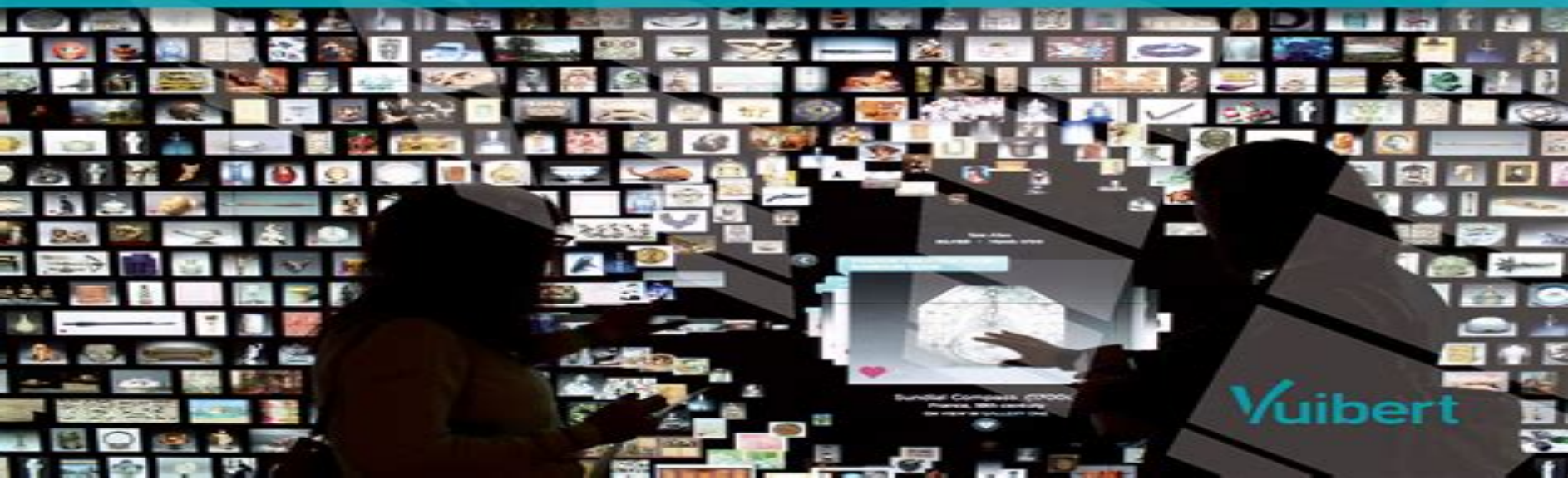


ALAIN BUSSON
YVES ÉVRARD

Les industries culturelles et créatives

Économie et stratégie



Vuibert

Les Industries Culturelles Et Creatives Economie Et Strategie

**Yves Evrard, Christian Cauvin, Alain
Busson, Nicole Ferry-Maccario, Thomas
Paris, Marie Serna, Olivier Bettach**

Les Industries Culturelles Et Créatives Economie Et Stratégie:

Les industries culturelles et créatives Alain Busson, Yves Evrard, 2013-10-22 Evolution de la place de l'art dans la société et du statut de l'artiste changement du rapport l'œuvre d'art et des comportements de consommation modification de la formation de la valeur et des modèles économiques les repères traditionnels qui ont fondé la croissance des industries culturelles et créatives ICC tout au long du XXe siècle sont profondément remis en question sous la poussée de bouleversements technologiques et sociaux au premier rang desquels la vertigineuse croissance d'Internet Cet ouvrage entend dresser un panorama et décrypter les évolutions en cours pour chacun des secteurs musées et patrimoine spectacle vivant livre musique jeu vidéo cinéma et télévision Après une vision d'ensemble du champ culturel et de ses perspectives chaque secteur est décrit en suivant une grille d'analyse géographique marché comportement du consommateur stratégies des acteurs puis étudié sous l'angle de ses spécificités L'exposé est enrichi de nombreux exemples et outils opérationnels

L'INDUSTRIALISATION DES BIENS SYMBOLIQUES Philippe BOUQUILLON, Bernard Miège, Pierre MOEGLIN, 2021-03-19T00:00:00+01:00 Sur une grande partie de la planète la question des industries créatives est désormais inscrite à l'agenda des politiques publiques des collectivités territoriales des États et des grandes organisations internationales Et pourtant les réalisations auxquelles elles ont donné lieu n'ont pas connu que des succès depuis leur émergence en Grande Bretagne au milieu des années quatre-vingt-dix Quant aux justificatifs avancés pour les soutenir manant souvent d'experts ou de publicistes ils méritent pour le moins d'être discutés Les auteurs ont choisi d'appréhender ces nouvelles industries sous l'angle des industries culturelles et médiatiques dont ils sont des spécialistes et dont les traits spécifiques remontent plus de deux siècles se sont renforcés depuis quarante ans Cette grille de lecture les conduit à tester la consistance des filières en place livre musique enregistré cinéma et audiovisuel information de presse identifier deux filières nouvelles les jeux vidéo et l'information et envisager les transversalités avec les autres filières composant les industries créatives mode biens de luxe artisanat d'art etc ainsi qu'avec certaines autres branches industrielles en cours de culturisation Ils montrent que trois paradigmes jouent un rôle central dans les mutations en cours convergence collaboration et création et ils imputent l'essentiel de ces mutations à l'expansion récente et brutale des géants mondiaux de la communication positionnés au niveau de l'intermédiation entre la conception production des produits et leur consommation sans pour autant offrir des contenus culturels et informationnels nouveaux Simples mutations ou bouleversements de grande ampleur Toujours est-il que la thèse de cet ouvrage est que les changements en cours s'inscrivent dans un mouvement d'industrialisation des biens symboliques qui s'étend au-delà des activités culturelles reconnues *Creative economy, creative industries* Philippe Bouquillon, 2012

Management des industries culturelles et créatives Yves Evrard, Christian Cauvin, Alain Busson, Nicole Ferry-Maccario, Thomas Paris, Marie Serna, Olivier Bettach, 2015-09-08 Les industries culturelles et créatives tiennent une place centrale dans le développement des sociétés contemporaines en raison d'une part de leur poids économique croissant d'

autre part de l'importance de leur rôle social. Si elles incluent des secteurs très variés : patrimoine, musées, monuments historiques et marché de l'art, spectacle vivant, livres, musique, jeux vidéo, cinéma, audiovisuel, mais aussi architecture, design, mode et publicité, la création y joue toujours un rôle majeur dans la formation de valeur. Le management a progressivement pénétré ces entreprises, celles-ci ont pris conscience que des approches managériales leur permettraient d'améliorer leur efficacité et d'atteindre plus sereinement leurs objectifs. Toutefois, cette transversalité des approches doit nécessairement prendre en compte les spécificités et la diversité du domaine de l'art et de la création. C'est ce que propose cet ouvrage consacré à cinq disciplines du management : stratégie, marketing, droit, relations humaines, comptabilité et finance, toutes illustrées d'exemples pertinents et actuels. Publics étudiants dans les programmes de management des industries culturelles, mais aussi des filières artistiques et créatives, écoles de commerce, universités ou écoles spécialisées telles que l'école du Louvre et la FEMIS, par exemple. Professionnels travaillant dans les secteurs culturels et créatifs, managers culturels, partenaires financiers, publics et privés, prestataires de service.

Creativity, Innovation and the Cultural Economy Andy C. Pratt, Paul Jeffcutt, 2009-03-09. This collection brings together international experts from different continents to examine creativity and innovation in the cultural economy. In doing so, the collection provides a unique contemporary resource for researchers and advanced students. As a whole, the collection addresses creativity and innovation in a broad organizational field of knowledge, relationships and transactions. In considering key issues and debates from across this developing arena of the global knowledge economy, the collection pursues an interdisciplinary approach that encompasses Management, Geography, Economics, Sociology and Cultural Studies.

Creative economy, creative industries Philippe Bouquillion, 2012. Les industries créatives et l'économie créative sont désormais au cœur des politiques culturelles et économiques de grandes institutions internationales, de gouvernements nationaux, travers le monde, ainsi que de collectivités territoriales. Des activités aussi diverses que le cinéma, l'audiovisuel, la musique, l'enregistrement, la presse, le livre, les jeux vidéo, les services et contenus numériques, mais aussi la mode, l'artisanat, d'art, le design, la gastronomie, sont envisagés conjointement et sont décrites comme la solution pour résoudre les problèmes de développement économique, social, culturel, politique et même individuel sous toutes les latitudes, tant au Nord qu'au Sud. Avec de telles notions, la culture se trouve placée en une position inédite dans les agendas internationaux. L'objectif central de cet ouvrage, l'un des premiers en langue française, est d'établir un premier bilan, plus d'une décennie après l'apparition de ces problématiques. Différents spécialistes français, canadiens, mexicains font part de leurs analyses critiques sur les origines de ces notions, les questions théoriques qu'elles soulèvent et les enjeux liés aux territoires, l'éducation et aux politiques publiques et culturelles.

L'économie créative et ses territoires Christine Liefoghe, 2015-05-13. L'économie créative s'inscrit dans le mouvement de transformation du capitalisme où la connaissance et la créativité sont sources de création de valeur et jouent un rôle dans le développement des territoires. Au cœur de cette nouvelle économie se trouvent les industries créatives dont la croissance, depuis les années 1990, est soutenue. La première partie de cet ouvrage lance le débat sur les liens entre économie culturelle et

conomie cr ative et pose la question du mod le de d veloppement tous les territoires sont ils gaux face aux enjeux de l conomie cr ative L Europe doit elle suivre le mod le am ricain Les industries traditionnelles peuvent elles s adapter cette nouvelle donne comme l a fait l industrie horlog re suisse pour capter le march international du luxe par un mixte entre tradition et cr ativit Les villes cr atives sont elles des villes de cr ation Autrement dit les villes doivent elles parier sur les artistes ou sur les nouvelles entreprises cr atives La deuxi me partie du livre revient sur le r le de la classe cr ative dans le d veloppement conomique et urbain La th orie de Richard Florida est mise l preuve travers le devenir des dipl m s boh mes du Royaume Uni de la g ographie de la classe cr ative en France de la question de la mobilit des cr atifs en Europe et des nouvelles dynamiques conomiques dans les villes de Toulouse Roubaix et Saint Etienne La troisi me partie s int resse aux conditions d mergence et d ancrage des industries cr atives dans des r gions industrielles en mutation en particulier dans le Nord Pas de Calais ou dans des pays mergents travers le cas de l industrie du cin ma en Inde La richesse des d bats ouverts par les auteurs est mise en perspective en conclusion autour de l articulation entre nouvelle culture du capitalisme impacts de la crise conomique et in galit s de d veloppement territorial

The Political Economy of the Creative and Cultural Industries Leandro Valiati, 2025-02-12 The creative and cultural industries CCIs are often seen by markets as critical drivers of economic growth and by governments as feasible ways to foster development The link between these two perspectives lies in the CCIs capacity to generate both economic value and social innovation simultaneously While markets value their direct contribution to GDP and employment governments recognise their potential to catalyse broader societal development through cultural expression innovation and community engagement Divided into key sections covering theoretical foundations economic growth and development innovation policy and data analysis this book presents a multifaceted view of CCIs role in modern economies and societies It challenges traditional economic models advocates for a holistic approach to socio economic development and examines the transformative impact of digital technologies on creative work This work makes significant contributions to the field by advancing the political economy of CCIs synthesising current debates and clarifying critical concepts It explores innovative approaches to measuring the economic impact of CCIs and proposes a roadmap for harnessing their full potential in driving sustainable and inclusive growth With its flexible structure allowing for customised learning experiences this book is an essential resource for understanding the complexities of creative industries in our rapidly changing world This interdisciplinary volume bridges theory and practice providing invaluable insights relevant to students of CCIs economics arts and cultural management as well as for academics policymakers and practitioners

L'économie Créative Christian Poirier, Myrtille Roy-Valex, Canada. Canadian Heritage, Canada. Patrimoine canadien. Groupe de recherche sur les politiques, Canadian Electronic Library (Firm), 2010 Depuis quelques annees le concept d economie creative s est impose aussi bien dans la litterature scientifique qu au sein de plusieurs organisations gouvernementales ou non Fortement lie a la reconnaissance du poids economique croissant des activites tournees vers la

creation la production et l'exploitation marchande de contenus culturels l'intérêt pour le paradigme de l'économie créative s'est considérablement développé ces cinq dernières années tant en Amérique du Nord qu'en Europe occidentale et bien au-delà. Pour plusieurs pays développés et nombre de pays en voie de développement l'économie créative est désormais considérée comme un important domaine de politique en pleine émergence Gollmitzer et Murray 2008 22 La définition ainsi que la mesure de l'économie créative ont notamment fait l'objet de nombreuses démarches le plus souvent dans un souci de définition du domaine ou d'évaluation de ses effets économiques C'est ainsi qu'aux impacts des industries des arts et des industries culturelles se sont ajoutés ceux des industries dites créatives qui touchent un ensemble plus large de secteurs d'activité

The Industrialization of Creativity and Its Limits Ilya Kiriya, Panos Kompatsiaris, Yannis Mylonas, 2020-10-09 Creativity loosely refers to activities in the visual arts music design film and performance that are primarily intended to produce forms of affect and social meaning Yet over the last few decades creativity has also been explicitly mobilized by governments around the world as a resource for achieving economic growth The creative economy discourse emphasizes individuality innovation self fulfillment career advancement and the idea of leading exciting lives as remedies to social alienation This book critically assesses that discourse and explores how political shifts and new theoretical frameworks are affecting the creative economy in various parts of the world at a time when creative industries are becoming increasingly industrialized Further it highlights how work inequalities oligopolistic strategies competitive logics and unsustainable models are inherent weaknesses of the industrial model of creativity The interdisciplinary contributions presented here address the operationalization of creative practices in a variety of geographical contexts ranging from the UK France and Russia to Greece Argentina and Italy and examine issues concerning art biennials museums DIY cultures technologies creative writing copyright laws ideological formations craft production and creative co-ops

Creative Industries and Economic Evolution Jason Potts, 2011-01-01 This insightful book offers a new way of looking at the arts culture and the creative industries from the perspective of evolutionary economics The creative industries are key drivers of modern economies While economic analysis has traditionally advanced a market failure model of arts and culture this book argues for an evolutionary market dynamics or innovation based approach Jason Potts explores theoretical and conceptual aspects of an evolutionary economic approach to the study of the creative economy Topics include creative businesses and labour markets social networks innovation processes and systems institutions and the role of creative industries in market dynamics and economic growth

Creativity 360 Degrees Mirela Holy, Jelena Budak, Rino Medić, 2025-03-04 Creativity 360 Degrees offers a comprehensive examination of the creative industries sector in Southeast Europe spanning countries such as Albania Bosnia and Herzegovina Bulgaria Croatia Greece Kosovo Montenegro North Macedonia Romania Serbia and Slovenia

Cultural Industries and the Environmental Crisis Kate Oakley, Mark Banks, 2020-09-14 This volume critiques the current model of the creative economy and considers alternative models that may point to greener cleaner more sustainable and socially just

cultural and creative industries Aimed at the nexus of cultural and environmental concerns the book assesses the ways in which arts and cultural activities can help develop ideas of the good life beyond excessive and unsustainable material consumption and explores the complex interactions between cultural prosperity place and the quality and availability of employment leisure and the rights to self expression Adopting a deliberately wide and inclusive interdisciplinary and international perspective contributors to this volume showcase current and future ways of doing creative economy ecologically otherwise and differently In 11 chapters the book outlines some of the most relevant arguments from among the growing literature that critically analyzes the current creative economy with a focus on issues of gentrification inequality and environment This volume is timely as it emerges into a political and economic context that is seeking desperately to reboot the economy re establish business as usual and to do so partly through significant investment and expansion in the creative economy The book will be suitable for upper level undergraduates and postgraduates studying a wide range of topics including cultural and creative industries media and communications cultural studies cultural policy human geography environmental humanities and environmental policy and will be of further interest to arts professionals creative economy researchers and policymakers The chapter Towards a New Paradigm of the Creative City or the Same Devil in Disguise Culture led Urban Re development and Sustainability is available open access under a Creative Commons Attribution 4 0 International License via link springer.com

The Metamorphosis of Cultural and Creative Organizations Federica De Molli, Marilena Vecco, 2021-11-03 Organizations in the creative and cultural sector are experiencing transformational change This book offers a new way of exploring the transformational processes that these organizations are going through by focusing on their organizational space By bringing together theoretical and empirical contributions from international scholars belonging to different fields of research such as management entrepreneurship sociology philosophy and anthropology this volume seeks to provide readers with a multifaceted comprehensive understanding of the changes that creative and cultural organizations are facing By exploring them from an original perspective the spatial one this volume provides the foundations for developing a coherent research debate on the spatial dimension of creative and cultural organizations leading to a new research agenda This book contributes to our understanding of the space of the creative and cultural industries and will be a useful reading for scholars involved in arts and cultural management in particular as well as the social and human sciences more broadly This book will inspire and inform researchers and managers who look with curiosity at the changes taking place in the creative and cultural sectors

L'économie culturelle et ses territoires Frédéric Leriche, 2008 Une approche géographique de l'économie culturelle Les formes d'organisation territoriale des industries culturelles sont étudiées à partir des firmes et des dynamiques de cluster puis le rôle des artistes et les spécificités du marché du travail mis en lumière Des analyses sur le patrimoine et les politiques culturelles clarifient leur lien avec les dynamiques territoriales

Cultural Industries and the Production of Culture Dominic Power, Allen John Scott, 2004

Cutting edge perspectives on the functioning of cultural industries are offered in this volume which explores the media entertainment and artistic sectors Contributors place these industries in the new economy and suggest ways in which they can contribute to urban and regional economic and social development **Cultural Economics** Christiane Hellmanzik, 2020 Cultural Economics investigates and analyses the contribution to and role of the creative industries and their products and services in the overall economy From the performance arts to television from the internet to paintings and publishing the creative industries can be goods or services that are both public and private protected by copyright consumed created auctioned and susceptible to fashion and technological development In this fascinating introduction to the field Christiane Hellmanzik unpacks the complexity of the issues at stake and through the careful use of case studies illuminates the challenges that the creative industries present for economic analysis Topics covered include the demand for culture investment the superstar theory and the impact of globalization and the internet on markets and industrial models

Creative Networks and the City Bas van Heur, 2014-04-09 This book offers a fundamental contribution to the literature on the creative industries and the knowledge based economy by focusing on three aspects urban spaces as key sites of capitalist restructuring creative industries policies as state technologies aimed at economic exploitation and the role of networks of aesthetic production in inflecting these tendencies It simultaneously goes beyond these debates by integrating a concern with the cultural and aesthetic dimensions of the creative industries As such the book is relevant to researchers interested in the transdisciplinary project of a cultural political economy of creativity and urban change **L'innovation dans les**

industries culturelles et créatives Estelle Pellegrin-Boucher, Pierre Roy, 2019-04-01 Les innovations technologiques les évolutions sociologiques et de consommation ou encore l'internationalisation croissante transforment les industries culturelles et créatives ICC Ces mutations présentent pour les ICC des défis inédits qui nécessitent des réponses originales et inventives L'innovation dans les industries culturelles et créatives analyse les stratégies innovantes et performantes mises en place par des organisations qui appartiennent au champ des ICC comme Nintendo la grotte de Lascaux ou encore Daft Punk Les études de cas présentées dans cet ouvrage concernent les secteurs du jeu vidéo du livre de la musique des musées de la mode du cinéma et de l'architecture Chaque chapitre est articulé autour de cinq points clés un cadrage théorique qui met l'accent sur un concept précis une description du dispositif méthodologique mobilisé une présentation de l'ICC concernée l'analyse de la stratégie innovante et un retour sur les enseignements et bonnes pratiques du cas *Value Construction in the Creative Economy*

Rachel Granger, 2020-03-27 The book provides a critical and integrative analysis of value as it pertains to different aspects of creative and cultural industries The notion of value a frequently used but rarely considered term is deconstructed and considered as a spatial and structural impact an active resource and process and as soft institutions and embodied forms which collectively create a space through which value is constructed and negotiated This book consists of three main sections normative valuation value and transformation from interactions and process and embodied value Together the contributions

assess what value means in the creative and cultural industries how it is constructed and added through process and the way in which it is embodied in people and shaped through and by social space Especially relevant for postgraduate study and research in the creative and cultural industries where critical studies are key this book is also relevant for multiple disciplines which occupy the creative and cultural fields

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