

Valuation and the sustainability of *MigrActions* and *Volterra Teatro* festivals

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Abstract

The paper asks questions on the sustainability of two theatrical company-driven festivals in relation with the processes of creation and recognition of the economic value and the cultural value (*MigrActions* in Paris, *Volterra Teatro Festival* in Toscane). Both company positioning is based on theatre with some non-professionals (attendants for the Centre du Théâtre de l'Opprimé, prison inmates for the Compagnia della Fortezza). The analysis grids of business models and 4C model are compared on the issues of value and sustainability for non-profit associations. The factors that influence the engagement like ideological motives are important for the organisational sustainability despite economic weakening.

The beginning study is supported by an Erasmus + project for preparing a comprehensive book on the “good practices” in performing arts festivals. The methodology is based on the articulation of qualitative and quantitative methods. Following the grounded theory, the case studies are based on the face-to-face semi-structured interviews with the managers and the administrative, technical staff in charge of the organization of the festivals.

Key words

Festivals, Economic value, Cultural value, Sustainability, Positioning

Introduction

The main goals of cultural policy have changed from the 1950s. First, artistic acculturation through the exposure to excellent-quality artworks was the priority until the 1960s (Throsby et Withers, 1979; Urfalino, 1996). Several critiques (Bourdieu et Darbel, 1966; Baumol, Bowen, 1966) have highlighted the inefficiencies in decreasing the sociodemographic inequalities that characterize audience attendance. At the same time, an ideal of cultural democracy, based on an anthropological view of pluralist culture, has placed a constant pressure on public authorities to legitimise supporting a wider range of activities than ‘high arts’ in a local territory.

Since the mid-1990s, the world-wide creative industries-oriented policy confirmed that the public authorities would provide new support to multiculturalism and added an economic justification: the positive effects of dynamic cultural activities on enhancing economic innovations and modelling new ways of working and living. Nevertheless, the national distribution of public subsidies still depends mainly on the appraisal of aesthetic qualities.

This evolution in the political rationales is resonating with the cultural economics literature on festivals, which has been mainly devoted to calculating their direct, indirect and induced effects on regional economic activity (Frey, 2011). As local authorities seeking popularity frequently promote festivals for increasing the sense of citizenship in their image building of the City (Towse, 2010; Frey, 2011), cultural economists are more taking into account the cultural value as another public good rationale. Recently, the European Festival Association (2015) assigns three main roles for performing arts festivals: to enhance the artists' international mobility, to support innovations (versus the trend of artistic ossification) and to reinforce cultural diversity. A key question is concerning the conditions of cultural and economic sustainability for the development of performing arts festivals.

Referring to Unesco Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005), the protection, promotion and maintenance of cultural diversity are considered as a principle of sustainable development (article 6). To preserve an access to the diversity of cultural resources is involving intergenerational equity, intra-generational equity, participation, gender equality (Throsby, 2010: 195; Cost, 2015: 24). Culture can therefore be considered as a pillar added to the economic, social and environmental pillars of sustainable development, especially by recognising the equal dignity of cultures (Hawkes, 2001; Lucas, 2010) or the heritage value of local objects and cultural practices (Boltanski, Esquerre, 2014).

Sustainability is another topic. We may separate sustainability and development to focus on a set of values that support social equity not economic prosperity as its main goal (Cost, 2015: 23). The overall majority of European performing arts companies and festivals are run by not-for-profit associations. Their main goal is to develop artistic and cultural activities under their budgetary constraint. The company valorisation is mostly depending on the programmers and drama critics' appraisal of the aesthetic qualities of the performances. Therefore, to seek for a better corporative and media recognition requires producing new shows. As the growth of the cultural establishment capacity venues and of the attendance is more restricted than production, inter-organisational competition is increasing. Furthermore, uncertainty on quality drives the attendants' attention to concentrate on the most renown artists or shows (Rosen, 1981). Thus, the income inequalities in the artistic sphere are higher than in the average economic sectors. A recurrent challenge is to achieve financial sustainability without compromising their mission and not-for-profit values.

Cooperation can be thought as a counterforce to destructive competition for increasing the budgetary sustainability of arts organisations (Henry, 2014). Sharing artistic and / or administrative facilities, materials and human competences is a way to decrease the operating costs. Furthermore, the shared visions, values, beliefs in the team can have a strong influence on the volunteers and staff's long-time engagement in spite of economic precariousness.

The aim of this explorative paper is to analyse the cultural and economic mechanisms favouring the sustainability of performing arts festivals through professional practices. To what extent the organisational positioning is driving the creation of aesthetic, cultural, social and economic added values? How stakeholders' festival are appraising cultural and economic added value? To what extent the staff's learning-by-doing process can improve the project management efficiency and counteract the systemic obstacles to the production valorisation?

The corpus is limited to two theatre-company driven festivals, *MigrActions* (Paris) born in 2000 and *Volterra Teatro festival* (Volterra, Italy) created in 1995, that I am studying with an Erasmus + subsidy. The goal of the supported research program is to write a methodological guide on the good professional practices in festival project management. The relevance of practices depends on the strategic and tactic organizational goals. Both companies are driving with cultural diversity matters. Following Augusto Boal's methods, The *Centre du Théâtre de l'Opprimé* (CTO) in Paris is favoring the participants' political empowerment through theatrical performances of conflicts when they are invited on stage for testing to what extent other attitudes may be relevant to counteract the dominant protagonist. The *Compagnia della Fortezza*, in Volterra is making quite neo-baroque theatre with prison inmates They are playing in their jail and are engaged in outside theatrical tour. The main direct goal is to change the attendants' look at prisoners; the latter are thus empowered by their actors' capacity-building. Both companies are rather weak matrix organisations for their festival; the coordination involves staff members without a specific project manager for the event (PMI, 2013).

First, the literature review will be taken into account with the degree of relevance of business models (Lecocq and al., 2006), and 4 C model – continuity, community, connexion, commandment - (Miller, Le Breton Miller, 2010) for non-profit associations. Second I present the survey method which articulates qualitative and quantitative data collecting. Questionnaires and semi-structured interviews can give a view on the main objectives, the means and the professional practices. Third the strategic objectives are analysed through the

links between festival positioning and the creation of economic and cultural value. A complementary approach is giving the first observations on the festival project management processes.

Literature review on arts management models

Amit and Zott (2001) highlight their definition of business models on the organisational mechanisms to “create value through the exploitation of business opportunities”. On the same way, Magretta (2002) associates the creation of a business model with a narrative story about the productive activities and selling activities that make profits. Ostervalder et al. (2005: 3) focus their attention on the elements and relationships that are expressing the “business logic of a specific firm” for understanding “what value is provided to customers, how this is done and with which financial consequences”. The latter authors see the business model as the conceptual link between strategy, business organisation and systems. Four pillars are distinguished: the value proposition for the product; the customer interface through target customers, distribution channels and relationships; the infrastructure management through value configuration, core competency and partner networks; financial aspects with cost structure and revenue model that generate the profit equation.

Morris et al. (2005) synthetize the majority of researchers’ views on the business model as a conceptual tool to describe how a firm creates value, the internal source of its competitive advantage, and the specific mode of the value distribution. Lecocq et al (2006) propose the RCOV model to characterize the main components of the model: resources and competences, organisation, production of value. The reference to the financial dimension of business model has to be adapted to cultural non-profit associations. Their goal is to maximise the budget for activities and not the shareholders’ income. The market segments depend on the artistic and cultural project without seeking the most profitable customers’ target. Furthermore, the human dimension in the infrastructure management pillar has a strong influence on the sustainability of performing arts companies and festivals. The staff plays a proactive role as providers of cultural and artistic services, and as innovators to improve their organisation operating. Some authors are taking more into account staff’s competences in their analysis of specific business models. For instance, when studying a Spanish dietary products firm, Sosna et al. (2010) highlighted the importance of trial-and-error learning for business model

innovation as well as the knowledge-transfer mechanisms from individuals to the organisation and vice-versa.

Schiama et al. (2014) propose to apply the concept of creative business models for analysing how to drive the improvement of value creation mechanisms of the independent cultural centres that belong to the TransEurope Halles network. The survey involved 45 centres in 27 countries. Following Ostervalder et al.'s typology (2005), the authors distinguish the key questions in nine building blocks:

- what is the specific experience service proposed to satisfy customer needs?
- who are the targeted customers and does the value proposition match their needs?
- through which channels to reach the customer segments?
- how to develop customers' artistic and cultural education?
- what key activities do the value propositions require for the customer experience?
- what core competences do the value proposition require?
- who are the key partners for trustful cooperation?
- what are the revenue streams with the pricing tactics and customers' willingness to pay?
- what are the most important costs incurred to operate the business model?

Their five deeper case studies show that none of the centres had an agreed long-term plan, many were spending most of their time fire-fighting current financial issues in a context of very weak treasury. Furthermore, the report notes recurrent confusions with the organisational and staff structures, roles and responsibilities.

Business model research is focusing on the mechanisms to create and capture value, but may not shed light enough on managerial levers of this change. The 4C model (Miller, Lebreton-Miller, 2006) can be more fitted to fill this gap. The goal is to understand how family-controlled business outline their rivals in returns on assets and sales, and firm longevity. The model is linking corporate governance, sustainable capabilities, investment policies and inimitable asymmetries. Particularly, the long-term investments in staff and training reinforce the core competencies and the specific organisational qualities that are hard to copy. The cumulative trajectory of the firms is therefore extending their competitive advantage. Four components are distinguished for the analysis:

- the "continuity" through the meaning of core missions and the strategic capacities for firm sustainability

- the “community” related to the firm social philosophy for reinforcing staff’s internal cohesion
- the “connexion” with the development of a cooperative social network and the citizen engagement of the firm
- the “commandment” through the managers’ magnitude for quick short-term decision making and building original strategies

Garreau et al. (2015) estimate the 4C model is completing business model research as the continuity and the community components are related to the external and the internal cohesion respectively while the connexion and the commandment components are giving information on the organisational capabilities to adapt the firm to the short-term and long-term variations of the environment respectively. The firm’s internal values and the staff’s core competencies are analysed as more important elements for the firm sustainability than in business model approach.

As artistic non-profit associations are mainly related to the subsidised sector, engagement for the missions of public service is completing the creative motivations. Organisational sustainability depends strongly on the internal and external cohesion when facing recurrent economic precariousness. As economic crisis is worsening the financial issues in the performing arts, a growing number of initiatives have been taken in the form of establishing collective and participatory firms. Sinapi and Juno-Delgado (2015) used a qualitative method based on semi-directive interviews conducted in 21 performing arts collective organisations, over two years and six European countries, in their survey on the degree of success of collective firms. They tested the influence of ideologically versus instrumental driven motives and the influence of socio-economic context on the performing arts entrepreneurs’ decisions to establish participatory firms and the sustainability of these firms. Their results show that ideological motives are predominant for establishing collective organisations. Furthermore, the importance of ideological motives has the strongest influence on the sustainability of the cooperative firm and the degree of internal cooperation. Particularly the interviewees highlighted the importance of shared artistic and cultural values, the effects on the image that the cooperative firm conveys as well as the perception of a militant act favouring democracy and equality.

The methodology

The methodology of the survey is based on the articulation of quantitative and qualitative methods. A questionnaire was sent to the two theatrical companies, Centre du Théâtre de l'Opprimé (Paris) and Compagnia della Fortezza (Volterra), that are driving the festival of the corpus. It will be addressed to other European festivals as a web-line survey latter. A bigger qualitative investigation supplements the methodology for a better understanding of the managers' objectives, the staff's professional practices in the management project, the process of learning by doing in the different domains of activities. Managers and staff's strategic intentions are important to weight the roles that ideological motives play in both festivals sustainability. The justifications on their artistic goals, the philosophy of cultural action and the communication and mediation devices enlighten their underlying logics of action related to their artistic, cultural and political values.

Quantitative survey

The questionnaire was divided into twelve sections:

- the classification of the global artistic and cultural objectives and the specific goals related to the attendance targets, the territorial outreach of the programmed performing artists' notoriety, the artistic contents of the repertoire with ordinal variables in regard to the actual priority and the projected priority within 3 years
- the available resources with continuous variables on the global budget, public subsidies, employment, the forms of subcontracting arrangement, the prospective on the evolution of the resources
- the technical organisation as regard the conditions of setting-up performances, the valuation of the technical risks, the respect of the security norms for the professional staff and the attendance
- the programme with questions on the criteria and period of selection, the process of decision making
- the administrative organisation as regard to the artistic contracts making, the working relationships, the staff's formation and traineeship, the budgetary management and the social management
- the communication policy with dichotomous variables on the main usual canals and the Internet uses to improve performing arts visibility

- the audience development policy with the actual hierarchy of pooling initiatives and the prospective question on the evolution for the next 3 years, the importance of sharing creations with inhabitants, the importance of devices for audience's sociability
- the volunteers' different roles with ordinal questions in the actual configuration and the future one for the next 3 years, and opened questions on the conditions for a fair cooperation
- the financing of the festival with ordinal variables about the different sources of income, the hierarchy of partnerships for co-financing, the price discrimination
- the professional networks belonging
- the hierarchy in the actions for decreasing the ecological footprint
- the events for closing the festival with the audience, the staff members and volunteers, the written and visual reports on the past activities

The dichotomous variables are noted 1 if the response is positive and 0 otherwise. The ordinal variables are scored based on a Likert scale which is proportionate to the declared rank of the importance of the item (4 for essential, 3 for important, 2 for secondary and to 1 for marginal or 0). These ordinal variables are relevant to give a synthetic view on the hierarchy in the goals, the choices to finance and select the programmed performing artists, the audience development policy. Nevertheless, the ranks are depending of the respondent's narrative identity with regard to her establishment. Furthermore, the average calculations are approximate since the differences of weight between each rank are supposed to be in the same order of magnitude.

Qualitative survey

Following the grounded theory (Charmaz, 2006; Corbin and Strauss, 2015), face-to-face semi-structured interviews were organised with the festival managers and the staff in charge of the administration, the technical issues, the communication policy, the relationships with audience and volunteers, the development of partnerships. The goal was to understand their mental representations, their professional practices in setting up and promoting performances, or educative actions and animations. The purpose was also to ask the staff members how they perceive the impact of the projects on overall audience or targeted categories, and if they set up tools to evaluate these actions. The interviews were completed with data from the budgets and the cultural activity reports from 2010 to 2015 for MigrActions and Centre du Théâtre de

l'Opprimé. The collected quantitative data are still too scarce for Volterra Teatro festival and Compagnia della fortezza.

The semi-directed interviews were structured around seven main themes:

- the professional career prior her current role and her position in the working team
- the goals for the performing arts festival according to her artistic awareness, her philosophy of mediation, the assessment of former experiences
- the sharing time and energy between the recurrent activities in the matrix organisation and the specific missions for the festival
- the views on the project management methodology in her specific domain from the design to the implementation
- the criterion for decision making and risk valuation
- the analysis of the core competences for some past projects, trial-and-error learning, and the process of professional knowledge capitalisation
- the strategy and tactics to increase the attractiveness of the festival for public and private partners, the audience

The festival positioning and the creation of economic value

Both companies are dealing with a very weak treasury. An important part of administrators' activity is related to bargaining the payment terms as regard to their providers while waiting for the cash receipts from public subsidies and services provided. We may infer that festivals could be a way to capture financial and material resources for adding economic value. Audience development and public authorities' willingness-to-grant should be therefore key factors for the growth of the theatre company-driven festivals.

Nevertheless, the public authorities are supporting the theatrical companies without specific high grants for their festival even though their artistic and social benefits are recognised. Cut offs in the Italian public budgets on the national and the communal scale had negative effects on the Volterra Teatro Festival financing. The subsidies of Volterra and the surrounding communes decreased from 76.750€ in 2010 to 33.000€ in 2015 while the regional subsidies were rather stable. The budget trend was irregular but the total budgetary amount was 45% lower in 2015 than in 2010. The artistic expenditure was 35% lower whereas promotion fees

increased from 0% to 8% of the budget. The number of programmed performances decreased from 15 in 2013 to 12 in 2015 whereas the average sales contract increased by 22% from 2013 to 2014 and then was stable. The initial project was to offer free shows only. The partial withdrawal of local authorities required to shift towards some paying performances. Box-office revenues are still secondary. Theatre is the first-ranked domain in the programme before music.

MigrAction is much smaller than Volterra Teatro Festival. The Centre du Théâtre de l'Opprimé is mainly depending on the sales contracts for educative or social devices related to their experimental techniques of Forum theatre. The French Ministry of Culture and Communication is rather withdrawing its grants to the festivals and these organisations are therefore more depending from local authorities. But the Town Hall of the 12th arrondissement of Paris is giving a small subsidy only. The Centre du Théâtre de l'Opprimé uses therefore its operating subsidy to organise the festival whereas the programmed companies and musical groups have sharing box office contracts with an incentive to fulfil more the capacity venue. As the programmed performing arts companies are playing once only, the attendance is usually below the threshold for the most favourable sharing key. The hierarchy of the types of revenues is inverted as compared to Volterra Teatro Festival. Box office receipts are the main source of revenues before the bar receipts while subsidies are the lowest ranked.

Recently, the Centre du Théâtre de l'Opprimé concluded a partnership with the University of Paris 3 for the festival "Acte et fac". The students' troupes have the opportunity to be sponsored by a professional actor during the year and to perform their final show in the theatre. Table 1 shows that "Acte et fac" is drawing a larger attendance than MigrActions. As management's priority is to develop younger audience to renew the image of the historical Theatre of the Oppressed, "Acte et fac" is more efficient than MigrActions for this goal.

Table 1 – Part of performances, attendance and box-office revenues in 2015 (in %)

	Performances	Attendance	Box-office receipt
Acte et Fac (students)	9.8	8.3	6.9
MigrAction	4.2	5.9	6.3

The repertoire choice shifted from a dominant position for music in 2008 to the first rank given for theatre in 2013 and the parts of music and theatre were more balanced in 2014. The

calculation of the average price ticket by dividing the number of paying attendants with the box office receipts shows similar levels for the different domains of performing arts (theatre, music, dance, opera). The average attendance at theatre plays or participatory events is a little higher than for other domains, particularly for the attendance free of charge.

Table 2 – Average indicators of MigActions festival for the main domains of the repertoire (period 2008-2014)

	Performance	Paying attendance	Free of charge attendance	Box-office receipt	Average ticket price
World Music	9	151	74	1174.5€	11.53€
Theatre	8.2	153	98	1765€	11.51€
Dance	1.5	26.5	11.5	302€	11.4€

The festival positioning and the creation of cultural value

As the economic returns are restricted, the sustainability of both festivals should depend on the managers and staff's ideological and artistic motives.

The two festivals have some divergences in their stated artistic and cultural positioning. Paradoxically, managers' Centre du Théâtre de l'Opprimé are not promoting participatory shows in their choice criteria for the festival programming. Contrary, Volterra Teatro Festival states that participatory creations are an essential goal. The difference has to be contextualized. The Theatre of Oppressed or forum theatre is organized in two periods: to perform unfair situations of conflicts first; to invite the attendants on stage for experiencing how to modify the relation of force at a second time. MigrAction festival includes a performance of forum theatre. But, contrary to Volterra Teatro Festival, the core programming is devoted to widen younger audience attendance first. The selection of shows has a stronger influence on the attendants' number and sociodemographic composition than devices of cultural action like artistic workshops (Assassi, 2007; Urrutiaguer, 2014). Volterra Teatro Festival is stating a mission of public interest and is directed to all the social categories and to all the ages. Its current interest for participatory creations is related to the artistic project of the Compagnia della Fortezza to transform prison inmates into actors first. Second, local authorities and attendants much appraised the director's outdoors show at the central

place in 2012 (*Mercuzio non vuole morire* inspired from Shakespeare's *Romeo and Juliet*) for which a lot of citizens were engaged. This convincing popular experience drove Carte Blanche to call regularly the same theatrical company for proposing a participatory show with local inhabitants in the festival. Furthermore, Volterra Teatro Festival is regionally subsidized for the geographical decentralization of the programming in the City of Volterra and some neighboring communes. The willingness-to-grant of Toscane Region is depending on the satisfactory returns of the local population that the festival can hit. Participatory approaches may increase local attendants' feelings of satisfaction.

Non-profit performing arts have to manage "difficult brands". Traditional marketing approaches to overcoming this problem highlight the establishment of "persistent presence" and the creation of "small worlds" (Harrison, Hartley, 2007). The festivals play an important role for the valorisation of the theatre company drivers. MigrAction offers an opportunity to renew the image of the Centre du Théâtre de l'Opprimé with the selection of musicians and foreigner artists. The festival brochure highlights particularly the cross-fertilization of artists, technicians, administrators, researchers' skills for a project in favour of an opened Europe. The associated ideal is to widen the field of possible worlds. A similar ideal guides Volterra Teatro Festival. Its general theme is "Theatres of Impossible". Each year, the artistic director chooses a specific theme with his administrative manager and the responsible of dramaturgy and communication (for instance, the "suspended city" last year). The selection of the shows is depending on the philosophical and linguistic adherence to the annual directive theme, the artistic quality and the adaptation to the financial and logistic conditions of the festival.

Therefore, the festivals contribute to reinforce and renew the image of engaged theatre for the matrix companies. The festival project management strengthens staff members and volunteers' beliefs in the relevance of their artistic, cultural and political values. The atmosphere of sociability and debates may reinforce the internal cohesion. Festival organisation is highly time-intensive during the operating period. The occurring tensions can be partly compensated by the self-accomplishment feeling when serving a superior ideal. This staff members' artistic and cultural conviction is therefore playing a decisive role for the sustainability of the festivals despite their different sources of economic weakening.

The project methodology

Project integration management processes are organised into six phases: the project charter that formally authorizes the existence of the project; the project management plan that integrates all subsidiary plans; the process of leading and performing the work defined in the plan; the process of controlling project work; the process of reviewing all change requests, approving them and communicating their disposition; the close project (PMI, 2013). The Agile Manifesto (2001) in software industry highlighted new principles: self-organised individuals' interactions, customer collaboration, quick responding to changes. Contrary to hierarchical breakdown structure, the Scrum approach proposes empirical inspect and adapt feedback loops for dealing with complexity and risk. Time schedule is divided into short work sequences for delivering a partial product and very short daily meetings are pointing which tasks are done / in progress / still to make, with some exchanges on the past difficulties (Aubry, 2013). The frequent meetings can fit with a capitalizing process of discovery and learning.

Both matrix companies are very small organisations with a permanent team around 5 to 6 workers. Even though functional posts are distinct, the interactions are very frequent with a degree of polyvalence in the division of labour, and the staff does not feel the need to prepare and use detailed planning devices for their activities. The duration of the operation segments is known and refined through a learning-by-doing process. The working process is then closer to agile methods than project integration management. A key variable concerns staff members and volunteers' competences. Artistic culture is an essential prerequisite to fit the technical and management skills with the conception and implementation processes in small subsidised theatrical companies. Ideological motives play also an important role for the engagement despite periods of excessive workload before and during the festival as the permanent staff is working in a matrix organisation.

The daily communication is spontaneous without formal meetings for the team coordination and problem solving. The process is not always efficient. The technicians are rather reluctant to read or redact written information. The digital tools like whatsapp are used for the recurrent communication of instructions and lose their efficacy for the coordination when some staff members are not referring systematically to these short-term orientations. The circuit of collective concertation for programming and communication requires the clarification of the decision process. The director-*cum*-manager is the head for the final selection of the shows

while the administrative manager is in charge of the negotiation of contracts. The management has to validate the evolution of the graphic line and logo in line with the modifications of the institutional image and the evolution of visual fashions. Volterra Teatro Festival is giving great importance to communication in relation with the goal to widen all the categories of audience. The dramaturg is an artistic adviser for the director's selection of shows, she adapts the artistic contents in the messages to the different targeted attendants. Her drama critics network is sufficient for a good media coverage that contributes to reinforce directors' artistic notoriety on a national scale at least. A social network manager is appointed for the festival period and is collaborating with the dramaturg. Younger attendants are more sensitive to this canal of communication and a lot of interactions are occurring when the team is presenting photo or video reportages on some events related to the preparation or the operating period.

The flexibility requests are important for the team and the selected theatrical or choreographic companies or musical groups. As there is usually a daily rotation of the performances, the programmed artistic teams have to adapt their show quickly to the spatial facilities and technical possibilities in sound and light. The technical manager plays an important role of coordination to optimize the technical qualities of the performance.

The closure of the festival is marked with several convivial events in relation with the attendants on one hand, the staff members and the volunteers on the other hand. Debriefings are oral without a specific written report in Centre du Théâtre de l'Opprimé while Carte Blanche is more centred on the visual valorisation of Volterra Teatro Festival activities.

Concluding remarks

Both festivals are consistent with the principles of culturally sustainable development and have to deal with weakening economic situations. Attendance per performance is lower at MigrAction than the students' festival *Acte et fac*. The subsidies of the communes for Volterra Teatro Festival have decreased. As 4C model highlights, the human resources play a key role with their core competences and their ideological motives in the sustainability of the festivals. Furthermore, the festivals contribute to the renewal of the image of Centre du Théâtre de l'Opprimé and reinforce the artistic recognition of the director's Compagnia della Fortezza. The latter is pushing for the recognition of a national labelled theatre in the Volterra Jail. The staff members' core administrative and technical competences have to be coloured by artistic

culture for efficiency. Team coordination is much closer to the agile methods than project integration management. The advantages in flexibility can be counterbalanced by excessive quarrels, or excessive sense of loyalty to the group at the detriment of criticism. Therefore, an important factor of cultural sustainability comes from the equilibrium between staff members' opened mind and internal cohesion.

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