

Title (in French): Acteurs culturels : positions et stratégies dans le champ de la culture et des industries créatives en Europe.

Cultural Players in Europe: Positions and Strategies in the field of Cultural and Creative Industries.

ABSTRACT

The Culture and creative industries field is made up of numerous sectors of activity which introduce significant differences in their way of managing: a museum can't be handled as a theatre and similarly a film producer operates differently from a music streaming service.

These examples, of course, could be increased so much this sector-wide reality is pregnant here. However, the differences between activity sectors are far from explaining on their own the diversity of business [management] models that exist in this cultural field.

Based on this observation, the hypothesis that, addition to the sector-wide parameters, the four ways of governments interventions (integration in the public sphere, direct and indirect support, regulation) and the three markets (goods & services, donations, capital market) are organizing the different types of the cultural players. Indeed, the issues linked to public intervention and to the markets include all the cultural players, whatever their activity sector will be but in accordance to variable degrees and configuration.

Here the “cultural player” should be understood as a unit that acts in the culture and creative field, regardless of its legal status (individual, non-formal collective, informal network, non-profit organization, organization in public law, Publicly listed company, corporation etc..).

Five criteria were defined to analyse the cultural players, in order to be able to distinguish the typical situations as the structure of financial and material resources, the relationship with the public authorities, the legal status, growth through diversification and reputation/brand.

With a sample of 158 cultural players in twenty European countries, theoretical considerations are combined with empirical evidences. The study develops both a whole vision of the cultural and creative industries field and the apprehension of this diversified field. Therefore, seven types of cultural players are characterized: the Institutional (type A), the Conventional (type B), the Fragile (type C), the Independent (type D), the Start Up (type E), the Follower (type F), the Leader (type G).

CONTENTS

Introduction

Une contribution taxinomique aux problématiques de « management culturel »

9

De l'activité culturelle à l'acteur culturel (AC) / AC et champ de la culture et des industries créatives (CIC) / Des situations-types à une typologie des AC / Une étude européenne de validation

Chapitre 1	
Enjeux de l'intervention publique et enjeux des marchés	23
1.1 Acteurs culturels et enjeux de l'intervention publique	
1.2 Acteurs culturels et enjeux de marchés (produits et services, dons, capitaux)	
Chapitre 2	
Établissement de la typologie	43
2.1 Approche et méthodologie du classement	
2.2 Vérification empirique et raisonnement inductif	
2.3 Questions pratiques posées par le classement	
Chapitre 3	
Acteurs culturels (AC) aux enjeux publics prédominants	65
- Type A – Institutionnel	
- Type B – Conventionné	
- Type C - Fragile	
- Type D – Indépendant	
Chapitre 4	
Acteurs culturels (AC) aux enjeux de marchés prédominants	115
- Type E – Start-up	
- Type F - Suiveur	
- Type G – Leader	
Conclusion	137
Annexes	141
Bibliographie	153
Sources internet	160
Liste des encadrés	165
Table des illustrations	167
Index des sigles	169