro-enterprises, Shweshwe sewing makes up more than half of their business. The import of ready-made “fake” shweshwe garments, especially those that also copy the back stamp (branding), thus will impact negatively the micro-enterprises’ ability to contribute to economic growth and job creation in the sector. Regression analysis showed that the informality of the businesses does not have a statistically significant impact on turnover, when controlling for other factors, such as the education level of the owner. This suggests that the informal business model may be a deliberate, rational choice for firm owners working in a project-based cultural sector, rather than a survivalist strategy of last resort. Employment creation is however, greater for those micro-enterprises operating in the formal sector, suggesting that there may still be benefits to formality for some firms.
Never look back: How does backwards compatibility impact previous-generation video game sales?

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Abstract:
Backwards compatible hardware is typically thought of as an incentive to owners of older compatible software to update their hardware. The strategy is especially useful when there is only a limited amount of new software available at the time of a new hardware release. Over time, adopters of the new hardware would also likely go onto purchase new software. Previous research has shown backwards compatibility has a positive effect on hardware sales, which supports the common intuition about the practice. However, there is no evidence concerning whether this strategy also increases sales of old-generation software. We investigate this question using data related to the US video game industry as it moved from the seventh to eighth generation. During this era, Nintendo introduced the fully-backwards compatible WIIU and Microsoft introduced the partially backwards compatible Xbox One. Sony, on the other hand, released the PlayStation 4, which was not backwards compatible. Using weekly game-level sales data, we find that backwards compatible hardware increases software sales of compatible titles related to the previous generation. Our results also suggest that this does not come at the expense of new-generations software sales. Given the relative size of the software industry compared to that of the hardware industry, our results suggest that the benefits of backwards compatible hardware may have previously been understated.
How to Make a Mega Hit? : Demon Slayer (Kimetsu no Yaiba) and the Emerging Success Formula of Manga-Anime-Film Collaboration

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Abstract:
Demon Slayer, or Kimetsu no Yaiba (hereafter Kimetsu) in manga, anime and film has considered as the historical mega hit in 2020 and to the present, i.e. February, 2021. For example, the film, “Kimetsu – Infinite Train” which started mid-October 2020 hit 32,478 million yen accumulated sales in less than 80 days, surpassing the record of Spirited Away, the Academy awarded and the most successful Japanese film till then.

Kimetsu was originally published as a manga series in Weekly Shonen Jumpu. Kimetsu was sold more than 120 million copies. The manga series became more popular when it was broadcasted as a TV animation in 2019, though the initial broadcasting was a midnight time slot. The TV series ("Kimetsu - The New Assignment") only showed the first part of the manga story, leading to the episode that the film “Infinite Train” starts. For the 73 days from October till end of December 2020, about 24 million people visited the theaters in spite of the Covid-19 restrictions. The factors that made Kimetsu as a record success are many. New strategies were taken, to the point that the marketer of the anime was awarded as one of the best marketers of the year in Japan.

This paper analyzes the success of Kimetsu and describe the emerging business model of manga-anime-film and merchandizing and related business. Considering the drastic expansion of Japanese Anime market globally through Netflix and other subscription services, this paper provides important insights for the global cultural industries.

The research methods include literature search and data analysis, including web scraping. The questions that this paper tries to answer are three folds: 1) What made Kimetsu successful, 2) What are the emerging business model, and, 3) What are the potentials that the emerging model offer to the global cultural industries.

As for the success factors, following points are discussed: 1) simple yet complicated story, 2) attracting females in addition to males and children, 3) clear ending, 4) shortness, 5) calculated impact and synergies of animation, 6) speedy movements and simplification of anime, 7) quality of animation company, 8) brief one anime series, 9) choosing a right singer, 10) impact of Netflix and subscription model, 11) timing of advertisement (TV commercial and other forms), 12) SNS and ‘news explosion’, 13) accessibility of manga, anime and the film, 14) international markets, and 15) mechanism for merchandizing and numerous collaboration projects.
At the end, the paper considers the impact of video subscription, such as Netflix, and the shortening of attention level of human brains, thanks to the mobile phone and social medias.

Japanese Anime has not been fully globalized yet. However, with the clear intentions of Netflix to invest in the anime industries in Japan, it is expected that the Japanese anime become a significant content provider for the global video entertainment market. Therefore, this study aims to provide important insights for the successful business model, as a combined form of manga-anime-film and collaborative merchandizing, for the future global market.
**Abstract:**
This paper investigates how vertical (quality related) and horizontal (tastes related) differentiation influences i) the probability of sale, and ii) the market price of auctioned artworks. Our contribution is threefold. Firstly, we propose an original set of variables accounting for vertical differentiation that was missing in the literature and use it to analyze the influence of quality on sale rates and on art prices. Secondly, we appraise more precisely the diversity of artworks traded on the art market by expanding the set of variables commonly used by the literature to describe horizontal differentiation (color, composition, and style). Thirdly, we explore a new art market: comic auctions, where the traded goods have a noteworthy hybrid nature: these are pure artworks and at the same time commercial goods, as their ultimate destination is a commercial distribution through comic books. We use a unique hand-collected database of 1101 artworks sold by seven auction houses between March 2017 and May 2018 (European comic art market). By including unsold artworks in addition to those being sold eventually, Tobit2 models usefully correct the selection bias commonly found in the literature dealing with hedonic prices. We find that vertical differentiation variables (e.g. artist’s reputation, artist’s role, artist’s recognition, artworks’ commercial and critical successes, number of heroes appearing on a page) have generally no impact on the probability of sale, but all of them call for a premium. As for horizontal differentiation, we find that color, composition and style significantly influence the probability of sale and – for specific types of comic art – the sale price too. Overall, despite some intrinsic specificities, the comic art market shares many similarities with traditional painting markets.
**Digital marketing in creative and cultural industries: Colombian case**

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**Abstract:**
The cultural and creative industries in Colombia have a strategic place as a sector of the economy. Its capacity for innovation, the growing consumption of cultural goods, services and content by increasingly large segments of the population and the virtuous articulation between public policies and private enterprises, have allowed a significant advance that places this sector of the economy as one of the most developed and projected. Of all the Colombian cities, Bogotá significantly accumulates the creative and cultural industries of the country. It has a broad social base of citizens with practices and habits of appropriation of cultural products and services and has an increasingly qualified human talent thanks to a considerable increase in the number and quality of technical, professional and specialized training programs in different areas of knowledge. With all this, Bogotá is emerging as one of the most important cultural cities in Latin America. Its strategic location, its normative advances, the level of elaboration and coordination of its cultural public policies, the ability to innovate without disarticulating successful processes, make it an epicenter of the reflection and the aesthetic and cultural action of the region. An example of this is the recent launch of the District Public Policy of Cultural and Creative Economy (2019) that aims to generate an environment conducive to the economic, social and cultural development of the city, through the promotion and incentive of the Cultural and Creative Economy. The purpose of this research is to investigate the practices developed around digital marketing for the development, circulation, distribution and monetization of cultural projects and ventures in the audiovisual sector in Bogotá. An exploratory qualitative inquiry was developed, in order to find patterns that generate value through the definition and management of cultural content within the framework of the use of Digital Marketing strategies. 28 semi-structured interviews were carried out with companies and professionals, representative of the sector. The results show the actions carried out by these companies, and problematize around the lack of strategies and planning around digital marketing developed by this sector. This is a joint research between Universidad el Bosque, with its master's program in Design for Creative and Cultural Industries, the University of Bogotá Jorge Tadeo Lozano and its department of social communication and cinematography and the Observatory of Culture and Economy, of The Ministry of Culture of the Republic of Colombia. As a conclusion of this research, we note that most companies used social networks, free distribution platforms (YouTube, Vimeo) and their own websites, convinced of the urgent need to "be there", and helped by the low costs of using these platforms (for which, did not have a defined and particular strategy). The strategies became actions that varied product to product and many times these actions were not sustained over time since they did not introduce specialized personnel into their teams. On other occasions we found that marketing actions were assigned to external companies and were only carried out when the product was finished.

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summary, we find actors with a predisposition to take into account the digital environment and adapt to it, but with great uncertainty regarding the paths to be taken to make the new formats and specific contents profitable for new media.
Abstract:
In the context of the knowledge-based economy, the Triple Helix framework (Etzkowitz & Leydesdorff, 1995) has been developed as an innovation model for national and regional development. The actors of university, industry and government play a leading role in innovation collaboration within a creative city context. However, only limited studies (Colapinto & Porlezza, 2012; Comunian et al., 2015; Gilmore & Comunian, 2016; Moreton, 2016; Sedgman, 2019; Virani & Pratt, 2016) in the creative industries have applied the Triple Helix framework to the creative economy. A principal objective of this article is to examine the multiple roles of universities as intermediaries to drive regional development and local creative economy, and to explore the collaboration and knowledge exchange between different stakeholders.

This paper employs a qualitative, multi case-study research methodology based on secondary data analysis, semi-structured interviews, and site visits. It focuses on two exemplary cities: Shenzhen of China and Brisbane of Australia. In addition, two embedded case-study universities were selected and investigated: Shenzhen University in Shenzhen, China and Queensland University of Technology (QUT) in Brisbane, Australia. The participants were recruited from multiple organizations in two case cities with relevant knowledge and insights of creative industries and were made up of academics, boundary spanners, senior managers, CEOs, entrepreneurs, industry workers and government stakeholders. A comparative analysis of how the two universities enact the Triple Helix network in the two case cities informs the strengths and weakness of knowledge exchange within their local innovation systems and different policy interventions.

The paper examines the increasing importance of knowledge exchange among university-based, industry-led and government-oriented actors. More specifically the paper investigates the enablers, dynamics, approaches and synergies of successful collaboration in creative industries. Besides, it concludes that there are multiple roles performed by universities in creative cities including talent pipeline, innovation intermediary, and entrepreneurship enabler. More specifically, boundary spanners in universities can play an important role as a broker to facilitate collaboration across organizational boundaries in an innovation ecosystem by creating and facilitating mechanisms of knowledge transfer. Furthermore, we illustrate a number of challenges and tensions arising from the
interrelations between academics, industry partners and in two different cities with cultural policy regimes characteristics.

In summary, this research shows that across the two case studies Triple Helix stakeholders unevenly participated in the partnerships and cooperation and shared diverse resources, experiences and competencies in creative industries. Universities play multiple roles in a region to facilitate a more vibrant and creative environment for building an interconnected community and innovation ecosystem. It shows the value of universities for appropriate partnership to support regional development, civic engagement and social change in a creative city. This study contributes new insights into the role of higher education institutions in the creative industries. The findings shed light on how universities play a role to foster knowledge exchange with industry companies and government in a regional creative economy. Similarities and differences from Shenzhen and Brisbane offer rich understandings of creative industries in the context of accelerating relationships between different stakeholders in a region. This paper is likely to provide academics, practitioners and policymakers in these and other cities a better understanding of the important aspects of knowledge exchange for implementing institutional strategies and innovative policies in a creative economy.
Cultural Consumption
**CULTURAL CONSUMPTION IN BRAZIL – Gender and age**

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**Abstract:**
The determinants of cultural consumption have been a central concern in cultural economics, now intensified by the impacts of the COVID-19. Education and income have been pointed as key variables to influence cultural habits (Bourdieu, 1979) and several studies have verified this relationship in different countries (Chile, 2009, 2012, 2017; France, 1973 to 2008; Spain, 2002 to 2018; United Kingdom, 2005 to 2019). Data from Brazil follows the same trend (Leiva, 2014, 2017; Jordão e Allucci, 2014), but some particularities of the Brazilian socioeconomic development, shaped by longstanding inequality, determine relevant differences, which can also be extended to countries in similar situation. Thus, the aim of this paper is to address access and exclusion levels to cultural activities highlighting gender and age differences. The analysis is based on a survey conducted in 2017, with 9,500 face-to-face interviews in the 12 most populated Brazilian cities, and on the recent survey developed by Itaú Cultural during the pandemic. While in some developed countries women consume more cultural activities than men, results show that in Brazil, even though women declare greater interest in culture, they present lower levels of cultural consumption in selected activities. Also, while in countries like the UK, attendance remains flat or present slight increase with age, starting to decrease only after the age of 60, in Brazil, except for classical concerts, it starts to decline much earlier, around the age of 40. Education level and income partially explain these trends. The disparities between men and women wages in Brazil are an important factor to understand why men present higher consumption levels. The pandemic is worsening this scenario, since official data shows that almost 60% of people who lost their jobs last year were women. Also, in the Brazilian society, women assume responsibility over the family and household, which deprives them from time and financial resources to consume culture. However, interestingly, when same educational level groups are analyzed, women overcome men in cultural consumption, supporting Donnat (2011), who argued that the increase in women education in France impacted significantly their attendance to cultural activities. The drop in cultural consumption with age in Brazil can be explained by educational gaps in the past. Former generations had less years of study than recent ones (the number of students in higher education doubled during the first decade of this century), resulting in less income and determining less attendance to cultural activities. This is particularly challenging to cultural policies. Most public initiatives around culture aim young people, ignoring that they are actually the strongest art consumers, they attend schools and universities, where culture supply is higher. On the other hand, older people have access problems, face health issues, loneliness and are frequently digital illiterates. Results are
particularly relevant in the new political Brazilian scenario, in which cultural policy has lost prominence and social inequality remains high, been aggravated by the impacts of COVID-19.
DIGITAL CULTURAL CONSUMPTION – WHAT CAN WE LEARN FROM THE PANDEMIC?

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Abstract:
The Covid-19 pandemic has moved people online, enhancing the consumption of digital cultural goods and services and boosting the discourse about the urgency of digitization for cultural institutions and new funding opportunities. It became common ground to say that the pandemic has accelerated some digital tendencies already on the move, both from the perspective of consumers and from cultural institutions. The cultural habits surveys (CHSs) developed throughout 2020 in countries from the Global South and North provide us a quantitative approach to reflect on these issues.

Supported by the CHSs developed in France (Jonchery and Lombardo, 2020), Spain (Ochoa, 2020), United Kingdom (Taking Part, 2020; The Audience Agency, 2020), Brazil (Ita Cultural, 2020) and Colombia (Departamento Administrativo Nacional de Estadística, 2020), this paper aims to reflect on the main impacts of the lockdown in the digital cultural habits, and particularly on what they can inform us about the sustainability of the cultural area in the next years, including the possible impacts for the public policies.

The CHSs bring a rare glimpse of what could be considered as a consumption peak for digital cultural goods and services. They were made when time for digital consumption was maximized, since people had to stay at home for long periods. As expected, there was an increase in almost all digital cultural habits, from audiovisual to theatre plays, and in the different social strata. Digital engagement was higher in the groups with more access to cultural content before the pandemic, particularly among people with higher educational level and earnings, living in urban areas, and the young. There are, though, some meaningful nuances.

Data from France suggests that there was a decrease in the generational gap and among the different social groups (Jonchery and Lombardo, 2020). The British surveys registered a decrease in the interest by digital consumption as the lockdown went on (Taking Part, 2020), and that 60% of the interviewees did not pay for their online engagement, accessing only free content (The Audience Agency, 2020).

The French study registered a meaningful increase in people participating in cultural activities (not only watching them). The results echo with the Brazilian and the Spanish surveys, which investigated the importance of arts and culture on wellbeing during the lockdown, showing they helped people to reduce stress and mental health issues.

The overall findings reassure that cultural institutions should increase the supply and the quality of their digital goods and services. There is either an opportunity to monetize some of the online engagement, or a necessity to avoid loosening part of the current
audience that could go digital. Beyond that, data from Brazil and UK suggest consumers could take some time to feel confident again to return to cultural venues. Even though these surveys are photographs taken in the middle of an ongoing situation and are not directly comparable, the diversity of images they captured can help researchers and policy makers to plan future investigations.
Has Income Inequality Caused Consumption of Art and Culture in Japan?

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Abstract:
Some empirical studies are concerned about the relationship income inequality and consumption inequality because someone’s income level affects someone’s decision making on consumption: On what and how much money does someone spend? Though Japan has experienced one of the largest expansions of the income inequality among OECD countries after the structural reform by the Koizumi government that started in 2001, no existing study is concerned about consumption inequality in Japan. In Japan, income inequality possibly has not affected consumption inequality yet. This paper attempts to examine the hypothesis whether consumption inequality has mirrored income inequality around the structural reform which the Koizumi government that started in 2001. For this purpose, expenditure elasticities of art and culture by income level are estimated and compared, using the original method based on Aguiar and Bils (2015). First, the expenditure elasticities of each good in 1994, those in 1999, and those in 2004 are estimated. Second, the expenditure elasticities of each good in 1994, those in 1999, and those in 2004 are estimated by income level. Then, the expenditure elasticities by income level are compared between 1994 and 2004. Data from the National Survey of Family Income and Expenditure (NSFIE) conducted by the Japanese Ministry of Internal Affairs and Communications is used. The NSFIE reports expenditure on 10 categories and expenditures on over 900 subcategories. This paper estimates expenditure elasticities by categories. They are: (1) food; (2) housing; (3) fuel, light, water charges; (4) furniture and household utensils; (5) clothes and footwear; (6) medical care; (7) transportation and communication; (8) education; (9) reading and recreation (Kyouyougoraku) which includes consumption of art and culture; and (10) others living expenditures. Furthermore, the NSFIE reports subcategories like (9-1) admissions fees, movies, plays, cultural establishments (Choushi, Kanran). The expenditure elasticities of 10 categories ((1) – (10)) and 1 subcategory ((9-1)) are estimated using Stata 14. The estimated results show low family income group has a larger change in the expenditure elasticities of luxury goods than other groups. However, no change cannot be observed in expenditure elasticity of necessities of life among all family income groups. This means implies that consumption of art and culture was possibly influenced by income inequality. However, the relationship between income inequality and consumption inequality is not examined by estimation in this paper. The endogeneity problem in the second stage and robustness check is also not conducted. These problems will be addressed in the future research.

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Abstract:
Behavioral patterns in media consumption are changing. With the upcoming of video-on-demand platforms so-called ‘binge-watching’ gained broad awareness. To the best of our knowledge, this is the first economic analysis explicitly on binge-watching. We approach the phenomenon by arguing that it follows fundamental patterns of addictive behavior. By applying concepts of rational addiction and behavioral economics, we derive (i) a theoretical understanding of binging-watching behavior and (ii) factors increasing the likelihood of binging, especially with modern technologies and digital media services. In our model, the decision to binge depends on individual factors such as the accumulation rate of consumption capital (speed of learning and acquiring knowledge), opportunity costs, and the expected value of consumption. Consumption capital in the form of specific knowledge positively influences marginal utility. Individuals with a high dissipation rate on the acquired consumption capital maximize marginal utility by minimizing the loss of consumption capital between sittings. They minimize the self-administered time in-between consumptions of non-linear media content, i.e. binge-watch. Other individuals can maximize their utility by spacing out media consumption because it optimizes their consumption capital and therefore marginal utility. We employ the concept of expected utility versus realized utility to explain dissatisfaction from individual consumption decisions. If actualized utility falls short of estimated utility and marginal cost exceed marginal utility, the consumer eventually realizes that he or she ‘overpaid’, and an element of regret occurs. The implications from our analysis are that not for all individuals binge-watching is attributed to a loss of control, or failure to make a rational choice. Furthermore, we conclude that binge-watching is not specific to online streaming services (video-on-demand), but modern platforms facilitate certain factors which increase the consumers’ engagement. Non-linear, self-organized video scheduling and a single narrative (coherent plot) increase the likelihood for consumers to binge.
Testing the consumption-based learning hypothesis. The demand for Cultural Goods in Bahia Blanca (Argentina)

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Abstract:
In the framework of the Economy of Culture, from a microeconomic perspective, several authors have used the traditional method of the neoclassical school to determine the demand for cultural goods (Stigler and Becker, 1977; Becker and Murphy, 1988; Throsby 1994; L’evy-Garboua and Montmarquette, 1996, 2002; O’Hagan, 1998). However, numerous research has shown that the assumptions implicit in the demand-price functions of typical products in neoclassical markets are significantly altered in the demand of cultural goods (Pérez Bustamante and Yábar Sterling, 2010, Becker, G.S. and Stigler, G.J. 1977, Herrero, 2002). Thus, it can be said that there is no independence in consumption, marginal utility is increasing (meaning that pleasure and desire to consume cultural products grows as the level of consumption is higher) and the underlying preferences are a function of personal and family guidelines and habits, as well as the cultural level of the country concerned. Bourdieu (1984), from the disciplinary field of sociology already stated that cultural needs are the product of upbringing and education. Morrison and West (1986), through empirical work verify this hypothesis (with a sample of 340 individuals that included people who did not attend the theatre) finding that "early exposure" is the key to future demand. Later, Lévy-Garboua and Montmarquette (1996, 2002) take the result obtained by Morrison and West (1986) and present a theoretical demand model with "learning in consumption". In their analysis they suggest that the taste for the arts is acquired or discovered with the time of exposure to these goods, as is the case with the rest of the typical goods. The taste for the good increases and eventually is levelled because an additional flavour has been acquired through early exposure to certain goods and repeated experience in consumption. In this context, the objective of this work is to test the hypothesis presented by Lévy-Garboua and Montmarquette (1996) of consumption-based learning, for the demand for cultural goods. To this end, the demand for different cultural practices will be estimated. The estimate will be made through a probit model and we will work with primary information obtained from a survey conducted in the locality Bahia Blanca city, Argentina. We will try to find out whether early exposure impacts the current consumption of the cultural goods analysed.
Ideological isolation in news consumption: evidence from France

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Abstract:
Media industry is at the core of the democratic process, it influences political ideologies, opinions and votes. Whereas digital technologies theoretically favor the production, distribution and the discovery of news, the development of online news outlets and social media have raised concerns about how individuals face less diversity of information and would be only exposed to like-minded content. Few studies were able to assess this effect on overall media platforms (television, newspapers, radios, digital media...) taking both in consideration individual political preferences and the slant of news outlets consumed. To fill these gaps, we estimate the political slant of different media in France and propose new individual isolation indexes based on the seminal works of Gentzkow et al. (2010 ; 2011). We estimate these indexes using a large survey of a 4000 representative individuals in France. Our analysis shows that among traditional media online newspapers and radio are those which contribute the most to individual isolation. Introducing social media in the isolation index increases the average isolation index by 14% under the worst-case scenario. While the older, the more educated and those with the higher income are more isolated when consuming news on traditional media, the youngest and the woman appear particularly isolated once we consider the impact of news consumption on social media. Individuals at the left and right wing of the political spectrum are significantly more exposed to like-minded content. The most striking result stands that being a far-left and far-right news consumers increase the like-minded exposure index by respectively 82.8% and 57.9 %, an effect mainly driven by news consumption on social media.
Exploring the key variables for predicting consumer preference and usage time of services in the cultural and creative industries using a repertoire approach

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Abstract:
The study builds on the market-based approach to identify key variables that predict preferences, willingness to adopt, usage time, and purchasing behavior of consumers in the cultural and creative industries. We develop a conceptual model to combine the key variables in the context of cultural and creative industries, including individual preference and actual consumption behavior of cultural and creative products, and their characteristics. The study applies a combination of methods including content-media repertoire approach, which combines a set of cultural content (e.g., movie, broadcasting, music, game) and a set of media (e.g., TV, PC, radio, mobile phone, tablet). For constructing the content-media repertoire, we conducted self-report surveys with 1,116 young consumers in China. They were asked to report their content consumption across different media in terms of usage time and paying behavior. In the surveys, in addition to media-content related information, consumers’ perception toward and actual consumption of other types of cultural and creative products were collected, such as fashion products and cultural tours. Moreover, we will collect individual-specific characteristics, such as innovativeness, novelty seeking and playfulness. Based on these different content-media use patterns, we formed different clusters, which each type of them has their own distinguished pattern of content-media usage. Identifying the key variables and their effects on the consumer behavior would provide an effective way of gaining customer insight for marketing strategy and lead to targeted approach to developing new products and providing better services in the cultural and creative industries.
The effect of cultural consumption on modern economic growth path and wealth inequality - the intertemporal and heterogeneous externality effect of cultural capital

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Abstract:
This paper develops an economic growth model that includes cultural capital. As Streeten (2006) notes, "most economists have either ignored culture completely or have found traditional cultural attitudes and practices obstacles to development. The neglect of culture by economists has been reflected until recently in the work of international institutions such as the World Bank". However, the importance of the role of culture for economic growth is now being recognized as showed by OECD (2018). While economists have focused their attention on the role of physical capital, human capital, and natural capital, as possible sources of economic growth, there are few theoretical studies on the effect of culture on economic growth. However, the influential study of Throsby (1999) shows that cultural capital can explain economic growth and the elements influencing it. Moreover, OECD (2018) writes that governments should promote cultural policy in order to develop the economy: "culture has become an essential component in the quality of life, a source of tourist revenue and a “creativity lever” for new goods and services. The contribution of culture to employment can vary from 3 to 7 % or more.” In this way, it is recognized that the investigation of the effects of culture on the economy are important for governments. Our model shows that cultural capital, defined by Bourdieu (1986) and Throsby (1999), is an important factor not only for economic growth but also for wealth inequality. As for the former, cultural goods consumption affects the economic growth path by changing the current and future attitude of cultural consumption due to (the effect of) cultural capital accumulation. In our analysis, we find that whether cultural capital has an enhancing or a reducing effect on economic growth depends on the strength of the preferences for cultural goods consumption and on cultural capital. Moreover, we show that accumulating cultural capital always reduces wealth inequality because intertemporal decisions of poor individuals are affected by the properties of non-rivalry and/or non-excludability of the cultural capital accumulated by rich individuals.
Cultural Diversity & Inclusion
THE ORDINARY CITY AS A STAGE FOR CULTURE, CREATIVITY AND SOCIAL INCLUSION: the social circus practices in (urban) Latin America

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Abstract:
Grounded in the 21st century globalized-urbanized-reality, this research aimed to investigate why and how the social circus represents an example of resignifying the cultural-creative economy/industries (CCIs) into the right to the ordinary cities in Latin America. This region has the highest rates of urbanization and social inequality in the world. Globally, ‘categories of cities’ (at issue mainly the ‘global city’ and the ‘creative city’) have been created seeking to improve and renew urban life conditions. Those projects and the one of its instruments, the cultural-creative economy and CCIs, have negatively impacting the making of post-colonial societies, particularly in uneven pathways, when under the neoliberal model. City labels have limited the scope of imagining alternative-possible urban futures. Moreover, moving the CCIs discourse way from the ‘neoliberal policy prescription’, ‘stretching’ it to a de-westernized understanding of social rights, a view of ordinary cities is the most suitable to the social circus take place as a socio-cultural tool creatively transforming the socioeconomic and spatial segregated Latin American urban reality. Ordinary cities are diverse and account with the cities own capacity to foster creativity, which can be found in any street, i.e.: someone juggling at the traffic light. Historically, the circus have arrived in the (ordinary) city; and, as a performance art, it is part of the cultural-creative sector. When linked to social interventions, suppressing the lack of opportunities to youngsters in place of socioeconomic exclusion, this art represents a CCIs in broad meaning of the (social) right to the (ordinary) city. With a postcolonial effort and the exercise of ‘Epistemologies from the South’, literature on both urban studies and cultural-creative economy was reviewed and analyzed to comprehend the ordinary cities as a stage performing CCIs towards social inclusion. The main actor - the social circus -was empirically studied through a combination of methods: analysis of secondary data, mapping, different interviews, oral history, and photographs. Within a qualitative approach in which the field study was conducted during social isolation due to COVID-19 global pandemic, the research have sought to deepen the comprehension of those practices’ role for its diverse actors: students, collaborators, and the urban territory, in a search to draw all the nuances of the social circus in Latin America in the first decades of the 21st century. This current context was indeed a challenge for the data collection but it permitted even more aspects regarding multidimensions inequalities as well the urge of supporting such sector in tumultuous time. The social circus practices were acknowledged as a space of dreams. In the uneven region of Latin America, the magical reality of the circus allows ‘dreaming with the eyes open’,
bringing alternatives perspectives to conquer the right to a more equal urban life in a more inclusive city, in which the youngster gain protagonism, using culture and creativity to obtain social emancipation. Further, if one considers that the COVID-19 is a transformative moment, and every transformation is, essentially, a cultural project in which socioeconomic and cultural values are to be changes, the aim to measure and prove the (monetary) value (cultural, social, economic) of cultural practices can be better focused about what the cost of not valuing art, culture, and creativity is.
The effectiveness of media ownership rules to limit concentration and their effects on plurality and diversity

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Abstract:
The 1989 Television Without Frontiers Directive, which liberalized the EU television market, marked the end of broadcasting monopolies and the beginning of private television in Europe which brought new opportunities for commercial broadcasters, advertisers and also citizens. Being a Directive meant that its transposition at the national level of each Member State was done differently. Whereas in some Member States the liberalization was beneficial, in others it was poorly managed and disruptive. The EU competition policy had an important role to play in preventing the creation of dominant positions and/or preventing abuses of such positions. In certain Member States, the EU competition policy was complemented by the national media-specific legislation, adding as such a further level of regulation and aiding in continuously monitoring the market and steering it away from a monopoly to a competitive market. Other Member States decided against the implementation of such media-specific legislation and relied solely on national and EU competition law. The Member States’ different approaches – and diverse historical and political contexts – have led to the fragmentation and different orientations of media ownership rules in Europe.

On the other hand, there is a tendency towards concentration in all media markets. It is a result of the structure of the media industries, which are characterised by economies of scale, product differentiation, public goods, advertising-content interdependence and network effects. Current consolidations within traditional media conglomerates are furthermore pushed by the rise of global online platforms, which have all started competing in production and distribution of content, and whose business models allow them to build scale at a rapid pace (Evens and Donders, 2018; Mansell, 2015). Although consolidation is inevitable for all these economic reasons; excessive consolidation activities may reduce competition on the market, lead to higher prices for consumers, and give rise to non-economic threats to media pluralism and content diversity (Guèvremont et al, 2013; Iosifidis, 2014; Hendrickx and Ranaivoson, 2019) although having a high number of media content suppliers does not necessarily mean that representation of diverse viewpoints is ensured (Picard and Zotto, 2015)

Thus, the question that this article aims to answer is: Are media ownership rules sufficient to limit market concentration and promote media diversity?

Our proposal combines economic and policy analyses. It first contributes to the literature by discussing what belong to media ownership rules. One output is an original typology of these rules, distinguishing whether they rely on quantitative thresholds and according to their
objectives (Economic? Promotion of diversity and pluralism?). This typology also provides the basis for a mapping of media ownership rules in all EU Member States and in the UK. Second, our proposal combines that mapping with data on levels of media concentration to assess the impact of media ownership rules on concentration and diversity. Finally, via case studies, our proposal analyses more in-depth the influence of contextual factors (historical, socio-economic, etc.), allowing to derive policy recommendations.
The varying impact of Cultural Diversity on Cultural Change and Economic Prosperity. Only time can tell

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Abstract:
The ongoing age of migration substantially increases advanced economies’ exposure to cultural diversity and cultural change. A fast-growing number of studies have suggested that cultural diversity plays a pivotal (and mostly positive) role in determining patterns of economic prosperity (e.g., Alesina La Ferrara, 2005; Ottaviano Peri, 2006). To reduce the complexity underlaying the concept of diversity to measurable dimensions, the main challenge faced in the literature has been to arbitrarily define the groups across which diversity is measured. As a consequence, scholars have mainly focused on dimensions of culture concerning more observable and less equivocal features, neglecting to capture the multidimensional character of diversity. Most empirical studies have defined diversity in terms of ethnicity, language and religion, using time-invariant indexes (see e.g., Alesina et al., 2003 and Montalvo Reynal-Querol 2003, 2005b), which do not acknowledge how societal composition has changed following mass migrations. Few contributions have addressed more recent policy concern on the socio-economic impact of migration-fueled diversity (e.g., Alesina et al., 2016; Bove et al., 2017; Rapoport 2020). However, alternative proxies embed very different issues and may well bring different results. The inability to disentangle these components may have turned to weak empirical findings robustness, since questioning the ex-ante group identification. However, as of yet, there is no evidence of how diversity’ dimensions as ethnicity, language, religion and birthplace differently concur to affect economic outcomes. Against this background, this paper provides the first comparative investigation of the potential effects of diversity on alternative measures of economic prosperity. The analysis covers most of countries in the world for the period 1970-2016. By exploring each proxy of cultural diversity previously used, a novel overall measure is obtained, and newly released ethnicity data are tested (Drazanova, 2019). In doings, analytical and methodological refinements are achieved, avoiding most common measurement errors and endogeneity biases. Remarkably, it is isolated the impact that each diversity measure has exerted on economic prosperity. The paper outlines substantial variability in magnitude, significance and sign of the impact of alternative proxies of diversity on alternative measures of economic growth. These findings were expected, as the effect of cultural, ethnic and linguistic diversity was expected to vary over-time (in magnitude and, possibly, in direction). This being proof, the paper also refers to the sensitive issues of the endogenous determination of culture and the arbitrary definition of cultural diversity by providing a synthetic measure of diversity. The impact of the new measure of diversity on economic prosperity is evaluated at cross-country level, partially overcoming the arbitrary cultural group definition. In doing so, are also investigated the effects of diversity on economic prosperity for societies which are respectively culturally more fragmented or polarized. Additionally, two main transmission channels through which diversity impacts
long-run measures of economic growth are explored. This paper provides the first evidence on how the speed at which a society becomes more heterogeneous along alternative cultural dimensions affects the magnitude of the impact of diversity on economic prosperity.
Abstract:
The relationship between trade liberalization and cultural diversity is a long-standing and controversial issue in many countries that strive to promote free flow of cultural trade as well as to sustain local cultural production. The controversy is partly attributable to multiple meanings attached to the notion of cultural diversity. In this paper we propose three operational definitions of cultural diversity relevant in the context of international cultural trade: i) national cultural diversity defined as variety, balance and/or disparity of a national market for cultural expressions categorized by their countries of origin; ii) inter-national cultural diversity defined as compositional disparity among national markets of cultural expressions categorised by their countries of origin; and iii) global cultural diversity defined as the degree of balance or imbalance in the global market for cultural expressions. We argue that the three types of cultural diversity may operate in opposite directions as a result of lower trade barriers. We measure the three types of cultural diversity based on box office revenue data for movies and document trends across countries and over time. We suggest that policymakers should be aware of the need to prioritise different types of cultural diversity depending on their policy objectives.
Cultural Heritage
Cultural Heritage in regional economic assessment and strategic development planning

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Abstract:
The first objective of this paper is to provide a better understanding of the economic impact of cultural heritage on local economies and to determine its importance within the regional economy. The second objective is to measure the impact of the implementation of the proposed policies and related measures on the economic viability of regional policies for less-favored areas. Thus, the paper aims overall to provide a strategic regional governance framework for local planners and policy makers for an evidence-based allocation of local government budgets for a more effective planning of future development policies. In more detail, the aim of this paper is to provide empirical evidence on the value of cultural heritage in the regional economy of Greece and develop a strategic regional cultural policy governance framework for small and medium-sized areas. The framework implements a Leontief Multiplier analysis in order to highlight the importance of cultural heritage in the regional economy of Messinia, Greece in terms of different types of impacts (like employment and output) as well as looking at the spatial incidence of the cultural heritage. The analysis relies on the last officially produced I-O Table (2015) published by the Greek Statistical Authority. The paper gives, first, a short literature review of cultural heritage impact studies that use input-output analysis and multipliers as a methodological tool. The indirect and induced (wider) macroeconomic impact of the cultural heritage sector on Greek economy is estimated using input-output multiplier models, which is a widely accepted scientific method of financial planning and decision-making. (Baumol, 2000). Secondly, a mapping of cultural heritage assets of Messinia as well as the most important geographical, demographic and economic characteristics of the region are presented. Furthermore a brief overview of cultural policies and recent reforms, through programs implemented in Greece is conducted. The results of the study provide evidence of direct, indirect and induced effects that cultural heritage plays in Messinia’s wider economy. The results show that cultural heritage can have significant positive economic effects on the wider regional economy of Messinia, through agglomeration and spill-over effects. It can, also, lead to a more tightly-linked value chain, with potential effects on employment and wages, as well as positive knock-on effects to other regional economic variables.
**Cultural Heritage in regional economic assessment and strategic development planning**

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**Abstract:**
The Ostrom Workshop’s Institutional Analysis and Development (IAD) framework is an underappreciated tool for negotiating solutions to challenges in the management of archaeological sites and other monumental heritage. Heritage sites are characterized by dilemmas ranging from the classic commons problems of provision, assignment and appropriation to complex political-economic interactions between local communities, national authorities, and international bodies. We argue that conservation and management of heritage sites can be conceived as a form of collective action problem, one with historically elusive paths to optimal resolution, that is amenable to problem-solving approaches built on the analysis of action situations inherent in the IAD and the related Networks of Adjacent Action Situations construct. We model the approach through case studies of stakeholder interactions at two World Heritage sites, Machu Picchu in Perúand Angkor in Cambodia.
MORE IS WORSE: DECREASING MARGINAL QUALITY OF THE UNESCO WORLD HERITAGE LIST

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Abstract:
This paper empirically analyzes the evolution of the quality of sites included in the UNESCO World Heritage List (WHL) from 1972 till 2016, testing the hypothesis that as the number of sites of a country in the WHL increases, their marginal quality decreases. The quality of a site is proxied by the number of criteria set by UNESCO that the site has been recognize to satisfy. Data lend support to this hypothesis, suggesting that, since the stock of cultural capital is fixed over time, countries propose sites of decreasing quality. The efficiency of a country’s bureaucracy appears to play a role in the inclusion of a site into the list. These results are robust to variations in the nature of the sites (cultural or natural), to tests of the stability of the UNESCO evaluation criteria and to changes of the econometric estimators. The analysis questions the credibility of the UNESCO WHL as well as UNESCO policies aimed at having more balanced geographical distribution of sites.
**Regression Discontinuity Approach to Evaluate the Preservation Policies in the Historic Districts**  
*Case of the Important Preservation Districts for Groups of Traditional Buildings in Japan*

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**Abstract:**  
The designation of preservation districts is an important policy agenda. In many cities, the architectural, historical, and aesthetic value of the historic districts is preserved by the regulations and subsidies regarding repairing and renovation of such properties after the designation. The net impact of designating the preservation district can be positive or negative, depending on the context of regulations and subsidies. There is a number of empirical research trying to quantify the causal impact of designating preservation districts on land prices (e.g. Ahlfeldt et al., 2012 and Noonan et al., 2011). This paper adds rigorous evidence of such impacts on hedonic prices to the current literature by employing the geographic regression discontinuity approach. We also contrast the internal effect across preserved districts where local governments have discretion regarding the degree of restrictiveness and size of financial supports.

We evaluate the impact of the designation as the Important Preservation Districts for Groups of Traditional Buildings (IPDGTB) in multiple cities in Japan, using posted rental prices from a large-scale transaction platform in Japan between July 2015 and June 2017. Figure 1 shows the rental properties around the Kitano-Cho preservation district (red area in Figure 1) in Kobe city, for example (Nakagawa and Tanaka, 2020). We use properties within a certain distance from the border to eliminate unobservable characteristics, which may be correlated with designation and rental prices.

The estimation results show that the designation affects differently across the characteristics of the designated area and the context of regulation. As far as the author recognizes, this study is the second evaluation study of preservation policy using a geographic regression discontinuity approach after Koster et al. (2016), and our study uses a smaller bandwidth to minimize omitted variable bias upon estimation.
ON THE ECONOMICS OF ARCHAEOLOGY

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Abstract:
Archaeology, as a discipline which studies ancient societies through their material remains, is one of the most distinct and classical areas in the domain of humanities, yet is one which has barely been analysed from the standpoint of economic analysis. It is, nevertheless, an activity which consumes resources in order to meet certain needs, some of which are scientific in nature and which pursue conservation, linked to an agreed social choice, whilst other needs are private, and are linked to a renewed interest in archaeological heritage, and which is reflected in an increase in both cultural supply and consumption. Archaeological heritage tends to run hand in hand with historical heritage, although it does display certain differentiating features, particularly because some of the resources are not to be found in museums, but are located in digs or are indeed yet to be discovered. As a result, neither their social value nor their economic value can be guaranteed unless there are public protection norms. Because of this, together with its unique and irreproducible characteristics as an endowment good should be added its particular nature as public good or more specifically, a common-pool resource and, additionally, one which is subject to uncertainty and sustainability. At the other extreme, we also have certain archaeological sites which are recognised worldwide and that face the challenge involving the danger of tourist congestion and cultural banalisation, and where the notion of global public good acquires meaning, particularly for archaeological sites located in less developed countries. Based on these premises, the present work seeks to systematise the analytical bases of the economy of archaeology: first, by dealing with how archaeological heritage should be characterised as an economic good and the analysis of recent transformations of modern archaeological activity; second, by examining in depth the value components of archaeological heritage, distinguishing between cultural value, economic value and social value, in an effort to solve the problem of resource allocation for this activity in a market economy; third, a systematic review is undertaken of the existing works which address applications and methods in the area of the economic impact and valuation of archaeological heritage. Finally, we explore certain burning and innovative issues, particularly vis-à-vis the question of the sustainability of archaeological heritage at a global scale, such as leasing contracts for the protection of antiques, the scope of nominations as a global public good, or the regulation governing the auction and international trade of archaeological material, in an effort to offset the effects of plundering and pillaging.
Modelling the probability of a fall-out from the World Heritage Site list

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Abstract:
Since 1988, almost 40 World Heritage sites have been excluded from their initial appointments to the UNESCO list. Presently, there are also approximately 50 sites under threat to lose their appointments, although this is not a fast process. Among those dismissed from the list are famous sites such as Yellowstone National Park (2003), Angkor (2004), Timbuktu (2005), Everglades National Park (2007) and the Galápagos Islands (2010). Examples of popular cultural heritage sites in Europe with the same experience are the Old Town of Dubrovnik (1998) and the Cologne Cathedral (2006). Recently, the Historical Centre of Vienna (2017) have been placed on the “danger” list. Natural World Heritage Sites are over-represented in the case of lost appointments together with sites that are located in developing countries, in war zones or are characterised by low levels of security. Characteristics such as size (surface), type (monument, church, historical city, archaeological site, cultural landscape or natural park) and year of inscription are also likely to be of importance. However, little is known about the factors that affect the likelihood of being removed from the list or being put on the danger list.

The aim of this study is to model the factors that influence the probability of being dismissed from the UNESCO World Heritage Site list. A Cox proportional hazard model is used to estimate the probability of exit from this list. In addition, the competing risk survival model is used, which differentiates between determinants of the dismissal and the inclusion in the risk/danger list (without loss of title in subsequent years). Thus, the dependent variable is based on two types of risks; exit and the competing event. Both time-invariant site-specific variables are included, such as area (measured in hectares), type (nature parks, landscapes, historic towns, archaeological sites, industrial heritage, architecture), year of assignment, criteria for assignment (based on eight criteria) and time-variant country-specific variables that measure the level of development, level of security, political factors (civil wars) and other factors (such as environmental quality) that may threaten the survival of world heritage sites. In addition, the spatially weighted size of the neighbouring world heritage sites is included to account for agglomeration. Data is based on approximately 1100 world heritage sites for the period 1987 to 2018. During this period, the Djoudj National Bird Sanctuary in was the first to be removed from the UNESCO list in 1988.

Estimation results show that the probability of losing the world heritage listing is higher for larger sites, those who are inscribed early and those relating to natural heritages. Among the aggregate factors, level of development (GDP per capita), level of security, presence of war, environmental sustainability (air quality, emissions) as well as institutional and policy factors turn out to be of importance. The risk of hitting the danger list is related to similar factors, but with less precision.
**National heritage portals: an international comparison**

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**Abstract:**
In this paper, we will look at the online publication of heritage collections in the national portals of Japan and Mexico and compare their financing and publication structures. We aim at answering: What are the costs of launching a national portal? And who benefits from such endeavour? Are there network effects?

Data on costs and benefits from online publication of digital heritage is scarce. The experience from Europe available in the Enumerate report will serve as starting point as well as the regional European portal Europeana. Research related to digital heritage has generally looked at the micro level. On the consumption side, the use of social media (Camarero, et al., 2016) and institutional websites (Evrard and Krebs, 2018) has centered on individual institutions. On the production side, the adoption of technology as digitisation of collections has been linked to innovation at institutional level (Borowiecki and Navarrete, 2017) and to access to historical archives (Guccio, et al., 2016). Little attention has been given to the macro perspective of launching a heritage portal.

Flew and Swift (2013) provide a general framework to look at cultural policy related to digital heritage, though most empirical analysis has looked at trade (e.g. Doyle, 2013) and has yet to look at heritage portals. Peacock (2006) identifies a rationale for state support in improving the quality of choice as well as the increasing benefits to consumers and to other producers, noting the challenge of implementing national policies. International comparisons of cultural policy development and implementation (e.g. Klamer, et al., 2013) has pointed at the diversity in approaches regarding financing and operational structures, and at the challenge of evaluating the implementation of the policies (Bonet, 2004). Principal-agent has served as framework to identify dynamics within national structures, where the government is both the agent of the public and the principal of bureaucratic agents (Mazza, 2020). The specifics in regards to the digital heritage domain remains unexplored.

National heritage portals present a curious new characteristic, besides enabling full realization of the public good characteristic of heritage, they also serve a consumer beyond the geographic taxation boundary. That is, while governments may finance the project from taxing a certain geographic area, benefactors may consume from any region in the globe.

With this contribution, we seek to explain the governmental reasoning behind the creation of the portal and to analyse the two recent approaches, that of Mexico and of Japan both
launched in 2019. We will look at resource flows (source and allocation) as well as emerging consumption trends (network of participating institutions as well as end consumer) to include analysis of the service during 2020. Results will include a proposal on relevant indicators to estimate the network effects.

Preliminary findings point to a significant cost not accounted for, that of labour by the participating institutions delivering the content to the national portal. We also find that smaller institution with insufficient resources, are often left outside of the national portals. The choice of recent portals serves to highlight the adaptation of a financing and operational structure of the larger and more robust earlier Europeana project, into a smaller national setting. Findings can serve the drafting of future policies driving new national portals.
Cultural Participation
**Combining cultural and post-Keynesian economics: Inequalities in cultural engagement and economic growth**

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**Abstract:**
For many years social and cultural factors have played a minor role in economics, often being considered as exogenous variables. This has gradually changed, with the emergence and development of institutional and neo-institutional economics, feminist economics, varieties of capitalism studies and cultural economics. Most of these schools of thought have analysed how different types of institutions influence economic outcomes. Only cultural economics has acknowledged the economic role of culture, placing the spotlight on how its production and consumption impacts on the wider economy, particularly on employment and income (Throsby, 2010). Most of the time, this has been done from a short-run perspective.

Long-run analyses have been made by Throsby and Rizzo (2006) and Cheng (2006), however, they have focused on cultural capital without analysing its impact on the economy. The contributions by Bucci and Segre (2010) and Bucci, Sacco and Segre (2014) explore the relationship between culture and income from a long-run approach. Framed in endogenous growth models, these works analyse how the accumulation of human and cultural capital\(^3\) impact on economic growth.

Though these works make significant contributions to the literature, they present several limitations. The main gap is that they are supply-led. This means that they assume the economy is always in full capacity and that all savings are invested in cultural capital. These assumptions are not realistic from an economic and cultural standpoint. From an economic perspective, they do not acknowledge involuntary unemployment and economic crises. From a cultural approach, they do not recognize that the existence of cultural capital does not necessarily mean that large parts of society engage with it. In several cases cultural engagement may differ between income, ethnic and age groups. Hence, by neglecting the role of the effective demand in the economy (Lavoie, 2014), they overlook the fact that the demand of cultural goods and services may not be equal to their supply, failing to recognise social inequalities in the access to cultural capital.

These vacuums could be addressed by applying a Post-Keynesian approach. This school of economics develops a demand-driven insight, both in the short and long-run. This means that aggregate demand defines the supply-side determinants of long-run growth (Palley, 2003, Setterfield, 2006). Moreover, it considers that people take decisions according to

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\(^3\) Cultural capital is defined as the stock of cultural goods that creates a flow of cultural and economic goods and services through time (Throsby, 1999).
power relationships and to the social groups and classes to which they belong (Braunstein et al, 2019).

Combining post-Keynesian economics with cultural economics, the purpose of this paper is to address the aforementioned gaps in the literature by understanding the relationship between culture and economic growth from a demand side perspective. A post-Keynesian growth model will be adapted to take into account inequalities in cultural participation and the relationship between the creativity of the labour force and innovation.
The Socio-Cultural Integration of Immigrants in Germany and the United Kingdom. Does Immigrant Generation Matter?

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Abstract:
Within the diverse populations characterising the modern society, it is essential to explore the experiences of immigrants. The majority of the previous studies have used language proficiency, citizenship, labour indicators, educational outcomes, and political rights as measures of socio-cultural integration. However, little is known about the migrants’ participation in arts, theatre, concerts and sport events among others, and how this is compared to the natives’ participation. The main objective of the study is to investigate and compare the socio-cultural participation between natives and immigrants. Our empirical analysis relies on data from the German Socio-Economic Panel (GSOEP) Survey over the period 1984-2017 and the UK Household Longitudinal Study (UKHLS) covering the period 2010-2013. We apply various panel data models to compare the participation in socio-cultural activities between first, second and 2.5 generation immigrants. Our findings suggest that first generation immigrants are less likely to participate in the socio-cultural activities explored. However, the 2.5 generation immigrants are more active, especially in the UK, where this generation of immigrants participate more frequently compared to the native population.
**Socio-Cultural Participation and Well-Being: Evidence from Natives and Migrants in Germany and the United Kingdom**

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**Abstract:**
Despite the extensive evidence in the literature about the determinants of the socio-cultural participation and the migrants’ integration in the host countries, research has paid little attention about the role of socio-cultural participation on migrants’ subjective well-being (SWB). In recent years, participation in socio-cultural activities has been one of the most debated human rights issues, because of its potential individual and social impact on personal well-being. The relationship between socio-cultural participation and the subjective well-being (SWB) has been addressed in social intervention and public policies due to belief that it contributes to social inclusion and reduces social isolation, leads to stronger communities, which in turn enhances the overall human development. However, socio-cultural participation and well-being remains a perplexing phenomenon and according to scholars, the relationship between socio-cultural participation and SWB, has either not been well-researched or has been understudied, while other scholars argue that the findings are inconclusive and incomplete. Some authors suggest that the major explanation for the absence of coherent findings lies in the lack of agreed concepts on culture and common viewpoint on the components of well-being (Galloway, 2006; McCarthy and Jinnett, 2001). The aim of this study is to explore the participation of migrants in socio-cultural activities and its role in their SWB in Germany and the United Kingdom. We apply panel data models to compare the impact of the participation in socio-cultural activities on subjective well-being between first generation immigrants and natives. Furthermore, we extend the analysis to consider also the 2.5 and second generation immigrants. The findings show that participation in socio-cultural activities improves the SWB of both natives and migrants. Moreover, our findings suggest that socio-cultural participation improves the SWB of migrants compared to natives, indicating that socio-cultural integration can be an alternative policy of creating inclusive, secure and happier communities.
From Consumers to Creators: The economics of fan fiction

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Abstract:
1 Motivation
There is a growing body of literature focusing on user-generated content production on digital platforms. Why do people change their role from a consumer to a creator of a public good? What motivates users to provide content for free? Previous research has concentrated on image-related or ‘glory-based’ utility derived from contributing (e.g., Zhang and Zhu, 2011; Toubia and Stephen, 2013; Aaltonen and Seiler, 2015; Goes, Guo, and Lin, 2016; Xu, Nian, and Cabral, 2019). Using data from the largest fan fiction website, we add to the literature by studying drivers of user content production (also called ‘fanlabour’) which do not only relate to community feedback but also to subject matter itself.

2 Summary of methods and results
The data set
Our data comes from two sources. First, data on original works (including release dates) was taken from the Wikipedia Encyclopaedia. Second, all available entries in the category ‘Book’ between 01/1999 and 12/2017 were collected from the website fanfiction.net. In sum, these are 482,838 observations devoted to 2,342 original works created by 203,233 different authors. Besides the original work (= the ‘target’), the data includes information about the text (category, number of words, chapters, date of upload, status (finished/unfinished)) and the online community response (reviews, ‘followers’, ‘favorite’).

Empirical analysis and preliminary results
Our empirical approach is twofold. Firstly, we use fixed effects models to estimate the effect of different kinds of community feedback (reviews, ‘favoriting’, ‘followers’) on (i) the propensity to stay in the community and to contribute more than one text, (ii) the time span between publications, and (iii) the extend of user generated content.

We find that debutants are more inclined to keep publishing the more community feedback they get. Yet, the effect is rather small: 100 additional reviews decrease the probability to publish only one text by 2.26 percentage points (ppts) (‘favoriting’: 1.21 ppts; ‘followers’: 0.07ppts).

Next, it shows that 100 additional reviews for the foregoing text increase the time until the next publication by 9 days (8 days for favoriting and followers). So community feedback may work as ‘positive pressure’ which makes fan writers to put more effort in their works. However, this effect diminishes when experience increases.
Finally, once we control for within-author variations, we find that community feedback, on balance, decreases the extent of user generated content. Specifically, if the number of reviews for text i-1 increases by 1%, the length of text i decreases by around 5% (results for followers and ‘favoriting’ and are similar: 5% and 4%, respectively.) This effect weakens when experience increases. In a second approach, we perform Wald tests for structural breaks to identify the effect of ‘new material shocks’ – new books or movies – on the fan writer productivity. Since fans need time to consume the new good, we expect fewer releases and longer periods of writing after the month of release. This pattern is confirmed for most of the cases.
How does urban violence impact choices of cultural participation?  
The case of the Maré set of favelas in Rio de Janeiro

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Abstract:
The impact of urban violence on individuals and the society as a whole was the object of several economic studies. Empirical evidence has shown, for instance, that it affects decisions of where to live and what to consume (Cullen and Levitt, 1999; Mejía and Restrepo, 2015). Missing in the literature, however, is how the fear of being a victim impacts choices of cultural participation. This article investigates whether it explains individuals’ decisions between different modalities through which they can consume cultural content. Particularly, between modalities that require mobility within the territory and those that can be done without leaving home. This question is especially relevant in socioeconomically disadvantaged territories, where violence affects daily lives and restricts people’s mobility. Furthermore, public policies for the development of cultural participation and the fostering of a creative economy in those territories are scarce and lack empirical support. Based on individual data from a survey conducted with 1211 residents from the set of sixteen favelas located in the Maré neighbourhood in Rio de Janeiro, this study employs Simultaneous Bivariate Ordered Probit Models to verify the association between individuals fear of violence and their choice of consuming culture in private or public spaces. Particularly, the activities analysed are listening to music (live music using the Internet or by traditional means, such as CDs or radio) and watching movies at the cinema, using the Internet or by traditional means, such as DVDs or on the TV). Controlling for socioeconomic, demographic, and territorial variables, the findings indicate that cultural participation modalities that take place in private spaces are a substitute for those in public spaces when individuals have more fear of violence. In other words, an increase in the level of fear has a significant and positive effect over the frequency of cultural participation in private spaces as opposed to public spaces for every cultural activity investigated. In addition, subjective violence the fear of being a victim seems to be a stronger determinant of an individual’s behaviour than objective violence (the actual occurrence of armed conflicts). This work contributes to the literature of both urban and cultural economics with evidence from an overlooked territory. It shows that the avoidance of public spaces is a behavioural consequence of the fear of violence that particularly impacts the cultural economy. In this way, this article provides evidence for the design and implementation of cultural policies targeting urban territories affected by high levels of violence. More specifically, findings suggest that public policies for the development of cultural participation in favelas cannot be based solely on traditional supply side stimulus mechanisms. Instead, they must be designed in coordination with comprehensive social and urban policies.
Reconsidering the Effects of Income on Cultural Participation: Personal and Household Income

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Abstract:
Many theoretical and empirical studies have concluded that income is one of the most important factors in cultural demand and participation. The positive correlation between income and cultural participation are observed in almost all countries and periods. Seaman (2006) summarized the magnitudes of income elasticities in previous studies, which revealed that the magnitudes depend on factors such as items of activities, countries, and models. The purpose of this study is to reconsider the effects of income on cultural participation in Japan from two perspectives. First, we compare the effects of the income of each member in the household and that of the entire household on the cultural participation of wives and husbands in households. Second, the effects of household income on the cultural participation of children attending school are examined, which provides useful information on the relationship between income inequality and children’s cultural participation. The methodology for the analysis is based on simple cross-tabulation and regression for aggregated data.

The data used in this research are from the Survey on Time Use and Leisure Activities (STULA) conducted by the Statistical Bureau of Japan. In the STULA, a household is selected using a stratified two-stage sampling method, which can be used to analyze the effects of the income of the entire household and that of each member in the household on cultural participation by husbands, wives, and children in the household.

We describe the similarities and differences in the income and its effect on cultural participation and conclude that the effects depend on gender, usual economic activity, and the family type of the household. The time-series changes (2006 - 2016) in the effects are also examined. Despite the existing inequality in cultural participation for children, we observe that the income effects did not expand in these ten years.

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**Abstract:**
The Eurovision Song Contest is one of the worldwide biggest live media events and the world’s leading broadcast of an international music competition. The countries of the European Broadcasting Union participate by sending an artist (or a group of artists) to the contest and both expert juries and the television audience of all participating countries vote in a special ranking and points system to determine the eventual winner. A substantial list of cultural-economics papers empirically analysed the voting behaviour of juries (consisting of music industry professionals) and audience in order to identify voting biases because of cultural and political influences on the voting bodies. Due to limited data availability, this literature suffered from having to treat the national juries as a black-box even though they are composed of individuals with different demographic characteristics (age, gender, etc.) and expert background (industry managers, musicians, composers, music journalists, etc.). Our analysis benefits from utilizing new data about each individual member of the juries including their role within the jury (e.g. the chair person) as well as about their individual votes in the ESC. Therefore, for the first time, we are able to disentangle the voting behaviour of the juries and to track voting behaviour of individual jury members. Based upon a rich dataset including personal characteristics (gender, age, career/professional background, nationality, cultural heritage, etc.) of both jury members (voters) and performing artists in the contest (voting objects), we analyze whether increasing similarity between voter (jury member) and voting object (contest performer) correlates with upward biases in terms of awarded points. In doing so, we employ the concept of Mahalanobis’ distance to measure similarity and employ modern econometric regression methods to derive our results. Inter alia, we identify conditions under which similarity of jury members with contestants leads to a pro-bias in voting (across different countries). Furthermore, our analysis shows that chair persons display less voting bias than other jury members (but still show bias) and we derive differentiated gender effects. Interestingly, the professional background of jury members also significantly influences the individual voting bias, for instance, experts with classical music background display significantly less bias than presenters of radio or television programs or music journalists. Altogether, our analysis allows to look beyond the hitherto dominating “country X is biased for/against country Y” conclusions and track voting biases on an individual level, based upon personal characteristics.
A comprehensive approach to measure the impact of cultural participation on individuals: the AU Culture Platform

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Abstract:
The European Commission increasingly pushes cultural policies towards social outcomes and local and regional authorities also call for culture-driven strategies for local development and prosperity and therefore, the measurement of cultural participation becomes increasingly more significant for evidence-based policy-making processes. Cultural participation involves various kinds of social and economic spillovers that combine social and economic objectives of value creation, including social sustainability and respect for human values. Traditionally, from the economic perspective, cultural consumption is measured by the value of financial transactions in purchasing, subscribing to, or renting cultural equipment and content, addressing the market value of cultural products and services. The main sources of data are the household spending survey and merchandise trade survey, among others.
However, what characterizes the cultural consumption is that it’s linked with the hedonistic and affective dimension rather than the utilitarian one. In fact, nowadays, more and more attention is being paid to the social and psychological dimensions of culture. The aim of this work is to present a comprehensive approach to measure the impacts of cultural participation and cultural users’ behaviour, combining both socio-psychological and economic approaches. Our model combines contingent evaluation techniques with the individual characteristic and perception analysis of the cultural experiences to evaluate the cognitive, aesthetic, emotive and social impacts of cultural participation. The developed framework aims to become a democratic tool for evaluating the services that cultural or policy institutions can adopt through the use of an interacting platform that produces big data benefiting academia, cultural management and policies. The Au Culture is a prototype based on an application that can be used on mobile phones or any other digital platform. The development of the AU Culture Platform has been funded by the Valencian Innovation Agency (Government of the Region of Valencia), and is now prepared for its prototype test. The platform has recently been included in the European H2020 project MESOC Measuring the Social dimension of Culture.
Workers’ access to Swedish opera houses and concert halls, 1898 - 2019

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Abstract:
Ever since their early years more than a century ago, Swedish opera houses and symphony orchestras have operated with a specific goal to include workers, the underprivileged and the disadvantaged. The current explicit interpretation of the same ambition is to strive for ‘social inclusion’. It is likely that, in the near future, this will be reinterpreted as ‘social sustainability’, ‘social cohesion’ and ‘social resilience’.

Swedish opera and symphony orchestra managements do use pricing discrimination with, for instance, lower ticket prices for children and youth, for some venue sections or for some days of the week. However, ticket price levels were most advantageous during the decades around the Riksdag decision on the 1974 Cultural Policy Act when, for instance, in 1977 a worker had to work only one hour and 19 minutes to be able to pay for a ticket to the Royal Swedish Opera. Since the 1990s ticket prices have increased to a level at which audience members, workers in particular, must spend as much time at work as in the 1950s. Now the average worker needs to work 4.5 more hours to reach the 2020 Royal Swedish Opera ticket price level. For the symphony orchestra tickets the difference is less but still significant. Now twice the workload is needed for a concert hall admittance compared to the 1970s and 1980s. As the population has grown, the successive ticket price increases well exceeding inflation, in order to safeguard a ‘high-status’ aspiration, have resulted in a situation where only the better off or the most motivated and accustomed to the music genres in question attend the performances.

Of course, the competition from other sources of cultural experiences has grown fiercer. Although the social inclusion objectives are included in cultural policies at all political levels, the attitude toward the commercial music industry has changed. A century ago a Social Democratic Minister of Culture considered popular music as ‘nonsense’. Four decades later, the Minister of Culture characterised pop music as equivalent to ‘weekly tabloids, kitschy paintings, films of dubious value and all kinds of “entertainment”’. The 2009 national Cultural Policy Act bill, on the other hand, claims that ‘there is no given contradiction between commercial viability and artistic quality.’ The way publicly funded music institutions try to appeal to new audience groups today is through the use of content from a fundamentally commercial domain in ‘special events’. The expectation is then that this will make these audience members interested also in the standard repertoire and ‘lower the thresholds’ to the venues. The choice of an ever higher level of ticket prices for the traditional content makes this hope in vain. The standard audience remains monocultural. The choice of ever higher ticket price levels since the 1970s counteracts the explicit goals from public funders for social inclusion.
Self-Publishing: substitute or complement to traditional publishers? Evidence from France

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Abstract:
Digitization allows authors to directly publish and sell their books to readers and thereby circumvent traditional gatekeepers. However the ability of self-published authors to reach readers is highly debated (Waldfogel et Reims, 2012 ; SmashWords, 2013 ; Bowker, 2017).

For some observers self-publishing can lead to success while for others it is still a myth. Selfpublished platforms are seen as a new way to discover new authors and reduce the risk for traditional publishers. The aim of this paper is to contribute to highlight this debate. Beyond few success stories of self-published books highly promoted in the media, no study has tried to estimate the importance of self-published books and to assess their sales. Moreover, most selfpublished authors aspire to see their book released as a paper book and sold by traditional booksellers. Thus, conversely to most previous studies, we focus on the question to what extent selfpublished books have access to traditional booksellers.

To address this issue, we exploit a dataset of more than 2 millions paper books published in France over the period 1986-2017, as well as a dataset of comprehensive sales of books in France over the period 2007-2017. We study the evolution of self-published books, we analyze the porosity between the self-published sector and traditional publishers and highlight different possible trajectories for authors. Finally, we analyze how self-published books perform in traditional book sellers.
Cultural Policy
**Exploring opportunities and challenges of policy making on Design-enabled innovation**

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**Abstract:**

**Question**

In the last decade, the integration of design and innovation has attached considerable attention of both scholars and practitioners throughout the world. Indeed, many studies have revealed that design may make significant contributions to many areas. Besides conventional recognition of design’s influence on the development of novel concepts and new products (Ettlie, 1997; Perks, Cooper and Jones, 2005; Veryzer and Borja de Mozota, 2005), for example, the reasonable use of design assets and approaches also may have positive impact on firm’s high growth (Eklund, 2019), social innovation (Chick, 2012; Staszowski, Brown and Winter, 2013), and human happiness and subjective wellbeing (Larsson et al., 2005; Desmet and Pohlmeyer, 2013; Brey, 2015), among others. Therefore, how to leverage design to enable successful innovation has been an increasing interest and attempt of both private and public sectors in the recent years. It’s not until 2009 that did European Union (EU) begin to recognise design as one of drivers of innovation in its growth strategy. Despite numerous design policies, initiatives and projects across Europe, there’s quite scarce literature on design policy studies. Among others, Anna Whicher and her colleagues (2012, 2014, 2015) published a set of reports to monitor European design policy, but their studies took top-down perspective to identify key actors and institutions through innovation system approach rather than to grasp the opportunities and challenges involved in design policy making owing to not focusing on real needs of design-driven innovators. To overcome that, our study aims to identify the priorities and factors which are taken into account in formulating future’s design policies from a bottom-up perspective.

**Methodology**

Our study is based on data of SWOT analysis of 50 design-driven innovation initiatives across Europe. Data is extracted from the application questionnaire conducted by the EU H2020 project DESIGNSCAPES. By utilising the qualitative data analysis software ATLAS ti., we read textual data and codified them with 492 quotations, 60 attributes and 18 factors, which can be further synthetized as 8 dimensions of production, performance, organisation, knowledge, environment, market, institution and technology. Based on this analytical framework, we conducted multiple cases studies and adopted induction approach to identify and compare major, common and particular attributes that may influence, positively and negatively, design-enabled innovation initiatives depending on country (including Italy, Denmark, Netherlands, and the UK) and sector (including academia, business, government, civil society and people) they belong to.
Results
First, organisation, production, environment and market-related factors are highlighted more than performance, knowledge, institution and technology-related factors from the perspective of design-enabled innovators, which helps to identify political priorities for the policymaking of design-enabled innovation.

Second, institution and technology are country and sector-specific factors, which implies legislation and technology-push measures should be taken at country and sectoral level rather than an integral EU policy framework.

Third, except for institution and technology, the majority of major factors in other dimensions also are common factors that have global impact on design-enabled innovation regardless of country and sector.

Based on above results, a list of policy recommendations is developed at both horizontal and vertical levels.
Cultural Policy, Independent Television Production and the Digital Challenge

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Abstract:
In recent years, many leading independent television production companies in the UK and elsewhere have become prime targets for corporate activity and many have been subject to takeover, often by large international media groups. Does this matter? In line with the conference theme for ACEI 2020, this paper examines the challenges raised for cultural policy-making as ownership structures in the television industry adjust in response to new distribution technologies and to the transformative forces of digitalization and globalization.

This paper draws on original research findings to analyse how recent shifts in corporate ownership are affecting television production companies and their creative processes and content as well as their business performance. In particular it asks to what extent recent ‘seismic’ transformations in ownership in the television industry call for new approaches to regulation and policy. It draws on original empirical research findings gathered as part of a major three-year UK Economic & Social Research Council (ESRC) funded project which investigates the experience of a range of leading UK-based television production companies. Methodologies include analysis of financial data, quantitative content analysis, analysis of policy texts and expert interviews carried out with senior executives at several leading television production companies including Left Bank, Mammoth, Endemol-Shine, Sony Pictures Television International, All3Media and Tinopolis, and also with corporate financiers specializing in takeovers in the television industry.

A central concern in this paper is to examine to what extent market and technological changes are threatening the sustainability of domestically-based independent production companies. What are the economic and cultural implications? How does public policy need to change? Findings presented will show how although preserving indigenous television production and associated audience access to locally-made content remain important goals for cultural policy (Mas-Colell, 1999; Joly, 2017), achieving these has become more difficult in the face of trends towards consolidated ownership and ‘the emergence of powerful transnational platforms commercialising cultural goods and services online’ (García Leiva and Albornoz, 2017:10; Esser, 2016). Thus, building on earlier studies that investigate propensities towards consolidation (Scherer and Ross, 1990; Williamson and Winter, 1993; Sánchez-Tabernero and Carvajal, 2002; Evens and Donders, 2018) and that examine associations between the scale and performance of media companies (Doyle, 2002; Hendriks, 2012; Picard, 2006; Wildman, 2006; Wirth and Bloch, 1995), including in the television production sector, this paper extends a currently limited body of earlier work on the effects of changes of ownership specifically in television
production sector (Doyle and Barr, 2019; North and Oliver, 2010) and associated implications for cultural policy.
The legacy of the crisis within a weak context of cultural policies: fragility and resilience in Portuguese art museums

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Abstract:
It is rather consensual that the last decades of the 20th century have signalled a major shift in current European cultural policies: public action became increasingly subjected to the rhetoric and practice of 'creative economy', and financial support rationale became in general justified as a stimulus for market valuation, rather than for market failures' compensation. Museums are long-standing institutions, and public museums have long been subject to changes involving social and economic structural transformations, as research on European cultural policies has been demonstrating.

In Portugal, where the main change in the 20th century has been the 1974 democratic revolution (after half a century of a hard dictatorship), formal cultural policies have not been part of democratic governments' agenda for the first two decades. A Ministry of Culture was created in 1995 (11 years after Portugal had joined the EU), and it never reached institutional stability in terms of national policies. Still, important efforts have been made in order to (re)shape and operationalise main cultural sectors and policy domains, such as arts, cinema and heritage.

Under these circumstances, we may assert that Portuguese cultural policies suffer from a structural delay regarding other (more developed) European countries, which means they denote special vulnerabilities in face of either internal or external changes (e.g. governments orientations or the 2008 crisis and troika intervention).

We will present the methodological strategy and main results of a research carried out in a national art museum, between the end of 2007 and the end of 2014 (with some updates since then). The project Public Museums' Dynamics and Challenges (Santos & Varejão, 2015) was aimed to a multidimensional characterisation of a Portuguese public museum, from the organisational-functional level to the different relations with external environments, agents and institutions (including visitors), so that relative, although consistent, generalisation would be possible. The general goal of the study was to contribute to understand how Portuguese museums might respond to global changes, such as those related to European cultural policies shift towards creative industries and private funding. In parallel, the time-length of the study allowed to observe some transformations that have impacted, not only our case, but also the whole Portuguese museums' field.

Our investigation started immediately before the 2008 crisis, which strongly (and suddenly) aggravated preceding trends in Portuguese cultural policies, of which we highlight two: the systematic public sub-financing of cultural sectors; and the multiplication and centralization
of a whole set of operating and decision-making rules and procedures. In the context of our observation, it is especially meaningful the change of the administrative status of museums' governance in 2011 (decreasing their autonomy). The then created Directorate-General for Cultural Patrimony (DGPC) concentrated (even more) services, emptying museums' competencies and contributing to greater instability of the political-institutional consolidation path in the field of museums, at a time when they were also required to find alternative sustainability mechanisms (mainly in funding and managing strategies).
Measuring the Efficiency of a Local Cultural Policy: the Toulouse Salon (1885-1939)

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Abstract:
In 1885, some artists from Toulouse gathered together and decided to pursue a “cultural policy” ahead of its time, seeking to “encourage the progress of the arts in Toulouse, and to propagate the taste for them through public exhibitions”. Grouped together in the “Société de l’Union artistique”, they organized an annual free exhibition in Toulouse. In its statutes, the Union artistique was conceived on the same model as the Parisian Salon, and its ambition was to present artworks by painters, sculptors, engravers and architects to a wide public, after selection by a jury. In 1905 onwards, the Union artistique was coupled with a "Salon des artistes méridionaux", still active today. According to the actual members of the Société des Artistes méridionaux, this initiative “had an undeniably stimulating role, until 1939, and its exhibitions retained a national influence” (http://www.artistes-meridionaux.fr/historique.html).

This communication will aim at measuring the effectiveness and scope of this local cultural policy, in Toulouse. To do so, the exhibition catalogues of the Union artistique and the Salon des artistes méridionaux constitute a very valuable source as they detail all the works presented to the public, with their sale price, and give biographical information on the exhibitors, including their addresses. The catalogues also include advertising inserts, which highlight the art world associated with these events. From this material, made available online in the Artlas catalogue database (https://artlas.huma-num.fr/map/#/), it becomes possible to carry out an economic and social analysis of this Toulouse exhibition, and to measure its success and then its exhaustion.

The Parisian Salon being the reference point of this Toulouse one, this paper will then compare these two cultural and artistic scenes, thanks to the catalogues of the Parisian exhibitions from 1885 through 1939. It will seek to measure the impact of the Union artistique and the Salon des artistes méridionaux: did a local art market in Toulouse emerge and managed to converge with the Parisian art market for living artists? Hedonic regressions on sale prices show that in Toulouse, an artist would sell his works all the more expensive if he mentioned a Paris address in the catalogue. A database of Parisian auctions sales allows to go even further in the analysis and to find the exhibitors whose works were marketed in Paris: the Toulouse Salon did not have the national influence it had hoped for, because the artists were confined to a local market. Only the exhibitors who were already living in Paris managed to take root and sell their works in the capital, and not the other ones.

In the end, the experiment of this Toulouse Salon happened to be disappointing overall, as it could not escape the Parisian domination, both on the art market and on the artistic and cultural scene.
Did we do it? Evaluating cultural policies and actions one case at a time.

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Abstract:
There is an urgent need for reliable evaluation of qualitative achievements from different organizations, foundations and governmental organizations. We argue that, after years of focusing on the quantities of (economic) life, the time has arrived for considering the qualities of life. The new emerging economy, based on sustainable development, calls for a different way of thinking.

Addressing this need, we propose the Value-Based Approach as the theoretical framework that allows for assessing the contribution of an organization to various social and cultural qualities, and the Quality Evaluator as a tool to walk us through the assessment process. The case of evaluating the performance of a support program of the Arts Council of Malta serves as an example of the relevance of the proposed method.

Following Vatin (2013), we distinguish between valuation as evaluation and valuation as valorisation. Evaluation is about judging based on certain criteria. This process does not create a value, but reaffirms or rejects already existing values. Valorisation is a process of value production through which goods gain a worth. This process is uncertain and dynamic, and requires deliberation (Klamer, 2003).

These social processes of valorisation constitute the core of the value-based approach and we have developed a tool to tackle the uncertainty and the dynamics of the deliberation process: the quality evaluator. The quality evaluator is a systematic guide to determining relevant stakeholders, extracting the values at stake, identifying mechanisms operating for the realization of such values, and assessing whether the expected results were effectively delivered.

We observe that values ground the objectives of organisations, which in turn trigger actions as mechanisms of realization of those very objectives and, therefore, values. Organisations, projects or governmental bodies go through their processes of valorisation when they, for instance, implement a program to support the arts that aims at increasing creative activities in a certain region, or when they promote a festival that aims at disseminating a certain artistic field, or when they promote capacity-building workshops to help cultural managers write better applications. Behind all these actions are well-established values that the organisations want to see in action in society. But, do the organisations realize their stated values? Do we see those values operating in society as desired? The quality evaluator allows us to respond to these questions.

Our focus is on the specificities of each case we approach. We do not measure anything against a predefined standard; we ask whether the organisations under study met their own expectations. The impact of their activity is assessed through the affirmation, strengthening
or change of such values, in relation to the stakeholders that the evaluated organization identifies (Klamer, 2017).

This approach was applied in an evaluation of the Community Arts program of the Arts Council of Malta, where we had the possibility of gathering data from different groups of stakeholders, analyse it and draw conclusions for diverse layers of impact. In the paper, we discuss the theoretical framework of the Value-based approach and report the findings, point out limitations and make suggestions for improvements.
Cultural Tourism
**Film location tours and cinematic history in Boston**

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**Abstract:**
This paper explores how Boston film location tours map and represent Boston’s cinematic history. If spectators can travel a city by watching the cinematic world, on the contrary to this, people can earn cinematic experience through traveling the city? To examine this, I explore Boston’s cinematic history from the first Boston-set film in 1915 to the most recent film in 2020. Then, I analyze Boston-based film location tours also tour information provided by both officials and privates. By doing so, this study demonstrates if a tourist (also a consumer) can grasp the city’s cinematic history through the film location tours. As a result, this study confirms that Boston’s cinematic history is constructed by various film genres, narratives, and characters for the last several decades while it has a significant ‘Boston-lish’, such as Irish American working-class and catholic characters, and characters who are related to the prestigious educational institutions or a cutting-edge tech and financial companies or crime genre which are shown from films like The Friend’s of Eddie Coyle (Peter Yates 1973), Good Will Hunting (Gus Van Sant 1997), The Departed (Martin Scorsese 2006), and Black Mass (Scott Cooper 2015). However, this study also confirms that Boston film location tours tend that more focusing on specific periods such as films from the 1990s to the early 2010s. Furthermore, the tours more focus on the most filmed area which can be understood as location-based tours rather than film-based tours. As a result, this study shows that film location tours can offer a cinematic experience that knowing one city’s cinematic history but also at the same time, it has limits to provide more variety and deeper history of the city’s cinematic world from the beginning to the present.
**Sustainable Tourism in Japan: Focusing on Package Tours**

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**Abstract:**
The study aims to propose an effective measure for promoting sustainable tourism, which is defined by the World Tourism Organization as ‘tourism that takes full account of its current and future economic, social and environmental impacts, addressing the needs of visitors, the industry, the environment and host communities’ (in United Nations, 2020). First, the study identifies issues in the promotion of sustainable tourism, formulates hypotheses to address such issues and tests the hypotheses. The results indicate the necessary concepts for sustainable tourism, the reasons behind the reluctance of travel agencies in planning eco-friendly products and consumer orientation. Furthermore, the study elucidates the characteristics of package tour products to point the field in the appropriate direction. The history of tourism, environment and culture indicates that natural resources and traditional culture are frequently preserved or destroyed or altered, which led to a movement for ethics and norms in tourism and, consequently, the birth of ecotourism. The study summarises the advent of sustainable tourism and examines whether package tours, which were once regarded a symbol of mass tourism and the opposite of environmental protection, can be utilised to promote sustainable tourism.

In terms of the literature, Ohashi (2018) introduced five theoretical types of sustainable tourism, and one theory stated that ‘sustainable tourism has practical effectiveness in a capitalist society only in the form of integrated progress with mass tourism, which is a form of social mass tourism’, while there is another theory that made claims that are completely contradictory to this. Conversely, Kobayashi (2009) suggested that even if information technology increases the convenience of tourism behaviour, it may not increase the value of tourism itself economically or culturally, such that innovation becomes necessary. Third, the efforts of travel agencies exert a significant impact on tourism behaviour. Approximately three million people per year in Japan use package tours. Thus, the study conducted a survey and analysis of five planning companies and found that such companies are reluctant to plan eco-friendly products because they believe that no consumer need exists for such products.

In terms of awareness of tourists, a survey analysis was conducted on 420 male and female tourists who used package tours within the past year. The results indicate that 75.4% of consumers had high expectations for travel agencies to plan eco-friendly products with flexible prices, which indicates that travel agencies are unaware about consumer preferences.

The abovementioned examples reveal the divergence between the two ideas. However, the study proposes that implementing sustainable tourism through package tours remains a challenge. Furthermore, this scheme requires ‘innovation’ that deviates from traditional concepts. Instead, the concept of ‘co-creation’ by Prahalad and Venlat (2013) should be considered. That is, ‘there is an individual at the centre of everything’. Although sustainable
tourism was first proposed more than 20 years ago, its promotion remains insufficient. For this reason, the study aims to continue research in this direction.
Cultural policy as enabler of synergies between creative entrepreneurship and tourism

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Abstract:
Cultural policy at different levels has been proven to be an important factor in guiding cultural activities, locally, regionally, nationally or even across nations. Tourism has also been recognized as having a significant impact in the cultural economy of regions and countries. Cultural tourism, and more recently creative tourism, have been strongly linked to studies of cultural economy. However, discourses in the cultural sector and in the tourism field often differ and even present tensions. The lack of consideration of tourism in cultural policy is clear in many countries, in particular at local level, as a recent study by the United Cities and Local Governments (Richards and Marques, 2018) has highlighted.

Tourism can have positive and negative impacts, but it is an important growing form of cultural consumption. This can be an opportunity for culture, and instead of leaving it for tourism policies, cultural policy can have an important role in integrating tourism to optimize its benefits and minimize its negative effects.

This exploratory paper will interrogate the ways in which cultural policy can integrate with tourism better, in particular related to cultural production and creative entrepreneurship. By analysing the cases of Rotterdam and Amsterdam in the Netherlands, through archival research and interviews, the paper aims at providing new insights on how cultural policy can enable positive synergies between creative entrepreneurship and tourism.

Preliminary findings suggest that there is a vast range of possibilities to explore when it comes to have a more holistic approach to creative entrepreneurship and tourism. Cultural policy can actively optimize these synergies by: 1) supporting and empowering creative entrepreneurs to develop new business opportunities connected to (sustainable) tourism; 2) support cultural institutions in providing spaces for entrepreneurs as a form of highlighting and fostering local creative potential; 3) develop specific programmes or guidelines for stimulating value co-creation between creative entrepreneurs and tourists (e.g. creative tourism).
Abstract:
Tourism is the main economic driver for the vast majority of mountainous areas, world widely. For many of them, it is the only economic activity able to support their survival. Cultural tourism, in specific, regarding those visitors who show a special interest in cultural experiences may provide a promising activity for many mountain regions. Cultural tourists driven by their motivation to explore different cultural assets, to learn and to experience attractions related to arts, history, architecture, local traditions, archaeological sites, etc. hold a profile widely different from that related to mass tourism. They are usually of higher education and income and their approach to a destination bears elements of discovering rather than of consuming it. Hence, cultural tourism is a type of activity better able to be adjusted to the cultural and natural characteristics of mountainous areas than other types of tourism. Among other reasons, the protection and preservation of the fragile cultural environments that still exist in the mountains may be achieved by relevant policies aiming at the development of cultural tourism. To this direction, areas of important historical and/or architectural assets could adopt tourism development models aiming at attracting this target group of tourists through providing certain quality facilities. In view of the above, this paper investigates the potentialities of remote and, highly abandoned mountainous villages, in Greece, in order to develop tourism activities related to their local cultural characteristics. Since the 1950s, mountain regions in Greece faced high levels of depopulation and many villages were left with very few or no habitants. However, this same abandonment and relative isolation led to the preservation of important architectural heritage. In addition, these places hold a long and important history and cultural heritage. Indicative mountainous areas are, the region of Tetrachori Souliou, the Korestia villages, the village of Vatheia in Mani, etc. The revitalization of such regions could be achieved under a long-time, integrated planning. However, tourism oriented spatial planning based on the creation of several cultural routes, on the adoption of digital applications able to expand the visitors’ experience and on the implementation of creative industries’ activities may support a vital development path for such regions. The paper investigates several examples of abandoned mountainous villages, in Europe, in order to allow for comparisons among those and the Greek cases. The aim is to establish a robust frame on how spatial planning based on the incorporation of local cultural and natural environment will promote cultural tourism in remote and abandoned mountainous villages.
Digitalization & Innovation
Abstract
How does the labour market for creatives react to technological innovations that expand their potential audiences? The recent wave of digitalization of creative content, accelerated by the pandemic, has renewed the importance of understanding the long-run effects of shocks affecting distribution and production of creative works.

The radio revolution of the 1920s dramatically expanded access to entertainment and news, facilitating information flow and making knowledge exchange considerably cheaper. It also profoundly transformed markets for live and recorded music and redefined the labor market for musicians. Over less than a decade the number of musicians in the US increased by almost 36%. Radiobroadcasting created a national market for music that made some musicians wealthy and brought music to places that had previously experienced little of it.

In this paper I investigate the effects of the new medium on the geography of the labour market for musicians. To this end I make use of US census data, which is available in full for 1920 and 1930. In the 1930 census, respondents where asked whether they had a radio in the household. This paints an extraordinarily detailed picture of the spread of the technology. The censuses also ask about respondents’ occupations, allowing for analyses of highly accurate measures at county level and alternatively on the universe of musicians in the US in 1930.

To address concerns that unobserved covariates are causally linked to the spread of the radio, I construct instrumental variables based entirely on natural features affecting the reach of AM radio signals used at the time. These instruments affect the geographical spread of the radio and are plausibly exogenous.

Results indicate that the radio reduced the share of musicians in the population of cities, but had moderately positive effects in rural areas. This may be due to differences in the degree to which the radio substituted and complemented live music. While urban musicians were partially replaced by the radio, the same technology stimulated demand in rural areas, which had not previously seen much demand for musical entertainment.
Cultural innovation: a value based approach

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Abstract:
In our rapidly developing world, creativity and innovation are regularly embraced as a method through which to drive the creative economy, a process that involves individuals, products, companies and cities all aspiring to be creative and, in turn, make economies and societies flourish (UNCTAD, 2008). Hence, one could say that there is an emergent consensus among policymakers, scholars, economic, social and cultural actors about the fact that creativity not only produces desirable experiences and qualities but also engender the sorts of significant changes that are integral to innovation (Baumol 2006, Pratt, 2007, 2008; Cooke and Lazzaretto, 2008; Potts 2009, Bakshi & McVittie, 2009; Muller et al., 2009). Consequently, a host of policy-makers have promoted instruments over the course of the last decade, which are geared towards fostering the development of the cultural and creative sectors and which have innovation as their planned outcome (European Commission, 2009; European Commission, 2010b and 2012; Council of the European Union, 2015). The rationale, here, is that there is a direct causal link between investing in creativity and innovation.

This paper is problematizing this causality and argued that it cannot be taken as axiomatic. It raised the question of what constitutes the type of change that promotes radical innovation or even a paradigm shift in a knowledge domain (Kuhn, 1996) and beyond, as well as considering how (creative) individuals, communities, or even an entire society can understand and cope with these changes.

One of the limitations of extant theories on (cultural) innovation is that they do not account for cultural shifts, and, at best, can only be said to touch upon social shifts. Instead, this paper first, argues and illustrates that these theories must address this lacuna and seek to incorporate cultural and social changes as being important signals of qualitative changes. The arguments here build on the Kuhn’s (1962/1996) paradigm shift in a knowledge domain in conjunction with the notion of innovation introduced by Schumpeter (1975) and social-psychology perspectives of the “transformational power” of creativity (Amabile, 1983; Csikszentmihalyi, 1996). Second, once the cultural and social embeddedness of the (cultural) innovation is established, the paper proposes a comprehensive framework based on value-based approach (VBA) that allows analysing those cultural and social changes (Klamer, 2016). VBA helps to make sense of the complex interrelations between different spheres, i.e. market, government, social, cultural and oikos and their respective logics that shape differently the practices of individuals, groups or an entire society. In this respect, VBA is expedient to empirically investigate the dynamic interplay between individuals and the environment.

In order to be able to make sense of the dynamic process of value formations, as well as the way they can yield transformations, the paper adopts the VBA to study different (cultural)
valorisation practices within the Bulgarian visual arts sector during a historical juncture of 1989 defined by the radical political and cultural transformation.
Imposed Service Innovations in Music and Performing Arts Caused by COVID-19

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Abstract:
Aside from the health and humanitarian crisis, the COVID-19 pandemic has caused an acute economic downturn in the cultural sector, forcing public and private organizations to rethink and reconfigure service provision. Organizations in the cultural sector have typically continuously innovated and adapted to the changes in society and marketplaces at their own discretion or reacting to known and foreseeable conditions. In contrast, the COVID-19 pandemic along with severe restrictions (e.g., limited number of participants per play or complete lockdown) and changes in consumer behavior (e.g., increased safety concerns with respect to potential infection, changed motivations to consume cultural offers due to changes in the economic situation and living conditions), has forced them to immediately react to a changed environment, leading to so-called imposed service innovations. This type of innovation is characterized by “critical and enforced responses to sudden and unforeseen disruptions that require transformation of the service offering and business model within the constraints of available resources and operations” (Heinonen & Strandvik 2020, p. 103).

Recent trends such as demographic change, digitization, audiences with increasingly heterogeneous preferences and cultural participation have already transformed the way cultural value is co-created throughout the last decades. In this paper we use imposed service innovations as a strategic lens to explore how COVID-19 has caused the ongoing transformation of cultural value (Throsby 2001; Throsby 2003; Angelini & Castellani 2019). In particular, we focus our analysis on music and performing arts as art forms based on analogous co-presence of artists and audience. Using real-life examples of imposed service innovations in the cultural sector we illustrate how imposed service innovations as a response to the COVID-19 pandemic accelerate or mitigate the transformation of cultural value, e.g., through drive-in concerts, streaming of plays and concerts, or hybrid offers. We develop a typology of the imposed service innovations and their impact on the transformation of cultural value considering, for instance the form of the cultural institution (public/private), degree of the radicality of the innovation, the point or shift within the value network, where innovation takes place and how revenue is generated (crowd funding/donation/ticket sales etc.). Moreover, the paper offers a discussion of the cultural sustainability (Soini & Birkeland 2014) of such innovation types after the imposition of pandemic-related restrictions will have been lifted. While dealing with a novel situation, expectations regarding the effects of the pandemic differ, ranging from a desire to “return” to normalcy as known to hopes for deep and sustainable transformations in the cultural sector. Against this background we aim at identifying first indicators of what could make innovations sustainable. This includes re-aligning decisions that are taken by imposition with the motives and intentions of key actors.
THE ECONOMICS OF INSTAGRAM STARS: INSTAFAME AND SEX SELLS?

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Abstract:
Popular content providers on social media, so-called influencers, represent a novel star-type of the digital era. In contrast to stars of traditional media, they build their (rapidly growing) audiences within the system of social media platforms. This star-type creates stardom with uploads on social media pages like YouTube, TikTok or Instagram. One of the most popular platforms, especially designed to upload picture content, is the service “Instagram” owned by Facebook. The growing social, cultural and economic power of this star phenomenon raises the question: What are key drivers of Instagram success? This paper empirically analyses 500 top Instagram stars within the categories (1) fashion and beauty, (2) fitness and sports, (3) music, (4) photo and arts, (5) food and vegan. The balanced panel data set consists of 100 stars within each category over an observation period of five months. The unique data set provides information on popularity measurements, such as subscribers, likes and comments, and most importantly, price estimates per post. Since influencers are not paid by the platform itself, but mainly by advertisers for promotion of their products on the influencers’ Instagram page, the estimated price per upload is a valid proxy for income and economic success. Therefore, by the means of panel regression estimations, I can statistically analyse the influence of popularity factors and upload behaviour on income. Next to various control variables, I add a categorical variable for body exposure, measuring the level of nudity offered by the account. Thus, it is possible to estimate the influence of body exposure within the sample. The results show that Instagram stars can strategically influence their success by specific upload behaviour and that a high level of body exposure is very successful within the category “fitness and sports”.

Abstract Booklet ACEI2020+1
Entrepreneurship & New Business Models
Crowdfunding Cultural Production: Determinants of Crowdfunding Adoption by Artists

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Abstract:
Crowdfunding – obtaining funding from large audiences, where each backer provides a relatively small amount – has become an important supplementary channel for financing projects or ventures in many industries. Historically, cultural production has stood at the forefront of adopting crowdfunding, with a funding platform for music projects ArtistShare as one of the first ever crowdfunding platforms. Despite the critical role played by artists as first users of crowdfunding, research dedicated to crowdfunding of cultural production remains limited. A number of studies have examined factors affecting the success of crowdfunding campaigns in the cultural sector, with far fewer exploring why artists and cultural producers choose to crowdfund. To address this gap, the current study identifies the determinants of crowdfunding adoption by artists. An obvious motivation for using crowdfunding is access to funding, especially critical due to recent cuts in public funding in many countries and subsequent increase in competition for donors and sponsors. However, crowdfunding incorporates advantages going well beyond the financial ones. It gives the possibility to leverage the power of followers and audiences through social networks to the project’s benefit, e.g. generating increased exposure, word-of-mouth, and user-driven innovation. Despite numerous benefits of adopting crowdfunding, several challenges may discourage artists from abandoning traditional funding schemes. The public nature of initiating a crowdfunding campaign can have negative consequences, as failure may cause social stigma, loss of reputation and cultural capital, and personal embarrassment. Failing to reach the funding goal can additionally negatively influence artists’ chances of receiving funding from other sources, as they did not pass the “crowdfunding test”. Another barrier is backer management, which might be considerably more costly and time consuming compared to traditional funding schemes. This is due to the higher number of relations to administer, and the need to perform downstream activities (e.g. sales, marketing) which for some are unfamiliar. To further explore what influences the artists’ adoption of crowdfunding as a channel for fundraising for their cultural production, we conduct a quantitative survey among Norwegian artists and professionals in the cultural sector. To identify prospective respondents, we employ Thorsby’s concentric circles model of cultural industries (Throsby, 2001), so that all cultural industries are represented in the sample. The survey is distributed in partnership with two Norwegian crowdfunding platforms, as well as a number of professional industry and artists’ associations. The following theoretical perspectives are used for capturing crowdfunding perceptions, motivations and behaviors in our survey questions: the theory of planned behavior (Ajzen, 1991), technology acceptance model (Venkatesh and Davis, 2000), and intrinsic vs. extrinsic motivations as inspired by the self-determination theory (Ryan and Deci, 2000). The data is analyzed in accordance with best practice recommendations for multiple regression analysis.
(Hair et al., 2010). As a result, we identify main motivations and barriers for adopting crowdfunding for different types of artists (i.e., integrated professionals, mavericks, folk, naïve; Becker’s (1976) typology), different cultural industries and different types of projects (e.g., large vs. small).
Do winners change it all? The impact of high performing projects on supplier diversity in crowdfunding

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Abstract:
The literature on superstardom is extensive and mainly focuses on the respective roles of talent and luck on the emergence of stars (Adler, 1985; Rosen, 1981; MacDonald, 1988). Less is however known about how alternative candidates for success on the market can adjust the nature of their own production after they observed the past or present success of these blockbusters. In other words, based on their knowledge about the characteristics of previous success, how do subsequent creators adapt their content and their respective level of differentiation?

In this paper, I attempt to fill this gap using data from a crowdfunding platform using a rich dataset from the leading French crowdfunding platform, Ulule. Specifically, I evaluate the effect of outperforming projects on the subsequent per-category diversity, considering that the arrival time of a highly successful project is an exogenous shock. Crowdfunding appears to be an ideal laboratory to study the effect of superstars on subsequent composition: (i) submitted projects are time-limited while the catalogue is constantly renewed and (ii) subsequent supply do not directly compete with past blockbusters and any similarities with past sellers can be interpreted as influence or learning patterns. Cultural diversity is proxied using a 3-dimentional measure composed of variety (the number of projects), balance (the distribution of requested funds) and disparity (the average distance between project). While the first two measures are quite straightforward (see for instance Benhamou and Peltier (2007) in the book industry or Moreau and Peltier (2004) in television) disparity is quite challenging to evaluate. Exploiting the latest advances in text embedding methods and using Google's pre-trained Universal Sentence Encoder (Cer et al., 2018), I convert crowdfunding projects' descriptions into comparable vectors. Cosine similarities between projects are then computed and are revealed to accurately group categories together (e.g. music, films etc.). Based on this measure of similarities, and consequently distances, I am able to build a disparity index. My results show that the effect of outliers on diversity is subtler than suggested by the literature. High performing projects do have a positive spillover in terms of variety for similar projects (i.e. projects in the same category), to the detriment of disparity. In other words, if the number of projects increases within the same category, supply is more standardized. The effect also depends on the nature of projects. Intra- and inter- spillovers of outliers on subsequent disparity are driven by artistic categories. Indeed, the effects disappear for human-oriented projects while the positive intra-category effect on variety holds. A series of robustness checks and placebo test confirm the found effects.
“Cultural enterprise” as option for cultural organizations

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Abstract:
Is it possible to combine commercial pursuits with cultural objectives? Now we see that the construct of the social enterprise increasingly gets applied in the social sphere and commercial companies are increasingly interested in a social purpose, we wonder whether such movements are also possible in the cultural sphere.

In this paper we investigate the way social enterprises are organized and in what legal structures they operate in various countries. We note that a paramount problem is the accountability of the social and cultural purposes social enterprises claim to serve. Especially when they benefit from tax benefits and positive vibes of workers and customers the question arises how reliable are their claims. There is an overlap with the often used concepts of societal impact and public values.

We report on the empirical research we did into practices of social entrepreneurship in Portugal, Italy, the UK, the Netherlands, and the US. We also report on research we did into the so-called quality evaluator as a possible method to address the issue of evaluation. We turn to the cultural sector in each of the countries under investigation, consider the creative industries and explore examples and possibilities for cultural enterprises in the spirit of social enterprises, so enterprises with a cultural purpose. How can and should “cultural enterprises” account for their cultural purpose?

The paper includes a conceptual part, a characterisation of the relevant legal context and an assessment of the relevance of social and cultural enterprises in each country.
Exploring home-bias and the economic features of the cultural and creative industries in crowdfunding success

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Abstract:
Crowdfunding is a novel means of financing cultural production, which has received much attention over recent years. A large literature assesses how information asymmetries inherent to crowdfunding can be mitigated through signaling quality and credibility to amateur investors (Mollick and Nanda, 2016; Vismara, 2018). Furthermore, geographic proximity between those seeking crowdfunding and potential backers seems to promote the provision of funding (Breznitz and Noonan, 2020). This paper extends on this literature by discussing empirical evidence regarding the role of geographic proximity subject to distinct characteristics of various cultural goods and industries.

We distinguish various cultural and creative industries according to their economic characteristics and test the association with the probability of crowdfunding success, in their geographical outreach of crowdfunding calls, the rewards that appeal to backers, and the effect of third-party signaling (e.g. through prizes, awards or external media recognition). Our dataset covers 674 all successful calls in all creative sectors hosted on Kickstarter from 2014-2017, the largest crowdfunding platform for Reward-based campaigns. We first assess the geographic distance between founders and funders. Second, we assess the presence of “digital” and “engagement experience” as an approximation to explain the type of product offered by each campaign. Third, we assess how third-party signals influencing the project’s results, such as the presence of media coverage, prizes, and other recognitions. In our study, projects that offer more “engagement experiences” to consumers reach more success, however, this depends on the type of cultural industry, and is strongest for the arts. Campaigns that offer digital rewards are more likely to raise substantial funding, too, but this effect is weaker for the arts. Fourth, funding is more likely to come from backers that live nearby, but this is less important for cultural industries than for the arts. In other words, while location-specific expressions such as performing arts and traditional core-cultural industries seem to extract more local benefits from crowdfunding, wider creative sectors are less impacted by localities. This shows how the geographical crowdfunding landscape is spiky also when it comes to the various creative sectors and the rewards they offer. Ultimately, crowdfunding offers an interesting perspective to research on funding behavior whereby overcoming the so-called “home-bias” or even frictions in distance pledges via online platforms depends not only on the typical explicit campaign signals (text length, video, language, updates, etc.) but more importantly on the characteristics of the cultural product and on the rewards offered by these campaigns. We contend that external credibility signals such as prizes, media coverage, and positive reviews made available in the online call fundamentally impact the results.
of crowdfunding in a different way: local arts being less susceptible to it than other commercial and internet-based goods. As such, adequate crowdfunding for the arts is rather different from crowdfunding for Internet-based cultural products, which demonstrates the variances in success factors across cultural industries. Lastly, our study contributes to investigating what people value the most in specific cultural products offered via crowdfunding and the nuances that make it possible for local or distant projects to reach successful results.
THE ART OF CROWDFUNDING ARTS AND INNOVATION: THE CULTURAL ECONOMIC PERSPECTIVE

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Abstract:
This paper discusses crowdfunding – calls to a broad public for the provision of financial resources to support the development of a specific, novel good or service – from a perspective of cultural economics.

The first online crowdfunding platform, ArtistShare launched in 2001, was specialized in the cultural sector (Boeuf et al. 2014; Bradley and Luong 2014; Dalla Chiesa and Handke 2020). By now, crowdfunding is applied for many types of projects, but cultural and creative industries (CCI) continue to be one of the most important areas for applications of crowdfunding (Mollick 2014; Agrawal et al. 2015; Mendes-da-Silva et al. 2016; Bürger and Kleinert 2020). Crowdfunding is a case in point where the cultural sector has spawned an innovative business idea with much wider applications, which makes crowdfunding an important topic for cultural economics.

A burgeoning literature on crowdfunding has employed various aspects of economic theory (such as signaling theory or two-sided markets) and has yielded extensive empirical evidence on success factors of crowdfunding calls, as well as appropriate business models for crowdfunding platforms. This paper develops a different perspective. On the one hand, it concentrates on creators of cultural products and on the predominant crowdfunding practices that have been employed to finance cultural production. On the other, it harnesses general themes in cultural economics (including quality and demand uncertainty, socially interdependent demand formation, public good attributes, and intrinsic motivation to create) to start illuminating three fundamental and related questions, which are surprisingly unexplored so far:

1. Under what circumstances is crowdfunding a superior alternative to traded means of financing innovative projects?
2. What types of crowdfunding are best suited for specific CCI?
3. What is the potential of crowdfunding for CCI?

Overall, we illustrate that crowdfunding is a sophisticated and flexible tool for mitigating various, fundamental problems in CCI. For instance, at the crowdfunding stage, prospective cultural works are excludable, if ill-defined. Furthermore, crowdfunding is a means for product differentiation, which allows creators to simultaneously cater for a diverse set of incentives to engage with culture among donors and users. Given its relative benefits and wide application over recent years, it seems rather certain that crowdfunding is here to stay. However, we also document that crowdfunding has clear limitations – due to asymmetric
information, assurance problems, and free-rider incentives – which will continue to restrict its application.

Finally, the major benefit of crowdfunding for cultural economics may not derive from any fostering of CCI, but transpire on a different level: crowdfunding generates abundant data and changes restrictions for participants in the cultural sector, which entails opportunities to develop new empirical insights on cultural industries, over and beyond crowdfunding itself. The crowdfunding literature encompasses much and leading work on central themes in cultural economics. In a sense, crowdfunding operates a plethora of contingent valuation studies and choice experiments. This is a gift for cultural economics that will keep on giving for a long time to come.
Women -entrepreneurs’ interpretations of growth in creative industry businesses

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Abstract:
Entrepreneurship in creative industries is a relatively new object of scholarly inquiry. One of the key indicators of approaches to entrepreneurship is the interpretation of the desirability of growth, which can be measured by a quantitative (Wiklund, Davidsson, Delmar 2003; Cassar 2007) or qualitative (Dalborg, 2015) approach, where non-economic growth evaluation criteria are equally valuable to economic ones such as turnover and profit (Huq, Swee Lin Tan & Venugopal, 2019). The literature on women’s entrepreneurship points that businesses that do not grow quantitatively tend to have no growth ambitions, however it is important to understand the motivation why a company operates the way it does (Reichborn-Kjennerud, Svare, 2014). Studies have shown that the choices around growth and paths to growth tend to depend on reputation (image) of the business, product and service quality, available cash, and effective leadership (Gundry, Welsch, 2001). The growth of female run business in some cases is also motivated by the wish (not necessarily deliberate) to challenge the prejudice of existing leadership stereotypes in business world about men being more capable as entrepreneurs (Carli, Eagly 2011). While there is a body of research detailing gender-based differences in approaches to entrepreneurship as such (Kepler and Shane 2007; Orser and Hogarth-Scott 2005), there is scarce literature on women’s interpretations of success in creative industries. The article addresses the issue of women entrepreneurs’ interpretations of growth in creative businesses in order to understand if women in creative businesses value the traditional aspects of businesses success (that is, growth), and if there might be certain additional features of that growth which are characteristic of women’s interpretations.

The overarching research question of the study is as follows: What characterizes interpretations of the growth of women entrepreneurs in creative entrepreneurship?

Key findings of the present study are that women entrepreneurs in creative businesses do have ambition -some of the informants of the study ran ambitious technology-based projects. However, there are several other aspects related to entrepreneurship and growth that women-entrepreneurs value extremely high: the possibility of self-expression and being true to their creative identity, the value of quality, the chance to make a difference and do something socially and aesthetically meaningful, to develop teams with close creative partners, and being grounded locally while possibly expanding globally.

The study also argues that the priority of a specific way of life based on being true to one’s creativity points to similarities of women’s entrepreneurship in creative industries to
lifestyle business, which emphasises attachment to a specific place and its symbolic value (Siemens, 2015; Panaccia, Valeri, 2010).
Unwrap Crypto Punks: The Determinants of Prices of Non Fungible Tokens

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Abstract:
While mostly associated with financial services and cryptocurrencies, blockchain technology can be used beyond purely financial applications. Since 2017, we have seen the emergence of numerous artistic projects adopting this technology to create a proof of ownership of digital artworks. This study focuses on Crypto Punks, one of the first block-chained based digital art. The goal of this paper will be to provide the first analysis of the influence that attributes of a Crypto Punk may have on price, and if we can detect culturally based biases in their valuation. To do so, we developed a Python based web crawler which allowed us to recollect data on individual punk and their specific attributes to run a regression and analyze the relation between their attributes, digital scarcity and their valuations. As digital art and especially Crypto Art becomes ever more popular, this study represents an initial step to further our understanding and add to the scarce literature on the subject to better understand the art markets of tomorrow.
Assessing the Role of Arts and Other Creative Majors as Entrepreneurs and Innovators in the US Economy

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Abstract:
Entrepreneurship and innovation are important to the success of an economy. While both terms are difficult to define, innovation is typically associated with the creation of something new, while entrepreneurship revolves around the process of identifying and working to fill market needs. One trait that is likely to be common to those seeking work as innovators or as entrepreneurs in an economy is creativity. College graduates especially likely to be creative and have creativity intricately entwined in their studies are those who graduated with arts majors. As creativity is an integral part of success in the arts, entrepreneurship, and innovation, we hypothesize and look to assess the role that arts majors play in entrepreneurship and innovation.

To test our hypothesis, this study examines the role of college graduates with degrees in the arts, STEM, and other creative fields as entrepreneurs and innovators in the United States’ economy. We use American Community Survey (ACS) data to identify arts, STEM, and other creative majors who are working in entrepreneurial occupations and innovative industries. We define entrepreneurial occupations as those where self-employment is common and define innovative industries as those that are copyright-intensive. Beyond a focus on arts majors, we also perform an analysis of STEM graduates and graduates of other creative fields. Doing so is of interest in its own right, but also allows us to see how arts majors compare to graduates of other fields that may be creative in nature. We use logistic regression to find that majoring in a core arts field more than doubles an individual’s likelihood of working in an entrepreneurial occupation or an innovative industry relative to majoring in a non-creative field. Majoring in STEM and other creative fields is also associated with an increased likelihood of working in these areas. Among all the majors analyzed, we find that majoring in a core arts field is associated with the largest increase in the likelihood of working in an entrepreneurial occupation and third largest increase in the likelihood of working in an innovative industry. Beyond an important role in artistic creation, the findings of this paper highlight a role for arts and other creative graduates as entrepreneurs and innovators in the U.S. economy.
The Agony of Finding the Right Pricing Policy for Cultural Institutions: Addressing Economic Viability and Cultural Participation through Innovative Pricing

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Abstract:
Against the backdrop of great uncertainty surrounding public funding for cultural activities, of high reliance on private sponsors, and the increasing competition, cultural institutions increasingly have to focus on their own revenue streams in order to continue to exist and at the same time fulfil their cultural and political mission. Arguably, the pricing policy is an important lever in sales as it affects profitability and market competitiveness. Accordingly, cultural institutions have to implement suitable pricing policies that are (1) economically sustainable, and (2) achieve cultural participation and inclusion, by providing easy access to cultural heritage and education for all. Cultural institutions traditionally address these two goals by offering discounted entry fees or even free access to specific underrepresented groups. Nevertheless, there still is a long way to go to achieve equal participation in cultural life, with unaffordable pricing being cited among the top barriers (e.g., European Commission 2013).

So-called “innovative pricing policies” (e.g., “Pay-What-You-Want”, “Pay-as-You-Stay” or “Suspended Coffee”) are promising candidate solutions to effectively address this problem. There is, however, no systematic review of existing innovative pricing policies, and knowledge on the effectiveness of alternative innovative pricing policies in general, and in cultural institutions in particular, is equally lacking. Accordingly, the mechanisms of innovative pricing policies in the cultural sector are not fully understood, and there are no guidelines that offer advice to decision-makers in cultural institutions on how pricing policies can be used to achieve both economic viability and cultural participation.

In order to address this problem, we offer a scoping review (Paré et al. 2015) to synthesize previous research contributions on innovative pricing policies, and to identify research gaps in this area. Based on a systematic and interdisciplinary literature search (including cultural management, marketing, service management, sociology, and psychology), we identify 22 innovative pricing policies from different business contexts. These pricing policies are defined and delimited based on their different characteristics. For each innovative pricing policy, we synthesize the existing empirical knowledge in terms of their effectiveness in the available domains of application. Our results highlight the lack of empirical research on innovative pricing policies in general, and in the cultural sector in...
particular. Moreover, the existing empirical research is skewed towards a few innovative pricing policies (e.g., Pay-What-You-Want). The only scant empirical research we were able to identify focuses predominantly on economic viability, whilst the policies’ impact on cultural participation is completely ignored. Bearing in mind that decision-makers in a cultural institution need to achieve both economic viability and cultural participation, these results directly translate into major research gaps. Finally, we suggest ideas for how the remaining gaps can be closed through further research.
Festivals and Events
Ex-post econometric verification of the economic effects of the Venice carnival: A spatiotemporal autoregressive fuzzy difference-in-differences approach

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Abstract:
In recent years, festivals and special events have become one of the fastest growing categories of tourism attractions. Impact analysis of festivals and cultural events has been an important issue in event studies for decades. Since the seminal work of Baade and Dye (1988; 1990), the analysis of the economic impact of sports teams, stadiums, and major athletic events on host economies has elicited significant attention from sports economists. Baumann and Matheson (2011) list numerous problems of ex-post econometric studies, among them the ability to isolate the economic impact of an event as being possibly the main problem. In this study, we present an important development and to our opinion solve this problem. We model the problem of estimating economic impact of an event as a spatio-temporal autocorrelation problem, by defining two types of connections: temporal – two events are connected in a certain time moment if they take place at the same time; and spatial – the events are connected through spatial weight distance matrices. To estimate the economic effects of the Venice carnival, we utilize a three part empirical strategy. Firstly, we estimate ARIMA and intervention analysis univariate time series models for all included competing events individually to derive estimated number of visitors by time period and event. Secondly, we derive spatial and temporal weight matrices (if the event took place on different places in the city we use Fréchet means and/or medians). Finally, we derive a new, spatiotemporal autoregressive (AR) difference-and-differences estimator, to estimate the specific effects of Venice Carnival, taking into account spatial and temporal dependence between the events. To this end we extend the spatial AR difference-and-differences estimator of Delgado and Florax (2015) with controlling for non-satisfying the SUTVA assumption using fuzzy difference-in-difference time-corrected Wald ratio estimation based on partial identification (de Chaisemartin and D’Haultfoeuille, 2017). We present asymptotic properties of the estimator and results of Monte Carlo simulations. We use the newly developed method on the example of Venice Carnival which is one of the most internationally known festivals, celebrated in Italy. Following previous but scarce ex-post econometric analyzes in cultural economics we estimate economic effects of Venice Carnival on tourism and employment of approximately 50,000 additional tourists and 170,000 overnight stays yearly due to the event and a significant drop in short-term unemployment. We approximate the total economic impact taking into account direct, indirect and induced effects. This article contributes towards the empirical assessment of the economic impact of cultural events with a case study, relevant because of its cultural and long tradition relevance. We also present a novel method in general ex-post econometric verification
literature, able to solve the main pressing problem in the literature, as well as a novel spatial difference-in-differences estimator contributing to the growing econometric literature. The study has wide consequences and large potential of becoming a standard method in future estimations of economic impact of cultural, sport, congress and other events.
Tokyo’s Cultural Branding Beyond the 2020 Olympic and Paralympic Games: Challenges and Opportunities

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Abstract:
The Tokyo 2020 Olympic and Paralympic Games (Olympics, henceforth) were touted by the Japanese government and mainstream media as an unparalleled opportunity to showcase Japan and Tokyo’s cultural prowess to a global audience. By leveraging traditional and contemporary aspects of Japanese/Tokyoite culture, the Tokyo Metropolitan Government (TMG, henceforth) aimed, in particular, at presenting Tokyo (for and beyond the 2020 Olympics) as a welcoming global city of culture for visitors and business people alike. As a corollary, Tokyo’s long-term cultural branding strategy has been anchored to the Olympic city model/legacy (e.g., successfully applied for the London 2012 Olympics). By aiming to deliver the “best Olympics” (Masuzoe, 2014) in modern history, Tokyo intended to become one of the world’s most popular tourist destinations and unquestionable Asian metropolis of culture. However, the Tokyo 2020 Olympics are now the first-ever postponed Olympics and potentially, the first-ever cancelled due to a pandemic.

The objective of this presentation is to examine the features, dynamics and challenges of Tokyo’s cultural branding/rebranding in a pandemic/post-pandemic context. To this end, the presentation firstly examines the rationale, scope, and sustainability of Tokyo’s cultural branding (pre-pandemic) through the lens of the “Tokyo Vision for Arts and Culture 2015–2025” (TMG’s main cultural policy guidelines). Secondly, it provides a snapshot of the cultural program of the 2020 Olympics (i.e., Tokyo 2020 Nippon Festival) and public opinion trends on Tokyo/Japan’s cultural branding. Thirdly, it analyzes plausible (post-pandemic) policy pathways for Tokyo/Japan’s cultural branding.

The presentation uses the mobility/assemblage approach in policy knowledge to assess the cultural branding of Tokyo from a regional (East Asia) and global perspective. The presentation findings draw on qualitative and quantitative empirical data collected by the author. Primary data is comprised of a) semi-structured in-depth interviews and field research conducted between 2013-2020 in Tokyo and b) an online survey conducted in July 2020 (n=1000 Tokyo Metropolitan Area and n=1000 Japan-wide).
Measuring success of the festival. Cultural policy implications of the festivalisation of values

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Abstract:
The presented conference paper contribution is based on two empirical projects: ‘Festivalisation of values. Axionormative dimension of music festivals’ and ‘Festivals impacting Polish cities –Study of the Festivals’ staff competencies and cross-sectorial synergy’. The last study was carried out in 16 regions of Poland, as a mixed qualitative and quantitative methods application, including i.a.: e-surveys with festivals organizers of 116 festivals from 70 cities in Poland(n=248); PAPI surveys with over 550 festivals’ attendants, 50 IDI with festivals leaders and field work on 50 festivals in 47 cities. The case studies were elaborated from the perspective of cultural policy studies objectives. Festival organizational pattern and format in its wide spectrum of options serves as the “Swiss Army Knife” of the cultural sector –response to a wide array of issues (Negrier, Bonet, Guerin, 2013), including: -cultural democritisation, the legitimization of local powers (Watermann 1998), the transformation of artistic genres (Orosa Paleo & Wijnberg,2006), cultural diversity and other concerns (Negrier,2013). However, local governments and private operators tend to limit their narrations on the festivals as the instruments boosting the promotional image of cities, or the feedback loop of Festivals that provide attractions for tourists, and the tourist industry that provides audiences for these attractions(Kuligowski, 2017). Festivalisation that is based on the “temporary transformation of a place into symbolic space in which the public domain is claimed for particular forms of consumption” (Richards, Palmer 2010)is the processes through which festivals are autonomized and their hegemony in cultural policy is attained (Hartmut Haussermann and Walter Siebel, 1993). ‘Festivalisation’ of city culture might be then sees as a predominance of festival-like cultural activity over all-year presence of cultural institutions and organizations focused less spectacular cultural work, like art and culture education every day. Festivals as cumulating inhabitants and tourists’ attention when asses cultural life quality in the city. Impressive visibility of festivals becomes predominant public perceptions and memory, confusing them as being a major part of the quality of cultural public space in the city, taking for granted other more traditional forms of art activities. However, popularization of festivals as quantitatively dominant forms of cultural activity has triggered positive processes which had previously been absent in the local cultural “ecosystems” (Holden,2015). Would we keep festivals as serious argument in discussion about economic impact of cultural activities on the cities’ economies? The key question of the paper refers to the dilemma of how could we measure festival as successful or unsuccessful? What criteria and measures should we take into consideration? The text brings into discussion at least four of them: (a) place-based Engagement, (b) innovation, (c) creative character -distinctiveness and uniqueness of its identity and position within the spectrum of festivals, and (d) sustainability.
The World Tango Festival: an approach to analyse economic, touristic and social impacts in the city of Buenos Aires

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Abstract:
Tango is a cultural expression, a musical genre and a dance, originated on both banks of the Rio de La Plata river. Vega & Aharoni (2016:29) define Argentine tango as "a choreographic-musical episode that germinates and opens in one of the ancient currents of Western dance". He adds that it's an "end of the century" fact. From the tango's beginning to the end of the nineteenth century, a long process of cultural appropriation and transnational circulation has been developed. Therefore, this genre has become a recognized cultural expression, practiced and disseminated in very different ways in all the latitudes of the world (Morel, 2011:170). In 2009, Argentina achieves the inclusion of this cultural event into UNESCO's representative list of intangible cultural heritage of humanity. Since then, policy actions were increased to contribute to its heritage process, and also have played a key role to Buenos Aires city’s economic, touristic and cultural development strategy. Among these actions is the creation of the World Tango Festival.

The Buenos Aires Tango Festival has its origins in Law No. 130 (1998). In this law the city of Buenos Aires recognizes tango as an integral part of its cultural heritage and creates the Popular Tango Festival to be held in the city annually. The Tango World Dance Championship is an international competition between tango dancers held annually since 2003, in the city of Buenos Aires. Since 2008 the championship has been held in the framework of the Tango Buenos Aires Festival and World Cup event, becoming a combined event. It is the tango event with the greatest international impact. In 2019, preliminaries were held at 15 international and 28 national locations.

Following Devesa, et al., (2012) cultural festivals are one of the most representative prototypes of cultural heritage and, at the same time, they have become one of the most dynamic phenomena of the current cultural scene. In this context, the objective of this work is to analyse the socio-economic impact of the World Tango Festival in the city of Buenos Aires. The work also highlights the importance of spectator’s opinion about the economic and cultural impact of the festival. To achieve this objective we use the economic impact methodology, based on the measurement of effects. The data were collected through surveys at the Usina del Arte during the 2019 Tango World Cup and information provided by the Director of events of the city of Buenos Aires.
Film Industry & Cinema
**Batman Forever? The economics of overlapping rights**

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**Abstract:**
When copyrighted comic characters are also protected under trademark laws, intellectual property (IP) rights can be overlapping. Arguably, registering a trademark can increase transaction costs for cross-media uses of characters, or it can help advertise across multiple sales channels. In an application to book, movie, and video game publishing industries, we thus ask how creative reuse is affected in situations of overlapping rights, and whether ‘fuzzy boundaries’ of right frameworks are in fact enhancing or decreasing content sales. We use a major U.S. Supreme court decision as a quasi-natural experiment to apply an IV estimation in our analysis. We find that the impact of overlapping rights on reuses varies by the type of franchise.
Abstract:
Major motion picture production and distribution is highly concentrated nowadays. It has been so for a long time, despite set-up costs having declined substantially and despite many entry attempts. Previous research has shown how the industry became highly concentrated during the late 1910s and early 1920s, when firms escalated their expenditure on film production and marketing. Yet the industry has remained highly concentrated ever since, despite an enormous increase in market size, despite upheavals that changed the prevailing business models, such as antitrust actions, vertical disintegration and new distribution channels such as television, video and internet.

This paper tries to gain historical understanding how the industry could remain so highly concentrated between c. 1948 and 2020. It assembles a unique dataset on sunk costs, market size and market structure, constructs consistent longitudinal series, then analyses these series and separates out inherent industry factors from regulation, international trade, film policy effects and other factors. The paper constrains itself to the US market, as that was the largest film market in the world. Almost all major changes and upheavals happened there, and almost any new entrant entered it. The period examined starts in the early 1920s, at the end of the escalation phase identified in the literature, and it ends in the 2010s. The paper argues that to understand the current changes in the motion picture industry, it does not suffice to go back to the 1990s or even the 1970s, but we need to go much further back in time, and this is how history matters. The paper finds that industrial economics theory on sunk costs and market structure, applying a general game theory framework to the case of motion pictures, can explain the consistently high concentration in the face of a rapidly expanding market. As the market for feature films grew enormously, driven in part by new distribution technologies, in a competitive game incumbents escalated their outlays on production costs, leading to concentration remaining high.

The paper is structured as follows. After the introduction, section 1 reviews the literature on sunk costs and market structure, and the contribution of other empirical studies. Section 2 discusses the construction of the time series data in detail, and the methods used to analyse the data. Section 3 presents stylised facts about the U.S. motion picture industry necessary to interpret the results. Section 4 presents the results. Section 5 discusses the results in the light of the existing empirical literature, particularly going into issues of antitrust law, economic policy, cultural policy, the Paramount case, vertical (dis)integration & restraints, showing the market structure observed/measured is more a result of a competitive escalation game between firms than of overt or tacit collusion. Section 6 concludes. Several appendices provide further documentation and details on data collection and construction and the methods used for analysis.
Film industry in the European Union. An analysis of the financial situation in period 2010-2019

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Abstract:
Film industry is probably one of the cultural industries with greater economic projection due to its huge turnover and contribution to Gross Domestic Product of countries. In order to gain a better understanding of this sector, this paper will examine a sample of the most important companies belonging to this sector in the European Union, focusing on the study of relevant features of them such as their size, location, performance, profitability and structural ratios. For this purpose, multivariate statistical techniques will be used to develop indicators on the evolution of the main variables and financial ratios of these companies over the last few years. Data will be extracted from the Orbis database for all the variables from 2010 to 2019. To achieve this aim, the study objectives can be specified in the following: a) to summarize the information provided by the original variables into a smaller number of factors or components, which will enable us to reach the construction of a robust and reliable synthetic indicator for the period of time analysed; b) to investigate the relationship between the constructed index and different variables such as company age, size and localization; and c) to perform a panel data analysis in order to jointly investigate the influence of economic variables as well as the time period of the data. The obtained results will be illustrative of both the economic period analysed and the changes experienced in the sector of cultural industries, enabling us to advance in the knowledge of this cultural industry in the framework of the economy of culture in general.
Why should public policies for cinema take non-commercial exhibition into account? The analysis of the Portuguese Institute of Cinema and Audiovisual database, 2007-2017

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Abstract:
The cinema sector is especially relevant within the cultural domain. When focusing on the exhibition segment, information available is still rare, particularly concerning minority segments like non-commercial film exhibition (NCE) (i.e. mainly film societies). Its significance has been acknowledged by European cultural policies (as well as national policies) (Pasikowska-Schnass, 2018), especially due to recent technological changes such as digitisation (Newman-Baudais, 2011). Technological transitional processes are extremely costly, but their role in potentiating cultural accessibility is being emphasised, as theatrical exhibition is no longer limited to cinema, strictu sensu (Aveyard, 2016; Kanzler & Talavera, 2018). This situation poses an important policy matter, clearly reinforced under the current pandemic: non-commercial exhibitors become core cultural agents "beyond the cinema sector" (Inglis, 2010), but their public support is critical.

Our research on NCE aims to contribute to this debate on cultural policies by increasing the knowledge about NCE and by discussing its role, regarding not only cinema but also cultural accessibility in general. After having mapped and characterized NCE in Portugal (Santos & Barbosa, 2019), we accomplished a statistical analysis of the Portuguese Institute of Cinema and Audiovisual (ICA) database on NCE. The database includes detailed information concerning all the registered film sessions since 2004, such as characteristics of the exhibitors; date, place and regularity of the sessions; films exhibited; attendance. A preliminary task was necessary for standardising the registered data, verifying missing information, readjusting some variables for statistical treatment and adding new variables (e.g. about financial support and the exhibitors’ activities -- using ICA information system, exhibitors’ websites and other sources).

We will present the main characteristics of the Portuguese NCE and our reflection will be contextualized by the EU policy framework. As referred above, NCE is particularly important to reflect on the potentiality of cinema, not only for film itself, but for a wider cultural accessibility. Although this is not a new subject, in the sense that it results from the on-going digital transformation, the current pandemic is accelerating the process, so knowledge and discussion is critical to inform cultural policies (Kulesz, 2020).

Our preliminary results confirm the territorial asymmetry of cinema supply (high concentration in urban areas) which is aggravated by the structural fragility of the NCE segment. Most exhibitors rely on external (mainly municipal) venues where cinema is not regularly programmed and technological equipment is often outdated; they also rely on distribution schemes (including distribution policies) that do not respond to territorial asymmetries; public funding is low and, in some countries (like Portugal), highly centralised.
(i.e. local policies do not prioritize cinema); and film exhibition is often an intermediary activity of the exhibitors. On the other hand, our results show that non-commercial exhibitors develop an intense and regular activity as local agents, aiming at diversifying local cultural offer and participation.
Temporal Dynamics of Global Film Distribution: Release Delay and Theatrical Availability

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Abstract:
This paper is concerned with the global distribution of films screened in cinemas. We use a big data set containing theatrical screening records for 40 countries to test whether release delay influences film supply represented by the level of screenings within importing countries. As such, the study tests how international release delay affects a film’s foreign theatrical availability, taking into consideration differences in film types and chosen international distribution strategies.

Despite the advent of digital distribution, the slow stagger of films into different markets persists. Film releases lag due to several reasons, including national variations in holidays and seasons, locally factored “dump months”, domestic awards windows, the relative likelihood of piracy, as well as a lack of available screens. There is, however, risk with continuing spatial and temporal market segmentation. For instance, literature showing that release delay is detrimental to foreign supply and demand include Elberse and Eliashberg (2003) and Clement et al. (2014) who have confirmed that longer lags reduce the number of foreign screens allocated to a film. Other research has found that duration in foreign theatres (McKenzie 2009) and foreign earnings (Griffith et al. 2014; Moon & Song 2015) are lower as a result of increased delay duration. Previous explanations given for distribution delays, such as technical and economic impediments of scale, no longer make sense under widespread digitisation. In fact, the savings on print and advertising costs alone would indicate there is a considerable upside to near day-and-date releasing.

This paper uses a granular measurement of a film’s foreign theatrical availability captured in the number of screenings it receives in each importing country. We also consider possible variation in the effect of delay across film types and distribution strategies, arguing that its generally negative impact might differ from film to film. For instance, the lag between international markets may allow independent films to build a stronger word of mouth, resulting in a more positive theatrical exposure.

The discussion in this paper is informed by a large dataset of global film screenings from the Kinomatics Project (Kinematics n.d.). Its inclusive nature allows us to capture a rich sample of all films screened at the cinema regardless of their origin and box office. The sub-sample used in this study includes over 130m theatrical screening records from 40 countries comprising some of the world’s largest cinema markets including the United States, France,
and Germany, as well as emergent cinema markets such as Vietnam, Indonesia, and South Africa. The dataset tracks theatrical runs of 3,343 feature films produced in 122 origin countries and released internationally in 2013, amounting to 18,142 film-country observations.

The findings from this paper contribute to the scholarly debate on the temporal aspect of global film circulation and provide industry implications regarding the optimal international release strategies for geo-politically diverse film content.
When Expectations Meet Evaluations: The Destiny of Movie Box Office Performance in China

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Abstract:
China's film market has witnessed a rapid growth in the past decade particularly with the help of the 2016 Film Industry Promotion Law and subsequent nation-wide film industry policies. The total box office revenue (BOR) has increased from 44.1 billion yuan to 64.2 billion yuan in 2015-2019, with an average annual growth rate of 40%, making it the second largest film market in the world. The development of mobile payment and booking apps facilitate online movie ticket sales, which have constituted more than 90% of the total BOR in China. Therefore, online branding and marketing strategies become a key point to allure Chinese film consumers. Until recent years, China’s film industry has attracted attention from marketing scientists and economists, who try to analyze the impact of signals in China’s changing institutional context (Elliot et al. 2018), to model movie attendance with seasonality (Zhang et al. 2017), to measure the star power (Peng et al. 2019), and to investigate the effect of event marketing on consumer expectations (Sun et al. 2020). However, few insights have concentrated on the power of online reviews and ratings in Chinese film market. This article focuses on the effect of the valence of online word-of-mouth instead of online rating volume. We investigate ‘how’ it affects the box office revenue beyond ‘whether’, while controlling the impact of movie attributes and the competition environment through considering consumer expectations data, percent of screens and timing choices. We contribute to the film marketing research through constructing an expectation-evaluation-performance model based on a data sample of 240 films released in China during 2017-2019. We take advantage of two important proxy variables, the number of people who show their willingness to see the movie in Maoyan booking app, and the decay index of movies’ life cycle. We find that online rating score positively affects the total box office revenue through influencing the resilience of its life cycle. We successfully measure the impact of consumer evaluations. Specifically, 1 unit increase of the rating score would make the decay index 73.5% higher on average, positively contributing to relevant revenue increase from the opening base. We also find that the impacts of willingness and rating vary among different genres, implying that producers and marketers of Sci-Fi, action or comedy movies should pay more attention to improve consumers’ expectations and evaluations.
Funding the Arts & Culture
Public subsidies and economic profile of Spanish film companies

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Abstract:
Cinematography and video constitute the second Spanish cultural industry in terms of its contribution to the Gross Domestic Product (GDP) only behind the publishing sector, but it is at the same time one of the sectors that depends the most on the public administrations support in Spain. In this work, the economic and financial features of the companies of this cultural industry are analyzed together with the data of the public subsidies received by them in recent years.

The objective of this work is to describe the companies in the sector offering segmented results according to their economic activity, company size, subsidies received and their purpose. To this end, data from the Sabi database, the Ministry of Education, Culture and Sports and the Institute of Cinematography and Audiovisual Arts of Spain will be used. In a complementary way, the highest grossing productions over the last few years will be analyzed, trying to relate the financial economic profile of the companies involved in their production and distribution with the success achieved in terms of international dissemination and projection.
Public Expenditure Review on Culture in Slovakia: Expectations and Reality

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Abstract:
The Value for Money Project was introduced as a new budgetary instrument in Slovakia in 2016. Its aim is to improve efficiency of public expenditure, provision of public services, and to consolidate public finances. Over the four-year election term ending in early 2020 the goal was to review the majority of general government expenditures.

This paper provides an assessment of the project with a particular focus on the spending review on culture in the amount of 0.70% of GDP (EUR 591 million or 1.68% of total public expenditure). Whereas spending reviews are rather common in many countries, spending reviews on cultural expenditure are very rare.

The Slovak spending review on culture has examined public expenditure on cultural policies, including the expenditure of thirty associated cultural organizations under the purview of the central government. The aim of the review was to evaluate the effectiveness of these expenditures with an emphasis on achieving better results of cultural policies such as a higher level of cultural participation, greater attendance of cultural institutions, better state of cultural heritage sites, and a higher share of cultural and creative industries on the GDP.

The review has been performed by the Value for Money Unit of the Ministry of Finance and, primarily, by the newly established analytical unit of the Ministry of Culture, the Institute of Cultural Policy. The work on the review commenced in November 2018. A preliminary report summarizing the state and problems of cultural policies based on tentative key performance indicators was published in November 2019. A final report with specific measures to improve outcomes, timeline of their implementation, and allocation of responsibilities across ministries was delayed due to the outbreak of the Covid-19 pandemic until July 2020.

Problems with the extent and quality of available data on cultural policies, lack of clearly stated policy goals and their associated performance indicators, the type of suitable legal form for cultural institutions, the level and types of incentives for private funding of culture, and challenges in implementing past recommendations were reported together with a set
of recommendations in the final report. The paper also provides an early assessment of efforts to implement the recommendations.
Panem et circenses? The impact of municipal cultural spending on major’s election

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Abstract:
The topic of municipal election and cultural expenditure is not much developed in the cultural economics field. There are few important works that have highlighted the effects of electoral timing on municipal cultural spending (Benito, Bastida and Vicente, 2013; Sanjuánet al., 2020), identifying the links between an electoral cycle and the spending on culture in the election year (Dalla Nogare and Gallizzi, 2011). This paper contributes to this literature by introducing several novelties. Firstly, the most important contribution is the separation of the expenditure in culture by dividing it in current (i.e. concerts, festival, etc.) and capital (i.e. the construction of a museum). We believe that this differentiation contributes to detecting homogeneous impact of current and capital expenditure on the election cycle. Secondly, we take into consideration not only the political party but also the characteristics of the major and all the components of the majority group (i.e. age, gender, level of education). Finally, we analyse all the 7904 Italian municipality divided by size and by the geographical area.

To study the impact of municipal cultural spending on major’s election we use two different sources of data: AIDA PA and the Ministry of Domestic Affairs electoral database for a twelve-year period from 2007 until 2018 and apply diff-and-diff methodology. Our preliminary results confirm the hypothesis on the positive impact of municipal cultural spending on major’s election, stating that a political cycle can be detected, depending on the type of cultural expenditures and the geographical location.
Rethinking art support system under pandemic from the perspective of the activities and functions of the regional arts councils in Japan

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Abstract:
This study focuses on the functions expected of the regional arts councils in Japan in recent years after the Japan Arts Council (formerly the National Theatre) was allocated the role of running arts councils in 2011. Following Yokohama City (2007), Okinawa Prefecture (2012), and the Tokyo Metropolitan Government (2012), the Osaka Arts Council was established in 2013, jointly by Osaka Prefecture and Osaka City, to promote unified cultural policies. However, regional art councils do not necessarily fit a nationwide uniform model; rather they are constructed based on the circumstances and expectations of each region. This study develops Katayama's proposal (2019) that besides ‘independence from local administration’, ‘specialty(expertise)’, and ‘transparency’, the functions of regional arts councils have not been discussed widely in the literature.

Osaka has a distinctive cultural environment: (1) Osaka has been a hub for trade, and Buddhism, since around 700 A.D.; traditional performing arts such as Gagaku, Noh, and Bunraku have flourished here, and continue to do so, along with Western culture and entertainment. (2) After WW II, the cultural activities of Osaka were led mainly by the private sector, which established theatres and concert halls and conducted festivals and symphony orchestras; however, no prefectural theatres/museums were established. (3) When a ‘neoliberal’ cultural policy was implemented since the 2000s, emphasis was given to moving ‘from public to private’ and developing ‘self-responsibility’. Public cultural facilities thus became privatised and subsidies reduced. (4) However, over the last few decades, Osaka City has witnessed changes such as disparity in the community and ageing. Since the local government tends to ‘use’ art for economic ‘revitalisation’, art was under the control of the local administration. A regional arts council is expected to serve as a bastion to gain autonomy for art against administrative pressure.

Given this situation and hypothesis, this study focuses on the activities of the Osaka Arts Council during the COVID-19 crisis. The issues studied, based on the survey, are as follows:

- Impact of COVID-19 on art institutions/artists and their expectations of support (based on the analysis of the results of the COVID-19 situation survey).
- The scope of regional arts councils within the current framework under the crisis. (self-assessment of activities and analysis of the missions and limitations of the current framework)
- The features and systems that are needed by the regional arts council to fulfil its roles

The results showed that (a) the amount of loss incurred by art institutions due to the crisis
varies according to genre, age, gender, and nature of the group and (b) the motivation for new initiatives such as digitalisation also depends on the genre and generation. However, artists of various genres commonly expressed their need for public support and their future expectations. The limitations of private and administrative support under crisis demonstrate that the regional arts council should now (1) acquire the necessary mobility to respond to changes, (2) ensure collaboration, respecting all stakeholders, (3) maintain communication between ‘public and private supporters’ and ‘art groups/institutions’, and (4) become an active entity that continues to learn.
Impact of COVID-19 on the Arts & Culture
CULTURAL CONSUMPTION UNDER LOCK-DOWN: AN AGENT-BASED MODEL OF CHOICE UNDER RESTRICTION

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Abstract:
This paper presents an agent-based model to study the effect of restrictions due to epidemic prevention on individual decisions concerning cultural consumption. In general, agent-based computational economics studies an economic system as a complex system evolving over time. Agent-based models can mimic the observed behaviour rules of interacting agents and provide statistically robust results deriving from repeated iterations of realistic choices within a stochastic framework (see Biondo et al, 2020, for an application to cultural economics). In this model, we consider a population of heterogeneous agents, differentiated in terms of education and income. Individuals can allocate a given income in two kinds of cultural goods, designed as ‘popular’ and ‘high-brow’. We assume that popular cultural items are more numerous than high-brow items, and they are characterised by lower value and lower unit price. The preference of individuals toward popular vs. high-brow cultural items are related to the level of education, with high-educated people deriving, on average, larger utility from high-brow cultural consumption (see Suarez-Fernandez et al., 2020). The social content of cultural consumption, and imitative behaviour, are modelled through possible network effects, with networks designed either in a random way or basing on the level of individual education (Lizardo, 2006).
In such a framework, we study the effect of lock-down policy measures, modelled as binding capacity constraints. The simulations from the model show that even if lock-down measures are symmetric across popular and high-brow cultural sectors, the effects are asymmetric, with high-brow cultural sector suffering larger losses, as compared to popular sector. This is substantially due to the fact that the recovery after the lockdown is faster for popular cultural consumption than for high-brow cultural consumption. Results show that both partial and global lock-down restrictions may produce counter-intuitive effects; in some cases, they could even lead to an increase of utility of persons, and they generally entail lower concentration indices in the distribution of total perceived utility levels. The model also permits to simulate the effect of different lengths of the time-span between the announcement and the implementation of lock-down measures. A wider interval of announcement is associated with a smaller contraction of all forms of cultural consumption, and hence a smaller change in the structural composition of cultural consumption due to lock-down measures.
"Closed until further notice". Public aid for culture in Poland under the COVID-19 first wave

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Abstract:
According to data by Statistics Poland, Polish cultural institutions have seriously suffered from freezing of the economy and lockdown (GUS, 2020). However, the data disregard the situation of independent artists, as in general independent workers (free-lancers) are not taken into account in the state official statistics. There is then no information of about 50 000 artists (Ilczuk et al., 2020) working in the cultural sectors as free-lancers during the pandemic.

The purpose of the paper is to analyse public (state) actions aimed at supporting culture in Poland affected by COVID-19, especially independent artists, as well as to evaluate this aid from the perspective of the latter. The research is divided in two parts. First, it consists in reviewing official documents published by the Polish Ministry of Culture and National Heritage, as well as other public documents, i.e. laws and regulations. They list actions undertaken by public authorities both specific, for culture workers and institutions, and regular, prepared for organisations and workers in other sectors of the economy, however available to the cultural sector as well. In the second part, conclusions from ten semi-structured in depth interviews (IDI) conducted with cultural workers between May 21st and July 31st, 2020 are presented. The interviewees were asked to comment real state help obtained during the first wave of the pandemic as well as to identify necessary future changes in the field of cultural policy after the pandemic.

The analysis shows that support offered to culture was insufficient. Firstly, it was mainly focused on organizations, such as public institutions, companies and NGOs operating in the field of culture. Real help for independent artists was very poor. Secondly, the attitude of the Polish public authorities as well as that of the Polish society reveals their little awareness as for the role of culture not only in national economy, but also in social life. The interviewees point out the following solutions to be adopted: (i) law on the professional artist status allowing them to be included into the system (e.g. social security); (ii) coherent national cultural policy and increased public funding; (iii) better cultural education aimed at augmenting cultural capital of the society (in the meaning of Bourdieu’s theory (Bourdieu, 1986)).
French 2020 lockdowns: the expected but failed ebook tidal

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Abstract:
This contribution constitutes an attempt to fill in a research blind spot about book market (Cameron, 2019). Several research works have been conducted on the French book digitalisation but little on independent bookstores, and none linking these two dimensions. Our own work will be put into perspective with papers on the book economy (Benghozi and Benhamou, 2010), (Salvador and Benghozi, 2020) and (Peltier and Moreau, 2012). Whereas in recent years it was believed that « digital disruption » (Gilbert, 2015) was going to be accompanied by a huge increase in digital book sales and a gradual weakening of independent bookstores (Crosby, 2019), the two 2020 lockdowns seem to draw different perspectives.

We propose to understand to what extent the 2020 year allows us to query what is going on on the French book economy.

In terms of method, this paper is based on a double point of view: on the one hand, a comparison of ebooks and printed books sales and on the other hand the analysis of sales channels including bookshops. This research is based on detailed statistics of the French book economy and interviews.

First results show a very nuanced situation for ebook commerce. A survey from the National Publishing Houses Association reported that 30% of publishing houses saw a 30% increase in their ebook sales and 38% of publishers felt that sales were stable or slightly increasing. Furthermore, in a Mediametrie study on reading practices during the spring lockdown, it was found that: - 35% of people have already read an ebook after lockdown compared to 20% in January 2020,- 29% of respondents report reading more than before, 24% read more printed books and 20% more ebooks,- 16% of people think that their reading behaviour of printed books will remain stable for the future, compared to 17% for reading ebooks.

About sales trends, the average annual growth rate of bookstores turnover has slightly retracted over the last decade (-2.2%) while that of online sellers has increased (+5%). But the 2019 year had already made a turnaround with a sales increase for bookstores (+2.9%). 2020 seems to continue or even accelerate the paradigm shift. The vast majority of independent bookstores has seen its activity increase: for example, the average turnover of small bookshops has increased by 14.8% (statistics from the National Bookshops Association).
To conclude with, the French ebook economy has increased to some extent but, put in context, not as strongly as expected. At the same time, independent bookstores have strengthened and their sales have increased overall. At the beginning of 2021, the situation is very different from that sketched at the beginning of 2020: the awaited digitalisation of the book economy seems to be largely slowed down and the bookshops that were said to be dying seem on the contrary to flourish again. Is that a passing fad or a long-term shift?
What are the impacts of the COVID-crisis on French bookshops sells: first steps of a bibliodiversity-based research

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Abstract:
Several works have sought to operationalize the concept of cultural diversity. Stirling distinguished three sub-concepts: variety, balance and disparity (Stirling, 1998). Researches had then applied these methods to the French book sector (Benhamou and Peltier, 2007) and (Moreau and Peltier, 2011). Since then, analyses have not necessarily been really renewed apart from some studies on best-sellers (Ceulemans et al., 2020) or (Squires and Driscoll, 2020). Thus, did the health crisis in 2020 and all measures taken (lockdowns, curfews) have an impact on editorial diversity?

Our research is based on the database of the Observatoire National de la Librairie Française. It contains detailed sales data for 357 bookshops. We compare the years 2019 and 2020 to analyse the effects of the health crisis on editorial diversity. The work only focus on the consummed disparity and not on the supplied disparity (Wurff and Cuilenburg, 2001) because datas are very detailed ones and allow very thorough analysis. Only sales of bookshops and not other distribution channels (large cultural stores, large non-specialized stores, internet) are taken into account for entire calendar years 2019 and 2020.

We will seek to enrich past researches by providing complementary analytical tools. This contribution is mainly based on statistical analyses on the notion of publisher, already suggested ten years ago (Pinhas, 2011). Our own work sheds light on diversity and more specifically on disparity through a reputational categorization of publishers. This variable was constructed from the analysis of the winners of the six main French fiction prizes since 1988. The renowned variable is also complemented by the year of creation of the publishing house as a sign of maturity and recognition (Dubois, 2009). Analyses also focus on gender (fiction, comics, thriller, youth) and the original language (French or translation).

Initial results show a reduction in editorial diversity. The number of publishers in the first 1,000 sales decreased from 156 to 142 between 2019 and 2020, a decrease of 8.9%. Maximum sales are increasing, and conversely, minimum sales are decreasing. The standard deviation increases between the two years. All these elements show:

- a tightening of sales on fewer publishers than before,
- a growing gap: larger publishers still sell more, smaller ones still sell less.

It therefore seems from the first analyses that 2020 has led to a reduction in editorial diversity in the French book economy. Symptom of a year in crisis or strong economic trend?
How successfully cultural organizations used digital marketing tools to build awareness, engagement, and word of mouth for their digital services and contents during covid19 crisis

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Abstract:
Different cultural organizations such as museums, galleries, thematic parks, historical monuments, libraries, festivals, events, exhibitions, music halls, theaters use a peculiarity of digital marketing tools from websites, digital advertisements, search engines, sms, newsletters, emails, social media to increase their brand image. But there are very rarely studies to search which of them, how often and how efficient arts and cultural organizations utilized digital marketing tools during covid19 crisis in order audience to recognize, to recall, to participate and to inform others for their digital services transformation during the crisis. To answer these research questions, form arts digital marketing point of view the present exploration with a triangulation study with open ended questionnaire, content analysis and secondary empirical evidence search all mainly Greek cultural organization during covid19 crisis how effectively use digital marketing tools. Results show that cultural organizations during covid19 crisis use mainly social media and web site as marketing communication tools with a high level of brand awareness for their digital content but moderate level of word of mouth and low level of brand engagement. Audience during the crisis were well inform about digital offers form cultural organizations, they discuss manly via social media about them but very few show a digital live event, pay for this, or visit a virtual museum exhibition. Therefore, marketers who use digital media for cultural organization should follow amore systematically digital communicational campaign in order audience to engage more with digital services and content especially when due to future crisis this is necessary.
Effects of the COVID-19 Pandemic on the Cultural Economics of Turkey

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Abstract:
Although the concept of culture is perceived as a qualitative concept, it is a field whose effects can be analyzed quantitatively and supported by analytical studies. The most concrete example of this is the concept of Cultural Economics where the effects of culture on the economy are examined. Cultural Economics, in which the cultural industries having an oligopolistic/oligopsonistic structure and conceptualized since the 1940s, is examined as a sub-branch of economics science by various views. The Association for Cultural Economics International defines the Cultural Economics concept as “the application of economic analysis to the creative and performing arts, the heritage and cultural industries, in both the public and private sectors”.

In many countries around the world, especially in the European Union, Australia and China, the importance of the Cultural Economy has been understood and its place in the economy has been recognized. Beyond the deep-rooted history and cultural heritage in Turkey are very intense, it is noteworthy that Cultural Economics seems to be one of the areas where an insufficient and inadequate number of academic studies conducted in Turkey. As emphasized both in Turkey’s 11th Development Plan and Targets for 2023, the impacts of cultural industries on the economy are characterized as crucial with their driving force characteristics on sustainable economic development and growth in Turkey. Eventually, the enhancement in scientific studies carried out in the field of Turkey’s Cultural Economy is especially important because of the multiplier effect of the sector.

The cultural industry in Turkey had a continuously increasing trend in terms of added value to the economy both at national and international levels since 2010. According to Turkish Statistical Institute, the data on 2019 which is the year before the pandemic in Turkey show that the cultural expenditures were 1.3% of the Gross Domestic Product (GDP) and reached 57 billion TL with an increase of 4.7% compared to the previous year and. In 2019, the export of cultural goods approached 44 billion TL with an increase of 26.5% while the import of cultural goods increased by 29.6% and approached 30 billion TL. In addition, the turnover of enterprises in the culture industry increased by 11.4% compared to the previous year and reached the level of 84 billion TL while the number of employees decreased by 3.9% to approximately 256 thousand people. Furthermore, it’s comprehended that the state’s share in terms of cultural spending in Turkey is more dominant compared to the private sector.

The contraction in the economies due to the COVID-19 Pandemic, which has emerged as one of the most extraordinary and unexpected developments in the history of the World Economy, has also made itself felt extremely in the cultural industries which is particularly a service-intensive sector. The cultural industry remains important for the economy in 2020,
while it is one of the most affected sectors in Turkey by the pandemic due to the adverse conditions experienced. Even though the official data supply in Turkey in the field of Cultural Economics is at a limited level, the industry's own research carried along helps to reveal the status of the pandemic period, albeit a little bit. The gathered data from several sources on the pandemic period will be presented in the study.

In this study, the core subject is taken as the effects of COVID-19 Pandemic on Turkey's cultural industry within the scope of Cultural Economics via a comparative analysis approach for the periods before and during the pandemic. Moreover, the sectoral effects of the pandemic in the relevant periods are examined in comparison with other countries, and suggestions are made about the subject in the light of the findings.
My Sun Sets to Rise Again – Balancing the Tensions of Logics in Continuous Innovation before and during a Crisis

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Abstract:
The COVID-19 pandemic has challenged the creative industry to innovate. Due to social distancing, cultural entrepreneurs in the high North were also challenged with reduced access to the market. The demand for novel ideas remained an essential precondition for established cultural entrepreneurs in Northern Norway to make a living. The growth of continuous innovation is at the heart of the performance of cultural entrepreneurs, who discover, innovate, evaluate, and exploit business opportunities within the creative industries (Hausmann & Heinze, 2016; Jones, Svejenova, Pedersen, & Townley, 2016). To innovate continuously involves inherent tensions, including the quest for ongoing innovation, whether to protect established markets and stable revenue flows, to engage in incremental innovation, or to create radically novel products that may disrupt the market (Jones et al., 2016).

In this study I follow cultural entrepreneurs’ experiences, based on interviews with them immediately before the COVID-19 crisis struck in February 2020 and in the middle of the pandemic in September 2020. The interviews were semi-structured and lasted between 40 and 90 minutes. I used a different interview guide before and after the crisis of the COVID-19 struck, but the guides were closely connected.

This paper investigates how changes in tensions of continuous innovation for established cultural entrepreneurs were before and throughout the pandemic, viewing the process through the theoretical lens of institutional logics. The institutional logics framework offers a theoretical lens that bridges academic disciplines and incorporates views on how the individual handles a multiplicity of logics (Johansen & Waldorff, 2017; Reay, Goodrick, Waldorff, & Casebeer, 2017). Institutional principles assume a link between institutions and actions, which is a significant aspect of the understanding of an organizational field. The paper emphasizes the institutional logics of art and market, comparing the tensions between them through the changes in their strengths and their interrelationship before and during the crisis.

The inductive analyses identified three mechanisms, which took place through social interactions and served to rearrange the constellation of art and market logics guiding cultural entrepreneurs’ tensions in continuous innovation. My preliminary findings show that before the crisis the established cultural entrepreneurs knew very well how to manage continuous innovation. The tensions between the institutional logics of art and market were
balanced and embedded. When the crisis struck in March 2020, cultural entrepreneurs reacted as many of us did; they were scared, in denial and in shock, and focused above all on keeping themselves and their families safe. They ignored innovation and had no worries about either the market or the art logic. During the crisis they had to rearrange their strategy of continuous innovation; the market as they knew it was gone and much more time to focus on their art gave them new perspectives.

This study contributes to the art management and institutional logic literature by showing how others can engage in social interaction with cultural entrepreneurs to facilitate the rearranging of the tensions in institutional logics of art and market that guide continuous innovation, when a crisis struck.
Impact of Early 2020 Covid-19 Measures on Arts and Culture: Bohemian Experience

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Abstract:
Since March 2020, the Covid-19 pandemic has impacted practically all countries worldwide, plunging the global economy into a deep recession. Most countries around the world have taken extraordinary and radical measures to mitigate the spread of coronavirus, which has led, among other things, to the closure of most cultural organizations and venues. The majority of cultural organizations and cultural workers have had to face significant challenges in maintaining contact with their communities and the significant economic impact of this pandemic. The sector of cultural and creative industries is thus one of the most affected areas of this crisis. Despite the first measures taken by the Czech government, the cultural sector was not exempted from the global crisis.

The proposed abstract is based on the research conducted by the authors. The research goal was to explore the immediate and short-term impact of the Covid-19 measures on the arts and cultural sector in the Czech Republic and cultural players' reactions. The research team has collected quantitative data from 1.202 arts and cultural organizations and 860 independent cultural workers on the immediate and short-term impact of the Covid-19 measures from organizations in the field of fine and performing arts and from cultural workers in the Czech Republic in the period from March to June 2020.

The research was focused on the following areas:

1. Economic impact on organizations and cultural workers

2. Management of resources such as human resources and income from other activities

3. Reaction to lockdown documented on many canceled shows and events and newly arranged activities shifting to online

4. Reaction to community needs

5. Policy measures and strategies used during the lockdown

The research results have highlighted the need for structural change and innovation for crisis resilience at both the institutional and individual levels. The research confirmed that...
institutions and individuals could not create financial reserves, and multi-stream funding is not sufficiently developed. Individuals are exposed to above-standard pressure due to:

1. a high share of contractual relations (instead of usual labor scheme employer-employee),
2. a 37% share of self-employed in the cultural field compared to 17% of the entire Czech economy (Eurostat, 2019).

For these reasons, the crisis has revealed a possible future burden on the social system. The independent individuals understand the need for some collective body advocating their interests. Cultural and creative industries are disadvantaged compared to other sectors, which can easily advocate their needs based on available data.

In the case of organizations, the immediate impact was different across the segments:

1. The economic impact for the segment of theaters was not hitting its cash flow immediately due to the higher level of subsidies

2. The sector of theaters is in long-term run stagnating

3. The music industry faced immediate impact as the music is significantly exposed to market powers

4. The impact on the museum sector was not immediate since the income from admission is not a significant part of their budgets. But a decrease in public as well as private funding, might be expected in the future.

These results might be useful indications for policymakers while developing policy measures for cultural and creative industries.
**Street performers and donations in an online environment in the wake of COVID-19**

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**Abstract:**
The spread of coronavirus (COVID-19) has meant that street performers can no longer perform on the street. This has changed the landscape for the exchange for money between a street performer and their audience. The paper uses a unique data set from the online busking platform ‘The Busking Project’ ([https://busk.co](https://busk.co)) to analyse whether sign up by performers to the platform and donation by individuals to street performers through the platform has changed since the World Health Organization declared COVID-19 to be a pandemic on 11 March 2020. The results from our regression discontinuity models show a lift both in street performers signing up to the platform and in individuals' donations to street performers after the announcement.
The lost value for users of theatres during the Covid-19 pandemic

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Abstract:
The purpose of this paper is to estimate the loss in use-value by theatregoers deriving by the closure of the theaters during the Covid-19 pandemic. We focus on use-value as the main effect of the Corona outbreak is the temporary lack of accessibility, hence an inconvenience that particularly afflicts theatregoers which are prevented by the possibility to attend theatre performances.

In order to do this, we will apply the Life Satisfaction Approach (LSA) and the Contingent Valuation Method (CVM) to the theatre landscape in Denmark. In the recent years, the Life Satisfaction Approach (LSA), sometimes known as the Subjective Well-being (SWB) Approach, has emerged as a new tool for non-market valuation. It relies on the assumption that the individual self-assessment of life satisfaction is, under certain conditions (Frey, 2010), a valid, reliable, and stable measure of individual welfare. Assuming that both income and the good under analysis have a statistically significant effect on the individual’s life satisfaction, LSA allows to elicit the implicit willingness to pay (WTP) for the good, interpreted as the amount of money required to keep the life satisfaction constant when there is a change in the provision of the good. This approach overcomes some sources of bias that characterizes CVM, which are derived by the hypothetical nature of CVM surveys that may leads to strategic behavior by respondent.

The data is collected though a survey to a representative sample of 4,450 Danish taxpayers, integrated with register data from Statistics Denmark. The survey was conducted in May-June 2020. Among other things we asked respondents to provide a life-satisfaction score thinking both on their life as it was before the Covid-19 outbreak, and the current life satisfaction. We asked also to which degree the Corona crisis has affected their life on different aspects, including the job and financial situation, physical health condition, mental state, and stress level.

We have estimated a life-satisfaction equation considering a normal condition (before the pandemic), providing evidence that attending theatre performance, has a positive and significant effect on the self-assessed life satisfaction, controlling for many socio and economic variables. This allows to estimate a compensating surplus for attending theatre performance. Then we employ a diff-in-diff model to estimate the loss in life satisfaction specifically due to the lack of theatre accessibility. In our setting, the treated group coincides with theatre users, and the treatment consist in preventing them to attend theatre performance (assuming that the temporary closure of theatres has no effect on the...
control group). The model shows how, controlling for many different aspects that has affected respondents’ life during the pandemic, respondents who used to go to the theatre experience a greater reduction of their life satisfaction. This confirms the existence of a use-value, which can be estimated in monetary values. Such estimation is compared to the result of the CVM model, in which we ask about the respondents’ willingness to WTP to pay extra taxes so that the theaters can continue their activities as before the Corona crisis.

The paper provides new original knowledge, firstly by testing the applicability of the LSA in the context of cultural goods. Most of the application of LSA can be found in the environmental economics literature, whereas in cultural economics it is still in its infancy: to the best of our knowledge, the only examples are Bakhshi et al. (2015) and del Saz-Salazar et al. (2019). Secondly, it provides concrete estimates of the loss in use-value of theatres due to the Covid-19 pandemic. This is of course highly interesting to know for cultural policy makers.
Issues Regarding Gender, Race, and Indigenous Art & Culture
Women Artists

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Abstract:
Women account for slightly more than half of persons who identify some version of visual artist (artist, graphic designer, or photographer) as their occupation in the US, and account for slightly less than half of the recipients of MFA degrees in the US. While there are no available statistics on values and sales of works by these artists in the primary market of galleries, studios and private dealers there is considerable evidence from the secondary auction market. In both our sample of more than 313 thousand works offered for sale by more than 1075 artists, and in the larger sample analyzed by Adams et al. [2017], works by female artists constitute approximately 7% of the works offered for sale at global auction houses. The works sell for substantially lower prices, with unadjusted discounts generally in excess of 40%. Even adjusting for a variety of characteristics, the impacts of artist's gender remain persistently negative with effects disconcertingly close to, but slightly larger than, observed wage and earnings gaps in the wider labor market. Systematic differences in the auction prices of art works by women artist have been observed and discussed for more than 50 years, but have evolved little over time.

As is the case with gender disparities in the wider labor market, the causes for these gaps can be difficult to determine with precision. This makes the identification of structural changes that could be effective in reducing the gap a real challenge. With almost all of the available data on prices and the characteristics of the work coming from the secondary auction market, there are several decisions and stages of selection that take place prior to the transactions becoming observable and these may affect the observed number of sales and the prices.

For example, works that come to auction must be put up for sale by the collectors who made the original acquisition. If these sellers selectively choose to sell only the lesser works by female artists, or are more likely to sell such works via auction (with superior works being sold in commercial galleries or through private sales) then observed auction prices for these artists would be affected (as would the observed characteristics of such works offered for sale). Furthermore, it is widely understood that works sold at "premier" auction houses generally command higher prices. In part this is because these houses have large and sophisticated marketing operations that bring the sales to the attention of collectors. Beyond that, specialists from these houses become adept at identifying the works most likely to command the interest of buyers around the world. If works by female artists are systematically selected for or against by premier auction houses, this selection process could again account for observed gaps in auction prices of art works.
In this paper we build on the published studies in this area and investigate these questions. We present estimates of the impact of artist gender on art auction prices, and document how these effects have evolved over the past three decades. We consider whether such works are more likely to be "bought in" and whether the works of these artists are more or less likely to be auctioned through premier auction houses. Making use of computer vision based evaluations of image complexity and content, we investigate whether the works of these artists are systematically different from the works of other artists selling work at auction. We combine the insights from this analysis to narrow down the range of possible explanations for why these differences continue to be observed.
The Cultural Economics of Indigenous Data Sovereignty: Property, Authorship, and Digital Investment Trusts

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Abstract:
Indigenous data presents unusual cases of cultural authorship and economic ownership—of individual and collective property rights in the broadest and most complex cross-cultural sense. This paper explores the ways in which economic applications of property rights and blockchain-based investment structures can inform cultural definitions of property through shared community investment trusts. This investigation has implications for policy design with regard to indigenous communities. Cultural economics offers a unique interdisciplinary lens for the consideration of financial and economic support and right ownership of autonomous data by Indigenous peoples.

While some international protection exists in the form of the United Nations Declaration on the Rights of Indigenous Peoples (UNDRIP), the design of economic structures must reflect a deep understanding and respectfulness toward the “unique cultural context” and “governance models acceptable to their peoples” (Garrison et. al. 2019, 497). Our paper offers a conceptual framework for the legal, financial, technological, and cultural aspects of Indigenous data sovereignty given the unique challenges Indigenous data sovereignty poses to both governance and economics. (Kukatai and Taylor 2016; U.S. Indigenous Data Sovereignty Network 2019; Rainie et. al. 2017).

All data—whether pertaining to genomics and biobanking, or to physical specimens or knowledge of land, plants, and animals—is cultural because its collection, use, ownership, and care is governed by Indigenous principles particular to each community. Our framework models ways that Indigenous peoples can assert autonomy and authorship over data by applying economic principles of property rights and secure financial proceeds of this valuable data through the development of new blockchain-based community investment trusts. Our work uniquely bridges the anthropological concerns of authorship, the complexity of overlapping intellectual property frameworks, the cultural specificity that is rooted in, not placed upon, Indigenous communities, and the ways in which economic principles enable healthy marketplaces and shared upside while prioritizing dignity and other immeasurable forms of value over the purely economic. Fractional and shared equity systems can model healthy risk-sharing models for creative work(Whitaker 2018; Whitaker and Kräussl2020). We propose adapting some of these structural ideas to the developing field of indigenous data. In building a conceptual framework for these systems of shared ownership we identify ways in which the economic structure can complement Anglo-American frameworks of copyright and intellectual property by allowing the economic...
incentives to be shared (Whitaker 2019a). We investigate applications of blockchain technology to fractional ownership as potential supports for this work, which have the added benefit of decentralized and more transparent structural governance (Whitaker 2019b)\textsuperscript{4}.

Drawing on these case studies and available data, we propose a conceptual model that may usefully build sustainable economic support and partnership between Indigenous peoples and research communities but within and outside tribes (iwi). This work contributes to the broader field of cultural economics structures of collective and collaborative ownership where economic theory has previously proposed profit-maximizing and utility-maximizing behavior of the individual or the firm. Our work also offers a bridge between scientific research and cultural heritage, placed in legal and financial context.

\textsuperscript{4} In considering fractional ownership we note that fragmentation can be culturally problematic for some Indigenous groups (Garrison et. al. 2019, 507; Sahota 2014). However, there are examples of community-owned investment trusts in Indigenous communities. For instance the Ngai Tahu tribe (iwi), one of the first New Zealand (Aotearoa) tribes to reach a financial settlement with the Crown, built the Whai Rawa scheme, which is financially structured as “a hybrid between a superannuation scheme and a unit trust, in which they match savings 4:1 for children and 1:1 for adults” (Hudson, Farrar, and McLean 2016, 159; Te Rūnanga o Ngāi Tahu, n.d.).
A smoking gun of gender and racial discrimination in the movie industry? Stars’ popularity and skin color beyond the movies reputation

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Abstract:
Social skin-color preferences and how they influence social results is a general problem that, however, is now starting to be analyzed. In this paper, we study how Hollywood star actors’ popularity is related to their skin color and gender once other factor are controlled for. Actors’ popularity could be a good proxy of their labour market achievement, i.e., acting salaries, especially when they are not available.

For American films released in the US between 2009 and 2015, we collected the information about their characteristics available at IMDb website. For the 4,728 actors that starred any of these films, we codified their skin color using MTurk and retrieved their weekly IMDb’s “STARmeter”.

We analyze the relationship between actors’ popularity and their skin color by gender, using also as controls other important personal characteristics and accumulated popularity of the films their stared previously.

Our results can be controversial, especially because fame is related with their skin color and, furthermore, this relationship is different for actors and actresses. For women, once other variables are controlled, the relationship is clearly decreasing, that is, the darker the skin colors the lower the level of fame. For actors the linkage is cyclical with a local minimum for “medium” colored actors, being “dark” and “very dark” actors able to partially reverse the relation observed for actresses.
The Value of the Repatriation of African museum artefacts: Debates, Case Studies and a way forward

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Abstract:
The debates about the return of museum artefacts taken from African countries, mostly during the colonial era, have a long history. Arguments against artefact return include the notion of the “universal museum”, the difficulty in determining legal ownership, and doubts about the ability of African museums to properly curate and protect the artefacts. Recently, in the context of decolonisation and the “Black Lives Matter” social movement, public pressure has been mounting on western museums to reconsider their position.

The arguments for the repatriation of cultural artefacts typically rest on three main pillars: justice and moral rights of ownership, social and cultural significance and value, and economic values. In the first case, there are those who argue that the only way forward is the unconditional legal and physical return of the object. However, as the case studies and review of international laws and practices show, unconditional, or even legal, return is very seldom achieved, and can delay any kind of agreement for decades.

In the second case, the value of the object to the people of the country of origin is argued to be greater than to those in the foreign country. This is particularly the case with objects of important cultural or spiritual significance. Some objects of “national importance” may be regarded as part of the cultural capital of the country and of great significance to the heritage and identity of its people. The main values sought in this case are the cultural, education and research activities and appreciation by people in the country of origin.

A less often used argument is the economic one – that the physical location of significant cultural artefacts contributes to the national and international prestige of museums, which attracts tourists and research grants. The main values sought in this case are financial (and possibly those related to research status).

This paper uses a value based approach to investigate attitudes, experience and demand for repatriation amongst South African museum curators or collection managers. Data was collected via an online survey, as well as a follow-up focus group discussion.

Findings showed that acceptable repatriation options depend crucially the class of artefact being discussed, as well as particular values being sought. A wider range of repatriation options (other than unconditional return) could be considered in the case of social and cultural or economic arguments for repatriation, especially if the object in question is
interesting and important, but not a unique part of the national estate. Other repatriation options may include legal return with the payment of royalties to the country of origin; Permanent loan; Touring (if funds are shared); and Mutually Beneficial Repatriation Options. The paper concludes with a number of recommendations on the way forward for developing African countries, like South Africa.
Making the List: Gender, Ethnicity, and Location in American literary production

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Abstract:
A prevalent narrative about 19th and early 20th century American literature pits the industrious female writer of commercial entertainment against the male genius author who writes for his peers, not the public. Recent research on American bestselling lists is consistent with this narrative. Here, we provide a more complete picture by comparing diverse data sources to provide new insights into who ‘makes the list’.

In this paper, we look at two hundred years of labor market participation in American literature across gender, ethnicity, and socioeconomic background. We use a novel data set that combines microdata from decennial American census counts starting in 1850 (100% samples until 1940) with yearly biographical information on 473 American authors in the Encyclopedia Britannica. We also track these authors’ representation in lists expressing literary, public or commercial success including Kindlers Literaturlexikon, Publisher’s Weekly bestselling lists, Goodreads, and Wikipedia.

This allows us to trace and question common narratives about the literary contributions and under-representation of women and ethnic minorities. We show how geography and location choices reinforce and/or help to overcome barriers for disadvantaged groups. In particular, we investigate the role of large cities as gateways for minorities, women, and internal and external migrants to literary participation. We also study how location choices and migration along ethnic networks may reinforce group outcomes. By including a large range of data sources and metrics, we also show how methodological choices can affect estimates on representation in the arts.

We observe that, at the beginning of the Twentieth century, female authors are over-represented in bestselling lists compared to the general population of authors in the census but underrepresented in modern-day canons of literary works. Later, and similar to other socioeconomic measures, we see a marked dip in bestselling books by women during the mid-Twentieth Century. The same decrease is not observed for commercially less successful and for critically acclaimed publications. This might indicate an increasingly difficult market for female writers but also represents a convergence of gender roles for commercially and critically successful publications. American writers are overwhelmingly, and until WWI almost exclusively, white. Literacy rates and location alone cannot explain differences in outcomes across ethnic groups.

We note that our understanding of literary participation shifts substantially when looking at different data sources. There has been a recent re-evaluation of literary works by female and minority writers, which questions the reliability of inclusion in literary canons as a measure of artistic quality. Using contemporaneous bestselling lists and census information allows us to provide a more representative evaluation of trends in literary participation and to comment on the inclusiveness of modern-day literary canons.
Gender and relational networks in Brazilian Film Production

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Abstract:
The consolidation of the creative economy as a theoretical-conceptual field and also as a guideline for public policies brought an enhanced focus and understanding on the economic activities that are known for having unique and specific characteristics, based on the intense use of culture and human creativity. Although, despite methodological and theoretical advances, the discussions concerning gender inequality are still an incipient subject in studies of creative economics. Several works claim that cultural and creative activities are based on a wide diversity of people in environments with greater gender and race equality in the labor market. Thus, in addition to understanding the creative economy as an instrument of economic development, labor qualification and regeneration of urban areas, many theorists present a romantic idea of the creative economy as an economic locus of diversity and equality. (Conor, Gill & Taylor, 2015; Florida, 2002; Gill, 2002).

However, some recent works show signs that the labor market in the creative economy, and specifically in some segments such as audiovisual and music, seems to present levels of gender inequality in terms of remuneration, conditions and access to work (Wetzels, 2007; French, 2014; Shade & Jacobson, 2015). This evidence corroborates with a wide literature on gender relations in the labor market. Despite the advances associated with female participation in the labor market in recent decades, gender inequalities remain significant in many countries, persisting in different spheres, such as wage differentials, deficits in decent work, occupational segregation, female participation in positions of power, as well as in the unequal division of domestic and family tasks (Bergmann, 1974; Bianchi and Rytina, 1986; Bielby and Baron, 1986; Jacobs, 1989; Goldin, 1990; Hakim, 1992; Jacobsen, 1994).

One of the most explicit expressions of gender inequalities in Brazil is the systematic wage differential, largely associated with occupational segregation and discrimination (Soares 2000; Biderman and Guimarães 2004; Matos and Machado 2006; Cacciamali et al., 2009). Therefore, gender is a criterion for creating socially hierarchical spaces. In an economy with a heterogeneous productive structure, the occupational structure can present significant differences between the sectors. The cinema sector in Brazil has grown in recent decades, figuring as an important producer market in the Americas.

Hereupon, the present work aims to analyze the changes in gender relations in Brazilian film production. Using Social Network Analysis, we sought to find those agents that hold the highest centrality and intermediation degree as a proxy for the relational power in the movie production network. According to this methodology, the greater the degree of...
intermediation, the greater the power to define relationships and decisions in the network (Wasserman & Faust, 1994; Powell, 2003).

The database was obtained from the IMDb platform and refers to the technical professionals involved in the Brazilian film production concerning the period 2010-2018. The results show that, although female participation has expanded in recent years, the most prestigious relational positions are mostly occupied by male professionals. Thus, it appears that masculine agents hold greater control and the relational capital of the Brazilian film market.
Traditional music groups from the Colombian Pacific coast: between ritual and entertainment

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Abstract:
The oral traditional heritage composes a significant hub in several communities. In this regard, the guardians of the Colombian Pacific region folk music, have become “living human treasures” (UNESCO, 2001), as well as hinges of their society. In the particular case of the black communities from the Colombian Pacific coast, their traditional music is a vital need and an essential part of their everyday lives, which represents their values, identities, and cosmology. Since 1997, the vernacular genres original from the Colombian Afro-Pacific communities are yearly showcased in the Musical Festival “Petronio Alvarez”. Certainly, this huge event has influenced the ancestral way of organizing individuals around the oral traditions and the composition of the bands. Therefore, through the framework of cultural economics, this paper analyzes the current state of the oral heritage from the communities above mentioned, through two dimensions: a) as intangible heritage and b) as cultural industries. The methodology is based on qualitative and quantitative data, semi-structured interviews, and surveys have been carried out. The results describe the sociodemographic characteristics, territorial linking, gender balance, organizational patterns, and economic structure, of both traditional and contemporary bands which exposes the Colombian Pacific music. Indeed, the current challenge for those cultural organizations is symbolic and economic sustainability.
Literature, Reading & Libraries
Public libraries and local crime

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Abstract:
In this paper, we examine the relationship between public libraries and local crime rates. Given that the annual cost of crime in the United States ranges anywhere from $650 billion to $3.4 trillion, it is important to investigate potential mitigating factors. Previous studies have looked at different factors that could account for changes in crime, but few have focused on cultural institutions as a primary factor.

Crime data come from the Crime Open Database project, which contains geolocated crime data on several US cities. Library data comes from the Public Library Survey, considered to be the census of public libraries in the United States, and includes information on opening and closures of branches and their geolocation. By combining both datasets, we are able to explore how openings and closures of library branches affect local crime rate by leveraging the distance from crime occurrence to public library buildings. Therefore, we are able to investigate to what extent public libraries can help reduce local crime and potential heterogeneity across types of crime.

We posit that public libraries should be negatively associated local crime rates. The reasons are threefold: i) public libraries are associated with higher literacy rates in the local community, and previous literature suggests that illiteracy is positively correlated with higher crime rates; ii) libraries are commonly considered as safe havens for vulnerable populations, and can result in more youth staying off the streets, resulting in a reduced likelihood to commit crime; and iii) libraries offer schooling and employment resources, and communities with lower unemployment rates are strongly correlated with having lower criminal rates.


Reading Patterns and Cultural Background

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Abstract:
Mexico is the most populous Spanish-speaking country in the world with more than twice the population of Spain. However, there are more than twice the number of publishers in Spain than in Mexico. This implies that the per capita importance of the publishing industry is much larger in Spain than in Mexico. Obviously, this should be linked to the internal demand. In order to investigate the hypothesis, reading leisure habits in Mexico and Spain are analysed emphasizing the role of cultural background. We will check whether the differences in the distributions of the reading time can be explained by basic socio-economic factors or whether there is something consubstantial to each country that may explain the observed differences. In fact, we found that female and educated people show different patterns that differ between these two countries.
Abstract:
The aim of this work is to posit a model to evaluate the efficiency of the network of public libraries in the city of Medellin (Colombia) and to examine the impact of certain contextual variables on the level of performance. In order to achieve this, as a reference we take a production function which displays three main characteristics. First, it is a complete production function which spans the different activities undertaken by these institutions and not only the one identifying it with its function as a repository of knowledge. Second, there is the production function in stages, which allows us to distinguish between the various activities controlled by the management and coproduced with users, together with the link between the two. The third is a production function which takes into account temporal interdependence relations by identifying quasi-fixed inputs that remain for the provision of the service over time and then this allows us to analyse the efficiency evolution in the period we take. The efficiency evaluation is carried out by employing a dynamic-network-DEA model, following the works of Tone and Tsutsui (2014) which, to the best of our knowledge, have not thus far been used in the field of provision evaluation of cultural goods and services. We also identify certain contextual variables of a socioeconomic nature in the urban sectors where the libraries are located, and which may condition the efficiency results. This analysis is conducted applying a Simar and Wilson regression models (2007) between the efficiency indices and the contextual variables.

The results to emerge from our study evidence a growing trend in the efficiency indices, with values that are slightly more favourable in the second stage of service provision. In addition, we find differences with regard to performance that are linked to certain architectural and endowment features of the libraries as well as to other spatial and sociodemographic variables such as level of education, population density, youthfulness, security and so on.
Does the efficiency of local library affect the intensity of reading the books in the locality?

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Abstract:
The economic perspective of libraries has to take into account the rapid technological change, which also shapes the role and space of public libraries. It redefines the traditional functions of libraries and shifts them to places with multiple services for citizens. New library functions also impact their performance, which becomes multifaceted, including extended societal impacts. The relevance and importance of public libraries in the digital age are clearly seen in many countries, which recently renovated or built a new library as vital city spaces with iconic architecture, e.g. Oodi in Helsinki or Seattle Central Library. It is still not the case in most countries of Eastern and Central Europe. The pressure to reduce public budgets has been affecting most often the cultural institutions in the region. Similarly, the political attention to public libraries in Slovakia remains low although the Slovak people are reading less and reading literacy is getting worse, e.g. (TNS Opinion & Social, 2013); (TIMSS & PIRLS, 2017)

According to results from Eurobarometer about Cultural access and participation, there was a decline in reading activities. In 2013 have read at least one book in the year 68% of people in Slovakia (compared to 2007 it was 12% less). Fewer respondents have visited the public library at least once a year – only 26% (16% less compared to 2007). In contrast, 31% of people visit the library on average in Europe at least once a year (TNS Opinion & Social, 2013).

The services of Slovak libraries remain very traditional. The libraries didn’t change their habits in the term of opening hours or offer of their services. There is still a lack of programmes supporting early readers or children literacy during the summer. Therefore we are exploring the association between the frequency of reading of books and the efficiency of the local libraries. The paper combines two perspectives - cultural participation (how often people visit the public library and how often do they read the book at home) and perspective of efficiency of public libraries.

The paper raises the question of whether efficient libraries can create a literate environment at the local level and influence the frequency of reading the books.

We used two steps analysis. In the first step, we analyse the efficiency of public libraries in Slovakia in 2017 using the non-parametric frontier method DEA. Efficiency is expressed as the input-output ratio between selected indicators.

In the second step, we used regression analysis looking at the associate of the efficiency results with the data about cultural participation in the region. The data about cultural participation stem from the National Survey from 2017 conducted by the Ministry of Culture of Slovak Republic.
The origins of urban clusters in German literature

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Abstract:
Large cities and clusters of workers are widely understood to be key factors in creative production, but how these creative clusters form is not well understood. In this paper, we trace their empirical beginnings in the location choices made by German literary writers. We study yearly data on 149 German writers and born between 1700 and 1899. The unique historical setting allows us to determine how the mobility, location choice, and clustering patterns of writers were influenced by major shifts in the political situation.

This empirical setting includes the dissolution of territorial states and imperial circles and creation of German states in 1806, the establishment of the German Confederation after the fall of Napoleon in 1815, the failed revolution of 1848, the end of the German Confederation and rise of the German Empire in 1871, and the mass emigration of authors after the Nazis came to power in 1933. The consolidation of German territories was paralleled by the centralisation of politically and economically important cities. At the same time, literary production was characterised by a transition from a patronage system to a competitive market-based system.

We observe that, in the early periods, authors are geographically disparate, migration distances are very short, and early clusters were very small and short-lived. The largest clusters were not in economically or politically important locations but were instead facilitated by the university in Göttingen and the duke in Weimar. As political territories consolidated over the 19th century, authors also began clustering at greater intensities. Migration occurred less frequently, but authors migrated over greater distances and, increasingly, to large cities.

After unification in 1871, Berlin became the dominant literary cluster, with almost half of the author sample living there. Unlike earlier clusters, Berlin was a relatively stable cluster with little outward migration. Before 1933, we also observe little migration across the then German borders. The forced emigration in Nazi Germany changed this dramatically, with almost 40% of authors living abroad by the end of World War II.

We argue that the political shifts changed the incentives for authors to cluster. Travel was limited under the system of highly fragmented territories, and the political consolidation enabled migration over greater distances. This is a necessary but not sufficient condition for the formation of large literary clusters. Literary clusters could not develop under the patronage system because authors competed for a limited number of positions per city. The dissolution of the territorial states and imperial circles in 1806 changed patronage...
landscape. This, along with technological advances in book production and increasing demand for literature, led to the development of a modern market-based system over the 19th century and the decline in spatial competition. With political and economic power being consolidated in increasingly fewer cities, agglomeration forces of the larger cities became stronger. The net gains from agglomeration eventually led to the development of a major literary cluster.
On the theory of public library books

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Abstract:
Finnish citizens are heavy users of public libraries. In 2017, the total number of loans per inhabitant from municipal libraries was 15.57. Most loans were books (12.17 per inhabitant) but also loans of visual and music recordings have been common. The municipal libraries constantly increase the stock of books, recordings and periodicals.

The purpose of this study is to investigate the determinants of book loans from the Helmet (Helsinki region) public libraries. The top 100 novels in each quarter of the years 2014–2017 have been listed and used in this study. Since we have no data concerning the borrowers, the analysis is based on the book and its characteristics.

The public library behaviour is modeled using Martin’s (1993) idea. The model proposes that we should observe a negative relationship between retail price and the number of loans of each book since the library would purchase less highly-priced books. The quality of the novel is not modeled but we have a reason to assume that author characteristics have an impact on borrowings. The model, especially the condition above is tested with Helmet (Helsinki area library) data.

The estimation results show that the borrowing demand is price inelastic with approximately -0.1 price elasticity. The estimated value of the quarters is negative showing that the borrowings on average decline as time goes on. The peak of borrowings is when the author has about 21–30 novels. Bestselling novels –measured as belonging to top 20 list or hardcover sales seem to attract more borrowings. The paperback sales has less or no importance on borrowings. The nominations for Finlandia award or rewarding the award has sometimes an important and significant impact on borrowings but not always. Reviews in the literature magazine Parnasso is significant if the nomination variable is not included, otherwise Parnasso is not significant. The circulation number of Parnasso is simply too limited or the magazine is excessively sophisticated to the large audience. The reviews in Suomen kuvalehti and Helsingin Sanomat seem to have a positive impact.
Public library reservations

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Abstract:
Occasionally public libraries do not have enough books to fulfil the expectations of readers. Then they can make a reservation and the readers are given a notice when the book is available for borrowing. Sometimes the waiting time is long, sometimes not; it depends on the consistency of the stacks of the public library in relation to borrowing demand. The recent trend of e-book adoption by public libraries in Finland does not solve the reservation problem because of license agreement restrictions, different purchasing models, unstandardized platforms and technological barriers (Zhu, 2018). The use of e-books is commonplace in university and other science libraries, while library material traditionally consists of non-fiction. However, public libraries serve ordinary readers and a large majority of readers do not want to read e-books, they prefer printed books. Moreover, in the case of debut writer, the library does not have any signal on the future popularity of the novel.

The purpose of this study is to investigate novel reservations by common readers in public libraries in the Helsinki region where citizens use one library card that is valid in four Helsinki area cities.

If the author is well known and has already published several works, the selection process in both the publishing house and the library is easier than for a new author.

Assume that the library purchases a small number of books \( q_0 \) of the debut writer. The novel turns out to be a hit and demand exceeds supply, borrowers need to wait until they are able to borrow the book from the public library. This excess demand is then noticed by library managers and they decide to purchase a larger number of second novel of the writer based on long waiting list. However, this may lead to oversupply and the borrowers do not have wait. They can receive the book without delay from the library, which is a signal to library managers and they reduce the purchases of the third novel and so on. The figure above illustrates a situation where the demand remains constant over years, however, the writer recognition has a dynamic effect on demand.

The simple model characterizes an idea that writer recognition has an impact on how borrowers need to wait until they are able to borrow the book from the library. A hypothesis arguing that oscillation and scarcity in terms of long queues is probable in the case of rather new (young) writers who have published a limited number, less than ten of novels.

The empirical evidence supports the hypothesis.
Museums
French Museum policies in a post-Kyoto context

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Abstract:
On September 9, 2019, the ICOM (International Council of Museums) Extraordinary Assembly gathered in Kyoto, decided after very tense discussions to postpone the vote around a new definition of the museum, in order to continue the debates. The new definition advocated museums as “democratising, inclusive and polyphonic spaces for critical dialogue, [...] aiming to contribute to human dignity and social justice, global equality and planetary wellbeing”. The definition mostly skipped all references concerning classical museum functions towards collection preservation, research and education.

The distribution of national delegations in favor or opposed to this project reveals major vision differences on the essence of a museum. These can be particularly observed around the social role of museums (Brown & Mairesse, 2018) or around their activism (Janes & Sandell, 2019). Among the museum professionals who strongly opposed the definition project, the French delegation deserves to be discussed.

This study aims to analyze French museum policy for the past twenty years, that is since the law on “Musées de France” implemented in 2002. That law was a major achievement, as it focused for the first time on the importance of public services within French museums. But what has happened since then? What are the impacts of the modernization of public accounting, in 2006, or Jouyet and Lévy's report on the economy of the intangible, in 2007? The 2006 reform saw the implementation of performance indicators for all government programs, notably for museums, while the largest establishments had more precise management contracts. An agency for the “Intangible State Heritage” was also set up to promote French brands. More recently, Jacqueline Eidelman's (2017) report on museums in the 21st century evoked the social and inclusive role of museums, through diverse experiences in the territory. Bénédicte Savoy and Felwinne Saar (2018), a year later, submitted their report on the restitution of African heritage, urging French museums to rethink themselves in a post-colonial context. What about the vision developed by the ministry in this regard?

We propose, through the study of these documents, but also by the analysis of the indicators set up since 2006 around the programs of the Ministry of Culture, to analyze the roots allowing to understand the double antagonistic movement, both conservative and progressive, that drives French museums.
Determinants of the ICT strategy of Italian museums

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Abstract:
It is common wisdom that the diffusion of information and communication technology (ICT) in the cultural sector generates new business models (Bakhshi and Throsby, 2011) and promotes innovation (Borowiecki and Navarrete, 2017). This is very much so in museums. ICT in museums allows for several different uses, ranging from functional tasks to creations of new cultural experiences, both in situ and online. The web, especially social media, offer new communication channels to enlarge the audience, reaching digital visitors (Navarrete, 2019). It is suggested that ICT affects museums’ mission and activities (Fernandez-Blanco and Prieto-Rodriguez, 2020), reshaping their role as producers and distributors of cultural content and may have positive effects on museums’ technical efficiency (Guccio et al., 2021). Nevertheless, the extent of ICT in European museums seems rather limited (Nauta et al., 2017), although recently it has grown faster in response to the new challenges brought up by the Covid-19 crisis (Nemo, 2020).

What are the determinants of the ICT strategy adopted by museums? To the best of our knowledge, such an issue has not been investigated so far in a systematic way: few contributions have studied only specific ICT aspects, finding that size and governance of museums may play a role in their adoption (Bertacchini et al., 2018; Leva et al., 2019).

This paper aims at filling this gap. It uses data from three waves of a survey on Italian museums run by the Italian National Statistical Office, the Ministry for Cultural Heritage and Activities and Tourism, and the Regions. Using panel methods, it studies ICT adoption in the last decade and its determinants, to investigate differences among museums, with respect to their organisational, institutional and environmental features.
Balancing a Museum: Results and Observations on the Evaluation of the Scales Museum (NL) from a Hybrid Perspective

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Abstract:
Cultural producers should never be satisfied with the sole realisation of their cultural enterprises. They must consider whether the audiences embrace the intended purposes and values, as well as if their cultural organisation is structured and operating to last.

The discipline that provides tools for investigating whether goals are reached, and that identifies points for improvement is evaluation—a systematic way to distinguish achievements from failures. Evaluation programmes help decision-makers to reward and promote activities that perform well, and correct (even terminate) those that are underperforming.

However, to develop a sound evaluation project, assessors must comprehensively understand their ‘object of study’—for this paper, museums. Existing methods to assess museums are focused on specific matters (e.g., education or funding), rather than an all-inclusive perspective of these organisations—an gap that demands the creation of a new method.

This study introduces the recently-developed Cultural Valorisation Method, designed to close this gap. The author applied it at the Scales Museum (Weegschaal museum), in Naarden (the Netherlands), as a meta evaluation. Here, the author presents and comments on the results of this investigation, and the actions and results that unfolded from the reports presented to the museum’s board.

The main perspective of the Cultural Valorisation Method is to consider museums as hybrid organizations—those that combine two identities. From one side, the ‘normative’ Cultural Activities, related to a museum’s purposes (as exhibitions, publications, studies, and educational programmes), that contribute to the valorisation of the embodied cultural capital of amateur-visitors, as direct consequence of the visit. From the other side, the ‘utilitarian’ Support Activities, which concern museum’s operations. These may be divided into four clusters: (a) Collection (regarding conservation and protection), (b) Non-collection (regarding general management), (c) Finance (regarding budget control and income diversification), and (d) Stakeholders (regarding fulfilment of various expectations).

Cultural Activities and Support Activities may be in conflict due to their nature. The dynamic equilibrium between these two (potentially) antagonistic identities is crucial for the success and enduring of hybrid organisations. To assess each cluster of activities separately, the Cultural Valorisation Method proposes various evaluation perspectives and
techniques. With the results, the method combines the findings and ranks them according to their worth (importance) and merit (accomplishment), making it easier for decision-makers to act on their balance.

At the end of the application of the Cultural Valorisation Method at the Scales Museum, the evaluator’s report helped the museum’s managers to correct underperforming activities (e.g., budget control) and promote the meritorious ones (as tour guides). Besides describing the method and commenting on this investigation, this study also reflects upon the benefits this museum obtained from recognizing itself as a hybrid organisation.
**Cultural fruition vs. Landscape contemplation: the challenge of expanding the audience at the Museum of Contemporary Art in Niterói**

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**Abstract:**
According to the definition of the International Council of Museums, museums are permanent, non-profit organizations that acquire, preserve, research, disseminate and display material artifacts and memories for the education and delight of the society, contributing to their development. Museums are open to the society and visitation is the main way to fulfill this broad objective. At the same time, important changes have transformed the environment in which museums operate, among which we can highlight new consumer behaviors due to the diffusion of digital communication and information technologies; tendency to build museums with iconic architectures that rival their own collections; visitation concentration to museums in blockbusters exhibitions; and increasing the number of museums and other options for cultural consumption and/or entertainment. Faced with these changes, most museum leaders find among their many concerns, the challenge of asking themselves, daily, how to expand their museums audience.

In this article, we will address this issue of contemporary challenges for the museum audience based on a case study of the Museum of Contemporary Art (MAC) in Niterói, a city close to Rio de Janeiro and with approximately 500 thousand inhabitants. MAC was inaugurated in 1996 and it can be considered an example of museum construction for the purpose of urban restructuring. Its iconic architecture, created by the renowned architect Oscar Niemeyer, quickly became one of the city’s symbols and its location, facing a beautiful landscape of Guanabara Bay, attracts many visitors who contemplate the landscape from the MAC’s external courtyard, but they do not actually enter the museum. MAC data show that only 1 in 3 visitors actually enter the museum's internal area, the rest stay outside looking at the landscape and taking pictures to be posted on their social networks. The methodological procedures of the research consisted of collecting secondary data on MAC visitation; conducting semi-structured interviews with leaders from...
MAC important areas and with representatives of the municipal public administration; and conducting quantitative research with the application of a questionnaire to MAC users and non-users to assess how they perceive the museum's programming, communication and service provision.

The results collected, crossed with the theory on engagement and innovation, revealed the existence of opportunities for MAC to expand its audience through actions that promote greater visitor interactivity with the exhibitions and that diversify the museum's activities in order to attract different audiences. The outside of the museum was identified as a major asset for attracting visitors and it needs to be incorporated into the planning of the exhibitions. In short, with the critical adoption of a visitor-centered planning, MAC leadership has the potential to broaden the museum's audience and thus contribute to its more relevant fulfillment of its objectives related to the development of the society.
Abstract Booklet ACEI2020+1

Live and Online Museums and other Heritage Institutions Demand: When most People are Already Digital Literate but Proficiency is Needed

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Abstract:
In Spain, though 95.3% of the households had access to the internet in 2018 with a spectacular rise in the penetration rate in a decade which led to a remarkable high position in the European Union, there is a multidimensional digital divide that reflects into very different levels of intensity of use by social groups (INE, 2020). So far, very little research has been conducted to learn about drivers and barriers for digital cultural consumption in Spain in the pre COVID-19 situation (De la Vega et al., 2020). Some other works using evidence from other countries indicated some degree of complementarity between live and digital engagement with heritage institutions (Ateca-Amestoy, 2019; Ateca-Amestoy and Castiglione, 2016; Evrand and Krebs, 2018; Miheli et al., 2019).

There are two relevant issues to be considered. On the one hand, digital competencies of the population and uses, related to the ‘second-order’ or the ‘third-order digital divides’ (Van Deursen and Van Dijk, 2014), and the surge of some type of digital omnivorous behaviour (Weingartner, 2020). On the other, the possibilities of digital engagement with heritage institutions are also conditioned by supply factors. Only if heritage institutions offer the possibility of accessing and enjoying meaningful heritage experiences by digital means, can consumers participate that way (Borowieki and Navarrete, 2017; Guccio et al., 2016; Navarrete, 2020).

This paper analyzes the relationship between physical and virtual visits to the heritage cultural institutions, accounting for the digital divide, using the 2018-19 Survey of Cultural Habits and Practices in Spain (EHPC-2018), carried out by the Ministry of Culture and Sports of Spain. Respondents were asked if in the last year they had made any virtual visits to monuments, archaeological sites, museums, galleries, exhibitions and archives. Likewise, information on attendance to this type of institutions is also provided by the survey. This allows us to have ordered variables that represent the differences in the intensity of access to heritage and of participation by visits and by digital means.

We also use the available information that explains differences in personal cultural capital (education), the opportunity cost of time (occupation and household composition), availability of material resources (income), and demographic variables.

To explain the correlates of live and virtual cultural attendance to heritage related institutions, a bivariate ordered probit model has been estimated. This model allows us to estimate both decisions simultaneously, allowing us to correlate the error terms (Greene 2009). The model is specified as follows:

\[ Y_{1*} = X_{1}\beta_1 + u_{1} \]
\[ Y_{2*} = X_{2}\beta_2 + u_{2} \]
where $Y_{i1}^* \text{ and } Y_{i2}^*$ are latent variables (representing the utility of getting engaged with heritage by visiting or by accessing digitally); $X_{i1}$ and $X_{i2}$ are explanatory variable vectors, $\beta_1$ and $\beta_2$ are the coefficient vectors to be estimated, and $u_{i1}$ and $u_{i2}$ are unobserved errors that can be stochastically dependent and non-normal. Traditionally, bivariate ordered probits are estimated under the assumption of normality. However, this could not be the case. In fact, we have tested whether $u_{i1}$ and $u_{i2}$ are distributed as finite mixtures of normal distributions, rejecting the traditional (implicit) assumption of normality. Furthermore, we have also checked whether $u_{i1}$ and $u_{i2}$ joint distribution is a bivariate normal distribution or a more complex one. In fact, misspecification of the stochastic structure of the model may lead to bias in the estimations.

Results suggest that there is an important group of live attendants that are already using virtual visits to complement their demands. However, the average profile of online and live consumers of this type of heritage institutions are statistically different, being proof of the importance of being confident in using digital means and that these differences are due to differences in the productivity of digital users. This main result could be interpreted in terms of a problem of ‘digital proficiency’, rather than an indicator of digital literacy or illiteracy. In this way, we interpret our findings under the concept of higher order digital divides that could potentially exacerbate the differences in the access to heritage institutions in Spain. This is a sector that is highly subsidized or directly owned and managed by public institutions, so considerations about the effectiveness of reaching equity in the access to heritage should be made.
**Underfunded Budgets of Regional Art Museums**

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**Abstract:**
The research Underfunded Budgets of Regional Art Museums examines the financing and management of underfinanced budgets for the visual art sector important institutes. Regional art museums cover the role of art educational organizations as well as leisure time alternatives. This double role also demands a double approach to a museology strategy which is undergoing through the development causing continuous changes.

In contrast to Czech museums, world most important art museums already approached the third stage of the new museology movement. The first stage emphasised art collections as the prove of nations richness and historically valued colonial reminiscence. As art museums have become more attractive, these institutions needed to offer more than that to maintain the repetitious flow of visitors. So, the era of short-term exhibitions has expanded. Today, the most significant art museums in the world have moved forward to the educational phase. Their main aim is to explain the value of art, of the imagination, the innovation, and the contemporary vision of the world through artistic creation. The modern and contemporary art stands as a needful part of our national heritage. The art museums also create a supportive environment for local art scenes. To emphasis this fact, art museums are orienting again on permanent or long-term exhibitions based on their collections, that seen as ecologically and economically sustainable direction.

Economically, several shows a year affect the art museums budgets remarkably. Artwork rentals, shipping, insurance, expert inspections, de/installations, along with curators’ fees, that all costs money. On the other hand, it also brings income from keen and curious visitors. Art museums then need to find a balance not to lose the interest of their fans but then again not to burden their budgets.

Czech art museums approach the trend each in their way. Since there are galleries with no rooms for permanent art exhibitions, they alternate short-term with long-term exhibitions. There are also those which uniquely present short-term shows. Consequently, the budget for art acquisitions lacks meaning and money.

The research elaborates budget structures of 27 regional art museums which are part of the Council of Galleries of Czech Republic for the last 10 consecutive years. Data related to costs for long-term (acquisitions, de/installations, museums’ curators’ fees, restoration costs) and short-term (external co-operators’ fees, artwork rentals, shipping, insurance, expert inspections, shows de/installations) exhibitions are taken from art museums obligatorily published and publicly available annual reports, and The National Information and
Consulting Centre for Culture (NIPOS) database. The research follows the exploratory data analysis (EDA) to summarize main characteristics of art museums budgets structure concerning long- and short-term exhibitions related costs in relation to quantity and overall cost of new acquisitions over selected years. The research is based on secondary open data. The exploration is graphically visualised to make the inference of the Czech art museums budgets phenomena clear.
Endowment Funds in European Museums: A tool for sustainable funding?

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Abstract:
European museums are incurring huge financial losses due to the COVID-19 crisis. The Network of European Museum Organizations reports that the big museums, such as the Rijksmuseum, The Kunsthistorisches Museum Vienna, the Stedelijk Museum lose between 100,000 euros and 600,000 euros per week (NEMO, 2021). It has become clearer that museums need to be sufficiently prepared for future crises. The possibilities of endowment funds have become more relevant, as they serve as rainy-day funds, and enable long-term financial health.

By definition, endowment funds are investments made by or on the behalf of a foundation that uses the investments’ earnings to fund its operations (Irvin, 2010). Endowment funds are typically structured by contractual obligations and are subject to the foundation law and gift acceptance policies of the respective country or the organization. In museum funding, the principal of the gift often has to be kept intact and “only the investment income it produces can be used to meet the museum’s needs” (Daughtrey and Gross, 1977, p. 76).

The main purpose of endowment funds in museums is to secure revenue that is later allocated among museum activities and to create reserves for potential crises, therefore providing long-term financial stability.

Majority of large museums in the USA have used endowment funds for decades. In European museum sector, this tool is still emerging. Capital to establish and maintain endowment funds usually comes from major donations, bequests or other individuals or foundations. The assets are invested on the capital markets in the form of stocks, bonds, and mutual funds. To secure ongoing operational expenses even in crisis situations, this form of endowment fund now spreads over European arts institutions, and museums specifically. Among European museums that have already used advantages of endowment funds are the Louvre Museum in Paris, Rijksmuseum in Amsterdam, Garage Museum in Moscow and The Ashmolean Museum in Oxford.

The present study aims to bring light to an understudied subject (phenomenon): endowment funds in museums in Europe. The study uses a qualitative approach in the form
of semi structured interviews with endowment fund managers in selected museums. This approach has been adopted in order to explore the motivations for establishing funds, the strategies used to obtain resources to create and maintain funds, and the decision-making on the allocation of revenue. Moreover, it classifies different types, modes of governance, expected outcomes and sets of circumstances that typify endowment funds in Europe. It discusses the similarities and differences of endowment funds in museums, within Europe and compared with the US models, and outlines directions for future policy and practice. Furthermore, visualization methods have been used to map some endowment funds over Europe, in terms of size, goals, and museum types.
Do museums foster innovation through engagement with the cultural and creative industries?

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Abstract:
The recent narrative on museums as catalysts of innovation and growth considers their relations with other cultural and creative industries (CCI) as very important. We argue that most relations museums establish with CCI firms and institutions are unlikely to produce strong positive externalities making the latter more innovative. To prove this claim, we propose a conceptual framework qualifying museums and CCI project-based and supply-chain relations as either strong, moderately strong or weak links depending on their potential in terms of knowledge spillovers from museums to CCI. We apply this taxonomy to data collected from 261 Polish museums. Our findings indicate that strong links are outnumbered by moderately strong and weak ones. We then suggest that the traditional missions of museums, in particular education and conservation, need to be more thoroughly assessed in terms of their direct and indirect contributions in order to fully capture museums’ impact on innovation in the wider economy.
What Price Culture? – A Taxonomy of Entry Pricing Policies at Museums

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Abstract:
Museums’ ticket pricing policies directly affect not only their revenue but also their ability to fulfill their institutional social and cultural mission. An adequate pricing structure allows museums to remain economically sustainable whilst facilitating access to cultural heritage and education to a broader audience. Despite their importance, design-relevant knowledge concerning the constituent elements of pricing policies (e.g., discounts for certain target groups, combination tickets, participative pricing) remains limited. Accordingly, museum decision makers lack guidance on how to develop and customize their entrance fee policy, and researchers lack a foundation for advancing knowledge on this topic. To address these issues, and to synthesize knowledge from research and practice, we analyze the pricing policies of 154 museums using a well-established taxonomy development method (Nickerson et al. 2013). This involves performing one conceptual-to-empirical (deductive) and three empirical-to-conceptual iterations (inductive). Additionally, to validate the usefulness and ensure the robustness of our taxonomy, three evaluation strategies are employed: (1) the understandability and completeness of the taxonomy are tested within a workshop with three student subjects; (2) five additional out-of-sample museums are classified; (3) two expert interviews are conducted with museum representatives. Our contribution is as follows. First, we provide a comprehensive taxonomy that identifies four dimensions (performance, volume, person, and time), 14 sub-dimensions, and 52 characteristic elements of pricing policies. Second, we provide a classification for the pricing policies of 154 museums. Third, we offer a cluster analysis for 117 museums located in the same geographical region. The analysis yields three distinct clusters, respectively labelled “free entry”, “simple pricing policies”, and “comprehensive pricing policies”. Each cluster features stereotypical museums. Fourth, we derive an agenda for future research in this stream of research. Our work thus supports practitioners in deciding on their pricing policies, and provides the foundation for a cumulative stream of research on museum pricing policies.
Music Industry
Remuneration models in the music industry

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**Abstract:**
We discuss how changes in remuneration models in the music industry, from stealing to owning to renting, have affected the income of artists and changed incentives to produce live performances. We illustrate the effect of live performances on artist income by studying the impact of live performances on music listening. Data from the online music service last.fm lets us track individual-level listening and concert-going behavior. Canceled concerts provide a quasi-experimental setting to study the causal impact of exposure to live performances on attendees' listening behavior. We find that even long after giving a concert, artists still enjoy a considerable increase in music plays.
We Formed A Band... So What? Does stability help rock bands to perform?

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Abstract:
I make use of the characteristics of more than 6,000 rock bands to empirically analyze if and how the stability of their personnel helps them to get a higher level of success. Bands cover all genres of Rock music (from Country to Punk), and their performance is assessed by (i) having a song ranked in Billboard 100, (ii) the number of weeks the song is ranked and (iii) in case of several songs by the same band in the ranking, the average position obtained. I use the turnover rate (total number of musicians that left the band over the actual number of musicians) and the age of the band (number of years of existence) as indicators of stability. I show that, except for Hard Rock, stability tends to reduce the probability of a success. This may reveal that more talented musicians tend to leave, either for solo careers or to form other bands. The results also show that British and Canadian bands have a lower probability of success, compared to domestic US bands. Finally, I also show that bands that come back to the stage after a split do not perform better.
Impact of Super Bowl half-time shows on the US music market

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Abstract:
Given the great media impact of the Super Bowl in the United States and the almost zero attention paid to it outside this country, any impact that this sporting event could have, for instance, on the music market can be considered a natural experiment. Therefore, its effects could be analyzed and evaluated through diff-in-diff models. In this paper, we will use this natural experiment to identify the impact on the US music market of a song being chosen as part of the repertoire of the halftime show. Using the daily ranks of Spotify music downloads in five different countries (US, UK, Germany, France, and Spain) before and after the Super Bowl games, we will check whether we can expect a better US market performance for any particular song aired during this event.
Using YouTube music charts and Google Trends to track social changes since the COVID-19 outbreak

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Abstract:
The pandemic and the connected restrictions affected the whole world, changing the way people work and live. Much has been said about the effects on labour markets, shift of work to home and social outcomes. However, not much is known on the actual change of everyday behavior and how its changes relate to the severity of the crisis, the enforced restrictions or the level of development.

We provide first evidence on the change of daily life patterns that includes information on the whole period from the start of the pandemic for more than 50 countries. We use information on when people listen to music to track how the pandemic disrupted typical patterns. Our data comes from the YouTube weekly top charts and is combined with the Google Trends data to observe the hours of highest intensity of music listening across countries and time. We combine this data (ongoing work) with information on cases, restrictions and lockdowns, and macro indicators.

We find a marked shift in the listening patterns with the start of the pandemic. The pandemic reduced much of the music consumption in the hours typical for commuting to and from work. On the other hand, the consumption in late evening hours increased past the usual time, suggesting a possible shift to late working hours. These are in turn compensated by later day starts. These shifts are characteristic only of the workdays, confirming the relationship with school or work.

Methods and data
First, we have collected the weekly top 100 YouTube artists charts for the 57 available countries. The data so far was collected for the January to July 2020 period and will be continuously extended to cover both further periods (including 2021) and earlier periods (2019 for a benchmark). The chart data includes the number of views in a given week for each of the top artists.

Second, for each week of the data, we have queried Google Trends for YouTube for the search popularity of the respective artists with an hourly frequency. Thus, for each week and each country, 100 artists were checked for popularity in the YouTube searches, with the queries returning the popularity with an hourly frequency for all seven days of...
the week. The combined dataset of Google Trends and YouTube charts allows us to track both the change in the hourly patterns of music listening and the change in total viewership.

The few selected figures below show monthly averages for the estimated patterns of music listening in several countries. Of note are the shifts in workday patterns and lack of such shifts in the weekends. Moreover, Sweden –which did not enforce any restrictions at the start of the pandemic –does not reflect pronounced shifts. This is in line with the causal interpretation of the pandemic and restriction effects on the observed patterns.
Legalization of Digital Music in China: Taking Tencent Music as an example

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Abstract:
According to the International Federation of the Phonographic Industry (IFPI), the piracy rate in China’s music sector, rose from 90 % in 1999 to 99% in 2008, has fallen miraculously to 4% in 2018, which is a situation that no one could have predicted 20 years ago. What is the cause of this phenomenon, is the law enforcement make people fear of piracy, or technological innovation makes piracy impossible, or cultural evolution that make anti-piracy as a conscious behavior, or the business model innovation that commercialize the legitimate music resources? In view of the above questions, this thesis uses Tencent Music (NYSE: TME) as a case analysis to argue that copyright legalization in China undergoes a road with Chinese characteristics, which is achieved by constant trial and error with continuous interaction between commercial institutions and government departments. The gist of the system is as follows: based on the Sub-authorization system on the foundation of exclusive authorization, it establishes a basic music resource library which provide the institutional infrastructure for the development of the digital music industry; based on a freemium model, it attract a critical number of consumers while cultivating consumer willingness to pay, which lay the commercial infrastructures; based on the business model innovation, it fully explores consumers' willingness to pay and monetizes the value of legal musical resources. Compared with western non-exclusive authorization or statutory authorization system, China's Sub-authorization system based on exclusive authorization may not be considered mainstream, its future is uncertain, however, this is a good choice for China as a developing country, and there are something to learn form even for those developed countries, after all, digital music has undergone a revolutionary positive change in both legalization ratio and industrial scale.
Performing Arts
Digital Platforms for cultural industries: the case study of Opera Co-Pro

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Abstract:
Opera Co-Pro is the innovative London born Start-Up to help opera companies co-producing operas and renting or selling recent productions. The platform is conceived as a dating system that showcases a large number of productions on sale/rent worldwide and opera companies can register and either add their productions or browse for operas to buy or rent or co-produce. The system does not find just a list of data results, but matches companies with similar characteristics, requirements and artistic vision, proposing inspiring projects of collaboration and showing a detailed carnet of information for every single production.

Opera is a cultural heritage product borne by tradition and innovation. Despite a rather advanced experimentation and innovation in the theatrical techniques and scenery, the management side has been left largely untouched over almost 400 years. Furthermore, the concept to see the theatre as an entertainment place, rather than a true business, has led to a lack of staff training, in particular for the executives.

Gradual cuts to culture by the government, especially in Europe, led to a radical change in the theatre politics: the first outcome was the creation of the “Opera Studios”, in-house academies that hosted a number of emerging artists that could supply cheap or free artistic staff to the theatre. The second outcome was the increasing number of co-productions, both locally and internationally, in order to save on production costs, with peaks touching 300% in the most strategic companies, as well as monetising older productions.

Because the trend is very recent, only a few managers of some medium/large companies were able to face the situation and secure long-term partnerships and valuable agreements. The majority of opera companies, the remaining 95%, was left in a situation of uncertainty, arising the need to find partner theatres to co-produce, and managers that could bring a valuable experience in co-producing to the company.

Geographic boundaries, different languages, lack of information and networks, and lack of qualified staff were easily identified as the major issues to face, hence the idea of creating an online network where managers could find and consult fellow colleagues, explore the market trends, find inspiring projects and find suitable productions with the help of a matching system.

Opera Co-Pro’s tech solutions and outsourcing give opera managers the opportunity to open up to the world. Through their registration on the Opera Co-Pro online platform,
opera companies and managers can publish their productions and co-production projects and find the best opportunities for them. Using search parameters such as technical assets and/or budgets instead of personal connections, opera companies find productions to rent/buy and opportunities to co-produce. Moreover, the platform shows the latest trends in the opera industry with statistics and benchmark research, suggests inspirational productions to the managers, and allows them to interact and get acquainted to other companies’ offer. It is the first time ever that a worldwide marketplace for opera is created, and this platform represents an extraordinary example of how the latest technologies can support the performing arts.
The distribution of dance in France: which inequalities of the box office revenues

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Abstract:
Since the 1980’s, the French cultural policy supported a wide increase of the contemporaneous dance shows. The Ministry of Culture tried to complete the limited capacity of the multidisciplinary establishments for programming dance with a huge effort in creating nationally-approved organizations dedicated to choreographic distribution and production. The concentration of public support on new creations deepened the gap between the offer and the demand (Germain-Thomas2013) while creating a new academism (Urfalino 1989, Guigou 2010). Furthermore, the institutional pressure to fill the capacity venue of the establishments is raising an ideological discomfort because of the weight given to the marketable logic of action and valuation (Sornojen 2011) as compared to the civic logic of public service (Boltanski & Thévenot 1991).

As this imbalance was worrying the professionals in the subsidized dance world, the ‘Office national de la diffusion artistique’ decided to coordinate a nation-wide survey on the distribution of dance in France and gave me the scientific responsibility of the study. The aim of the communication is to focus on a linear regression model for explaining the factors that influence the unequal distribution of the box office revenues. The database concerns the 44.490 choreographic performances given between2011 and 2015 in France, for which the authors’ rights were collected by the SACD.

As expected, the box office revenues are positively correlated with the size of the artistic cast, the show durability, the titles which refer to historical repertory, and negatively with the number of performances for the same show. The woman-directed shows got less revenues than others. The international performances were much more valuated than national productions. While the mean number of performances per show for children and youth was 4.5 times higher than the mean number of performances per show for all audiences, their coefficient of correlation is significantly negative.

Among the producers, the coefficient of the National Opera of Paris is positive as expected. However, the sign is negative for other opera ballets. Therefore, as compared to the size of their artistic cast, the subsidized opera ballets were selling their performances at a lower price. The companies with a 3-yearState convention had logically higher box office revenues than other choreographic companies. For the circuit of distribution, the coefficients are positive except for National Choreographic Centers, some nationally-approved non-choreographic networks and Foreign cultural centers in France. Box office revenues are also positively correlated with the number of years for the distribution of the shows and for...
the choreographs’ presence in the distribution market. The coefficient is positive for the choreographs and the shows with a nation-wide network of distribution and is negative for those with a more local reach. World dances are more valuated than other artistic genres, particularly for flamenco.

The communication will then ask questions on the opportunities to lower these strong inequalities, with devices favoring cooperation, shifts in cultural policies for supporting more artistic education, or encouraging more risk-taking programmers’ choices.
Theatre and Social Media. An analysis of the social media strategies of theatres in Germany, Austria and Switzerland

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Abstract:
The use of social media platforms has become increasingly important in recent years. During the Corona pandemic, social media platforms offer a way to stay in touch with a wide range of users, despite economic and social constraints. Theatres and other cultural institutions have been using these platforms not only since the Corona pandemic, but have been interacting with their audiences through social media for years. Social media is therefore an important aspect of the digitization of theatres.

Although social media is playing an increasingly important role in the presentation and communication of theaters, little is known about the goals and motivations with which such platforms are operated. Studies that examine social media in the context of theatre focus mainly on the followers of such theatre channels. However, there is a lack of information on the supply side of such channels and thus on social media use by theatres: What are the experiences of theatres in using social media? Who is the main target group to be reached? Which platforms are particularly popular and has the Corona pandemic caused changes in the theatres' usage behavior?

To answer these questions, we conducted an online survey on the social media behaviour of theatres in January and February 2021. We sent the online survey to 370 theatres in Germany, Austria and Switzerland and received a response rate of over 30%. In addition to all publicly funded theatres in these countries, we also surveyed around 200 privately funded theatres from Germany.

The study investigated the goals of the theatres in operating social media platforms, which platforms they use and which target groups they want to reach with them. In addition, we investigate whether and for what purposes the theatres use the analysis functions of the platforms and integrate them in their marketing. Another focus of the study is the impact of the Corona pandemic on the use of social media channels. In addition to the question of changes in the intensity of use and interactions with the community, it was also asked whether new online formats were created by the theatre during this time. In order to better interpret the data collected, they are combined with information from the official theatre statistics. We investigate whether there are differences in the use of social media based on the size of the theatre, the location or whether it is a publicly-funded or privately-owned theatre.

In addition to the high response rate, the content-related feedback from the theatres on the
survey is also very positive. Many of the survey participants are also interested in the results. With the results of the survey, the use of social media by theater can be better understood. This can be used to derive cultural policy recommendations for theaters in dealing with social media.
The 'grand' performance right at work in the Royal Swedish Opera

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Abstract:
This study describes how twentieth century composers were compensated for their work in the Royal Swedish Opera through a performance right for drama, known as the 'grand right'. The study is based on primary data until the end of the 1980s. Its main finding is the doubling of the percentage rate claimed by publishers during the three decades following the end of the Second World War. The trade agreement concerning the commissioning of new music, the monopolistic position of publishers, the lack of reuse of new operas, and audience tastes are also discussed.
Special session
Reflections on publishing in cultural economics

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Abstract:
I plan to present on recent trends in the Journal of Cultural Economics and offer an assessment of the determinants of success among submissions to the journal. The review of the recent years at the Journal will entail more than just a summary of basic, publicly available information and stats about what has been published. It will also include some information about behind-the-scenes trends, painting a picture of not just the successful outcomes (i.e., published articles) but also the unsuccessful ones. Major themes to discuss involve the topical nature of submissions, the country of origin, co-authorship patterns, and style and content of the submissions (e.g., empirical vs. theoretic, types of theories and empirical models employed). Special attention will be given to the literature review components of submissions and the norms and effective practices in refereeing and in authors’ responses to R&R requests.

Building on the review of the recent trends, I will then turn the discussion to the future of publishing in the Journal of Cultural Economics (and elsewhere). With the arrival of a new co-editor-in-chief, this is a potentially important juncture in the path of the Journal. I will discuss topics like special issues, short papers and other manuscript types at the Journal, and propose some new alternatives going forward. I will also offer some advice for prospective authors and identify some areas that we feel are particularly promising for future research. Feedback from those attending this talk will be especially welcome.
Streaming
Risk, Impatience and Product Substitution: Cross-Country Evidence on At-Home Legal and Illegal Streaming Services

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Abstract:
This study investigates consumption of entertainment content using modern streaming services. Employing stated-preference choice experiments, we consider four alternative streaming types: 1) Transactional Video on Demand (TVoD); 2) Advertising-based Video on Demand (AVoD); 3) Illegal streaming (without anonymity); and 4) Illegal streaming (with anonymity). We conduct separate analyses on consumers from US, UK, Germany, and France. We observe broad evidence that consumption preferences across countries are consistent with both cultural and institutional features. For example, TVoD is popular among US consumers, AVoD is popular in the European counties, and illegal options are shunned in Germany where penalties are stringently enforced. We find TVoD cross-price elasticity is stronger towards AVoD, relative to both illegal alternatives. Broadly, consumers are tolerant of advertising in exchange for free content. With respect to the illegal alternatives, increasing punishment probability appears to have little effect on consumption behaviour. Relatedly, increasing the cost of anonymity for illegal consumption shifts consumers relatively more towards legal alternatives – in particular, AVoD. We also collect incentive-based time and risk preference information using well-known behavioural experiments, along with other information concerning individuals’ histories, attitudes, and perceptions regarding illegal consumption. We find strong evidence that illegal consumption history affects observed consumption decisions and some evidence that attitudes and perceptions are also relevant. However, we find no evidence that behavioural preferences play any role, which supports the evidence from our choice experiments.
The Gravity of Streaming: An Application of the Gravity Model to the Music Trade in the Era of Streaming

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Abstract:
The gravity model is the workhorse of international trade, it has been used to explain the bilateral trade-flows of goods between different countries. This model has been used also in various occasions to explain the international trade of cultural goods, this has been done by adding different measures of cultural distance, history and others. We use a novel data set of the top 200 streamed songs in Spotify of more than 40 countries during almost two years to evaluate with a variant of the gravity model the bilateral trade-flows of music between different countries.
Income vs. Creativity in the Era of Music Streaming Services

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Abstract:
Economists are intrigued with using specific industries to represent broader economic issues, such as using the music industry to demonstrate how technological shocks reverberate throughout the relevant markets. The introduction of music streaming services is one such recent shock that changed the ways in which music is listened. Our research centers around the question: have streaming services changed the way music is written?

Streaming services pay artists per stream, which counts as someone listening to a song for over 30 seconds. Since artists now have a new incentive to put a song’s hook or chorus within the first 30 seconds, they are posed with a tradeoff between income and creativity, and they reveal their preferences through the placement of the hook or chorus in a song. If artists choose to be creative, which we define as putting the hook or chorus after 30 seconds, they risk not enticing people to listen to the song long enough to earn some income.

Using the framework of reference dependent preferences, we develop a theoretical model of an artist’s utility maximizing points of income and creativity as they evolve in their career. We show how the artist might start out exhibiting more creativity early in their career and less later on when the income becomes valuable. Importantly, still later in their career, the incremental utility of even large amounts of income can diminish enough to make creativity more valuable.

In this paper, we utilize a unique data set and random utility modeling to empirically model this decision for songs on the Billboard Year End Hot 100 Singles charts from 2000-2019, while controlling for important variables, such as collaboration with other artists and the genre of the song. We find that as the percent of an average artist’s revenue from streaming services increases, the likelihood that he or she will exercise creativity through the placement of the hook or chorus decreases. Also, and consistent with our model of artists’ decisions late in their careers, as an average artist’s income increases, the likelihood that he or she exercises creativity increases, but at a diminishing rate.

These results point to the idea that artists’ decisions involve both income and creativity, and streaming services have changed the way artists exercise creativity in their songs. The results are not only relevant to the music industry, but also to how firms manage their employees’ tradeoffs between technology versus creativity and to how creativity can be incentivized or disincentivized by employers in the broader economy.
Trade in the Arts & Culture
Do Oceanian countries differ in international trade with cultural goods? Wavelet regression for compositional data from a Bayesian and nonparametric Bayes perspective

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Abstract:
In today’s globalised world, export and import play an important role in the country’s economic situation. More interest has recently been devoted to relative structure of export rather than to its amount in absolute numbers. In our analysis, we are interested in differences between Oceanian countries in terms of international trade with cultural goods. To this end, we extend our contribution from previous ACEI conference in Melbourne in theoretical and modelling terms. Theoretically, the analysis is done for the full comparison of Oceanian countries, encompassing 23 countries. We compare the indicators of exports and imports with works of art, collectors’ pieces and antiques and other artistic categories, using data of UNCTAD in years 1995-2016. We transform the data of international trade into shares, which transforms the problem into compositional data analysis. In a previous contribution, Hrůzová, Rypka, and Hron (2017) applied logratio methodology, using basic »perturbation-subtraction« of x and y and transformation to centered logratio (clr) coefficients (applied in a regression setting by e.g. Hron, Filzmozer, and Thompson, 2009) to analyze the composition of trade flows structure. As compositional data can lead to problems of distributional properties on simplex space, we develop new nonparametric and nonparametric Bayes estimators for regression with compositional data, based on wavelets constructed for d=3, following Lounsbery et al. (1994), Yu, Kolarov and Lynch (1997) and Dey and Wang (2004) with extending their approach to any topological and sympletic space, enabling its usage for modelling compositional data of any dimension. To derive the wavelet regression estimator we refer to previous work studying Bayesian approach to regression with compositional data which used simple hierarchical Bayes models (Shimizu et al., 2015; van den Merwe, 2018) which we extend to multivariate wavelet (specifically multivariate Laplace and multivariate Gaussian) priors, evaluating the fit with the recent Stein-based procedure of Ghaderinezhad and Ley (2018). We extend this further to nonparametric Bayes perspective using often quoted approach for compositional data using random Bernstein polynomials (Barrientos, Jara and Quintana, 2014). The new regression estimators are derived for all three cases: simplicial-real; simplicial-simplicial; and real-simplicial regression. Using delta-type asymptotic analysis and simulation study we show that in most cases the new estimators outperform more commonly used parametric and nonparametric ones in efficiency. We apply the new approach to study differences between Oceanian countries in terms of international trade with cultural goods, showing differences in terms of their cultural, economic and geographic characteristics, with, interestingly, the former having least effect.

We compare the results with more commonly used gravity models in international trade. The analysis brings novel methodological perspective in the analysis of international trade.
with cultural goods growing in literature in recent years. It also presents two novel estimation approaches for regression with compositional data to be explored in later theoretical work and applications.
Analysis of international art trade the Global North versus the Global South

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Abstract:
The paper discusses the issue of international trade in art from the global perspective. The aim of the article is to present the results of analysis of art exports and imports in the world. The concept of a gap between the Global North and the Global South in terms of development and wealth is used in paper. From geographical perspective, some countries that represent more developed countries (USA, Great Britain, France, Germany, Switzerland) and several less developed countries from the southern hemisphere are taken into account. The analysis is based on the UN COMTRADE database and International Trade Center (ITC) statistics. The export and import of products classified to commodity group 97 (works of art, collectors’ pieces and antiques) are analyzed. In particular, the values and directions of international trade in art among selected countries are identified. Moreover, several indicators of international art trade (concentration indexes, average distances) are calculated to better describe the issue taken up in the paper. Special attention is focused on international trade balance indicators (absolute and normalized, negative or positive). On the basis of the empirical data gathered, the directions of international art trade are identified in the selected countries. Methodologically, the network analysis is used to describe the international art trade in the world. Calculations are made in UCINET, graphs in NetDraw. It should be underlined that by providing a detailed analysis of international art trade, a great deal of new information on patterns in international art trade is acquired.
The flow, process and policies of distribution of Chilean cultural goods in the world

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Abstract:
This investigation analyses the flow, process and policies of distribution of Chilean cultural goods in the world. This article is mainly driven by the fact that the internal demand for cultural products is not helping to bring a stable socioeconomic situation for cultural workers, leaving aside the structural/institutional conditions of the cultural labour market and their employment contracts. For that reason, the aim of this study is to improve the Chilean cultural exports strategies.

Therefore, by focusing on improvements in cultural exports, one can observe two significant effects. Firstly, intensity on export strategies, generating higher volumes of exports and higher incomes to those cultural workers associated with the exported products, as the volume of exports increases due to higher external demand. Secondly, the expansion of export strategies, which can lead to the inclusion of new cultural workers in the export schemes, benefiting them with external demand for their products. Hence, both effects, intensity of export and expansion of export, benefits the cultural sector and their workers, which endlessly leads to higher incomes and a better socioeconomic situation to those involved in the productive process.

However, there are restrictions that countries face to improve their cultural export strategies. Such as, limitations in terms of market access, mostly taken by a few countries, level of local institutionalisation to develop proper cultural export strategies, and commercial barriers due to the strength of agreements between certain countries on cultural products. All of these variables affect cultural exports, especially those coming from the Global South - which this study focuses on, as most of the market share is controlled by countries of the Global North.

Consequently, this article acknowledges those limitations and aims to develop a model incorporating macroeconomic variables, geographic variables, cultural variables, trade facilitation variables on agreements, trade facilitation variables on memberships and measures of institutional stability for each country, to unveil potential trade partners of cultural goods for Chile. This would be tested using a Logit Binary Choice Model to understand the significant variables affecting the probability of countries to import Chilean cultural goods, and later designing predictive models based on Regression Trees and Random Forests, to highlight the most significant predictors to the probability of countries to import Chilean cultural goods.
With these results, the predictive model can be extended to other cultural export strategies, especially for countries of the Global South. Hence, contributing to rebalance the hegemonic power of developed countries, on international trade of cultural goods.
Valuing the Arts and Culture
Erotic qualities and economic value

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Abstract:
The following article investigates the representation of erotic qualities via performers in pop music videos regarding the construction of socio-cultural values. At first, it scrutinizes the concept of mediatized sexuality and its relation with the construction of value. Secondly, through semiotic analysis, two areas related to mediatized sexuality are considered: the performer's role in the popular music video and the discussions of audiences regarding certain erotic qualities. The main conclusion obtained clears, unlike the market sphere in which erotic qualities are generally utilized to draw audiences' attention (sex-sells). In culture one, erotic comes to negotiating the audience's values and reminds them of what is important. Indeed sexuality in pop music videos turns to an intersection of culture and economic values. The study also shows that the erotic qualities in a music video are affected by economic values, while the erotic narratives are more regulated by cultural values.
Abstract: Since the end of the 20th century, there has been an expansion in the number of museums in the world, many of them associated with urban restructuring projects. In these cases, in addition to their functions as art, culture and education centers, museums also take center stage as elements of urban development and, in some cases, they become symbols of their cities. In Niterói, a neighboring city of Rio de Janeiro and with approximately 500 thousand inhabitants, this process occurred in 1996 with the inauguration of the Museum of Contemporary Art (MAC). Its iconic architecture, signed by the renowned architect Oscar Niemeyer, stands out in the urban landscape and it has become an important symbol of the city of Niterói. Therefore, its nature as a public good that generates positive externalities is evidenced, which cannot always be expressed in monetary value, but it can be estimated as good indicators of public opinion. From this perspective, the article deals with the value estimation of the Museum of Contemporary Art (MAC) of Niterói, a topic that we consider to be of great importance, especially in the current Brazilian political moment when great questions are made to the public subsidy for culture. The central objective is to estimate, through the application of the contingent valuation method, the benefits generated by MAC for the entire population of Niterói. When we assume the public nature of museums, we understand that the best way to estimate their value is by applying questionnaires directly asking MAC users and non-users how much they would be willing to pay to keep the equipment running. When including non-users in the sample, we also tried to estimate MAC non-use values. 401 questionnaires were applied to MAC users and non-users and the questionnaire was structured in 4 sections: (i) non-use value section and general opinions about MAC; (ii) use value section; (iii) section on WTP; and (iv) section on respondents’ social and demographic information. The main results found in the research indicate that MAC presents characteristics of a public good with the generation of positive externalities. Using a scale of 1 to 10, 78% of respondents scored 9 or 10 on the scale when asked if MAC generates a feeling of pride in Niterói; 84% indicated 9 or 10 when asked if the MAC makes Niterói a more attractive city; 99% scored 9 or 10 when the question was whether MAC should continue to exist so that their children can visit it in the future; 70% scored 9 or 10 affirming MAC’s relevance in the education of the population. The
disagreement of the respondents when asked if MAC only benefits those who have money to pay the ticket was significant, 82% scored from 1 to 5. The average WTP of the 401 respondents was R$ 19.63/month, approximately double the price of the ticket without discount that is currently practiced by MAC. When considering the annual public transfer of R$2 million to MAC, it is evident that the economic benefit generated by MAC is much greater.
Decommissioning Public Art: The Removal of the Statue of Christopher Columbus

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Abstract:
In recent years, statues of Christopher Columbus have been removed by activists in multiple American cities including: Richmond, VA; St. Paul, MN; Boston, MA; Baltimore, MD; and Camden, NJ. Public officials have removed Columbus statues from at least nine other cities including: San Francisco, CA; Sacramento, CA; Houston, TX; Detroit, MI; St. Louis, MO; Buffalo, NY; New Haven, CT; Trenton, NJ; and Providence, RI. In 2020, Philadelphia, PA joined this list when city officials called for the removal of the city’s Christopher Columbus statue on Marconi Plaza in South Philadelphia. Though many scholars suggest frameworks for the creation of public art, and for consideration of the public in the commissioning of public art, not as much attention is paid to the decommissioning of public art. How do decisions to remove public art in public spaces occur? What factors influence these choices? This case study uses advocacy, public art, and public policy theory to consider the city of Philadelphia’s decision to remove the statue of Christopher Columbus from its site on Marconi Plaza in South Philadelphia. An analysis of more than 10,000 responses to a public survey on the decision provides a lens to consider the influence of public opinion in this case.
The show must go on: proposals to measure the cultural and economic value of grassroots music venues in the city of Rio de Janeiro

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Abstract:
Grassroots music venues can be defined as small and medium sized concert venues which hold up to an audience around 650 people. Evidence such as the closing of these places around the world in the past few years and the creation of networks aiming the survival and collaboration between these places, like the Brazilian network “Palcos do Rio” or the “Music Venue Trust”, in the United Kingdom, both founded before 2020, show us that this is a segment inside the live music sector that was already going through a crisis even before the COVID-19 pandemic. Looking specifically at the city of Rio de Janeiro, local grassroots music venues have been struggling not only to support themselves financially, but also to attract the audience. Factors associated to urban mobility and violence, previous economic crisis, taxes and bureaucracy are obstacles for the maintenance of these venues. Furthermore, Lipovetsky’s concepts of “hyper consumption” and “artist capitalism”, related to the “experience economy”, show us the rise of a culture based on spectacle and mass entertainment. Thus, despite the increase in the offer of products and services from cultural industries before the pandemic, it appears that hyper consumption is characterized by the tendency of consumption concentration on few products or services based on this form of capitalism.

These difficulties result in the closing of local venues and can hinder the cultural reproduction of musical expressions outside the mainstream universe, limit the aesthetic and symbolic renewal of music and prevent the development of new musical careers, possibly reducing the capacity of the music sector to generate cultural and economic value for the city. Thus, based on the hypothesis that these venues can be described as public goods which have cultural and economic value that justify the attention of public and private sector, this article aims to propose ways of measuring the cultural and economic value generated by local grassroots music venues and is divided in two main sections to achieve that. First, there is a qualitative section with in-depth interviews done with 6 managers of local grassroots music venues and with 7 independent artists to deepen our understanding of the ecosystem and to investigate the cultural value generated by these venues in Rio de Janeiro city. Then, in the quantitative section, an online survey was developed in Google Forms platform based on the contingent valuation method so that it is possible to identify positive externalities of grassroots music venues and their economic value perceived by city residents. The survey was opened on January 14th and runs until March 7th, targeting a sample of 200 goers and 200 non-goers of concerts in these venues, based on a 95% confidence level and a 6.93% margin of error for each cluster. The combined analysis of the
interviews and the contingent valuation survey is expected to highlight the relevance of grassroots music venues in Rio de Janeiro, as well as their challenges, thus justifying the attention of public and private sector as a way to support and preserve them.
Valuing Culture and Creativity Impacts in a Global Technological Era: Reshaping the Analytical Framework

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Abstract:
In a global world, increasingly mediated by new technologies, but where place, communities and territories assume even more importance, the valuing of culture and creativity faces new conceptual and operational challenges.

A diversity of anchoring mechanisms link global economic, social and cultural processes to the specificities of each territory. Cultural activities and creativity, which are central in these processes, are increasingly challenged by technologic mediation and by new forms of production and consumption. New intangible added values are generated, based on symbolic value and identity, where creativity, technology transfer, intangible heritage or craftsmanship are crucial components. All the traditional functions associated to cultural activities and creative processes (and the way they produced value and this value was recognized and appropriated, by minor or larger spheres of the society) are facing new opportunities and threats, and the way the diverse (cultural, economic, social,...) value(s) of culture are perceived and measured require new conceptualizations and operative tools.

This paper addresses these challenges in order to question the measurement tools usually applied in valuing the impact of culture in society, drawing upon a research program that mobilizes and crosses work developed in the scope of four different research projects ongoing at DINAMIA’CET-ISCTE in recent years (RESHAPE, ARTSBANK, IMPACTOS-AR, CREATOUR), which contribute to this discussion in several ways (working with artists, cultural promoters, creative tourism agents and public authorities, in several territorial contexts, both at Portuguese and European levels, assessing the impact of their activities in their communities). Combining the work developed in these 4 research projects, we aim proposing a new conceptual grid to assess (and allow self-assessment of) the impacts of creative and cultural activities, in their diversity and multidimensionality. An analytical framework is proposed to help disentangling the increasing complexity and diversity of the mechanisms underlying creation of value in cultural activities and to facilitate the assessment of its impacts, in all their diversity, in a particular territory or community. A specific grid is presented, comprising 5 main dimensions (cultural, economic, social, environmental; citizenship and participation), for assessing the territorial impacts of cultural activities. These are subdivided in 15 sub-dimensions, and operationalized in 75 different indicators. This analytical framework is now being transposed to a digital application/platform that allows the systematization, self-assessment and self-awareness of value creation and their impacts by the agents of the cultural/creative sector.
**The process of creating value in a new field of art - From new media art emerging in Japan**

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**Abstract:**

Cannot be distributed in the art market "New Media Art"

In the art market, the distribution of new media art in contemporary art is extremely limited. Why are new media art works so rarely distributed in the art market? The main reason is that many works created by media art methods cannot have value as assets in the market. Paintings and sculptures, can be valued as assets remain in the same state for hundreds of years, the purchasing collector can obtain the value as an asset together with the work. However, new media art works composed of a combination of machines have aged more remarkably than other fine art, and requires the technological repair, even making it impossible to secure parts, will not put anything that does not form a work on the market.

“teamLab” to open up markets

It is teamLab based in Tokyo, has given new business model for mega-gallery of contemporary art. teamLab defines itself as Digital Art produces works incorporate computer-based visual and interactive elements based on technologies it developed in its era.

teamLab deals showing their Digital Art work by toll model not selling their art work. Contracted New York based mega-gallery, Pace, builds showing venue for teamLab art works and getting entrance fee from audiences. 2019, before global outbreak of Covid-19, teamLab has shown more than 6 million visitors world wide of their gallery venue, more than 100 million USD revenue estimated annually. Those economic impact shows art works of teamLab is game changer of contemporary art business not only selling collection works also showing not collecting spectacle works.

What makes “New Media Art” a creative background?

Discussed the difficulty of value creation in new media arts in terms of the distribution of fine arts. New media art expression has a place of activity not only in art also in industrial fields. From an economic perspective, it is only connecting with industrial activities are possible.

Rhizomatiks, based in Tokyo, had the world’s attention with the takeover ceremony of Tokyo 2020 Olympic Games expressions. Its main revenue is advertising and entertainment expressions. They also open their works at art venues, but their activities are only possible with contents production business. Before the development of the expression business, the only place where new media art could express its potential was the background of scientific
expenses at research institutes. In this area is not necessary for collectors to store and appreciate, it is important how they are evaluated as research.

New media art is different from gaining artistic value created by works in the past. For this reason, in the current situation, unless it is an innovative case of optimizing in the art market before recognizing the value of the work itself as teamLab, it is still possible to survive with business and research activities. It is unfortunately difficult to express artistic expression as economic values.
**Impact of the EU Blue Card Programme on Cultural Participation and Subjective Well-being of Migrants in Germany**

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**Abstract:**
The first aim of this study is to explore the impact of the EU Blue Card programme implemented in 2012 in Germany on the participation in cultural activities of first-generation non-European Union migrants, such as attendance to cinema, concerts and theatre. The second aim is to explore the impact of cultural activities on the subjective well-being (SWB), measured by life and health satisfaction. We will compare the cultural participation and life and health satisfaction between the treatment group, which is the non-EU first-generation immigrants and the control group that consists, not only of natives and second generation immigrants, but also composes of EU first-generation immigrants who are not eligible to the programme. We will apply a sharp and a fuzzy regression discontinuity design (RDD) within a simultaneous ordered Probit regression system. The empirical analysis relies on data from the German Socio-Economic Panel (GSOEP) survey over the period 2012-2018. The results show that the treated subjects experience an increase in cultural participation activities and an improvement in their SWB, as a result of the EU Blue Card programme, compared to the control group. Participation in classical music performance, opera or theatre influences more the SWB compared to other cultural activities. Moreover, the cultural participation presents a stronger effect on health satisfaction compared to life satisfaction. Policies that promote labour market integration and participation in cultural activities will enable immigrants to integrate into the social norms of the host societies and improve their SWB.
Arts and Non cognitive Skills in Japan

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Abstract:
This paper aims to reveal the educational effects of performing arts by empirical analysis of the author conducted survey. The necessity of arts education has been long discussed. In Japan, arts are highly focused in the field of education, especially after Basic Act on Culture and the Arts is enacted in 2017. From the viewpoint of cultural capital, it is considered that arts experience is accumulated as one’s skills. Yet, the empirical analysis focusing on the impacts of arts education in Japan is still limited. Iida (2019) empirically revealed that experience of out-of-school arts activities in elementary school years had positive statistical relationships with one’s years of schooling and future income. Those relationships were more clear than that of educational activities. From this result, it is hypothesized that arts experience influences on one’s non-cognitive skills. In order to verify this hypothesis, the relationships between out-of-school arts experience and non-cognitive skills is analyzed. The reason why out-of-school experience is utilized to grasp the effects of arts education is that it is possible to compare the impacts for those who experienced and those who did not, where arts education in school is obligated so that it is impossible to compare. Considering the high rate of participation in out-of-school activities, the adequate sample size is expected in Japan. Author conducted an original questionnaire asking out-of-school arts experience, length of it, non-cognitive skills such as grit, and related attributes. The survey was conducted via the internet in March 2020, targeting those aged ranging from 20 to 70 years old, living in western Japan; Osaka, Kyoto, Hyogo, Shiga, Nara, and Mie prefectures. The collected sample was 600. The method for the analysis is multiple regression analysis and survival analysis. With multiple regression analysis, the simple relationships between non-cognitive skills and arts experience controlling other variables is shown. In addition, survival analysis enables to consider the length of arts experience, according to the range of non-cognitive skills. This paper empirically investigates the relationships between the length of arts experience and non-cognitive skills. The educational effects of the arts have been revealed and there are publicly and privately various opportunities to involve with arts. It is also sought that the managing the opportunity to continually experience arts activities to take the further benefit of the arts.
Abstract:
The museum has now been recognized as a powerful resource for local development, both from an economic and a social point of view. Museums can support local economic development through their backing of creative economic activities, in addition, their creation of job opportunities. The role of museums has also been emphasized in dimensions such as education, the creation of social capital and, recently, well-being and health. An increasing amount of the literature is demonstrating the effects of cultural and museum practices on psychological well-being, but there are still few studies that investigate this relationship outside of the specific programs designed for people with mental or physical diseases, especially in the Mediterranean region. The aim of this study is to explore the relationship between the museum experience, museum visitors, and their psychological well-being. We consider a case study of an ethnology museum situated in Valencia, Spain, in which we conducted a study on 285 museum visitors on their sociodemographic characteristics and cultural interests, museum experience and psychological well-being. This article focuses on data collected using the Psychological General Well-Being Index (PGWBI) as well as through structured interviews. Data are processed by means of a specific methodology based on ANN and AUTO CM Semantic Connectivity Map, developed by the Semeion Research Center, Rome, and of Pearson Correlation. The findings show a correlation between a satisfying museum experience and the subjective perception of visitors’ psychological well-being.