

English abstracts

The recorded music market in Germany 2003-2014

by Peter Tschmuck

Using information contained in the 2014 Recorded Music Industry in Germany Yearbook, the paper reveals the state of this market and its trends in the 2003-2014 period. This includes the persistent dominance of its physical segment (mainly CDs) in terms of market share and revenues, the decrease in downloaded music sales during 2012-2013 in the digital segment, and the massive growth of music streaming subscription services, while acknowledging that «freemium» models are still much more popular than subscription services. Some analyses are offered about the role of terrestrial radio, which is still the most popular medium by which to listen to music; the music consumption behaviour of consumers – which is more «traditional» than in other European countries and in the US; the generation gap in music consumption patterns, considered in age bands, in which a digital divide is clear at 40 in the use of music formats and of distribution channels; as well as different consumption patterns between music genres. The final section is dedicated to the structure of the music industry and the role of major German and international players in music publishing and the phonographic industries.

Keywords: German recorded music market; physical and digital segments; music consumption patterns; consumers generation gap; digital divide; German music industry

The Italian book publishing industry in the years 2005-2015

by Riccardo Fedriga

This paper focuses on the contemporary Italian publishing market over the last ten years. Beginning by examining the book-publishing industry, the analysis extends to the wider area of digital devices. It

also matches the statistical picture of a traditional and small market (only 41.4% of the Italian population reads at least one book per year for entertainment purposes) with the revolution started by the regular and acknowledged use of technology by the digital humanities (e.g. the digital reading revolution, the hybrid between books and three-dimensional digital objects in education, the digital rights market, and the problems of intellectual property).

Five years into the widespread availability of e-books, digital reading in Italy appears to be an ever-increasing habit, although the electronic segment still amounts to only 8% of the national book market. In fact, compared to other areas, Italian publishers seem rather slow at moving towards an industry that is increasingly rooted and grounded in the digital revolution. This is the result of a common lack of formation and research (almost nine in ten Italian publishing houses are medium or small-sized) and of the persistence of traditional ways of imagining and structuring the supply chain. Nevertheless there are a few exceptions, represented by those who view digital devices not merely as every other product to sell, but as a challenge for conceiving and creating innovative products. It is possible to observe a shift of workflow models from vertical to horizontal – and sometimes to rhizomatic shapes more typical of the videogame cultural industry (e.g. editor regarded as producer) – as well as the emerging process of global acquisitions and strategic mergers, and finally the orientation and interpretation of big data, intended as a shared ontology which crosses over between the areas of cultural content and heritage. In the current coexistence of traditional and digital publishing – a hybrid model that has the upside of being non-ideological and more adherent to the actual state of the book market – the Italian Publishers Association applauds European strategies that aim at a common digital market, ultimately acknowledging the full convergence and integration of the book system within a wider landscape of cultural industries.

Keywords: publishing, cultural heritage, reading's epistemology, digital printing, digital humanities, books and e-books, intellectual property, Big Data

Audiovisual production in Spain. Fewer resources, same problems, new challenges

by José M. Álvarez-Monzoncillo, Antonio Baraybar-Fernández and Javier López-Villanueva

The Great Recession has had devastating consequences on the audiovisual industry in Spain. Since 2008, direct investment in production has fallen by almost 30%: television advertising investment has

plummeted and public/government funding for public TV channels has only been enough to cover structural overheads. Production and television companies have cut costs considerably. Television companies have attempted to reduce risk by cutting down on the number of new programmes they make, favouring internationally-tested formats with a proven track record, re-adjusting the programmes being broadcast, and producing fiction series. Production companies in turn have had to undergo considerable adjustment in the reduction of their assignments for television channels. Despite the cuts in public funding for Spanish cinema, the level of production has been sustained, and the market share in cinemas has risen for several years thanks to the success of many films. The traditional challenge of internationalising the production sector is becoming greater and greater as costs are reduced to make it possible to compete. The recent trend in television programmes is a shift towards reality shows and talk-shows, whilst for films and series, comedy has become the common denominator.

Keywords: audiovisual production, Spanish cinema, fiction series, TV in Spain

The cultural exception: strength and weakness in the French cinema industry

by Benoît Danard

311

France possesses the leading movie market in Europe in terms of the number of films produced annually, the number of viewers, the number of admission tickets sold, and the diversity and density of cinemas. Since the Second World War, the French government has pursued a policy of publically supporting the cinematic industry. This paper provides evidence of the main aspects of this «success story» and recalls the basic rule of this policy – «l'aval finance l'amont» (downstream release and circulation finances upstream creation) – and its adaptation to an audiovisual product that has changed significantly over the last few decades. In particular it indicates the means of physical and digital distribution, and the channelling of support fund revenues handled by the CNC (Centre national du cinéma et de l'image animée). This heretofore successful policy now faces tough challenges from new forms of distribution, with audiovisual products reaching users through the Internet, managed by new international players such as iTunes, Netflix and Amazon.

Keywords: cinema, production, diversity, public policy, France, Europe, Internet

Between industry and culture: Québec and Canada's broadcasting policy
by Sylvain Lafrance and Eloi Lafontaine Beaumier

This article examines the evolutionary stages of Canada's radio-television policy and its effect on the industry in Quebec. From a historical approach, we investigate the interaction between the industrial perspective, the cultural perspective and francophone society, particularly in the constitution of this policy. Many viewpoints attribute the Quebec industry's success to a strong and distinct cultural identity within Canada. We maintain that the institutional logic forming Canada's radio-televisual policy has contributed to the growth of a well-established and locally popular industry. Using a qualitative method of analysing content, the authors examine the temporal evolution of Canadian radio-televisual policy in order to identify the institutional factors that have contributed to the Quebec industry's success. This distinct and dynamic ecosystem is now facing some major changes due to the development of digital players and networks, and a discontinuity in the industrial vision on which national regulation was based.

Keywords: Quebec, radio-television industry, cultural aims, broadcasting policy, digital economy

312**The Chinese video game industry in the Internet age**
by Minyu Shi and Wenjun Deng

In a global context, the Chinese video game market displays distinct differences between the types of games presented to different markets, and in the constitution and organization of the industry that shapes each market and its respective competition. Beginning with the 2000 administrative ban on imported gaming consoles, to the commencement of a market based on imported online games, the paper charts the development of the current players in Chinese-made video game production. It tracks these in three enormous and highly competitive markets – client networks, Web, and mobile games. The advent of the Internet and the extraordinary success of smartphones has caused massive growth in mobile games, enhancing the role of consumers as well as large Internet platforms, in a context of increasing competition between Chinese video game producers. Particular attention is paid to the present success of Tencent, an Internet access and service provider that has rapidly become a dominant player in the Chinese market with its «pan-entertainment» strategy, developing an intellectual property portfolio and offering original Chinese video games.

Keywords: Chinese industry; video game original production; client network, web and mobile games; Internet users and platforms; pan-entertainment strategies

Technological innovation and R&D. The disregarded dimension of the creative industries: the case of book publishing

by Pierre-Jean Benghozi and Elisa Salvador

Cultural and creative industries (CCIs) have excited increasing attention in recent years. Academic literature on the subject has been growing in parallel with the emergence of general reports aiming to support government strategies. Notwithstanding this increasing and comprehensive interest, what is often disregarded is the important matter of the characteristics of R&D management and how technological innovations function in organisational value chains. This issue is particularly under-investigated in the book publishing sector. Paradoxically, innovations based on technology are often «hidden» in CCIs: actors in cultural industries rarely think specifically about technological innovations, which are perceived to be derived from outside the CCIs. Yet technology plays a key role in the current structure of cultural industries such as book publishing. Given this context, this article aims to retrace the key aspects of exceptional and recent changes to the «secular» book publishing industry due to the Internet and ICT revolutions. The analysis shows that digital technologies are not only regularly appropriated by editorial houses (e.g. e-books and e-readers) but that they should also be regarded as intrinsic industry developments. Nonetheless, publishers continue to play a marginal role, because the primary technologies are derived from outside their value chain, thanks to the involvement of new actors as intermediaries. This phenomenon calls for changes in the traditional vision of the policies and regulation of CCIs.

Keywords: cultural industries; book publishing industry; business models; e-book; R&D; innovation

The European Union copyright policy: culture, oblivion and enchantment for the cultural industries in the European Commission Strategy

by Alain Strowel

In May 2015 the European Commission defined a *Strategy* for the Digital Single Market. This paper sketches an initial analysis of the *Strategy's* main priorities for copyright, tackling the role and influence of the large distribution platforms. The paper highlights the territorial nature of intellectual property rights as a tool for market organisation (and a means of awarding royalties), something the supporters of its cultural field tend to forget when they stress the importance of cultural or social regulation. It also indicates what the Commission reasserts (there being no European copyright) making – or failing to make – choices about cross-border transferability, private copying, user-gene-

rated content (no via YouTube but yes to data mining, which had previously been regulated by the *Licences for Europe* initiative), etc. The final part addresses what is not treated in the *Strategy*: the culturally prescriptive role of search engines or algorithms «that turn search engines into giants and content producers into dwarves».

Keywords: European Commission' Strategy, copyright, Digital Single Market, market organisation, cultural or social regulation

«World Cultural Heritage» between the contradictions in economic theory and tragedies in the news

by Amedeo Di Maio and Elina De Simone

The intentional and barbaric destruction of Syrian cultural heritage urges us to reflect on how some of the concepts coined and spread by UNESCO are actually perceived worldwide. The article focuses on the economic meaning of «world cultural heritage», in order to highlight some of its most important contradictions. To do this, we must shortly define the birth and evolution of the «cultural heritage» notion, as well as stress the presence of discord in the not-always-possible harmony between the local and global sides of the aforementioned heritage, even in non-economic literature. Economic literature tends to dwell on the explanation of public intervention in the preservation of cultural heritage. Two different traits mark this preservation as local or global: community good and world public good. This work points out how considering public heritage as a global common good is controversial from a theoretical point of view, while identifying ideological and political discord might lead to more effective strategies in the worldwide preservation of cultural heritage.

Keywords: World Cultural Heritage, merit goods, local or global public goods, UNESCO, JEL H41, Z10

In search of economic balance in an opera house. The Teatro La Fenice case

by Giorgio Brunetti

Before analysing the strategic choices that the Fondazione Teatro La Fenice has implemented in recent years, the essay reflects on certain assumptions that affect the economics of opera. After noting that opera production meets «market failure», because this activity can't achieve economic self-sufficiency – which explains why public and private sectors should support it by providing appropriate funding – it analyses

the specific economic balance of an opera house, the proceeds attainable (contributions and box office) and the cost (permanent staff, cast, fixed expenses). The essay then identifies the strategies to pursue, depending on the context in which the institution operates, and finally it discusses the strategy of productivity – the optimal use of available resources – which integrates the traditional «seasons» (eight new productions a year) with repertoire (the revival of productions presented in previous years). This pattern has been successfully implemented by the Fondazione Teatro La Fenice, thanks also to the tourist flow through the city of Venice, and can be a benchmark for many Italian opera houses which have recently required rescue packages from the state. Of course, this strategy can only be used as an adjunct to government and/or private grants, which are still of vital importance to opera theatres.

Keyword: Opera House or Opera Theater, production, economic balance, strategy, productivity, government and/or private grants

«My Iran»: History and stories in dialogue

by Marta Morelli and Silvia Mascheroni

In an increasingly multi-ethnic society, cultural heritage – characterized by blended processes and continuous integrations – is an effective vehicle for acknowledging and deepening understanding of both identity and cultural diversity. Italian museums are experimenting with innovative ways of promoting the cultural participation of Italy's newly-arrived citizens. For its «Unedited History. Iran 1960-2014» exhibition, the Educational Department of the MAXXI museum in Rome asked members of the Iranian community living in the city to offer a shared interpretation of their most recent heritage. The result was the museum's first intercultural mediation project devoted to a temporary exhibition. Participants of different ages, backgrounds and professions examined a selection of works and artists, and wrote personal stories inspired by the works on display, to narrate a private experience linked to collective feelings. These life experiences allow us to read the exhibition from a different point of view, and accompany visitors along an itinerary defined by voices «other» than the institutional ones of the museum.

Keywords: heritage, cultural participation, community, interpretation, museum of contemporary arts