



40° CONVEGNO NAZIONALE

# AIDEA 2023

5-6 OTTOBRE - SALERNO

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2023

## Abstract conference proceeding

# XL CONVEGNO NAZIONALE L'AZIENDALISMO CREA VALORE!

### IL RUOLO DELL' ACCADEMIA NELLE SFIDE DELLA SOCIETÀ, DELL'ECONOMIA E DELLE ISTITUZIONI.

Dipartimento di Scienze Aziendali  
Management & Innovation Systems  
*Università degli Studi di Salerno*

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CEDAM



## **Lettera del presidente**

Ogni comunità scientifica, con le proprie specificità, crea valore per la società. Nondimeno, noi aziendalisti esaltiamo tale contributo per il ruolo svolto nel processo formativo delle nuove generazioni e nella crescita e nello sviluppo dell'impresa.

Infatti, i nostri insegnamenti coinvolgono oltre il 10% degli studenti universitari italiani, a riprova dell'interesse delle nostre discipline e della nostra capacità di coinvolgimento.

Il rapporto osmotico con le imprese, contemporaneamente, ci induce a innovare continuamente i nostri contenuti didattici e a rafforzare la cultura d'impresa.

La varietà di contributi presentati in questo convegno evidenzia l'ampiezza dei nostri confini scientifici e la prevalente interdisciplinarietà conferma il superamento di antichi steccati, senza tuttavia stravolgere l'autonomia dei singoli settori scientifici.

## **Presentazione del convegno**

La comunità scientifica avverte sempre più la necessità di un dialogo e di una visione interdipendente, trasversale e circolare tra i saperi economico-aziendali che, pur nelle loro specificità, ricevono afflato dall'unitaria e ancora attuale matrice da cui gli studiosi italiani traggono comune origine.

Per tali ragioni AIDEA, ancor più rispetto ai precedenti convegni che risalgono al periodo antecedente la pandemia da Covid-19 (l'edizione precedente, l'ultima in presenza, si è svolta a Torino nel 2019), ritiene possa essere estremamente importante accrescere la dialettica e la condivisione di percorsi di sviluppo dei saperi presenti nelle diverse anime dell'aziendalismo in relazione ai suoi principali stakeholder di riferimento.

AIDEA, con il suo convegno, vuole proiettarsi nel futuro con raccomandazioni che si augura siano utili per tutti coloro che, a vario titolo, studiano e si interfacciano con le discipline aziendali.

In questo modo, si vuole contribuire a sostenere la percezione delle nostre discipline e della conoscenza che gli studiosi sono in grado di generare, incoraggiando l'evoluzione e l'innovazione nelle ricerche e al tempo stesso interrogandosi criticamente sul nostro ruolo di accademici nella società civile.

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# Understanding cultural consumption patterns for ensuring cultural heritage sustainability. A systematic literature review on Gen Y and Gen Z

Mara Cerquetti<sup>1</sup>, Concetta Ferrara<sup>2</sup>, Domenico Sardanelli<sup>3</sup>

## 1. Theoretical background

The choice to consume certain products and services or live in certain ways can directly and indirectly impact the environment, society, and personal and collective wellbeing (Jackson, 2014). Accordingly, cultural consumption affects the survival of cultural products and services as merit goods. This relationship is evident when considering cultural heritage practices. As recently argued (Montella, 2009; Golinelli, 2015; Cerquetti & Ferrara, 2018), cultural heritage preservation depends on the ability to perceive, understand and appreciate its value. This relationship can trigger a virtuous cycle, whereby an increasing understanding of cultural heritage and its environment “leads to people valuing it more and as a consequence caring for it better. An environment cared for will be enjoyed, and enjoyment normally brings a thirst to learn more” (Thurley, 2005, p. 26). It follows that cultural heritage is better safeguarded the more it is enjoyed (Montella, 2009). Even if specifically related to cultural heritage, this assumption can be generally extended to various cultural consumption practices, including, among others, performing arts and cultural events, museums and cultural services, parks and gardens, cinema and other media (UIS, 2009; Federculture, 222). Thus, if people perceive and appreciate the value of culture through the consumption experience, they can contribute to its survival and preservation for future generations.

Along this process, younger generations, namely Generation Y (Gen Y) or Millennials (born between 1981 and 1996) and Generation Z (Gen Z) or Centennials (born between 1997 and 2012), play today a crucial role, as they are “the constituent both of the society and of the cultural markets of tomorrow” (Segre and Morelli, 2019, p. 90). Indeed, while adult and older customers have consolidated their consumption patterns over time and are more resistant to change, younger generations are more receptive to the evolution of the markets (Martínez-González et al., 2021). As for sustainability is concerned, both Millennials and Centennials are socially and environmentally more conscious (Hume, 2010), even if Gen Z is described as more aware and concerned about its role in improving the world (Jasrotia et al., 2022). This awareness is also reflected in purchasing behaviours. While Millennials are willing to spend more for things that

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benefit their health and are made from organic materials or are ecologically beneficial, Centennials are easily inclined to pay more for products and services from socially responsible enterprises (Jasrotia et al., 2022). Consumption patterns of new generations are also driven by the search for authenticity and the desire to discover true worth (Noble et al., 2009).

Moving the focus on cultural consumption, the Italian report *Millennials and Culture in the Digital Era* (Civita, 2019) highlights that the semantic field of culture seems to converge on a traditional meaning related to the sense of “knowing” and “knowledge”, with a constant reference to the dimensions of “discovery” and “exploration”, associated – in case of Gen Z – to the sphere of play and fun, with a more energetic desire for knowledge compared to Gen Y. This idea of cultural experiences as a search for something new, fun and engaging seems to be not fully satisfied by the current supply of cultural services. This is somewhat confirmed by a general decrease in cultural participation among younger generations – especially Gen Z – highlighted by the EU Youth Report (European Commission, 2016, p. 261). Based on the results of two Eurobarometer surveys conducted in 2011 and 2014, the report outlines a substantial decline in attending theatre, dance performances and opera (-14%), followed by cinema and concerts (-9%) and the visit to historical monuments, museums, and galleries (-6%).

As for the reasons for this non-attendance trend, the findings of a survey on cultural access and participation among young people (aged 15-24) published by the European Commission (2013) show that cultural practices are considered too expensive or unattractive by the youngest. On the one hand, going to the cinema or concerts (the most popular forms of entertainment for young audiences) is considered too expensive; on the other, for some cultural activities such as theatre, dance performances, and visits to museums and monuments, a lack of interest and time appear as the main reasons for not taking part. Nevertheless, younger generations (aged 15-24) are more likely to participate in cultural heritage activities than other cohorts. This is confirmed by the Special Eurobarometer 466 on cultural heritage, according to which 59% of those aged 15-24 have visited a museum or gallery, compared to 41% of those aged 55 and over. In addition, the youngest respondents (aged 15-24) are also the most likely to have visited a historical monument or site, attended a traditional or classical show, visited a library or archive, or have been to the cinema or a film heritage festival to see a classic European film produced at least ten years ago (European Commission 2017, p. 54). Thus, even if younger generations are more inclined to cultural participation, the supply of cultural services seems unable to fully meet their needs and interests. This aspect is relevant not only in terms of satisfaction, but for a more general and long-term goal: the survival of culture and its transmission to future generations.

## **2. Research gaps and purpose**

Although today the terms Gen Y and Gen Z have entered into current use, the characteristics of these clusters in terms of habits and lifestyles are unknown to public decision-makers – as opposed to businesses that consider young market targets central and the object of targeted marketing campaigns –, thus limiting the effectiveness of policies aimed at them and excluding them from a significant share of cultural and artistic offerings. In this perspective, understanding younger generations' preferences, analysing their cultural participation level, and meeting their needs become crucial.

The marketing and consumer behaviour literature has identified several antecedents of intention to purchase or to consume, such as the attitude toward the consumption object (Vermeir and Verbeke, 2006), customer satisfaction (Ali, 2016), perceived quality (Saleem et al., 2015), brand trust (Dam, 2020), brand loyalty (Malik et al., 2013), moral judgement (Sardanelli et al., 2019), and social norms (Lin and Niu, 2018).

Audience research is gaining momentum in cultural heritage management at the international level in light of its importance in pursuing and achieving the mission of cultural institutions (Reussner, 2003; Patriarche et al., 2014; Sanivar and Akmeahmet, 2011). The main focus of these studies is audience development and strategies aimed at reaching and involving new and wider audiences and increasing the level of participation and engagement of the current ones (Connolly and Hinand Cady, 2001). In this perspective, in addition to the study of motivational factors (Wu et al., 2012), marketing research focuses on the analysis of the cultural experience, such as the museum one (Coffee, 2007; Thyne and Hede, 2012), especially on the evaluation of service quality and visitor satisfaction (Hume, 2001; Solima, 2012; Di Pietro et al., 2014).

However, even if some Italian scholars also addressed the topic of non-attendance of cultural heritage with a specific focus on young generations (Santagata, 1999; Bollo and Gariboldi, 2008; Cerquetti and Ferrara, 2018), no studies have systematically analysed the dynamics and reasons of cultural participation among younger generations. Indeed, as argued by Segre and Morelli (2019, p. 90), cultural consumption studies usually consider younger generations as “passive individuals, influenced by their parents’ preferences in terms of cultural consumption” and not as independent consumers with their cultural interests and preferences.

Starting from these premises and considering the current research gap, the present work intends to shed light on the cultural consumption patterns of Gen Y and Gen Z through a literature review aimed at gaining an overall picture of the literature produced up to now.

The aim is twofold. First, it intends to identify trends and drivers of and barriers to cultural consumption practices among the younger generations. Both socio-economic and psychological antecedents of cultural service attendance are considered and systematized in a coherent nomological network. Identifying meaningful drivers will foster subsequent efforts in testing the relationships with attendance through real-world data. The second objective consists of exploring the usage and perception (and related implications) of cultural heritage by younger generations. This is expected to spur the implementation of policies to enhance the perception and meanings associated with cultural heritage and strengthen the bindings between cultural heritage and local communities.

#### **4. Research methodology**

The Scopus electronic database has been adopted. A set of keywords (monograms or bigrams) based on the identification of the cultural sectors provided by KEA (2016)<sup>4</sup> has been

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<sup>4</sup> According to the KEA report, the cultural sector includes non-industrial and industrial sectors. Non-industrial sectors produce non-reproducible goods and services aimed at being “consumed” on the spot (a concert, an art fair, an exhibition). These are the arts field (visual arts including paintings, sculpture, craft, photography; the arts and antique markets; performing arts including opera, orchestra, theatre, dance, circus; and heritage including museums, heritage sites, archaeological sites, libraries and archives).

developed to ensure that all types of cultural consumption practices were included and then associated with Boolean logic, namely “OR”, “AND”, and truncation (i.e., \*). The final query consists of three parts jointed by “AND”: the first refers to the type of cultural object, the second refers to the consumption dimensions, and the third to the generational cohorts (Gens Y and Z). Thus, the Scopus database has been interrogated using the following query: (cultur\* OR cultural-heritage OR archeological-site\* OR museum\* OR librar\* OR book\* OR music\* OR circus OR concert\* OR opera OR dance OR painting\* OR sculpture\* OR exhibition\* OR theater OR art OR arts OR artistic OR cinema\* OR audio OR visual OR video-game\* OR movie\* OR film\* OR press-publish\*) AND (consumer\* OR customer\* OR consumption OR visitor\* OR user\*) AND (generation-y OR gen-y OR millennial\* OR generation-z OR gen-z OR centennial\*)”. The query was limited to “Business, Management and Accounting” as subject areas. A total of 311 contributions resulted from this query.

The analysis of the contributions is still in progress. As a first step, the titles and abstracts of each document are revised to ensure fit with the core research topics and questions. Subsequently, documents are being selected considering a set of inclusion/exclusion criteria, i.e. relevance of the research questions, originality of the hypotheses and the results, research quality, and impact of the theoretical, managerial, and policy implications. Selected documents will be then inspected according to 4 main dimensions, namely the type (or types) of cultural consumption considered, the research question(s), factors stimulating (drivers) and/or hindering (barriers) the consumption and main implications. To analyse the final sample, we plan to use the *VosViewer* software to identify specific clusters of papers, what disciplinary areas are more actively conducting studies in each of the clusters, emerging themes, topics and keywords, potential conflicting results among different clusters or disciplinary areas, and to identify connections among documents. Finally, we guide future research by providing a systematic list of promising research questions divided according to research clusters.

## 5. Expected results and managerial implications

The review is expected to provide an initial overview of the main lines of research about the cultural participation of Gen Y and Gen Z and define future research prospects. An initial set of research questions and hypotheses will be identified, as well as associated empirical results. Not all antecedents of cultural service attendance are expected to have an equal effect on the dependent variables. Therefore, antecedents will be classified according to their type and their impact. Additionally, given that the field of cultural consumer behaviour is still in its infancy, we believe that formulating questions for future research will significantly help advance knowledge on the topic. As a result, this systematic literature review is expected to promote empirical studies and replications to ascertain theoretical relationships among the variables.

Concerning practical implications, specific attention will be paid to providing policy suggestions for enhancing the identification of younger generations with local heritage. Other

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Industrial sectors produce cultural products aimed at mass reproduction, mass-dissemination and exports (for example, a book, a film, a sound recording). These are cultural industries including film and video, video-games, broadcasting, music, book and press publishing.



impacts of equal importance are marketing innovations and communication strategies aimed at improving cultural heritage sustainability, and triggering a virtuous circle that makes cultural heritage more attractive to younger generations, enhances understanding and perception of its value and ensures its preservation and transmission to future generations.

**Keywords:** Cultural consumption, cultural sectors, sustainability, consumer behaviour, Gen Y, Gen Z.

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