

“Managing Cultural Festivals between Tradition and Innovation”

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CALL FOR BOOK CHAPTERS

Cultural Festivals seen as ‘events linked to cultural activities’ is one of the most diffused examples of living production in all the fields of cultural and creative industries (Luonila, Johansson, 2016) and in recent years they attracted an increased attention exactly because of their proliferation and remarkable increase in number (Salvador et al., 2019; Baez-Montenegro, Devesa-Fernandez, 2017; del Barrio et al., 2012; Moeran and Strandgaard Pedersen, 2011).

Getz (2008) states in the opening paragraphs of his review that events, such as Cultural Festivals, have many partners and proponents and many important societal and economic roles to play. We can also add that, according to Abfalter et al. (2012: 6), “*Festivals are an extreme example of seasonal organizations, the main season being ephemeral, reduced to a period of days or weeks when all staff members come together, business activity takes place, and services and experiences are delivered*”. As a result, a multiplicity of perspectives is being brought to the study of Festivals and events. In order to embrace a range of these perspectives we have settled for a broad and encompassing definition of Cultural Festivals.

Rephrasing Allix’s (1922) definition of fairs, we define a Cultural Festival as ‘*a temporary township, superimposed at intervals upon a permanent place (town or city), which in important, though not regularly defined, social and symbolic ways contributes to the local or global needs of a particular entity (e.g. industry, city, region, nation) and its group of members*’. Taking a point of departure in this definition of Cultural Festivals, we focus primarily on Cultural Festivals in Europe. Historically, culture has played a pivotal role at EU level and it is part of a central pillar of its actions, not only for fostering cooperation among member states, but also for valorizing cultural heritage, national identities and traditions (Littoz-Monnet, 2007; Benghozi, Salvador, 2019).

Several important questions concerning management and organization follow from the proliferation of Cultural Festivals (Rüling & Strandgaard Pedersen, 2010). An important question at stake is to understand what nowadays lays the foundation for the potential success or failure of Cultural Festivals. Is it their economic model, the management and organization, the nature of their offer, the services and experiences that they propose or their links with the various types of local stakeholders and city facilities and structures?

Cultural Festivals is a multifaceted phenomenon involving various stakeholders, interests and discourses prompting these events to cater for different and sometimes conflicting demands (Ooi and Strandgaard Pedersen, 2010; Mazza & Strandgaard Pedersen, 2017). Nowadays, Cultural Festivals face several challenges. From celebrating tradition and heritage, they are these years facing challenges about how to embrace and deploy innovative solutions, in particular digital technologies. One cannot take for granted that digital technologies *per se* have a disruptive effect also on all types of events; like, for example, minor Festivals, because of minor Festivals' peculiarities, linked to the local territory and to the unique experience they provide to visitors that cannot easily be replaced by digital tools. On the one hand, these Festivals obtain customer loyalty and increase visitors more through "word of mouth" than through digital channels and they look for new audiences also through educational programs involving students (Salvador, 2020). Nonetheless, on the other hand, a Festival's setting and organization is a tricky matter. Such events are characterized by various temporalities and a project focus that require professional execution together with a motivated workforce under intensive short-term collaborations and the leadership of one or a few persons (Abfalter et al., 2012). Consequently, one may wonder what the very final influence and impact of the digital revolution on the organization and management of Cultural Festivals is.

➤ **Statement of aims:**

The book is intended to provide a comparative analysis of Cultural Festivals in Europe, taking insights from an international range of expected high-level scholarly contributors. Individual chapters will highlight and analyse challenges in the creative sector around the organisation, management and economics of Cultural Festivals. As a whole, the book will provide a comprehensive overview of scholarly research in this area, setting the scene for the future research agenda. The focus will be on tradition *vs* innovation in Cultural Festivals' organization and management, taking into account the consequences of the digital age revolution, as well as on value and impacts of these events. Matters related to educational programs and new audience development, as well as challenges related to sustainability solutions, will also be included.

We invite qualitative and quantitative papers and are particularly interested in contributions at international level, with a focus on European countries, including cross-country comparisons.

Exemplary research questions and topics include, but are not limited to, the following:

- Is it possible to talk about new dynamics strengthening or weakening the success of Cultural Festivals?
- Is digital proximity replacing or completing physical proximity in these events' organization? How is success measured for a Cultural Festival in the digital age?
- What are the responsible forms of organizing Cultural Festivals and sustainability implications of these events?
- How Cultural Festivals maintain their traditional mission without neglecting the evolution required by innovative advancements?

- What new directions can inspire future work in the field of Cultural Festivals?

FORMAT

The book *Managing Cultural Festivals between Tradition and Innovation* will be published as part of the [Routledge Research in the Creative and Cultural Industries series](#).

PROPOSED TIME-LINE

- **End of September 2020:** Extended abstracts summarizing potential chapter contributions emailed to Prof. **Elisa Salvador**, [ESSCA School of Management](#), France, *corresponding editor*, elisa.salvador@essca.fr

Each abstract should include a description of the principal topic and expected contribution with:

- Title of the proposed book chapter
- Authors' information,
- Abstract text of 1200-1500 words
- Max. 5 keywords
- Bibliographical references
- **End of October 2020:** Notification of first acceptance
- **End of February 2021:** Complete chapter contributions (approx. 6,000-7,000 words)
- **End of April 2021:** Revised chapters due
- **Summer 2021:** Final editing and Book submitted to Routledge for release end 2021.

➤ About the Editors:

Elisa SALVADOR holds a higher doctorate (*Habilitation à Diriger des Recherches, HDR*) in economics sciences and management conferred from Paris13 University (October 2019) and an international PhD in Institutions, Economics and Law from the University of Turin, Italy. She has worked for the Italian National Research Council (CNR) on several projects focused on innovation policies. She won the CNR award "Promotion of Research 2005" for her project "The financing of research spin-offs: An analysis of the Italian case". She has recently collaborated with the Polytechnic of Turin and with the ESCP-Europe Business School and she has been adjunct Professor at Iéseg School of Management, Economics and International Business Economics tracks (2014-2016). She has been a researcher at Ecole Polytechnique, Paris (2012-2015) working in particular on a project focused on R&D and innovation in cultural and creative industries. She is currently Professor at ESSCA School of Management, where she is the coordinator of the Master 1 course "Managing Creativity and Innovation". Recent research focuses on the book publishing and the cinema industries, and on the place of the cultural and creative industries in the EU policy orientation.

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Jesper STRANDGAARD PEDERSEN, is Professor of Organization Studies at Copenhagen Business School, serving as Director of *'imagine*, Creative Industries Research Centre, and as Chairman of SCANCOR. His research interests are concerned with organizational and institutional change. Studies include cultural transformation processes in high-tech firms, post-merger integration processes, and diffusion and translation of managerial concepts and practices in cultural-creative and knowledge-intensive firms. Recent research focuses on cultural intermediaries and evaluative practices in the fields of film, festivals and food. He has co-edited: *The Negotiation of Values in the Creative Industries: Fairs, Festivals and Competitive Events* (2011) Cambridge University Press, and *Technology and Creativity: Production, Mediation and Evaluation in the Digital Age* (2020) Palgrave Macmillan.

<https://www.cbs.dk/en/research/departments-and-centres/department-of-organization/staff/jsioa>

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