CALL FOR PAPERS

INTERNATIONAL WORKSHOP

INNOVATION, CULTURE AND TOURISM

25th and 26th November 2020

Dijon, Université de Bourgogne, France
CREGO, the research center in business and management sciences in Burgundy, Franche-Comté and Haute Alsace, and TBS (Toulouse Business School), together with AIMAC (International Association of Arts and Cultural Management) and AFMAT (International Association of Tourism Management) will organize in 2020 and 2021 two workshops dedicated to Innovation, Culture and Tourism.

The first workshop will take place on 25th November 2020 at the Dijon Institute for Humanities and Social Sciences (University of Burgundy, France).

This event will aim at delving into the issues of innovation in the cultural and tourism sectors and at better understanding the interrelations between them in such a context.

Tourism and culture have sustained for long a very close relationship. Culture is a strong incentive for tourism practices at the local, national or international scale. Cultural events, Museums, historical monuments, or even traditional know-how are important levers of attraction. This tourist trade, if controlled, represents in return a major lever of promotion and conservation for tangible and intangible heritage. It brings resources that help creating, preserving, renovating and revitalizing the cultural offer of a territory. As highlighted in the recent UNWTO report (2018), the synergies between tourism and culture have changed considerably in recent years and continue to evolve very quickly under the pressure of changing lifestyles and the development of new technologies that give rise to new forms of creativity which change completely the mobilization of the internal resources of cultural and tourist organizations.

Today, it is essential to understand this innovation, which is turning upside down expectations, practices, creative and managerial processes in the cultural and tourism sector and redefines the links that these two spheres maintain. The cultural and creative industries have always been characterized by their innovation capabilities (Caves 2000, Pratt & Jeffcutt 2009, Wijingaarden, Hitters & Bhansing 2019), long associated with the ability to design an innovative product or production process involving a radical type of innovation (Pierce 2000, Castañer & Campos 2002), and breaking with existing conventions.

However, the latest management literature highlights new cultural offers with incremental forms of innovation (Trevisan, 2016). It is now necessary to consider, beyond the «product» innovations, forms of strategic and managerial innovations, defined as the introduction of a novelty into an organization leading to organizational change (Le Roy, Robert & Giuliani, 2013).

It is also necessary to go beyond this perspective defined from the point of view of the cultural organization and its peers, to include the relationship with the public (Trevisan 2016, Bhansing, Leenders & Wijnberg, 2017).

Technological innovations applied to culture or tourism offer important opportunities to create but also to sustain a direct relationship with individuals and to manage the entire value chain: from production to sales through promotion and dissemination (UNWTO, 2018). However, if the digital technology is a factor in the development of the arts, culture and tourism sector, it carries with it significant risks that deserve to be anticipated, controlled and accompanied. The numerical model is entropic, therefore, it modifies the cultural economic landscape (Benghozi & Salvador, 2015), but also the touristic landscape. Digital technology deconstructs and reconstructs the value chain (Benghozi, 2016), so it forces culture and tourism stakeholders to reinvent themselves. These two sectors may be comparable but have specificities that distinguish them. What are the phenomena that can connect them? Which ones differentiate them?
Such as described by resource theory (Wernerfelt 1984, Barney 2002), which focuses on the internal resources of an organization as a means of organizing processes and gaining a competitive advantage, innovation can concern financial, legal, human, organizational, informational and relational resources. In a context of artistic or tourist innovation, what are the competitive strategic resources to mobilize? More specifically, what is the place of artistic creation or creativity among the explanatory factors of innovation in cultural and creative organizations? More broadly, what management of innovation can we associate in the sectors of culture and tourism?

Below is an indicative (but not exclusive or exhaustive) list of themes of this workshop:

- Managerial innovations in tourism and culture:
  - New HR practices, social innovations
  - New forms of financing, impact of innovation on economic models of structures
  - Redefinition of management methods, organization of innovation
  - Impact on marketing practices (targeting, pricing practices ...)
- Innovation and territory:
  - Culture/Tourism and innovative spaces
  - Contemporary urban and territorial issues through tourism and culture
  - Innovations and commitment of local communities ...
- Innovations and experience:
  - Experiential challenges of innovation
  - Impact de l’innovation artistique sur l’expérience de consommation culturelle
  - Digital innovations and redefining the experience: gamification, augmented / virtual reality, AI, applications, interactive tools ...
  - Impact of digital technology in culture or tourism: comparison between the two sectors
  - Innovations and role(s) of audiences ...
- Innovations and consumers:
  - Evolution of reservation, anticipation and flow management methods
  - New forms of payment
  - Redefinition of forms of communication ...

INSTRUCTIONS TO THE AUTHORS
Submission proposals: abstracts
Submission proposals will be selected, on the basis of abstracts (in French or in English), according to the originality and the scientific interest of their contributions. A particular attention will be paid to proposals analyzing the controversies and the debates in the field of cultural and tourist innovations.

The general structure of the abstract should be as follows:
• Title;
• Author, occupation and affiliation, e-mail;
• Keywords;
• Abstract (750-1000 words) presenting the research question, developing the main theoretical, methodological and managerial contributions;
• References.

Submission of the full papers
• Full papers must be limited to 6 000 words or up to 15 pages (including abstracts, figures, references).
• Page layout: MS Word format, 12 point Times New Roman font, 1.5 line spacing

Selected communications will be posted on the CREGO website where they will be freely accessible (RePEc referencing). Authors will retain all their rights over their article, and are encouraged to submit them to academic journals, in accordance with the spirit of the workshop which is intended to be a place for meeting, exchange and debate.

AGENDA

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<tr>
<th>Date</th>
<th>Event</th>
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<tbody>
<tr>
<td>19th June 2020</td>
<td>Submission proposals (abstracts in French or in English, up to 2 pages, explaining the research question and developing the major theoretical, methodological and operational contributions).</td>
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<tr>
<td>17th July 2020</td>
<td>Notification to author(s) of the accepted papers.</td>
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<tr>
<td>30th October 2020</td>
<td>Submission of the full papers (final version): 6 000 words or up to 15 pages, Times 12, line spacing 1.5</td>
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<tr>
<td>13th November 2020</td>
<td>Deadline for registration</td>
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<td>25th-26th November 2020</td>
<td>Workshop (University of Burgundy, France).</td>
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<td>27th November 2020</td>
<td>Online publication on the CREGO website (<a href="http://crego.u-bourgogne.fr">http://crego.u-bourgogne.fr</a>)</td>
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REGISTRATION AND PRACTICAL INFORMATION
Any submission and question must be sent to:
Dominique Bourgeon-Renault, Professor of Management Sciences, CREGO, Université de Bourgogne

• Phone: +33(0)6 87 82 92 10
• Email: workshop-ict@u-bourgogne.fr
dominique.renault-bourgeon@orange.fr

Registration fees:
• Attending without presentation: 80,00 €
• Attending with presentation: 60,00 €
• PhD Students: 36,00 €
The scientific committee is under the responsibility of Dominique BOURGEON-RENAULT (University of Burgundy), Marc FILSER (University of Burgundy), Isabelle ASSASSI (TBS Business School), Mathilde PULH (University of Burgundy) and Rebecca ARDITTI-SIRY (TBS Business School).

- Dominique BOURGEON-RENAULT, Professor, CREGO, Université de Bourgogne.
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- Mathilde PULH, Associate Professor, CREGO, Université de Bourgogne.
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- Alain DECROP, Professor, NADI-CeRCLE, Université de Namur.
- Maud DERBAIX, Professor, Creative Industries Research Center, KEDGE Business School.
- Florence EUZEBY, Associate Professor, CEREGE, La Rochelle Université.
- Yves EVRARD, Emeritus Professor, HEC PARIS.
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- Thomas PARIS, CNRS (GREGHEC) & HEC PARIS.
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- Nicolas PEYPOCH, Professor, CAEPEM, Université de Perpignan Via Domitia.
- Arnaud RIVIERE, Professor, VALLOREM, Université de Tours.

Organizing Committee

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- Mathilde PULH, Associate Professor, CREGO, Université de Bourgogne.
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