

# DIGITAL REVOLUTION IN THE CULTURAL INDUSTRIES

THE REGULATION OF A SCHUMPETERIAN CYCLE

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## 1. Introduction

Intellectually, the cultural and communications industries have long played a role in the cultural field. Institutionally, their role is more recent, if not very recent, and economically it is now of major significance. The same was true of the printing and publishing sectors, although it is impossible to compare to the emergence of media, the rise of new domains (animation, video games, comics) and, recently, the emergence of «cultural actors» from the telecommunications, IT, and software industries.

The cultural and communication industries largely dominate the global cultural offer and cultural employment, as well as cultural practices, household leisure budgets, added-value, etc. For all of these reasons, these industries are now central to cultural policies. This is no substitute for the objectives of creation policy for the performance and visual arts, nor those of heritage policy. However, identifying the concerns and challenges of cultural industries and addressing them through public policy has become the main source of relevance and even legitimacy of cultural policies since the beginning of the 21st century.

It goes without saying that this trend is not just observable at national level. It affects every industrialized country, and for the purposes of our argument, the majority of European Union countries. Therefore, this does not just concern cultural policy in France, in Italy, and so on. Rather, it is a global issue of interest to the two main Western economic powers – the United States and Europe – even though countries such as Japan, China, India, and Brazil are clearly showing a growing interest in the development of cultural industries or «creative industries». For the purposes of this analysis, we need first to consider

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