SDA Bocconi
SCHOOL OF MANAGEMENT

KNOWLEDGE PLATFORMS
AND RESEARCH LABS

RESEARCH REPORT 2023

THE FUTURE MUST ALWAYS BE IMAGINED AND SOUGHT

The research activity and its continuous dissemination are the destiny and duty of a School of Management. It may seem like a strong statement but this phrase expresses in the most appropriate way the sense of the challenges and times we are experiencing and that allows us to guide to the future with the strength and passion that distinguishes SDA Bocconi.

Higher-education, applied research and the growth of people are closely linked and forward-looking. There is no growth in people's lives if the gaze is not turned to the future and when the gaze is no longer able to grasp the future, growth stops, it no longer affects and it no longer has an impact on the surrounding society. Growth is not a solitary act but a path, which becomes more exciting if done with good travel companions. In this sense, growth, training, applied research, relationships and sharing are closely linked. We must therefore have the desire and ambition to talk about the future every day. This is the ambition of every School of Management, this is definitely the hallmark of our School of Management, SDA Bocconi School of Management.

To understand what it means to speak and plan the future every day, we need to reflect on the two simple words - so simple to seem obvious - that are found immediately after SDA Bocconi, that is "School" and "Management".

The concept of "School" is a concept of community and continuous construction. In a world where research, knowledge and education are seen as an act of consumption, which materializes - and is likely to run out - in the very short moment of a download, the concept of "School" is exactly the opposite in that it is not confused with the learning tool - physical or digital, synchronous or asynchronous - but is clearly above the available tools and offers a meditated synthesis, at the service of the community, and built with the support of diverse interlocutors who interact with each other, from faculty, staff, students, alumni, companies and institutions that meet every day on our campus. The quality and intensity of relations become the quality of the School and the energy to continue on its way.

The concept of "Management" is at its root a concept of responsibility. Management means guiding men and women, resources and organizations. It's an act of responsibility by definition. It is devoid of sectorial affiliation, as it crosses institutions and organizations with profoundly different characteristics: from listed companies to private ones, from small to large, from public to non-profit sector. If responsibility is the deepest nature of management, its attitude today must be that of transversality. Knowledge and therefore management can no longer be placed in predefined areas, in vertical silos that define their own rules and aspire to perfection, which becomes self-referentiality and closure. The marketing silos, the finance silos, the technology silos and so on. Vertical perfection becomes complacency and then only leads to dryness and inability to think about the future every day.

The task of a School of Management is to ensure the highest level of vertical understanding, knowing well that "teaching" or "doing" management actually means destroying vertical silos with the force of creativity, with the courage to always get out of your comfort zone, with the will to always advance those vertical knowledge that are then questioned. But it also means identifying and welcoming new vertical silos, new disciplinary areas that were not even imaginable: from artificial intelligence, to cybersecurity, to the space economy and to what is to come, that today we cannot imagine but that we are certain that it will come. SDA Bocconi in management has always seen the transversality that passes from companies, to public administrations and financial intermediaries. This transversality today is leading the SDA to have a broader spectrum ranging from geopolitcs themes to data sciences and AI, because businesses, institutions and financial intermediaries demand this to understand the world and face their challenges.

The knowledge platforms that the School has created go exactly in this direction and are the inexhaustible force that continuously links the drive for innovation, the drive for vertical understanding within the disciplinary field, the push to transversality that is the necessary condition in order to understand the complexity of the scenarios that every business decision-maker must observe. But above all, without research the ability to affect with the activity of higher-education dries up and becomes a ritual. The nature of being a School is to continually strengthen the bridge between the needs of companies and institutions and the ability to always look to the future.

The challenges of the School become the collective challenges, the knowledge that is produced through research is a collective and community act, which then brings initiative, enthusiasm and benefit to individuals but remains a strongly collective act. This is why our School has the task of helping individuals and organizations to think about the future every day. Not to deny the present but to live it more intensely and with greater responsibility. This is the responsibility of the manager and is the hallmark of the leaders, who are formed in our classrooms. It is the perfect link between the School and its community, between the programs that we develop every day with passion and the participants, between the content of our training and the task of the manager. This is why the School does not offer a solution but builds the possible solutions through the extraordinary experience of many colleagues who direct our programs and live every day with those who have or have the ambition to have the responsibility of guiding men and women, resources and organizations.

The space to build the future is vast, and the School is always there whenever there is courage and a desire to design innovative solutions. That's where we have to start if we want to give answers to the people and organizations that choose the SDA. History therefore continues and always evolves, with determination and impact.

STEFANO CASELLI
Dean SDA Bocconi School of Management

Milan, 30 October 2023

ARTS, SPORT, ENTERTAINMENT AND CULTURE

The SDA Bocconi Knowledge Platform in Arts, Sport, Entertainment and Culture (ASEC) coordinates all the research initiatives related to diverse subfields in which Italy stems as champion in world.

Italy is one of the few countries in the world whose economic system can rely on a vast cultural heritage, a widespread sense of beauty and taste, a natural attitude towards creativity, culture and lifestyle. Italian Excellence relies on all these factors. The industries and organizations leveraging on this competitive advantage frequently experience common trends such as the blurring between the aesthetic and the utilitarian functions of arts and creativity, the use of material and immaterial cultural capital and heritage as primary resources for their production, the potential of generating revenues from trade and intellectual property rights, their standing at the crossroads between craftmanship and industrial production.

From 2023 to 2025 research activities of the ASEC Platform concentrate around four main different areas:

Arts Ecosystems and Cultural Policies
Embracing a wide spectrum of cultural domains– from publicly subsidized high arts to market-driven mass culture - this research area explores how arts and cultural organization might cope with key managerial challenges such as how to reshape and restructure arts organizations to foster creativity and innovation, how technology affects the production and distribution of arts and culture, how public administration might support the development of arts and cultural ecosystems, how to secure revenues to maintain arts organizations' financial health, how to address arts audience needs overcoming obstacles and constraints to cultural participation.

Cultural Tourism, Eno-Gastronomy, and Sustainable Destinations
Cultural resources, eno-gastronomy and place-bound identities represent major attractions for tourism demand and internationalization of tourism flows. Territories require innovation, sustainable managerial approaches, and joint public-private efforts to be competitive in the visitor economy. This area of research investigates how territories can leverage on their cultural assets, revitalize existing tourism products, and expand to new interest markets in a sustainable way. The main topics of interest refer to tourism demand trends and visitor behavior; new business models in tourism supply and hospitality; sustainable destination management and governance practices; value networks, public-private cooperation and innovation in tourism.

The Business of Sports and the Events Industry
Sports and Entertainment industries are global businesses. Athletes are at the core of the sports system and are a relevant area of study in terms of performance and careers, together with the sustainable growth of clubs, leagues and federations that produce successful competitions. Sport goes together with organization of unique and sustainable events that also have an entertainment component. The events industry also includes many categories of events, in particular music & art performance, sports, festival, exhibition and conferences, and corporate events. This area of research explores new frontiers such as the need for technology strategic awareness in managing events, the impact and legacy of events on local and national economies, the international diplomacy among countries and stakeholders, the ways companies might leverage data and which new trends shape the future of the business of sport and events industry.

Fashion. Luxury and Design Industry
Fashion, luxury and design companies represent the backbone of Made in Italy and Italian Excellence (link). This area of research investigates emerging trends and dynamics in the industries as well as the key managerial challenges a creative business face. Past studies in the area have explored the artification and customization phenomena for luxury brands, digital strategy and omnichannel customer relationship management in the fashion industry, the role of critics as gatekeepers in high-end fashion, the resilience of luxury companies in times of change.

The Knowledge Platform in Arts, Sport, Entertainment and Culture also supports the activities of the International Journal of Arts Management (link), the essential reading for the art and creative management community.

Alex Turrini
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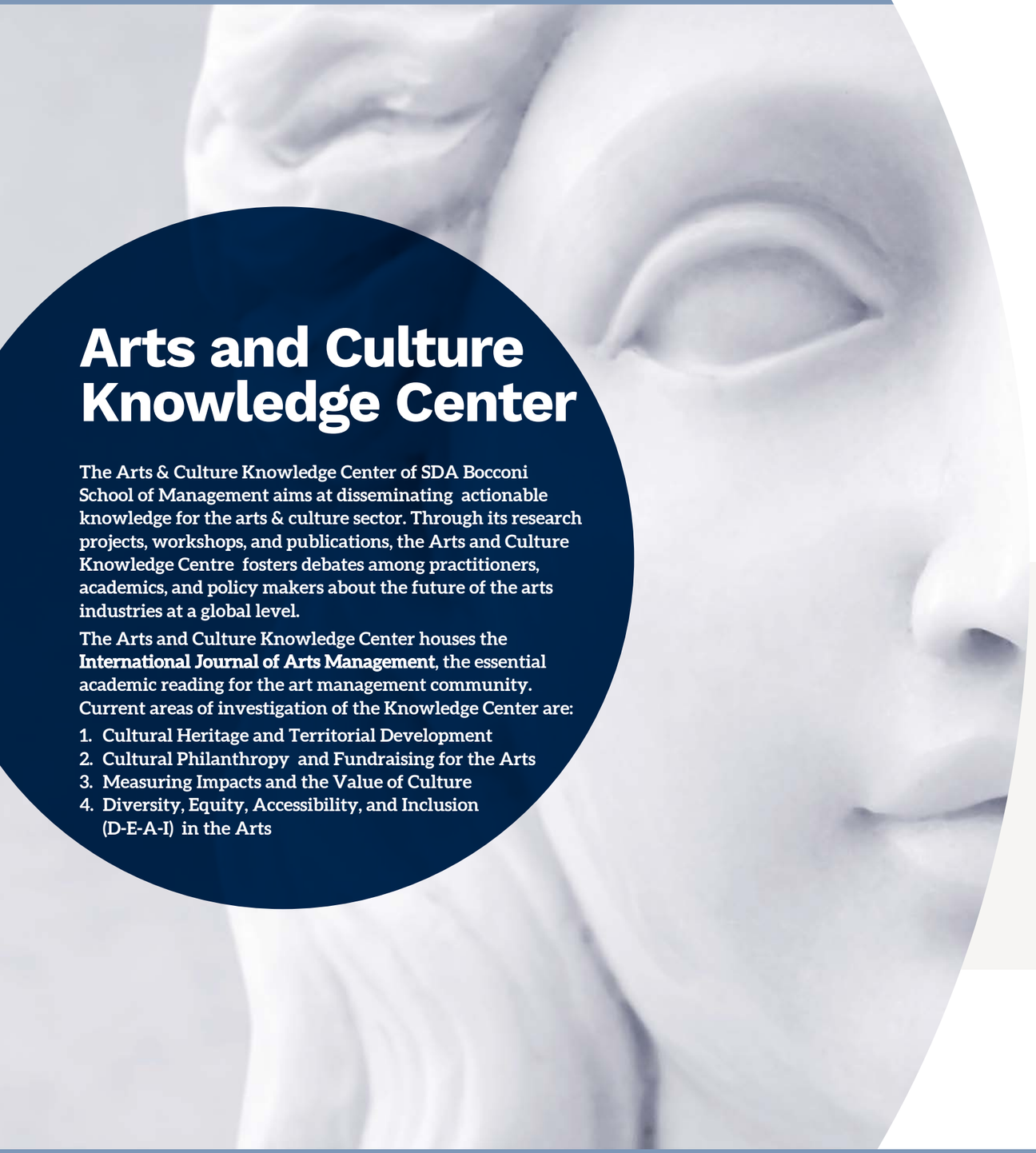


Arts and Culture Knowledge Center

The Arts & Culture Knowledge Center of SDA Bocconi School of Management aims at disseminating actionable knowledge for the arts & culture sector. Through its research projects, workshops, and publications, the Arts and Culture Knowledge Centre fosters debates among practitioners, academics, and policy makers about the future of the arts industries at a global level.

The Arts and Culture Knowledge Center houses the **International Journal of Arts Management**, the essential academic reading for the art management community. Current areas of investigation of the Knowledge Center are:

1. Cultural Heritage and Territorial Development
2. Cultural Philanthropy and Fundraising for the Arts
3. Measuring Impacts and the Value of Culture
4. Diversity, Equity, Accessibility, and Inclusion (D-E-A-I) in the Arts

1. Arts and Culture Knowledge Center Mission and Key Figures

As an **independent cultural hub**, the Arts & Culture Knowledge Center coordinates all the initiatives related to the management of arts and culture, at domestic and international level alike, while developing privileged relationships with key players, engaged in policy and management decision-making processes to improve the quality and the impact of cultural systems in Italy and abroad.
The Arts & Culture field involves **a wide range of institutions** in the public, private and not-for-profit sector, at local, regional, national, and international level. Consequently, knowledge stems from combining different perspectives and liaising with key stakeholders and actors within the sector. This is why arts and culture deserve a dedicated approach, which eventually leads research and training to involve people, companies, and institutions.

1.1 Arts & Culture Knowledge Center in figures

The Knowledge Center was launched in 2019. Thanks to the its faculty and its partners, relevant goals have been reached. Below are some key figu es about the impacts produced in the past 4 years.

4
Applied research initiatives

300+
Education sessions (2022/2023)

6
Books and academic publications

20+
Online sessions and seminars

190+
Alumni

50+
Partners and collaborating institutions

2. Activities, research, meetings, and dissemination

Our research takes into account the interests of stakeholders and businesses, serving as a guiding light for pioneering solutions that foster sustainable growth within the cultural and creative sector. Furthermore, our Platform is dedicated to crafting and sharing strategic insights that empower organizations and institutions on their journey toward achieving enduring success.

The research activities of the Knowledge Center mainly focus on four streams:

- **Cultural Heritage and Territorial Development**
- **Cultural Philanthropy and Fundraising for the Arts**
- **Measuring Impacts and the Value of Culture**
- **Diversity, Equity, Accessibility, and Inclusion (D-E-A-I) in the Arts**

2.1 Cultural Heritage and Territorial Development

This research stream stimulates the discussion on the role of cultural institutions as drivers of social and economic development.

Researchers in this domain investigate how creative initiatives, such as public art installations, cultural festivals, and community-driven projects, can revitalize urban and rural areas, foster social cohesion, and stimulate economic growth.

By examining the dynamic relationship between creative expression and the built environment, this area of research offers valuable insights into harnessing the **power of culture to cultivate vibrant and inclusive communities**. It serves as a beacon for policymakers, urban planners, artists, and advocates alike, guiding them towards innovative strategies that enrich our shared spaces and enhance the quality of life for residents and visitors alike.

2.1.1. Villa Sorra Cultural Districts in the US

Near the charming enclave of Castelfranco Emilia in the heart of Emilia Romagna, Villa Sorra not only boasts its rich historical significance but also serves a an **intriguing case study** in the realm of arts management. As a sprawling property that stretches across multiple municipalities and grapples with the challenge of limited public resources. However, it finds itself strategically positioned within one of Italy's most economically thriving regions.

The research project aimed at crafting **a strategic plan for Villa Sorra**, exploring a myriad of possibilities and scenarios that promise to not only elevate the heritage site itself but also deeply enrich the fabric of the surrounding community.

2.1.2. Bocconi for the Milano Design Week

The initiative Giuseppe Pagano and Bocconi: between design and architecture, coordinated by Alex Turrini, organized across the Bocconi Campus during the **Milano Design Week**, thanks to the collaboration with LUX Italia, one of the world leading companies in light designing, was a primary occasion to reflect about what **SDA Bocconi Campus** represents in the urban texture of the City of Milan. Paying tribute to its first architect, Bocconi University then presented to the public the values that are "realized" in its buildings: the centrality of culture and knowledge at the service of society, the promotion of diversity, trust in the progress and forms of a new dialogue within the city and its national and international community. In 2022 this dialogue continued during **Domus-SDA Bocconi Breakfasts on Design** where architects, executives, scholars, policymakers and professionals gathered to speak about the role of the design in different domains.

2.2 Cultural Philanthropy and Fundraising for the Arts

Cultural philanthropy (or "philanthropy for the arts"), conceived as any act of altruism that sustains the arts and culture, is intertwined with the rise and growth of civil society in Europe and North America. Its study is still embryonal in social sciences, but we might, in fact, trace its boom back to the beginning of the 14th centuries when cities and civic life re-emerged as an economic and political phenomenon in different regions in Europe Nowadays, cultural philanthropy refers to the practice of providing financial support to cultural and artistic endeavors, institutions, or initiatives for the purpose of fostering and sustaining cultural heritage, arts, and creative expressions.

2.2.1. Arts Philanthropy Talks

In 2022 a series of 6 online talks on **funding and fundraising for the Arts** was organized. The talks were online and open to the public, with the aim of discussing the difference in perspectives and approaches between European and US arts professionals. Topics included corporate fundraising and sponsorship, membership programs and giving circles, the culture of philanthropy, fundraising campaigns and politics and ethics in fundraising. These talks involved **professionals from arts organizations** as well as alumni and professionals as part of the audience.

2.2.2. To give or not to give? Exploring philanthropic attitudes of arts collectors.

In 2021-22, Alex Turrini was invited by the University of Heidelberg to start a reflection about cultural philanthropy and investigating when collecting become an act of philanthropy. The lecture was part of a series of international lectures involving scholars from Europe, the US and Asia on Philanthropy, Giving and Collecting and represented the starting point of an **ongoing research** presented, in its partial first results, during the first IJAM Paper Development Workshop in June 2023. The main objective is now to understand the **interplay between collecting and giving** attitudes by exploring the behaviors of art collectors, mainly focusing on how giving and prosocial attitudes influence collecting behaviors and under which conditions art collectors become art philanthropists. On 5 September, cultural philanthropy was also one of the main topic that Alex Turrini discussed during the **Tech for ESG Innovation Conference** organized by THINC Fellowship & Financial Times China.

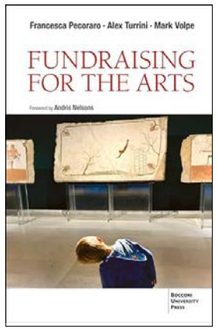
2.2.3. Fundraising Executives' Careers in the Arts

Fundraisers play a crucial role in helping arts and culture organizations obtain the financial resources they need to carry out their missions and support their causes. Alex Turrini, Piergiacomo Mion Dalle Carbonare and colleagues in 2022 developed a study entitled Exploring Fundraising Executives' Careers in Arts and Culture: The Role of Tenure and Career Switching, which has been published in the **Journal of Philanthropy and Marketing** (2023). Moreover, on May 10th, Alex Turrini joined the discussion promoted by Il Sole 24 Ore on the State of Giving to Cultural Organizations in Italy, together with Ambra Redaelli. President of **Orchestra Sinfonica di Milano** which is one of the partners of Arts and Culture Knowledge Centre. In 2023, Bocconi arts management students, supervised by Alex Turrini and Marco Luchetti, had the opportunity to develop different **fundraising projects** for Orchestra Sinfonica di Milano having the opportunity to present their ideas and proposals directly to the Executive Director, Ruben Jais.

2.2.4.
Book on Fundraising for the Arts

At the heart of institutional transformation and support, funding and fundraising play a central and evolving role. Serving as a critical, cross-cutting function within institutions and a **key driver of business success**, the landscape of funding and fundraising has evolved significantly over the years.

This publication, co-authored by Alex Turrini, Francesca Pecoraro and Mark Volpe, features insights from a diverse group of international researchers and professionals, addressing a wide spectrum of topics. It sparks a meaningful dialogue by bridging European and North American practices and contexts. This book represents the **collaborative effort of a global team of researchers and practitioners**. Moreover, the three authors co-authored an article for the **Association of Cultural Economics International (ACEI)**, discussing how arts organizations must strengthen their case for support, build connections and promote shared values as anchor organizations within their respective communities. This approach to fundraising is rooted in the fostering of a culture of philanthropy within arts organizations that encourages and promotes the engagement in development at all levels of the organizational structure.



2.3 Measuring Impacts and the Value of Culture

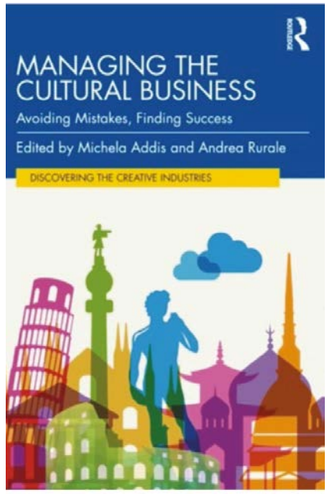
Cultural projects can produce both economic and artistic value, thereby having an impact on communities.

Research projects in this area have actively helped arts institutions in the formulation of **comprehensive social and economic indicators**, measuring institution's impact at the local, regional, and national levels, and providing a more **holistic understanding of the multifaceted value** that cultural projects bring to the communities they engage with.

As stated by Alex Turrini during the **Impresa Cultura Italia Forum 2022**, it becomes now more and more important for cultural institutions to investigate what they are offering to the market and their related outcomes addressed to the community.

2.3.1.
Fondazione Haydn

The research project in collaboration with Fondazione Haydn embarked on a comprehensive exploration with the primary aim of **measuring the institution's impact on its territory**, specifically within the provinces of Trento and Bolzano. This ambitious undertaking delved deep into the social repercussions generated by this music powerhouse. The research analyses **Haydn Orchestra's** profound impact on the lives of its residents and people, shedding light on its pivotal role in promoting contemporary music. Through this study, we sought to unravel the multifaceted ways in which Fondazione Haydn enriches its surroundings, ultimately **contributing to a more vibrant and culturally enriched community**.



2.3.2.
Book on Managing the Cultural Business

The book, edited by Andrea Rurale and Michela Addis, starts by looking at the evolution of competition in these industries. Several new and challenging drivers shape the competitive environments of arts and cultural organizations. A customer-centric approach helps in identifying ten crucial managerial processes in which **strategic mistakes are commonly made**. This book proposes a revised managerial vision of the key processes that constitute every arts and cultural organization. Each chapter offers an innovative analysis of a classic managerial problem, describing popular mistakes and providing case-based insights derived from real world important examples.

Specifically, each chapter elaborates on two illuminating examples, one of which is always chosen from among the Italian arts and cultural organizations, thus belonging to the world's leading cultural sector.

2.3.3.
Fondazione Arturo Toscanini

This research project conducted with Fondazione Toscanini embarked on a transformative journey with the objective to reimagine the Orchestra as a vibrant hub for the territory and its community.

This ambitious endeavor was sought to measure and enhance its broader impact on the region. The project set out to examine how the orchestra could become an even more integral part of the community's fabric, enriching the lives of residents and fostering a sense of cultural belonging. As a result, the research endeavor catalyzed a process of **re-evaluating and realigning the foundation's strategy and organizational structure**.

2.3.4.
Investigating the role of cultural institutions in Siena

In the context of the Consulting Management course, MAMA students worked on **six different consulting projects** for **two cultural institutions in Siena**: the Siena Photo Award and the Chigiana Academy. Coordinated by Andrea Rurale and Piergiacomo Mion, students applied their skills and competences to solve a managerial challenge faced by the institutions and improve their impact on the communities. The program included a residency in Siena (28-31 May 2023) and the presentation of the results of their project in Milano on June 9th, with the presence of the top management of the institutions. The **field projects** represented an opportunity to work closely with a cultural institution and to support them in implementing a change in their organization. Students were asked to put in practice the theory and management frameworks studied during the year at MAMA, identifying concrete solutions and viable proposals for the two cultural organizations involved. Moreover, the residency in Siena, allowed students to immerse into the context where the organizations are operating, learning about and interacting with the local community.

2.3.5.
Transformative digital cultural impact on personal wellbeing

Digital transformation is expected to drive our next future worldwide, but its disruptive effects are largely unknown. Andrea Rurale and Michela Addis started a new research aimed at designing an **innovative and integrative conceptual framework** supporting arts and cultural organizations and policymakers in their decision-making processes when designing and managing their cultural offers and policies for urban regenerations. The research was presented at the **Transformative Consumer Research Conference** (London, Holloway, June 2023).

Culture experience is a subjective concept made by several elements that are cognitive, affective, physical, sensory, and social, resulting from a consumer journey. By designing transformative cultural experiences audience engagement increases, as well as attractiveness, and brand equity, while modernizing cultural offers and policies and generating higher levels of individual and societal well-being.

The actual stream of research, based on cultural value, are two papers: the fisrst From Consumption to Experience: A Conceptual Extension of Transformative Digital Cultural Impact and the second Digital Transformation in Arts: A Typology of Transformative Digital Cultural Experiences (TDCEs).

2.4
Diversity, Equity, Accessibility, and Inclusion (D-E-A-I) in the Arts

Cultural Diversity, Equity, Accessibility, and Inclusion (D-E-A-I) in the Arts stream aims at fostering studies on how arts and culture might be available to all individuals, regardless of their background, abilities, or circumstances. Cultural accessibility is not only about removing barriers but also about actively engaging underserved populations and promoting cultural democracy. By prioritizing cultural accessibility, societies can enrich their cultural landscapes and create environments where everyone has the opportunity to participate in and enjoy the arts and cultural heritage.

2.4.1.
DEAI in American Cultural Districts

The research was carried out in collaboration with Texas Tech University in Dallas, Texas, involving several scholars and researchers from Italy and the US.

This research delves into the landscape of U.S. cultural districts, examining them as dynamic spaces for community engagement. It prompts a critical inquiry: do these districts genuinely represent the **cultural diversity** of the entire community they serve? This question extends beyond the obvious demographic factors and delve deep into the cultural, social, and economic facets that define the mosaic of American communities.

Through this project, hundreds of cultural districts across the US were mapped and their characteristics identified. Some f the result of this study has been published in the International Journal of Arts Management, in 2023 (It Takes Four to Tango: Designing E-D-I Practices in Cultural Districts by Alex Turrini and Marco Luchetti)

2.4.2.
Managing diversity: the role of the accessibility manager

Diversity managers within cultural institutions play a pivotal role in shaping the future of cultural organizations. Their significance lie in their ability to champion diversity and inclusion as core values, transforming them into tangible, lived experiences. These managers serve as catalysts for change, driving cultural institutions to reflect the richness and complexity of the societies they serve.

First results of this investigations have been published by Alex Turrini and Marco Luchetti in the article A new organizational challenge for inclusive theaters: Who will manage the change? in inTRAlinea.

2.4.3.
Inclusive practices and inclusion Strategies among cultural institutions

Research suggests the importance of **fostering a reflection on multiculturalism and diversity acceptance** in the artistic world, even in Italy, from both the demand and supply perspectives. Arts accessibility might magnify important impacts on the community such as the (re) interpretation of the value of diversity, the enhancement of

individual capacities through creativity, the empowerment of citizens' political and democratic participation, and the reinforcement of the sense of belonging of a community. This involves developing programs and activities that emphasize the creation of accessible services, with the aim of eliminating barriers that could hinder dissemination, an ongoing revolution in accessibility. The related issue is not limited about external incentives diversity-oriented but rather about the **free choice of which managerial and organizational aspects to hybridize** and the level of multiculturalism to take in consideration. Alex Turrini and colleagues published in Local Development and Society (2022) an article underlining the role of inclusive processes in reshaping communities titled Exploring how accessible cultural practices impact on community development: The case of InclusivOpera at the Macerata Opera Festival in Italy.

More recently (2023) in the article Artistic Institutions, Diversity Orientation, and Inclusion Strategies published in Economia and Management, Alex Turrini and Marco Luchetti started investigating the dimensions of diversity to be managed and considered inside cultural organizations.

3. Art & Culture Knowledge Center Network

Creating a community of young professionals in the arts, establishing **new connections, stimulating debates** about cultural industry issues, **learning** and **sharing best practices**: that is the purpose of the Art & Culture Knowledge Center Network.

The network was founded in collaboration with a group of former Bocconi arts management graduates. On **May 25th 2021**, the Art & Culture Knowledge Center Network had its kick-off meeting, which featured Gabriel Zuchtriegel, Director of the Archaeological Site of Pompeii as a keynote speaker on the topic "Working In The Arts. Why It Still Matters, How It Is Changing".

The network currently includes **over 190 young art practitioners** who are former MAMA, MMIAM (Master in International Arts Management) and ACME (Economics and Management in Arts, Culture, Media and Entertainment) students, with the long-term goal of also welcoming participants from other programs. The final aim is twofold: to serve as a platform to generate connections among Bocconi graduates in the arts management field and to promote fruitful debates around issues and challenges in the arts. All this will be possible through the organization of meetings and training sessions dedicated to the participants.

3.1
Arts management executive roundtable in Rome

Arts and cultural institutions are facing challenging times under many points of views. In November 2022, in the new venue of SDA Bocconi School of Management in Rome, Alex Turrini gatherd **more than 50 cultural managers** from italian arts and culture institutions to discuss about the challenges they are facing in the post-pandemic time and guided them through a reflection on the strategic positioning of their organizations. The roundtable aimed at initiating a discussion and fostering cooperation among the many partners of the knowledge center.

3.2
Managing Change in Italian Music Conservatories

On April 4th, the **Directors and Presidents of Italian music conservatories** were hosted at SDA Bocconi at the presence of Senator Alessandra Gallone, Delegate Advisor of the Ministry of University and Research. Conservatories are undergoing a phase of profound transformation, as public institutions engaged in the tertiary level of education. This transformation necessitates renewed objectives, new organizational structures, a requalification of faculty and staff, new forms of funding. Today, conservatories retain the responsibility of providing musical education to the new generations. However, they are increasingly called upon to engage with cities and local communities, becoming agents of cultural and artistic promotion, as well as social inclusion, thereby rediscovering their original mission.

4. The International Journal of Arts Management

The **International Journal of Arts Management** (IJAM) is a nonprofit project published for the first time in the Fall of 1998 by HEC Montréal's Carmelle and Rémi Marcoux Chair in Arts Management. Since 2021 the journal is **published in partnership with SDA Bocconi**, Arts and Culture Research Lab

IJAM has quickly become essential reading for the arts management community. All papers are subject to a double-blind refereeing process.

The Journal:

- offers insight into management processes, and the ways in which arts organizations operate within the various disciplines of management, including marketing, human resources, finance, accounting, production and operation processes, and administration.
- identifies and encourages the development of best practices in the management of culture and the arts and promotes their use through the publication of case studies and analyses.
- addresses current issues of key relevance to cultural and arts organizations in a rigorous and detailed fashion.
- presents studies, measurements, and other empirical research in the field of arts and cultural management.
- provides a forum for challenging and debating coherent theories and models, as well as their application in cultural and arts practice.

In terms of **the dissemination of our research and projects**, an important meeting is represented by the **AIMAC Conference**, the International Conference on Arts and Cultural Management. The conference is held every two years and it is an important opportunity to present our research and share views and debate with other academics at international level. IJAM recently announced the **International Conference on Arts and Cultural Management** scheduled for 23-26 June, 2024, in Lisbon, Portugal, hosted by ISCTE - Lisbon University Institute and AUDAX Center of Innovation and Entrepreneurship of ISCTE.

4.1
IJAM Paper Development workshop

On 22-23 June, 2023, the International Journal of Arts Management (IJAM) orchestrated its inaugural Paper Development Workshop at the HEC Montreal. This immersive event was not just a workshop; it was a transformative experience that **empowered participants to shape their academic research papers**, potentially destined for publication in IJAM or kindred journals.

More than 20 enthusiastic participants gathered to embark on a journey of academic creativity. They delved into their papers, passionately discussing them within intimate roundtable sessions receiving the feedback not only from IJAM's seasoned editors but also from their equally passionate peers. Together, they worked to elevate their papers, infusing them with newfound insights and clarity, all in preparation for the submission process.

Cutting edge scientific partners.