

## I - THE POSITIONING OF THE FESTIVAL

According to the guide put out by The Project Management Institute<sup>18</sup>, the methodology of a project is separated into five phases: the preparation, the planning, the execution, the guidance and control, and the closure. The running of the project relies on an identification of needs, taking into account the different needs and expectations of the partners in the process of conception and execution, the management of associated partners in the process of production, the taking into account of the constraints in terms of size, quality, calendar, budget, resources and risks. One technical approach would be to focus on operations starting with the identification of needs and the temporary planning and budget and ending with the realisation of the event and then the measuring of the results, looking at the choices of partners, budget adjustment, the validation of the plan of action, the anticipation of risks, and the organization of the terrain<sup>19</sup>.

It would be misleading to think about creating a normative document about the prescriptive methods applicable for all organization of festivals by making an impasse about strategic reflection and the environment of the structure. The organizational context of each team for strategic positioning and chosen to situate in the environment must be taken into account. It is best to understand the strategic and tactical choices that orient the running of the festival, as well as the organizational teaching that allowed for the betterment of the professional practices in different domains linked to the festival.

### ***Vision, mission, goal, objective: what differences of temporality?***

The methodologies all agree of a temporal difference between the declarations of vision, mission, goals and objectives of the organizations. The identity of a festival is constructed first and foremost on the vision of the long term ideals of the organization, specifically the artistic and ideological values held by the directors and active members. From this vision comes the missions that fixt the structures of the operating modes of the different actions to be carried out. The goals formalise the steps for the long term success of the organized missions, while the objectives correspond with the precise intentions given to the concrete actions of both short and medium duration.

Peter Ferdinand Drucker<sup>20</sup>, the initiator of Direction by Objectives, has proposed the SMART method, as a way to clarify the objectives of a structure. It must be

- Specific to the product, exclusive, and precises in formulation
- Measurable, as a way to control the degree of realisation
- Accessible in terms of resources and free time, or ambitious and accepted by the personnel concerned, depending on the translation

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<sup>18</sup> Project Management Institute, *A Guide to the Project Management Body of Knowledge (PMBOK Guide)* – Fifth Edition, 2013.

<sup>19</sup> Damien Masset. *Organiser et réussir vos événements*. Le Mans, Geresso, 2015, cité par François Mairesse, *Gestion de projets culturels. Conception, mise en œuvre, direction*, Paris, Armand Colin, Paris, 2016, p. 62.

<sup>20</sup> Peter Drucker, *La pratique de la direction des entreprises*, Paris, Éd. d'Organisation, 1957.

- Realistic, in relation to the goals and means available to the organization
- Time, defined by any delays and by the steps for realisation<sup>21</sup>.

### ***The QQQQCP***

Questions about the positioning of an organization and the strategies deployed for obtaining an objective view of the festival and the strategy. Objectives can be facilitated through the use of a tool that helps with decision making called the hexameter of Quintilian- QQQQCP.

#### **Questions of QQQQCP**

- Qui ? Who ? (who from, who with, who for)
- Quoi ? What is it about ? (object, context)
- Où ? Where ? (what place)
- Quand ? When ? (duration, operation planning)
- Comment ? How ? (means and methods)
- Pourquoi ? Why ? (reasons to favour one process to another)

The questions are about three principal constraints that must be articulated in the direction of a project: the artistic content, the calendar, and the cost of the available budget. These three dimensions are the object of arbitration in the conception and implementation of the project.

The first question should not be limited to a definition of the identity of the organization or to the people concerned in the production of the project. In a circuit of subsidized exchanges, the constraints of balancing the budget requires an inquiry into the target audiences for the festival and the estimation of their willingness to travel and pay according to the artistic and cultural offers. The political judgements of the public about the pertinence of the programming and the viability of the festival's budget depend, for the most part, on the capacity to capture the right target audiences.

### **A. Display of identity**

#### **1. MigrActions**

The positioning of MigrActions is formulated in general terms. It was created in response to a need felt by the company of the Theatre of the Oppressed to organize a space and time for the circulation of pluridisciplinary artistic proposals from international artists and companies, or

<sup>21</sup> <http://www.succes-marketing.com/marketing/objectif-smart.html>, p. consultée le 16/12/2016.

musical and vocal ensembles. The international music portion of the festival is shared with a structure associated with the Centre of the Theatre of the Oppressed called Crossing Productions with, notably, regular invitations to musicians from the island of Madeira.

The editorial of the brochure for the first iteration of the festival, in 2008, proclaims the objectives of the festival for multidisciplinary, the liberty of international circulation of artists as a means of resisting economic globalization, cultural pluralism, and a benevolence with regards to otherness. The general objectives have for the most part stayed the same without the programming putting in a more precise directional axis, such that the 5th editorial of the MigrActions brochure indicated in 2012:

A transdisciplinary festival where the arts have and occupy all space: theatre, music, dance, forum theatre, expositions, comic books, lectures and readings... our way of sharing our fundamental values with the public.

A place for dialogue between generations, for nationalities to meet, and for different genres to come together around the common ideas of culture and the insatiable quest for happiness. The programming is based on the vibrant ideas of creation and hospitality.

Beings with a will to change the world, to live well together. Beings in action.

The rapports with the spectators are thus animated by a willingness to reinforce the conditions of a certain individual emancipation thanks to the shared values of creation and hospitality. The editorial of the 8th festival, in 2015, proposed the notion, shared by VolterraTeatro, of a utopia, while suggesting the possibilities of another world in “the perspective of an open Europe”. The multidisciplinary also responds to a strategic problem with the renewing of an image of theatre of the oppressed and also takes into account the aging of marxist ideologies and of the aesthetic proposed by Augusto Boal. This displacement of wished identity sometimes clashes with the reality of the theatre, which is a theatre and not a concert venue. Consequently, it is more difficult to get an audience for concerts than it is for theatre performances.

The reference to general values can also become an obstacle for communication campaigns surrounding the concept of a multidisciplinary and international festival without a precise axis that was clearly laid out before, which limits the attractiveness of a micro-audience<sup>22</sup> for certain performances.

A minor part of the program is also reserved for a presentation of forum theatre, notably for the annual workshop for adults and specific workshops for international participants, like Palestinians in 2016 as part of a study of Isolat that was supported by the EU. One difficulty for the joker is to get the audience to intervene, because the proposed performance is not about a specific problem that applies directly to the audience.

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<sup>22</sup> Robert Abirached, « Le théâtre dans la cité », *Communications* n°82-83, 2008, p. 25-35.

## **2. VolterraTeatro**

The organizational team of the VolterraTeatro festival is run on humanist principles that are very similar to those of the Theatre of the Oppressed, notably because of the emancipatory disposition of the participants. The desire to have a territorial base for the festival meets the expectations for the territorial authorities that subsidize it. The thematic directive, while staying open, offers a generic base that is susceptible to decline under different axes every year in posting the utopian objective of exploring “theatre of the impossible” since 1996, when Armando Punzo co-directed the festival for the first time. In a recurrent way, the philosophic discourse of the Compagnia della Fortezza is to consider utopia not as an unachievable objective, but as the experimentation of connections that have not yet existed. In fact, the theatre in the prison constitutes a terrain of exploration of a theatrical language whose sense is to find a resonance with the penitentiary workers, the prisoners, and the spectators, in a universe where the artists can physically feel the enclosure, paradoxically with the liberty of creation. Parallely, the artistic director estimates that the creation of a theatrical space in prison forms the conditions of a cultural homogenization for a group dynamic that facilitates the symbolic distancing of the universe of incarceration.

The construction of a directorial axis that is specified every year results in a reflection process initiated by the intuitions of the artistic director and shared with the administrative director as a way to imagine concrete realisation in terms of programming as well as the dramaturge for the documentation as a way to deepen artistic reflection (by email because she works part time for the company) and for the construction of a plan for thematic communication. The reflection begins informally in autumn of the year before and is made more precise in the first trimester of the civil year. The late response of the commune of Volterra to the request for participants for the organization of a festival delayed the creation of the programming and the plan for communication. The theme chosen in 2015 was “a suspended city” and in 2016 “an ideal city”.

## **3. Travessuras Culturais**

The first festival was organized by the association Travessias Culturais and the musical production company Crossing Productions. The team involved in the organization of this festival enrolled it in the frame of a project of development of artistic activities in an environment that is not familiar with aesthetic experiments. The territorial collectives followed the experiments in according a subvention of 5000 euros for the town hall while having asked for three times more from the island’s governing body for cultural affairs. The town hall of the community of Punta do Sol prioritises the positive sides of things like cultural tourism while the principal concern of the artistic organization is to obtain a reputation for their aesthetic and their values by an enlarged circle of spectators. The artistic initiatives were developed in this sense by a theatrical association created in 2014 and the four principal founding members actively participated in the foundation of the festival.

The editorial of the brochure for the festival put the fact that it was part of the European project Pas de Deux front and centre with the positive elements observed during the production of MigrAction and VolterraTeatro as a way to propose a cultural “laboratory”. The brochure also presented the cultural curiosities of the city, like an old telephone booth turned into a mini library, and an outline of the culinary specialties of the island. In an interview after the organization of the first festival, the president of Travessias Culturais, Isabel Ribeiro made the most important objective that of the encounters between the local population and the artists as a way to organize original experiences. The development of a local audience was one of the central objectives, while the synergy between artists, who were already partners, was not particularly stressed. The satisfaction of the artistic teams in relation to their presence in the festival generated an interest in other collaborations.

## **B. The hierarchisation of general objectives**

The hierarchisation of general objectives was asked by an ordinal question that asked for a ranking of the degrees of importance of the objectives and the projection of weight wished with a grade that varied from 1 to 4. First, a comparison between the responses of MigrAction and VolterraTeatro, before a commentary on the 74 responses from the sample.

*Table 2.1 – Average grades for the general objectives of the festivals*

	Actual state (from 4 to 0)	State hoped for in three years (from 4 to 0)
Ensure the promotion of emerging companies	2,42	2,73
Chose participatory performances	2,1	2,38
Program innovative artists	2,81	3,12
Program diverting artists	1,65	1,70
Favorise the circulation of international artists	2,36	2,72
Favorise the future diffusion of programmed performances	2,36	2,64
Diversify the performance spaces in the territory	2,83	3,00
Develop cultural tourism	2,20	2,45
Increase the notoriety of the festival	3,07	2,97
Improve the reputations of the festival organisers	1,83	1,94
Reinforce the personal cohesion of the festival	2,11	2,38
Reduce the environmental impact of the festival	1,86	2,20
Physical accessibility for handicapped people	2,28	2,63

### **1. Comparisons between MigrAction and VolterraTeatro**

The comparison looks at the objectives submitted in the final version of the questionnaire proposed to all the festivals at the base of the constituted data. Certain modes of response were not proposed at the time of the preliminary inquest.

#### ***Common priorities***

The two festivals gave maximum notes for the growth of the notoriety of the festivals, and

very strong notes for the improvement of the reputation of the organizers of the festivals (3 for MigrActions, 4 for VolterraTeatro). The two festivals shared the imperative need to improve their corporate and media reputations as a way to obtain visibility and attract the attention of public financiers and also eventually private ones. Having attributed a 3 to the future diffusion of performances now, and a 4 for the future, the two festivals demand a function of distribution. They wished to develop the possibility of the other producers coming, invited by the programmers and to facilitate the sale of performances. The economic viability of the festival depends on its capacity to interest programmers who want to purchase performances chosen by the artistic and administrative directors.

Concerning the diversification of performance spaces, MigrActions gave a 3 and VolterraTeatro gave a 4 for the current situation, and both agreed on the maximum for the horizon in three years.

These shared objectives resonate with the attempted territorial anchoring on behalf of the local collectives that finance the festival. In the case of VolterraTeatro, the budget permits a consequent delocalization of performances in the surrounding communities and the organization of shuttles and carpools for the displacement of the audience. The budgetary restrictions in 2016, imposed by the project of the commune of Volterra constrained the activities of the festival to Volterra prison and the municipal theatre Persio Flacco, an Italian style theatre of about 400 seats with the new direction of the Accademia dei Riuniti, placing their space at the disposition of the festival. Only the company Teatro delle Ariette proposed a series of performances of its eco-culinary performance *Tutto quello che so del grano* in the communities of Pomarance, Castelnuovo Val di Cecina, Montecatini Val di Cecina, while a narrative event was organised at the train station Saline di Volterra by Gli Omini (*Ci scusiamo per il disagio progetto T*).

In the case of MigrActions, the performances are still concentrated in the company's theatre, but partnerships are being built to implicate the cultural establishments of the 12th district, the Maison d'Europe et d'orient, and to eventually have performances in the Theatre of the 12th, which is slightly farther away, as a way to offer master classes. The project of the diversification of performance spaces is hindered by the need for the artistic director to be at every performance so as to have a complete image of the performances in the context of their relationship to the public.

### ***Divergences of priorities***

The promotion of emergent companies is an important objective for MigrActions and a secondary one for VolterraTeatro, which reflects a difference in positioning with the actual objective of promoting new creations that the Theatre of the Oppressed upholds as a way to change the ageing image the techniques of Augusto Boal. However, the team of Carte Blanche, which organizes VolterraTeatro, reevaluates this objective and indicates that it will be more important in three years.

The choice of participatory performances is seen as essential for VolterraTeatro but marginal for MigrActions. This objective was declared secondary for MigrActions even in the coming three years.

The importance of participatory performances for Carte Blanche are based on the experimentation of the play *Mercuzio non vuole morire* which was performed by the prisoners in the public square in 2012. The involvement of part of the local population in the

chorus of this revisited shakespearean tragedy had an impression on the audience and on the territorial collectives. The request for the participation of residents of the city in the creation process had a political implication for the city. The company Archivio Zeta was then given permission to create a participatory performance, prepared with citizens of the city all year, while diverse workshops were proposed for adults and children by several companies to complement their offered performances.

The facilitation of the circulation of international artists is a primary concern for MigrAction, while only a secondary one for VolterraTeatro. The difference is linked in great part to the means available for the functioning principles of the festivals, because the desire to make this an essential objective in three years is shared by the two festivals. In the case of MigrActions, the invitation of foreign artists corresponds to the essential objective of transnationality, which is attained by the contracts of co-realisation that assure a share of risks between the producers and organisers of the performance:

Our goal: to celebrate the liberty of migration of the forms and identities in movement, coming from a plurality of artistic and cultural horizons. MigrActions, a transdisciplinary festival that articulates contemporary theatre, world music, jazz, dance, readings, expositions, forum theatre performances, and culinary experiences<sup>23</sup>.

In the case of VolterraTeatro, the choice of a program based on a contract of assignment limit considerably their margins of movement on the subject of foreign artists, especially when the budget gets reduced like has been since 2010. As well, the thematic directive can be taken into account by the artistic propositions of both local and international companies.

The goal of reinforcing the cohesion of personnel was declared by VolterraTeatro to be an essential part of the festival while considered secondary by MigrActions with, of course, the hope that it would become an important part of the festival in three years. VolterraTeatro is the most important festival organized by Carte Blanche and has been an object of mobilisation of personnel for 30 years. MigrActions is a much more recent festival (the 9th edition was in 2016) which is organized by the Theatre of the Oppressed parallelly with other festivals that focus on young artists, like “Acte et fac”, a festival of student created works organized in partnership with Sorbonne Nouvelle Paris 3. The interviews with members of personnel underlined, in general, a surge in activity during the festival which is extremely tiring for the parent organization, as well as indicating a consideration for the internal links as a way to improve administrative and technical operations.

The reduction of the environmental footprint is a marginal objective for MigrActions because it is essentially organized within the walls of the Theatre of the Oppressed, but essential for VolterraTeatro, which is used to having multiple spaces spread out over a larger area. Connected to the desire to expand to other venues, the goal for the MigrActions team is to become much more aware of the ecological implications of the festival in the next three years.

The question of handicap accessibility is one that is much more important to MigrActions than to VolterraTeatro, mainly because while MigrActions is held primarily in their own space, VolterraTeatro has no control over the spaces used.

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<sup>23</sup> Editorial de la brochure du festival MigrActions en 2008.

## 2. Comparisons in the sample

Table 2.1 presents the average numbers given based on their degree of priority both at the time of questioning and in three years.

### *The current weight of objectives*

The objectives with the highest priority concerned the heightened notoriety of the festival, the programming of innovative artists, the diversification of performance spaces, and of a slightly lesser importance, the promotion of emerging companies, the facilitation of international circulation of artists, and the future diffusion of performances. The underlying links between these objectives indicate, in particular, strong expectations in terms of originality for the appreciation of the shows to be programmed and hopes for an extension of the fame of the festival, likely to develop the number of cultural establishments and other places associated with the operation of the festival's shows, and to stimulate purchases by programmers. The importance given to the promotion of emerging companies, which is linked to the discovery of new talent as a way to appreciate the discernment of the programmers, and the international circulation of artists increases with the size of the budget; the average number given was from 2.3 to 1.7 respectively for smaller festivals, and 3.2 to 2.9 for the big festivals, although there is no linear relationship for the other four objectives.

The objectives that had the most weight on the questionnaire were those about physical accessibility for handicapped people, the development of cultural tourism, the reinforcement of cohesion between personnel, and the selection of participating performances.

The more secondary objectives concerned the reduction of the environmental footprint, the improvement of the reputation of the organizers of the festival, here dissociated with the judgement of the people responding to the research in terms of the notoriety of the organization and the programming of diverting artists. A slight positive correlation between the size of the festival and the importance given to the reduction of the environmental impact is discernible, with the average number going from 1.78 for smaller festivals, to 1.95 for larger festivals.

### *The evolution of the objectives to achieve in the next three years*

The prospects for the three-year horizon show the greatest relative increase in the reduction of the environmental footprint, followed by the physical accessibility of disabled people and the facilitation of the international circulation of artists with between the average three-year mark and the current average score of 18.5%, 15.5% and 15.3%, respectively. The objective assigned for the improvement of the international circulation of artists, which is already a high priority, is also particularly confirmed in the projections for the three-year horizon.

A second group with the rate of variation between 11% and 13.5%, is constituted by three objectives that concern the programming: participatory performances, innovative artists, and the promotion of emerging companies, as well as the reinforcement of the cohesion of personnel and the development of cultural tourism. The rates of change for the search for a consolidation of staff cohesion and the development of cultural tourism are inversely proportional to the size of the festival (+ 19.6% and + 13.5% respectively when the budget is less than 50,000 €, + 10% and + 8.6% when the budget is more than € 250,000). The smaller



festivals also give more importance to the two objectives in the construction of their programming.

The weakest rates of variation are those that involve innovative artists, diverting artists, and the improvement of reputation for the organizers of the festival, while the objective classed as a first priority, that of the improvement of the notoriety of the festivals, is the only one of which the relative importance diminishes according to the responses of the participants (-3%). The big festivals specify the others by an increase in the importance given to the programming of diverting artists with a horizon of three years, while the numbers for other festivals stay stable. It also appears that the choice of diverting performances are seen as a way to enlarge the audiences. Inversely, the highest rates of programmed innovative artists is the highest for the small festivals (+21.7% against +3% when the budget is between 50,000 and 250,000€ and +11,8% when the budget is more than 250,000€).

### **C. Literature on the sustainability of management models: what visions?**

The question of organisational and strategic positioning puts the definition of the identity of an artistic enterprise in connection with source of creation of value, and its forms of recognition. The management sciences literature that talks about models of management proposes, notably, two types of models for understanding the conditions for sustainable economics of an organisation: business models, and 4C models.

#### **1. Business models**

Amit and Zott<sup>24</sup> focus their definition of business models on the organisational mechanisms that “create value across the exploitation of business opportunities.” Along the same lines, Magretta<sup>25</sup> associates a business model to an account of an enterprise on their activities of production and sale that permits it to acquire profits. Osterwalder et al.<sup>26</sup> concentrate their attentions on elements and relationships that express “the logic of the business of specific enterprises” as a way to understand “the value that is proposed to clients, its method of production, and its financial effects”. These authors see the business model as a conceptual link between strategy, and organization of affairs and systems. There are four distinct pillars: the proposition of value for their product, the interface with consumers based on the target market, the channels and relations of distribution, the management infrastructure in terms of its value, the key competencies and partnerships; the financial dimensions with the structure of costs and the model of revenue that determine the level of profitability.

Morris et al.<sup>27</sup> synthesized the majority vision of most researchers on business models under the form of a conceptual tool to describe the ways in which an enterprise creates value, sources of competitive advantages, and the specific redistribution of value. Lecocq et al.<sup>28</sup> proposed the RCOV model as a way to characterise the business model: resources and

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<sup>24</sup> R. Amit, E. Zott, “Value creation in e-business”, *Strategic Management Journal*, 22 (6-7), 2001, p. 493-520.

<sup>25</sup> J. Magretta, “Why Business Models Matter”, *Harvard Business Review*, May, 2002, p. 3-8.

<sup>26</sup> A. Osterwalder, Y. Pigneur, C.L. Tucci, “Clarifying Business Models: Origins, Present and Future of the Concept”, *Communications of the Association for Information Systems*, 16, 2005, p. 3 (1-25).

<sup>27</sup> M. Morris, M. Schindehutte, J. Allen, “The entrepreneur’s business model: toward a unified perspective”, *Journal of Business Research*, 58 (6), 2005, p. 726-735.

<sup>28</sup> X. Lecocq, B. Demil, V. Warner, « Le business model, un outil d’analyse stratégique », *L’Expansion Management Review*, 123, 2006, p. 96-109.

competency, organization, and value of production. The reference to the financial dimensions of the business models must be adapted to associations developing an artistic and cultural production that is non lucrative. Their objective is to maximize the budget for their activities and not for the revenue of participating parties. The capture of segments of the market depends on the implementation of the artistic and cultural project without seeking the targets of consumers with the highest purchasing power. In addition, the human dimension of the management infrastructure has a strong influence on the sustainability of companies that do live performances and festivals. Personnel plays a proactive role in the offers of performances and devices of cultural actions, as well as in the improvement of the organizational process. Some researchers attach more importance to the competence of personnel in their analysis of the specific business models. For example, in studying a spanish company that produced diet products, Sosna et al.<sup>29</sup> underlined the importance of learning by trial and error in terms of innovations as well as mechanisms of transfer of knowledge from people to organizations and vice versa.

Schiuma et al.<sup>30</sup> have proposed the application of creative business models as a way to analyse the possible improvements in the mechanisms of creation of value for independant cultural centers that are a part of the TransEurope Halles network. The research was done on 45 centres in 27 countries. Following the typology of Ostervalder et al.<sup>31</sup> the authors classified the directing questions into nine blocks:

- What specific experiences are proposed to satisfy the needs of consumers?
- Who are the target consumers and does the proposed value correspond to their needs?
- How are target consumers contacted?
- How to develop the artistic and cultural education of clients?
- What are the key activities required by the proposed value for the experience of consummation?
- What are the key competencies required?
- Who are the key partners for confidant cooperation?
- What are the revenue flows stemming from customer price tactics and customer willingness to pay?
- What are the most important costs of implementing the business model?

The five in depth studies showed that none of the centres had a long term development plan and that many of them spent a good deal of their time dealing with recurrent financial difficulties in the context of a feeble treasury. As well, the report indicated that there was recurrent confusion in the distribution of roles and responsibilities for personnel.

## 2. The 4C model

Research on the business models focus on the mechanisms of creation and the value, but have a tendency to ignore the managerial dynamic. The 4C model of Miller and Lebreton<sup>32</sup> has

<sup>29</sup> M. Sosna, R.N. Trevinyo-Rodriguez, S.R. Velamuri,, “Business Model Innovation through Trial-and-Error Learning. The Naturhouse Case”, *Long Range Planning*, 43, 2010, p. 383-407.

<sup>30</sup> G. Schiuma, P. Bogen, A. Lerro, *Creative Business Models: Insights into the Business Models of Cultural Centers in Trans Europe Halles*, Lund, The creative plot, 2014.

<sup>31</sup> A. Ostervalder, Y. Pigneur, C.L. Tucci, *op.cit.*

<sup>32</sup> Isabelle Le Breton-Miller, David Miller, “Why Do Some Family Businesses Out-Compete? Governance, Long-Term Orientations, and Sustainable Capability”, *Entrepreneurship Theory and Practice*, 30 (6), 2006, p. 731-736.

responses to these questions. The objective of these authors was to understand the reasons for the superiority of companies run by families in terms of profitability and longevity. The model articulates the running of the company, the long lasting capacities, the politics of investment and the non imitable symmetries. In particular, the long term investment in personnel training reinforces key competencies and organizational qualities that are difficult to imitate. The cumulative trajectory of the companies also allows them to improve their competitive advantages.

There are four distinct aspects that are key to analysis:

- “Continuity” in the sense given to central missions and the strategic capacity for the sustainability of the company
- “Community” linked to the social philosophy of the company as a way to reinforce the internal cohesion of personnel
- “Connection” with the development of cooperative social media and civic engagement in the company
- “Commandment” in the capacity of managers to make quick decisions short term and to have an originality in the construction of their strategies

Garreau et al.<sup>33</sup> Believe that Model 4C complements business model research because the continuity and community elements are related to external cohesion and internal cohesion, while the connection and command components provide information on an organization's organizational capabilities to adapt to short-term and long-term environmental changes, respectively. Internal company values and key personnel competencies are analyzed as more important to the sustainability of a business than in the business model approach.

### **3. The importance of artistic and ideological values**

As most non profit artistic associations are principally linked to a subsidized sector, engaging in public service missions completes the creative motivations. The organizational sustainability strongly depends on both internal and external cohesion in the face of recurrent economic precarity. After a public debt crisis that made the financial conditions of live performances precarious, an increasing number of initiatives were created as a way to create participative groups of artistic enterprises. The strength of cohesion induced by the sharing of ideological and artistic values was highlighted by the study of Christine Sinapi and Edward Juno-Delgado regarding the longevity of these groupings. The survey was conducted through semi-structured interviews with the management teams of 21 collective performing arts organizations in six European Union countries over a period from March 2012 to February 2014. The sample involved 10 resource sharing agreements and 11 collective cooperatives. The comparison focused on motivations according to the degree of primacy of instrumental expectations, ideological values, and socio-economic context.

Instrumental expectations include opportunities to reduce the costs of shared services or common purchases, sharing skilled skills, extending professional networks, which creates leverage for the capture of budgetary or material resources, the stimulation of innovations by the heterogeneity of the associated teams<sup>34</sup>, or the reduction of risks.

<sup>33</sup> L. Garreau, R. Maucuer, A. Laszcuk (2015), « La mise en œuvre du changement de business model. Les apports du modèle 4C », *Management International*, 19 (3), 2015, p. 169-183.

<sup>34</sup> Daniel Henneke, Christian Lüthje. “Interdisciplinary heterogeneity as a catalyst for product innovativeness of entrepreneurial teams”. *Creativity and Innovation Management*, 16 (2), 2007, p. 121-132.

The sharing of artistic, ethical and / or political values, a spirit of militancy in favor of inter-organizational co-operation, a sense of fairness in the administration of collective organization, adherence to social objectives in the territory of establishment are the main ideological concerns.

Contextual influences have an economic relation with the evolution of public cultural spending, which a downward tendency in many European countries, a policy with possible incentives from public authorities, a sector based on organizational models valued in the performing arts, or personal sensitivity to collective cooperation.

An analysis of the transcripts of the interviews indicated less of an emphasis on contextual influences and more of a general articulation of instrumental and ideological motivations. However, a more frequent perpetuation of the cooperation agreements and a greater integration of the partners are correlated with motivations based more on shared artistic and ideological values. Thus they play an essential role in maintaining social cohesion in favor of an engaging working dynamic.<sup>35</sup>

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<sup>35</sup> Christine Sinapi, Edward Juno-Delgado. "Motivations for establishing cooperative companies in the performing arts: an European perspective". *Advances in the Economic Analysis of Participatory & Labor-Managed Firms*, vol. 16, 2015, p. 67-103.