Index

| | | pag. |
|------|---|---|
| | Part 1 | |
| | Understanding product innovation in cultural industries | |
| Cha | pter 1 | |
| _ | duct innovation in cultural industries: tivations and typologies | |
| 1.2. | Why product innovation by cultural organizations Defining product innovation in cultural industries: The taxonomy 1.2.1. Repertoire unconventionality 1.2.2. Genre innovation 1.2.3. Form innovation: Interactivity and co-creation 1.2.4. Form innovation: Innovative interpretations 1.2.5. Technological innovation applied to products and services | 3 8 9 13 17 22 25 32 |
| Cha | pter 2 | |
| and | challenges, success factors, determinants of product novelty ultural contexts | |
| | Product innovation by cultural organizations: Key challenges and success factors 2.1.1. Navigating the Tradition/Innovation Tension 2.1.2. Pursuing Optimal Distinctiveness 2.1.3. Achieving Novelty Recognition Internal and external antecedents of product novelty: Why do some cultural organizations innovate more than others? | 39 41 45 48 |

VIII Index

| | | pag. | | |
|------------|--|------------|--|--|
| | 2.2.1. External Antecedents of Product Novelty | 60 | | |
| | 2.2.2. Internal Antecedents of Product Novelty | 63 | | |
| Refe | erences | 67 | | |
| | | | | |
| | Part 2 | | | |
| E | mpirical and theoretical studies on the determinants of product innovation in the opera industry | | | |
| | or produce mile, and in one opera maustry | | | |
| Cha | pter 3 | | | |
| Org | ganizational status as a determinant of product | | | |
| | ovation: How status affects the unconventionality | | | |
| of o | pera repertoires | | | |
| 3.1. | A new perspective on the relationship between organizational | 5 0 | | |
| 3.2. | status and product innovation Divergent status-based logics, status mobility and product inno- | 78 | | |
| 3.2. | vation | 81 | | |
| 3.3. | Empirical setting: the Italian opera industry | 82 | | |
| 3.4. | Status, conflicting logics of distinction and repertoire unconven- | | | |
| | tionality | 85 | | |
| | The moderating role of visual conventionality | 87 | | |
| | Methods: sample, data and measures Results of fixed-effect regression analysis | 90 95 | | |
| | Conclusions and suggestions for future research | 100 | | |
| References | | | | |
| | | | | |
| Cha | pter 4 | | | |
| Bre | aking with the past: How economic and political factors | | | |
| affe | ct the renewal of traditional opera repertoires | | | |
| 4.1. | From traditional to modern opera repertoires: Key challenges | | | |
| | and opportunities | 108 | | |
| 4.2. | | | | |
| | contemporary opera programming | 111 | | |
| | 4.2.1. Dependence upon the market and local community openness to risk | 111 | | |
| | 4.2.2. Private funding and local community openness to risk | 113 | | |

| | Index | | | |
|--------------------|--------|--|------|--|
| | | | pag. | |
| | 4.2.3. | Public funding: national and local government grants | 115 | |
| | 4.2.4. | Political change vs stability | 116 | |
| 4.3. | Conclu | usions and suggestions for future research | 118 | |
| References | | | 121 | |
| Cha | pter 5 | | | |
| Concluding Remarks | | | | |